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THE ETUDE

May

1944

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music magazine

Page 265
Dr. Campbell's article



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THE AMERICAN GUILD OF ORGANISTS will hold a convention and spring music festival in New York City from May 15 to 19. The various events for the five days will include services at several of the leading churches, organ recitals by outstanding artists, and lectures on topics of interest by leaders in their respective fields of activity. A partial list of those taking part includes Carl Weinreich, Dr. T. Edgar Shields, E. Power Biggs, Walter Baker, Norman Coke-Jephcott, Dr. T. Frederick Candlyn, Dr. T. Terilus Noble, and Dr. Curt Sachs. An Ascension Day Service will be held at St. Bartholomew's Church with the combined choirs under the direction of Dr. David McK. Williams.

THE FIFTH ANNUAL PHILADELPHIA BACH FESTIVAL will be held on May 12 and 13 in St. James' Church, with the chorus and instrumentalists under the direction of James Allen Dash. Choruses, chorales, and solos from ten of Bach's cantatas will be sung, including "Christ Lay in Bonds of Death," "The Ascension Overture," "Sleepers, Awake," "Deck Thyself, My Soul," and several others to be heard for the first time at these concerts.

HARRY T. BURLEIGH, noted Negro composer and baritone singer, now seventy-eight years old, recently celebrated his fiftieth anniversary as soloist at St. George's Episcopal Church, New York City. The event was marked by a special program in St. George's parish house, at which Bishop William T. Manning was the principal speaker. Mr. Burleigh was presented with a check for fifteen hundred dollars: the choir sang his choral ode, *Ethiopia's Paeon of Exaltation*; and Mr. Burleigh himself sang *Go Down Moses*.

THE S. S. LILLIAN NORRIS, first libretto to be named for a musical artist, was launched on March 17 at the shipyards of the New England Shipbuilding Corporation in South Portland, Maine. Honoring the great American operatic soprano, a native of the State of Maine, the event was notable. Congresswoman Margaret Chase Smith of Maine was the matron of honor, and Mrs. Guy Patterson Gannett of Portland, Maine, President of the National Federation of Music Clubs, was the sponsor. Doris Doree, of the Metropolitan Opera, sang two of Norris's favorite songs.

THE ETUDE notes with very deep regret the passing of its friend, Dr. Hendrik Willem van Loon, historian, anthropologist, author, artist, radio broadcaster, and specially gifted musician, on March 11 at Old Greenwich, Connecticut. An interview with Dr. Van Loon appeared in *The Etude* for February 1936 and is well worth rereading by those who have retained their copies.

THE ELEVENTH ANNUAL FOLK FESTIVAL will highlight the celebration of Music Week in Philadelphia. The event will take place in the Academy of Music May 10 to 13, and will bring together hundreds of singers, instrumentalists, and dancers, who will present folk music of their native lands. Various sections of the United States will be represented by folk songs and dances peculiar to each particular district.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

THE RACHMANINOFF MEMORIAL FUND, INC., to honor the memory of the great Russian master, recently has been organized. Vladimir Horowitz has accepted the presidency of the new group, whose first activities will take the form of a competition for pianists, the awards to be a coast-to-coast concert tour of the United States. The purpose of the organization, instituted at the request of Mrs. Rachmaninoff, the composer's widow, is to discover and encourage outstanding talent and thereafter to effect an interchange of such talent between the United States and Russia, when international conditions make this possible.



SERGEI RACHMANINOFF

GUSTAV KLEMM, of Baltimore, Maryland, is the winner of the Seventh Annual Song Competition sponsored by the Chicago Singing Teachers Guild, his prize-winning song being called "A Hundred Little Loves." Mr. Klemm, who is the composer of many published works, is a regular contributor to the columns of *THE ETUDE*.

THE DETROIT SYMPHONY ORCHESTRA gave encouragement and practical assistance to young conductors by inviting the Curtis Institute, the Juilliard School, the Eastman School of Music, and the New England Conservatory to send their most talented student in conducting to Detroit, to take over the directing of the orchestra for twenty or twenty-five minutes of each of the orchestra's four programs during the month of April. Each of the four students received one hundred dollars plus expenses, with an additional prize of one thousand dollars to the one considered the best by the committee.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, Ben Stad, founder and director, held its annual music festival on March 30 and 31 in Philadelphia. The three sessions included a program for young people and enlisted the services of a vocal ensemble from the All-Philadelphia High School Chorus. Soloists were Yves Tinayre, baritone; Carolyn Darrow, soprano; Ralph Gombberg, oboe; Jules Stad, harpsichord; and Charles Hols, trumpet.

MRS. JOHN PHILIP SOUSA (née Jane Van M. Belle), widow of the great "March King," died at her winter residence in New York City on March 11, twelve years after the death of her husband. Mrs. Sousa was a devoted wife and great inspiration to her husband who, over and over again, referred to her in his conversation as "the brightest and the dearest thing I have ever saw. She is survived by two daughters, Mrs. Hamilton Abert and Miss Jane Priscilla Sousa. The funeral took place at Christ Episcopal Church, Washington, D. C.

BRUNO WALTER celebrated in March his fiftieth anniversary as a conductor. The event was marked by his conducting performances of Bruckner's *Te Deum* and Beethoven's "Ninth Symphony" with the New York Philharmonic-Symphony Orchestra. His first public appearance was at Cologne, Germany, when, at the age of seventeen and a recent graduate of the Stern Conservatory in Berlin, he was assigned to conduct Lortzing's "Die Walfenstühler."



BRUNO WALTER

A MUSICIANS CONGRESS will be held in Los Angeles in May, with the general discussion centering around the part music

(Continued on Page 312)

Competitions

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.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced the second annual Young Composers' Contest for total awards of three hundred dollars. The major prize of one hundred dollars is for a composition for chamber orchestra, with a second prize in this classification of fifty dollars. There also are prizes of fifty and twenty-five dollars for compositions in other classifications. Full details may be secured from the National Chairman, Miss Marion Bauer, 115 West Twenty-third Street, New York City.

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio

Corporation of America. One of the prizes will be awarded to the best string quartet submitted from the republics of Latin America, while the other prize will be given for the best ensemble work submitted from the United States and Canada. The contest closes May 31, 1944, and full information may be secured by writing to The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Washington, D. C.

PRIZES TO THE TOTAL OF \$3000 in United States War Bonds are to be awarded by the National Federation of Music Clubs to federated music groups which, during the period from September 1, 1943 to May 15, 1944, present programs which in the opinion of the board of judges most effectively serve the nation's war efforts. Donor of the awards is Donald Voorhees, noted American conductor and music director of a number of outstanding radio programs. The first prize is \$500, with smaller awards down to \$25, offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Adm. Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 23 Everett Avenue, Providence, Rhode Island.

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THE ETUDE

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Your Musical By-Product

ONCE, while we were with Gustav Mahler at his hotel in New York during the time when he was conductor at the Metropolitan Opera House, a young composer came in and said, with the customary reverent adulation which youth pays to towering genius, "Master, all your life you have been busy day and night, conducting. Where did you ever find time to write nine symphonies and all your other works?" The question seemed to annoy the wiry, neurotic Austrian, as he snapped back, "Stupid! You have as much time as I have. I simply had to write the symphonies, and when you have to do a thing, you manage to find time to do it, no matter how busy you are. The harder you work, the greater will be your by-products. People who have very little to do never get anything done!"

Nearly every mentally live person either has bought or secured from the library Arnold Bennett's "How to Live on Twenty-four Hours a Day," in which that very prolific and adroit writer pointed out in sharp, shrewd manner certain facts which should be commonplace to all. In highly amusing fashion he reveals how many careers are fabricated from a by-product of minutes saved from the wastebasket of the day.

The history of advance in industry is quite largely that of recovering, by scientific processes, valuable by-products which formerly were thrown out on the dump pile or poured down sewers. The salvage of this valuable "waste" has reduced the "overhead" so that the costs of production of many necessities consequently have been lowered to a very considerable degree.

The by-products of life are "treasured seconds" retrieved from the day's work and put to enjoyable and profitable use in accomplishing some worthy project in one's life career. Many years ago, while a student in Würzburg, Bavaria, your Editor, who has no German blood, came to know Wilhelm Roentgen, discoverer of the X-Ray. He was a most wholesome type of university professor—genial (gemüthlich), thoughtful, kindly, keenly intelligent, generous—in fact possessing all those traits which Americans associate with German settlers of another generation, who have contributed so much to the construction and real culture of our country, rather than with the Germans of today. On a typical "Ausflug Gesellschaft" or excursion party into the woods one day, Roentgen said with a smile, "People ask me how I get so much done. I tell them that I do it through the scientific management of my time."

In The New York Times a writer, under "The Topics of the Times," comments upon the change in working hours caused by workers "getting up at all hours of the day and night to go upon

round-the-clock shifts." This has meant a prodigious disorganization of our normal working plan, and millions of people who are living through it have not yet gotten themselves adjusted to the new wartime scheme of things. In this change, what has come of the "treasured seconds"? Are they being frittered away in nonsense? Are the workers so exhausted in their war labors that there is no vital force to make leisure-hour accomplishment possible? Are they spending their new riches in war savings and personal

advancement, or are they wasting their dollars in unnecessary new clothing or gadgets bought at ludicrously high war prices? Fortunately, thousands, with newly acquired means, are investing part of their profits in musical education—a fine, safe, permanent investment.

We know a journalist of the highest standing who has made himself a very accomplished pianist by taking advantage of "treasure seconds." When he arises in the morning he does so at a time which permits him to have a practice period at the piano. "It gets me off to a better start," he said to us. "Nearly every man, when he gets up, thinks instantly of the day's tasks and responsibilities. I found that it was a grand idea to get my mind straightened out, and a half hour at the piano keyboard in delightful concentration upon beautiful music, which has long been my hobby, seems to do this as nothing else can do. When I play I make it a point to feel that the music is coming out of the tips of my fingers. That is entirely imaginary, of course, but even when I practice scales, I do them with a respect for a variety of beautiful tones. Of course a few weeks or a few months of spare-time practice doesn't count for much; but keep on doing it for a year or so and note the result."

We knew of a commuter, an electrical engineer, who made it a practice to read piano works daily on the train and then to play them when he got home at night. He was a pupil of the Editor and made excellent progress in music. He made a specialty of Chopin and acquired a repertory that was surprisingly rich.

Do the workers of America appreciate the significance of "time and a half for overtime"? That is, do they note that industry is gladly paying a premium for "overtime" for "treasure seconds"? Arnold Bennett's idea in the book we have mentioned was to organize one's life so that if opportunity were at hand, it could be put to use immediately. That is, he endeavored to have the facilities around him for capturing waste moments, so that instantly he might put his "treasure second" to profitable use. Of course, it is not always possible for one to have one's facilities at hand when one has leisure time. But it is extremely interesting to

Continued on Page 298

Musical Twilight in Europe

by David Ewen

David Ewen, who frequently has written for *The Enquirer*, prepared an elaborate article of some forty-five hundred words, recounting his travels in East Europe, and depicting that Hitler's daughter of Jewish blood was in devastating as his exhibition of millions of the Jewish public in Europe. Owing to war music is so devastating as his exhibition of millions of the Jewish public in Europe. Owing to war conditions and paper restrictions, it is impossible to publish the article as a whole, but we are printing extracts which are significant of the issues of the music of Austria and Poland and his going.

IN A WORLD OF UPHEAVAL, one thing appears reasonably certain: America is likely to emerge the greatest existing center of musical culture. What the first World War began, the present war is likely to bring to consummation. After World War I, inflation in Europe, social upheavals, and economic duress, brought to this country a wealth of musicians, enriching our orchestras, our opera houses, and our conservatories so that they became comparable (and in many cases superior) to any similar institutions in Europe. It was after the first World War, as a matter of fact, that the century-old trend in America among native, talented musicians to seek their musical training abroad came to a definite end; thereafter, our young virtuosos and composers were to find in this country a training as competent as was procurable in Europe. It was also after the first World War that our symphony orchestras (under foreign leadership, for the most part) were judged to be without equal, a fact sharply emphasized to Europeans when Toscanini took the New York Philharmonic on a tour through Europe in 1930.

The Aryanism of musical life in Germany; the anti-Semitic purges in Italy following the formation of the Axis; the penetration of Nazi Germany into Austria and Czechoslovakia; finally, the outbreak of actual warfare—all this has brought to our country, since 1933, a steady and uninterrupted stream of musical genius. In this way, some of the greatest composers were to become inextricably associated with American musical culture. (Stravinsky, Schoenberg, Milhaud, Castelnuovo-Tedesco, Béla Bartók, Křenek, Weinberger, Hindemith, Toch, Martinů, and others.) The leading teachers and theorists of Europe have joined our conservatories and conservatories. (Hugo Leichtentritt, Alfred Einstein, Paul Nettl, Karl Geiringer, Curt Sachs, Hans T. David, and many others.) Leading conductors and instrumentalists arrived and associated themselves permanently with our musical institutions. (Fritz Stiedry, Adolf Busch, Hans Steinberg, Otto Klemperer, Bruno Walter, and George Szell, to mention a few.) Thus our musical culture, already rich, achieved unprecedented fertilization.

A Revealing Experience

The conflagration in Europe has virtually put to an end all significant music-making. America, therefore, has become the musical capital of the world. Beginning with 1930, and ending with the fall of 1939, I made ten different trips to Europe, attending concerts, festivals, and opera houses, visiting the homes of celebrated musicians, and coming into contact with every possible phase of European music. It was a most revealing experience.

The Concertgebouw of Amsterdam had a noticeably defective woodwind section. The Vienna Philharmonic was poorly coordinated, with a particularly miserable brass; the Berlin Philharmonic and the Leipzig Gewandhaus had neither that beautiful "brass tone" nor the breath-taking virtuosity which I had learned to expect from an everyday performance of the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic. When Mengelberg, Fur-

requently in the leading roles, as I heard in those years in Berlin, Vienna, Munich, and Paris.

But at least, in those years, there was some vitality to the opera repertoire. Experimentation was alive. There was an inquisitiveness towards everything new and fresh. I remember hearing in 1920 and 1921 such a variety of new operas as Milhaud's "Christophe Colomb," Křenek's "Leben des Orestes," Schoenberg's "Von Heute auf Morgen," Weinberger's "The Beloved Voice," Malipiero's "Torre Notturno," George Antheil's "Transatlantic," Egon Wellesz's "Die Bacchantinnen," among others. I could not know then that even Europe's eagerness to search out the original and the new was to be dissipated. After 1933, the new works in Europe (except for the few festivals of modern music) were comparatively rare, and none impressed themselves permanently in my memory.

A Musical Purge

The Nazis, in speaking of music which "expresses the highest ideals of the German people," meant that only blatantly chauvinistic music, music freed of originality or experiment, could be encouraged. In addition to music "untainted by any foreign influences" they meant, of course, a music by pure-blooded Germans—music composed or performed by foreigners, or by German Jews, could not be tolerated.

Under the flying banner of their creed, the Nazi government launched upon a policy of *Saubering*, a general house cleansing. This *Saubering* was applied indiscriminately to every phase of German musical life. By the time I had come to Germany, this process of cleansing had produced amazing results. First of all, Germany was cleansed of musicians who, because they were Jews or because they were not in full sympathy with the new government, were not full-blooded Germans in the eyes of the Nazis. A violent begins of great German musicians out of their Fatherland took place. Bruno Walter was one of the first victims, and a scheduled concert of his in Leipzig was assumed at the last moment (with almost indecent haste) by Richard Strauss. Storm troopers broke into a rehearsal of the Dresden Opera conducted by the Aryan Fritz Busch, and demanded his withdrawal.

Having purged Germany of "non-German musicians," this *Saubering* now took place with the music itself. Performances of music by composers of Jewish blood were strictly forbidden—and it was not only the living musicians who were affected but such established composers as Felix Mendelssohn, Karl Goldmark, and Gustav Mahler. Foreign composers were not in favor with the authorities; one had to sponsor German products. Novels, plays, and films, and Zemlin's, long announced, were cancelled. In their place two much-heralded novelties, and two well-publicized premieres were announced as the gala music events of two years.

The first was Wagner's "Der Waffenschmied" (The Waffenschmied). The revivals were Wagner's "Der Waffenschmied"; the premieres were Richard Strauss' "Ara-bella" and Kurt Siewig's "Der Schmied".

A Rewritten "Rienzi"

Lortzing's "Der Waffenschmied" was probably the most banal music that the Berlin State Opera has harbored within its walls in many years. It had been selected because both in book and in score it was said to express the "highly idealistic of the German people." It was music stilted in character, and original. Its melodies were saccharine to the point of nausea; the musical content was shamefully shallow.

The rewritten version of Wagner's "Rienzi" was especially indicative of the artistic idealism and sincerity of the sponsors of the (Continued on Page 28)

An Amazing, Little-Known American Musical Development

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SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

(The first section of this absorbingly interesting article appeared in *The Etude* last month)

THE ORDINARY OBSERVER is inclined to think little of the extremely liberal support to music which noted American families have made and are making. I am sure that many uninformed people throughout the country look upon all of the occupants of the boxes in the so-called Diamond Horseshoe at the Metropolitan Opera as exhibits in a kind of show window. They would be astonished to learn that in numerous instances quite the contrary is true. Many are well trained musically and are sincerely devoted to the art, which they understand and appreciate both as intelligent performers and as connoisseurs. Those who seem to think that these groups are dangerously near passing, due to destructive social influences in evidence in the world today, may be ridiculously mistaken. They do not comprehend the intense vitality of these families which over decades have directed so many of the forces that have to do with the welfare of the individual world, as well as the artistic enterprises which lie at the heart of civilization.

The Vanderbilt family for years has had many members who have been excellent musical performers. The Vanderbilts as a whole have unostentatiously made munificent contributions to opera and to the symphony concerts, through which the public has benefited enormously. The late Henry Harkness Plagier, a pianist of no mean ability, gave a small fortune to maintain the New York Symphony Orchestra.

Read Democracy an Evolution

John D. Rockefeller, Jr., plays the violin; his sister, Mrs. Alta Rockefeller Prentiss is an accomplished pianist; and another sister, Mrs. Edith Rockefeller McCormack, who had so much to do with music in Chicago, was a violinist. At their home, this distinguished group used to play Beethoven trios and other chamber works of the great masters. They were taught by the best teachers and were raised in an atmosphere of artistic idealism. Their father, the elder John D. Rockefeller, for whom I played for many years at his home at Pocantico, Tarrytown, New York, also was a lover of music. He had a sweet voice and loved the old songs and hymns.

"The popular conception of the families of large means as living lives of stupid frivolity is, with a few exceptions, ridiculous. Many are highly idealistic, and I can assure you, from years of close observation, that you can find more snobbery in an average church choir than in most of our homes of luxury. Snobbery is the vice of the upstart, and families who feel the responsibility of sustaining the arts are embarrassed by their founders, have too serious an outlook upon life to be guilty of such pettiness.

"It has long been my firm belief that real democracy is an evolution, and can exist only under altruistic acts of men such as Washington, Jefferson, Robert E. Lee, and, in our own day, a fearless democrat such as Carter Glass. By this I mean that a group of this kind (all Virginia gentlemen by the way) was aristocratic to the core, and yet at the same time was essentially democratic. It is the only class of people from which a democratic, individualistic state may be expected. England has shown this, as did Greece. The reason why the German Republic failed is that the

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ARCHER GIBSON AT THE HAMMOND NOVACHORD

many had no previous experience in democracy. Many of their free spirits were obliged to leave the Old Country, and they became the source of fine families of German extraction in America. Again, it is only through the spirit of Washington, Jefferson, Lincoln, and others like them, that the great body of people can expect a real 'square deal' in the long run. Remember that Thomas Jefferson, author of the Declaration of Independence, was a musician and music lover. His letters in the Library of Congress reveal this. "History shows that the so-called 'masses' will not

give democracy to each other until they have risen to an elevation in their self-development, which teaches them altruism—altruism and disinterested devotion to the interests of others. Altruism is one of the marks of the highest stage of human progress. It does not mean, however, that we must abandon individualism or the proper reward for talent, labor, and skill. If we are to believe the Hon. Joseph E. Davies, a capitalist who made himself one of the most trusted and admired ambassadors to the Union of the Soviet Socialist Republics, Russia now is going through the same development. In his "Mission to Moscow" he points out the enormous attention given to the arts. Foremost musicians are recognized by generous rewards, and the art collections of the great patrons of yesterday are guarded zealously by the State which started out to destroy the idea of private property.

The Art Product of Democracy

"Music, to my way of thinking, is something for everybody. It is not the possession of a limited number of nose-tippy intellectuals. If music has not a human appeal to all, it is inconsequential. The boy Lincoln, with his library of three books, studying the light of the hearth fire, rose to immortal heights in our land of vast opportunity. In much the same manner children from the slums of our great cities, by dint of hard labor, and, in many cases, through the aid of a few years, with the assistance of intelligent philanthropists, find themselves on the stages of our great concert halls. There are no class restrictions, no religious barriers, and, in these days of widespread philanthropy, few financial limitations. This, then, is the art product of Democracy, hand in hand with an aristocracy of achievement—a democracy which has gained the envy of the world.

"Indeed, our danger may be in a lack of enough individualism in this machine age. Music schools have been turning out students who in many instances are mere students of some approved method or find of the moment. Graduates point to the fame of their institutions and to their teachers, and forget about themselves. They work for degrees and credits obtained by passing examinations, and then they stop. The great masters would laugh at such a procedure. Music is a language, a universal language, and is supposed to please the soul, not merely a jumble of gibberish à la Gertrude Stein. This, first of all, calls for broad musicianship.

"For instance, there are two books of concertos by George Frideric Handel, for organ or harpsichord. They are the original editions, published in London over two hundred years ago, and signed by Handel himself. See how splendidly the paper and ink have endured. Note that on the treble staff there is one line of notes, and in the bass there is another line. No chords are filled in and there is no part for the pedals. There are, of course, no markings for fingering. Handel expected that anyone who called himself a musician could complete at sight these scores, adding the necessary notes according to his facility, experience, and taste. How many players would you find today who could do this effectively?

"The human appetite for melody is the manifestation of a spiritual need just as natural as the appetite for food. It cannot be satisfied with tonal *ersatz*. From time to time we are invited to admire morasses of dissonance and are told that these are representative of the times in which we live. Well, we are living in a very crucial period with seemingly interminable mental confusion, but I for one am convinced that one of the ways of escape is through music, leading us back to rational and normal beauty and harmony.

"At a recital I played recently in the home of a



These pictures show the famous "Longwood" Organ (made by the Aeolian Company) and its setting in Mr. Pierre S. duPont's residence near Kennett Square, Pennsylvania. It is one of the largest residential pipe organs in the world. The organ for years has been the highly gifted Belgian-American, Firmin Swinnen (who helped to prepare the specifications). The picture at the left gives a glimpse of the extensive conservatories (occasionally open to the public), in which this magnificent instrument may be heard. The picture on the right shows the interior of the organ, and some of the 10,010 pipes. The organ weighs 121,000 pounds and is operated by electric motors of 72 horse power. Note the size of the organ expert in the white shirt in the middle of the picture, as compared with the size of the pipes he is testing.

member of the Rockefeller family, I gave a short talk preceding the performance. It was the conclusion of a series of recitals, I called attention to the fact that the hostess was in principle providing for her friends, in a very precious way, something of real importance in keeping people normal at a time of great emotional stress; that without music of the highest type it would be difficult to keep the spiritual life of our country a fit thing to which our boys might look forward when they return from their passage through the fires of

Hell, after the war that materialism so ruthlessly has forced upon them. These splendid young men, who came into the world through no volition of their own, find themselves on the threshold of manhood, confronted with the most horrible conflict in history. They have no choice. They must fight, not merely for the freedom of the world, but for the physical safety of themselves and their loved ones. Naturally they are thinking of the worthwhileness of the civilization for which they are expected to make such sacrifices. It is

a part of our obligation as a State and as individuals to make that civilization in every way worth the desperate struggle of all of our people to preserve it. Every one of us who can uphold civilization by keeping the light of beauty burning at this time is doing a patriotic service of great value to the future of our country. If you love beauty and reverent things of the spirit, they must be guarded and fought for, or we too, could have the soulless chaos of which Hitlerism is a hideous illustration."

How to Improve the Enunciation of Choir Singers

by Jessie L. Brainerd

LET THE WORDS OF your mouth be understood by the congregation. This would be a worthwhile goal to be achieved by all choir singers. Sunday after Sunday some choirs use the same words with little or no improvement in enunciation. It is not unusual then, that oftentimes the congregation gets a bit bored with anthems, solos, and responses they cannot understand.

Let us consider a group of simple one, two, and three-syllable words that occur over and over again in sacred music.

God	holy	help	Jehovah
blest	sacred	sing	amen
Almighty	beginning	bring	harp
Lord	trust	good	greatness
salvation	strength	prayer	praised
behold	supreme	rejoice	thine
eternal	glory	presence	child
magnify	Bethlehem	David	rest
him	Christ	light	whom

Say the words over five times. Look in the dictionary for the exact pronunciation of the vowels and the proper placement of the accent. Speak clearly every consonant that should be sounded. Listen and try to improve with each assertion.

Many times choir singers have sung Gaud for God; Bethlehem for Bethlehem; David for David; no final d on blessed, behold, good, sacred, Lord, child, praised; no final n on trust, Christ, light, rest; behold for behold; no humming sound on the n's and m's in such

words as thine, sing, bring, amen, supreme, him, whom; no final p on the p in harp. These are such tiny violations that they seem insignificant, but they are really tremendously important for group singers. The English language is one of the most beautiful of all when it is spoken and sung cleanly and neatly! You cannot expect to sing words clearly if you speak sloppily. Everyday practice in speaking carefully will put you in the very good habit of singing carefully. In the rush of daily life, we tend to hush over words, clip consonants, and muffle vowels. It is much wiser to take time to be reformed in speech.

There are a few rules that will work wonders in everyday speech and choir singing.

1. Breathe deeply every day. When sitting, straighten the back and take several deep, refreshing breaths. When walking, inhale for ten steps and exhale slowly for ten steps.

2. Open your mouth when you speak. Relax the jaw. It is on hinges and will move at your command.

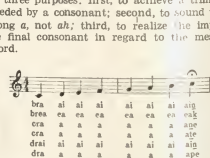
3. The lips, teeth, tongue, hard palate, and soft palate are organs of articulation. It is amazing what an improvement can be made when you are conscious that these parts work harmoniously together for more distinct sounds.

4. Say each word separately. It is better to be a slow speaker than to have to be asked, "I beg pardon, what did you say?" The celebrated Mrs. Siddons said, "Learn to speak slowly. All other graces will follow in their proper places."

5. Utter each letter and syllable that is pronounced. It is a mark of good breeding to speak each final con-

sonant and to keep each vowel pure and every diphthong perfect.

B's, c's and d's often give trouble. This exercise serves three purposes: first, to achieve a trilled r preceded by a consonant; second, to sound the difficult long a, not ah; third, to realize the importance of the final consonant in regard to the meaning of the word.



Here are three so-called "catch" sentences. Say them slowly at first and then faster until the tightness of the tongue has disappeared and the rigidity of the jaw is overcome.

1. Fifteen fearless men faithfully fought the fiendish forest fire that flamed furiously for five days.

2. Susan was startled to see seven, sleek swans skim silently over the small pond in the silvery moonlight.

3. Dauntless Donald dug diligently deep down into the dry dirt for days, dreaming that he might discover a dazzling deposit there.

"The meditation of your heart" will be free from remorse, if you have conscientiously tried to improve your diction for your own benefit and for the pleasure of the congregation.

May Day in Eisenach

A Little Visit to the Home of Bach

by Dr. Guy Maier

In all the wild welter of the World War there has been no diminution in the employment of the works of the great German masters created during the constructive years in that country, now so terribly beleaguered. To have shown any narrow-minded prejudice toward these immortal creations would have put us in the same class with the Nazis when they tossed valuable scientific and artistic books into bonfires in their savage frenzy of hate and intolerance.

Dr. Maier visited Eisenach at the time of the infamous Nazi Purge in 1934 and brought back many photographs and impressions which we present here. Both of Dr. Maier's sons are in the military service of our country.—Eaton's Note.

MAY IN THURINGIA is a season of magic. . . . To greet the Spring anywhere is a thrilling adventure, but when, of all places, you find yourself in Bach's home town, Eisenach, on the first day of May, it gives double cause for rejoicing. This year's May Day holiday is to be especially festive since it falls on a Sunday. . . . So here we are, fresh and shining at 6:30 A. M., ready to step out in an atmosphere tingling with the clean, bright cold of early spring morning, the air throbbing with the excitement of events to come. Even the night-lingales, forgetting that night is over, are cheerfully working overtime, reeling off their ecstatic roudies in the trees around Bach's church. . . . It is one of those pulse-stirring mornings when anything can happen, when our accelerating strides threaten to propel us at an indecent run through the crooked, cobbled



Discovered by Guy Maier
BACH HOUSE



BACH'S GARDEN

.... "Fragrant climbing vines hid it."
(This is the garden at the back of Bach's house)



KURRENDE CHOIR BOYS

Eisenach streets. But we must forcibly restrain ourselves, for in this country no one ever makes such an unseemingly spectacle of himself!

But I'll wager that young "Bastel" (as Johann Sebastian Bach was probably called) didn't worry about dignity on such early Sunday morning occasions when he raced down these same streets, past the house where the boy, Martin Luther, had lived, and sped alongside the walls of the old castle and the school yard to his well-loved church

illac and pine-scented valleys, follows us over the soft green summits of the Thuringian forest, rests with us in the shadow of the Wartburg—that high, old pile of stone, dripping with romance, religion, and poetry. Like us, young Bastel Bach must often have heard,

how up there in the twelve hundred, the Wartburg castle had rung with resounding battles of song, when the toponym *Minnesingers* of the world, Wolfram von Eichenbach, Walther von der Vogelweide, and others, fought in masterful musical combat. There they first sang the "Lohengrin" legend; and on that very hill occurred the events told in the "Tannhäuser" tale.

Sebastian, in imagination, must have listened to the song of those foot-weary pilgrims; and to Wolfram, slung of his hopeless love to the evening star. . . . His fancy may have caught a glimpse of Venus, the temptress; or of *Klingor*, the magician, practicing his black arts; and in the pits between the Wartburg hill and the forbidden Venus Mountain he may have had ghostly encounters with those fabulous dragon monsters who withered the glades with their brimstone breaths. Up there in the castle, too, he could imagine the saintly *Elisabeth* living her perfect life, and Martin Luther, in prison, translating the Bible. . . . Through it all he must have had surging up and down the Thuringian valley the majestic music of those glorious Reformation chorales which followed and influenced him to his last dark days.

In the meantime, back in Eisenach on this May Day of 1934, the great square around Bach's church had been filling with a huge, orderly crowd of thousands of parading, singing, "helling" Germans of all ages and descriptions. The church itself had long since been stuffed full with Nazis, and the square, all members. . . . Suddenly, at noon on the square, all was silent; then, just as startlingly, there hurried forth

An All-Pervading Spirit

Even after all these generations it is miraculous how the spirit of Bach pervades Eisenach and the region around it. . . . It wanders with us through the

on the square. There, with the other boys in the famous *Kurrende* choir, he donned his long black cape and round, black hat, and started out—as did the choir boys this morning—to sing clear-voiced songs of Spring in the early, long-shadowed sunshine beside the statue in the square. . . . But alas, unlike the boys today, I'm sure Bastel didn't sing glorious motets by J. S. Bach!



BACH STATUE



Photo by Greg Moller

KURBERG CHOIR BOYS
Bach was a member of the choir, as was also Martin Luther two hundred years before!



WARTBURG WING

from the church the strident sound of loud speakers multiplying a hundredfold the harsh guttural accents of a high Nazi official. His raucously rasping voice harangued the silent thousands for what seemed an eternity of time. . . .

After an hour, when his jagged-edged dissonance finally became insupportable, the voice ceased as suddenly as it had begun. Then there flowed out from the church organ through the doors, windows, and loud speakers the rich polytonality of Bach's "St. Anne's" *Fugue*. . . . In a flash the strident Nazi dissonance was wiped out. The organ released the golden flood and in a triumphant crescendo of relief the loud speakers lifted it up. The *Fugue* poured from the church, streamed out over the crowd, inundated the square, escaped through the narrow side streets, ran riot over the town, rushed out into the fields and meadows, even pushed up the hill to the high Wartburg. . . . It overwhelmed the feeble Nazi "hells" as though they were mere mouse squeaks. It washed the earth clean, purified the spirit and left no trace of bluster and bombast.

The Eternal Bach

During all this time the impressive figure of Bach's statue loomed over the crowd; Bach, unmoved and aloof, standing before his music desk, pen poised in air. While the slightest suggestion of pity hovered over his face, he seemed to say, "Poor little children, you and all this will pass like a bad dream in the night; but my music will bring light, hope, strength, and happiness forever. . . . for it comes from God, the Eternal."

Whenever we are apprehensive, depressed, or despairing we have only to think upon this power of music. It is one of the few precious gifts of God which escape the greed and malice. Good music is everywhere a boon, a blessing, a joy, no matter whether it be Russian, French, German, Italian, or American. It is free from national animosities, it triumphs over hate, and brings peace to tortured souls.

What can we, musical missionaries that we are, do about it? . . . We can hold our heads high with aspiration, our hearts deep in humility, praying that our little candles may help keep the light burning through the black night. The inscription over the church door back of Bach's statue is Martin Luther's "A MIGHTY FORTRESS IS OUR GOD." . . . What a pity that the Germans in Eisenach and elsewhere could not have had this graven in their hearts! . . . It is the only fortress worth fighting and dying for!

"He who learns his craftsmanship early becomes a master early. Likewise, youth, is by far the best time in which to cultivate proficiency."—ROBERT SCHUMANN.

The Etude Musical Quiz

by Charles D. Perlee

THE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; Better than average: 60; Good: 70; Excellent: 80 or higher.

1. Which composer is not Spanish?

- A. Turina
- B. Falla
- C. Villa-Lobos
- D. Albeniz

2. A famous writer who wrote musical criticism under the nom de plume, Corno di Bassetto, during the last decade of the nineteenth century was

- A. Thomas Hardy
- B. George Bernard Shaw
- C. John Massfield
- D. Rudyard Kipling

3. One of the following is not a ballet

- A. "Les Sylphides"
- B. "Three-Cornered Hat"
- C. "Rilly, the Kid"
- D. "Turandot"

4. Find the violinist hidden among these pianists:

- A. de Puchmann
- B. Paganini
- C. Rosenthal
- D. Smetenlin

5. One of these instruments does not belong in the standard string quartet:

- A. Violin
- B. Violoncello
- C. Bass-viol
- D. Viola

6. One of these modern Russian composers is an expatriate.

- A. Mossolov
- B. Stravinsky
- C. Chabrier
- D. Shostakovich

7. Lento means

- A. Slow
- B. A song to be sung during Lent
- C. Mourning
- D. A % dance rhythm

8. A cavatina is

- A. A court dance
- B. An obsolete Roman instrument
- C. A melody of one strain
- D. A form of recitative

9. An instrument normally used in both military bands and symphony orchestras is the

- A. Violin
- B. Clarinet
- C. Saxophone
- D. Cornet

Answers

1.—B. 2.—C. 3.—D. 4.—B. 5.—C. 6.—A. 7.—A. 8.—C. 9.—D.

A Million New Potential Music Students

by Horace K. Bourne

The birth rate in the United States jumped from eighteen per thousand to twenty-one per thousand in the past few years. This means that in the post-war period there probably will be at least a million more children needing education, and in this huge increase are thousands who will become new music pupils. Laugh at this statement if you will, but the writer, who is a business man, can assure you that the men who are concerned in the (Continued on Page 298)

IT IS TRUE that marriage is the most important event in a man's life, certainly it must be more important for artists and musicians. Some may say, sardonically, of course, that it must mean more to artists because they marry so often. Wagner, Verdi, Smetana, Ravel, and Debussy were married twice; Johann Strauss, three times. Be that as it may, a creative musician is so extremely sensitive, so influenced by everyday life, that taking a wife who is to be with him constantly may affect his whole career for better or for worse.

A jeering chorus may immediately protest that Beethoven, Handel, Schubert, Brahms, and other great musicians were bachelors, and the misogynists will assert that they became great because they remained single. But even these great bachelors could not avoid feminine influence and interference. During his entire career Handel had to cope with the tenderness or the belligerence of his prima donnas. Indeed, we know little or nothing of Handel's relations with women. His life was impossible in this respect, but the moods of prima donnas who cast their eyes on the mighty genius, he met with fear-inspiring clarity. We know the famous story of how in London he once held the shrewish singer Cuzzoni out of the window and threatened to throw her down onto the street if she didn't comply with his directions. Handel, during this incident, displayed considerable courage, for Cuzzoni, a magnificent singer but a dreadfully ugly woman, had poisoned one of her lovers, the harpsichordist Sandoni, and had escaped the death penalty in Venice by the skin of her teeth.

Other composers, to be sure, did not display Handel's firm attitude toward women. Beethoven, without advertising the fact, loved a whole series of women and girls. He always wanted to marry, but continually put it off. Schubert was constantly falling in love, but drew back cautiously from any definite commitments, and even the deadly serious Brahms could not do without a woman friend on whom he could bestow his platonic, intellectual friendship. In his youth it was Clara Schumann, Robert Schumann's widow, who was fourteen years his senior. Beethoven, it is said, inspired by the woman he happened to be in love with at the time, composed some of his loveliest sonatas, such as the "Moonlight Sonata," which he dedicated to his *unsterbliche Geliebte* ("immortal sweetheart"), Countess Giulietta Guicciardi.

Often, however, it was not the sweetheart but the legitimate wife of the musician who influenced his life and career more definitely. One of the most important directors of modern times, now living in his country, has a wife who has not always been able to make herself popular. The story goes that once he was to become the director of an opera house in Europe, the highest position to which a musician could attain at that time. The administrative director of the theater, the "Intendant" had handed over to the *Kapellmeister*, who had been directing, the matter of choosing a successor. When he was asked for his opinion he laconically answered the letter of the "Intendant": "See 'Fidelio,' Act II, No. 14, Page 131." At the designated place was found that pathetic exclamation of the heroine Leonore to the villain and torturer of her husband: "First kill his wife."

One might place the wives of musicians in three categories, according to their more or less benevolent influence upon the careers of their husbands. The lady I have just mentioned would belong to the third group, that of those who cause their husbands all kinds of

unpleasantness. Then there are women of a middle group whom one could call "passive." And finally, we could put those who exert a good influence in Group One, which we may further designate 1-A, if we so desire.

Group Three is extraordinarily large. Its patron demon—one could hardly expect a saint to put up with them—was Xanthippe, wife of the philosopher

that he would have lived better and longer if he had married someone else. To be sure, there was nothing really evil to say about her. But the Weber family, of which she was a member and to which Carl Maria von Weber, the composer of "Der Freischütz" also belonged, had frivolous, champagne-like blood in its veins. How, otherwise, would it have been possible for her to prefer to accompany her husband on all of his trips instead of taking care of the children, whom she entrusted to inefficient servants and strangers? No wonder some of Mozart's children died at a tender age, and that the two boys who survived were weak and undernourished! Even Mozart's health suffered under the financial worries for which his wife was largely responsible, and which hastened his death.

Perfect Harmony

And now what about Group One, 1-A as we have called it? Here we find the truly artistic marriage in which man and wife both have artistic ambitions. In the seventeenth and eighteenth centuries, famous *Kapellmeisters* were wont to marry their favorite prima donnas, and frequently these were quite harmonious unions. The wife of Claudio Monteverdi, the great Baroque master, was Claudia Gattorno, the singer so famous at the court of the Gonzagas in Mantua. The composer loved her dearly, and wrote a series of his loveliest compositions for her.

The famous German-Italian composer Adolf Hassse married the no less famous singer Faustina Bordoli, who once made a name for herself by an ear-boxing duel with her rival Cuzzoni (whom we have mentioned already) on the open stage of the Haymarket Theater in London. This marriage is a very interesting one from the viewpoint of the history of art and music. Faustina was a typical Italian singer, full of passion for melody and coloratura, a hot-blooded woman who was strongly ambitious. Hassse was a typical German, introspective and idealistic, devoted to Italian music. The Venetian prodigy Faustina absorbed from him something of German character, and he became the *Maestro Italianissimo* whose arias were interpreted in an unsurpassed manner by his wife. They worked together for three decades, in great demand by the public. They were an ideal, musical married couple. Hassse wrote many arias for his wife.

Incidentally—to stick to the subject of Italian opera—Verdi, too, married one of his best interpreters, his second wife, Giuseppina Strepponi. The marriage, though a happy one. (Continued on Page 305)

Masters and Matrimony

When Wives Are Helpmates, and When They Are Not

by Dr. Paul Nettl



CLARA SCHUMANN
From a contemporary lithograph

COSIMA WAGNER
A photograph by Max Milkenovich-Mosolov

Socrates. Also in this group was the wife of Papa Haydn. Haydn was good-natured and gentle, but his wife was just the opposite. Originally he had loved the daughter of a barber, but she preferred the convent to his hand. Haydn rashly allowed her father to talk him into marrying another daughter who was old and ugly. His wife lived long he could not endure her. She was egotistical and jealous—with her jealousy causing Haydn to give her more cause for jealousy. She was also extremely extravagant. Haydn expressed his feelings for her in a canon:

"Ein einzig böses Weib gibt's höchstens in der Welt. Nur schimm, dass jeder sein's für dieses ein's ge hält." ("One single, evil wife there is at most in the world. Too bad that each thinks his own is the one.") Can we place a halo on Mozart's wife Constanze? The immortal Wolfgang Amadeus married the sister of the girl whom he had once loved fervently, and Constanze was a much better wife than Madame Haydn. She was even charming, a bit of a coquette, but untidy, almost slovenly, and not very thrifty. Through her, Mozart fell into financial difficulties. It is conjectured

ARCADELT (arr. McDonald): Ave Maria; and Bach (arr. Calliet): Fugue a la Gigue. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 10-1070.

The *Ave Maria* of ACADELT, the famous madrigal composer of the sixteenth century, is generally regarded as a spurious work; however, some say it was adapted from a three-part chanson by him. It was first published in 1845. Whether a work by ACADELT or not, it is a fine setting of the Virgin's prayer, and has long been included in the repertoire of the Catholic Church. McDonald's orchestral arrangement, while effectively contrived, is none the less a modern inflation of an essentially sixteenth-century composition. Calliet's transcription of the organ piece by Bach is also inflated, over-orchestrated, and tending toward weightiness. It is doubtful that those knowing the works in their original forms will welcome these transcriptions.

Bach (arr. Stock): Prelude and Fugue in E-flat (St. Anne). The Chicago Symphony Orchestra, conducted by Frederick Stock. Victor set 558.

Bach: Triple Fugue in E-flat (St. Anne); played by Joseph Bonnet on the Hammond Museum Organ, Gloucester, Massachusetts. Victor disc 11-8528.

Although Bach wrote his *Prelude in E-flat* and his *Triple Fugue* in the same key as separate compositions, they have long been linked together. Both are among Bach's most imposing works of his kind. There have been many arrangements of the "Prelude and Fugue," seeking, of course, to exploit the wealth and grandeur of Bach's ideas more advantageously for other mediums. Perhaps the most pretentious arrangement is the one by Scriabin, which is inflated out of all proportion. Next to it, Stock's arrangement is almost innocuous. Save for the intrusion of a single drum roll in the middle of the Fugue, his instrumentation remains almost organ-like in quality. Stock directs this music in a straightforward manner, revealing at the same time the underlying of the broad plan of both compositions. The recording is good.

Mr. Bonnet gives a musically accurate account of the *Fugue* on an organ which lends itself to the recording. Chausson: Symphony in B-flat, Op. 20; The Chicago Symphony Orchestra, conducted by Frederick Stock. Victor set 550.

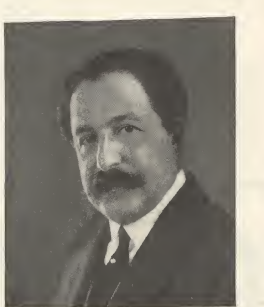
Those of us who admire Stock's readings of the "conservative-modern" scores have cause to rejoice at this recording, for he not only gives a fine performance of this music but reveals a greater insight than did Copolla, who previously recorded it. Reproductively, the set is one of the best that Victor has put forward in a long time.

The similarity between Chausson's "Symphony" and the one by Franck is a foregone conclusion, but it is not a factor which detracts from the work—as so many writers would like us to believe. In our estimation, the Chausson hangs together better than the Franck, and owns none of the purple and gold of inelegant decadence. It is, we believe, a more communicative work than Franck's, with its long lines of poetic lyricism and its romantic beauty. In the coda of the last movement, Stock departs from tradition by introducing an organ which adds to the work—does greater justice to a passage for divided horns and trumpets which all too often is not well played in the concert hall.

Debussy: Images—(1) Gigue, (3) Rondes de Printemps. The San Francisco Symphony Orchestra, direction of Pierre Monteux. Victor set 954.

Debussy's "Images" for orchestra contains, besides the above two scores, one of his most famous orchestral works, *Peria*. Neither "Gigue" nor "Rondes" stir

The Latest Records Pass in Review



PIERRE MONTEUX

by Peter Hugh Reed

the imagination or satisfies the senses like *Peria*. The first, based on an Irish jig tune, is rather wary in mood, and "Les Rondes," in which the composer employs a French folk tune, is—as one writer has said—"a tour de force of the imagination, without any very substantial musical basis." Of the two works, however, it owns more appeal. Monteux plays both works with sympathetic feeling, and the reproduction is excellently good.

Haydn: *Litola disabata*—Overture. The Indianapolis Symphony Orchestra, conducted by Fabian Seitzky. Victor disc 11-8487.

One does not hear Haydn's operas today, but in their time they were highly regarded. This *Overture*, more than representative of the greater Haydn, is nonetheless appreciable. It opens with a broadly dramatic scene, which is followed by a blustery *Allegro* and a graceful and stately *Andante*. Seitzky gives a straightforward account of the music and the recording, on the side of some coarseness in the *forte* sections, is a good host.

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RECORDS

"FORWARD MARCH WITH MUSIC"

conducted by Sir Ernest MacMillan. Victor set 929.

"The Planets" is a suite of seven tone poems, based on the generally accepted astrological association of the various stars after which each piece is named; this incidentally, is the only program the work contains. Nearly a decade and a half ago the composer recorded the entire suite, not contingent upon a program; indeed, those who greatly admire the score contend that the music is emotionally satisfying apart from a knowledge of the astrological association of the planets. The four tone poems recorded here are unquestionably the most popular of the seven. Mars brings war; Venus brings peace; Mercury is the winged messenger; and Jupiter brings fertility. Holst has realized these qualities effectively in his music, which is most impressively scored.

Holst and others have done more for this music than MacMillan does. The latter stresses its weaker elements, and one familiar with the composer's performances feels that the true spirit of the different works quite evades him. Add to this, regarding in which there is a confusing reverberation—one which causes an overlapping of tonalities—and the value of this set becomes highly controversial. Any one taking the trouble to compare this set with the older one by the composer will note the disservice to Holst here.

Mozart: Concerto in A major, K. 414; Louis Kentner (piano) and the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set 544.

This is one of Mozart's most delightful piano concertos; one of which he was extremely fond. He played it frequently and taught it to many of his pupils. Why it is not played more often in public is difficult to understand. The opening movement is filled with facile drama, the *Andante* is poetic contemplation, and the last movement, with its thematic *Performer of Three Blind Mice*, is full of shy humor. Kathleen Long and the Boyd Neel Orchestra once played this work on Decca discs. Both Kentner and Beecham bring more contrast to their outer movements, and the *Andante* is played with more expression. Kentner's tone in the outer movements is more forceful than Long's but less in keeping with Mozart's music.

Beethoven: Quartet in A minor, Op. 132; The Budapest String Quartet, Columbia set 545.

Of the several previous sets of this work, that by the Busch Quartet, has always been most highly regarded. It is unquestionably one of the finest performances that the Busch Quartet has realized for the phonograph. The playing of the Budapest ensemble, as revealed in this recording, is not characteristic of its best work as heard in the concert hall. The recording tends to be somewhat on the base of the innumerable loud passages, and there are evidences of insensitive monitoring on the part of the engineer. Neither the opening movement nor the famous *Song of Thanksgiving* as effectively achieved as in the Busch set; the other hand, in the *Scherzo* and the *Finale*, the playing is freer and more expressive. Choice of performances will remain on what quality of recording one likes in music of this character; it strikes us that Columbia errs in not realizing the high quality of tone in its chamber music recordings.

Mozart: Divertimento in E-flat, K. 563; Jascha Heifetz (violin), William Primrose (viola), Emanuel Peskin (cello), and the Fine Arts Quartet set 669.

It must be admitted that this is an ensemble playing par excellence; there is an extraordinary tonal beauty in the ensemble. On the other hand, the playing tends toward a virtuoso *elan*, with the result that many subtleties of the music are lost. One cannot quite forget, in listening to this performance, that the players are all great virtuosos. It was different in the case of the performance by the (Continued on Page 302)

A NOTABLE BIOGRAPHY

If Edward M. Maisel (now in the United States Army) had done no more than set right many of the amusingly absurd incorrect legends about the life and work of one of the most distinctive of American composers, Charles T. Griffes, his biography would have been a notable one. Through hurried writing, many curiously false statements had gained currency, in some of which were "fairy tales" of conspicuously pure fiction. This was wholly unnecessary because Griffes himself, in his pathetically short thirty-five years, had written voluminous diaries, letters, and comments, giving the facts in his own words.

Clearly a genius with an inborn sense of the beautiful, a finely poised mind, a precious family background, and a musical training here and abroad with masters of the art, Griffes sensed the changing modes of musical expression and produced works of rich charm, impeccable craftsmanship, and a distinctive originality which brought him to the forefront in American musical achievement.

This book, then, is one of great importance in our musical history, and we recommend it as a "must" for every complete musical library. Irrespective of the subject, and purely as an exceptional piece of biographical writing, Maisel has done a notable work.

"Charles T. Griffes"

By Edward M. Maisel

Pages: 347

Price: \$3.50

Publisher: Alfred A. Knopf

MUSIC AND GASTRONOMY

Favorite recipes of famous musicians—two hundred ninety pages of them—compiled by Charlotte Morris, make up one of the most novel of all musical volumes. The book gives one the impression that musicians devote as much time to their kitchens as to their art.

One hundred well-known musical artists contribute many times that many recipes, which would mean nothing at all if the recipes themselves were not exciting and evidently very practical and most delectable. The greatest of all musical cooks, Giacomo Rossini, unfortunately could not make a contribution.

One reviewer, who has a spiritual membership in the Club du Ciel, and has fussed around a kitchen all his life, ever since he learned the charm of conjuring fancy comestibles at his grandmother's apron strings, feels that he has concocted many viands which deserve the *cordons bleus*. Yet with food rationing, few of the recipes in the book will have a chance to continue on the menus of great restaurants. As for Rossini, his dishes rank with those of Brillat-Savarin and Escoffier.

Seriously, this is a mighty good cook book, even if it was written by musicians. One interesting feature is a ten-page list of suggestions for dinner music, prepared by Moses Smith. Another is that portraits of the musical cooks, as well as short biographies including their signatures, precede their recipes.

"Favorite Recipes of Famous Musicians"

By Charlotte Morris

Pages: 301

Price: \$2.50

Publisher: Prentice-Hall, Inc.

SCORING A ROMANCE

Your reviewer could never bring himself to recommend a novel merely because the author had chosen to have it occur in a musical arena. Frank Baker's "Pull Score," however, is an extremely fine piece of musical romance, and the novel type which would merit very favorable comment judged by any literary criteria. It is the tense story of an eccentric musical introvert who, after writing to please himself, wanders back to real life only to find the problem of adjusting himself to real life as it is, instead of as he would have it, an insoluble one.

"Pull Score"

By Frank Baker

Pages: 344

Price: \$2.50

Publisher: Coward-McCann, Inc.

MAY, 1944

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

SONG WITHOUT WORDS

The life of Mendelssohn never has been more sympathetically and ably handled than in "Song Without Words," by John Erskine, whose life-long study has served the work from the stereotyped encyclopedic complexion which usually railroads such works to the last dark crannies of the stack house in libraries.

Surrounded with the facilities for luxurious progress and carefully protected from most of the hardships of

unceasing work. Living in a rational and creative Germany, as different from the Germany of today as a vernal field is from a charnel house, the world may be grateful that Mendelssohn was spared any such dreadful disaster as that which has come over the Germany he loved, some ninety-four years after his passing. Fortunately, he could not even envision the Nazis, in their ridiculous spin, pulling down his statue in front of the *Gröndelhaus* in Leipzig, to which he had brought so much glory and beauty.

Dr. Erskine has done a splendid piece of biographical portraiture in this work.

"Song Without Words"

By John Erskine

Pages: 205

Price: \$2.50

Publisher: Julian Messner, Inc.

SCRIPTURAL MUSIC

The number of references to musical subjects has been catalogued by someone. When we first heard the total, we were astonished to note how very widespread was the interest in music in Biblical times. "Music and the Scriptures," by I. E. Reynolds, M. D., will supply a real need for a text book of theological seminaries and schools of sacred music. The book is excellently organized, with practical blackboard outlines preceding each chapter. The author indicates that "History implies that there was a very elaborate and beautiful order of services in the Temples and the Synagogues of Christ's time. The greatest meeting of soul winning was held in the Temple, which had its beautiful order of service. The music included vocal and instrumental forms." Clergymen and church musicians will gain many valuable suggestions from this book. It is issued under the direction of The Sunday School Board of the Southern Baptist Convention.

"Music and the Scriptures"

By I. E. Reynolds, M. D.

Pages: 149

Price: 40 cents

Publisher: The Broadman Press

PIONEER LADY

Eleanor Morton, in a very folksy, homey, American book, has told the life story of Margaret McAvoy Scott, born in a one-room log cabin on the top of one of the hills in the Blue Ridge Mountains of Virginia. In 1822, Miss Morton has related it in the words of Mrs. Scott, and thus has preserved a fine biographical record of a courageous, fearless type of American woman, who rose over her innumerable obstacles to become the owner and manager of a large chain of hotels.

The book is filled with (Continued on Page 298)

BOOKS

"FORWARD MARCH WITH MUSIC"

A Loose-Leaf Plan

Why cannot we have loose-leaf etudes, graded books, and technical material to be used for individual pupils as the teacher sees fit? She could charge some light token for each separate sheet, or a specified single copy for the term. What a boon it would be if teachers could have such material in reserve, free to apply the technical problem to the student instead of having all pupils burdened with a whole volume of something they may not use. Children and even adults get weary of looking at a book of things to be accomplished in the distant future, whereas they are wide-awake and alert to something new—just handed out. The students could have their own loose leaf book cover, and store away each sheet as it came from the teacher, or as their own problems—technical or musical—arose.

Do you think such a plan is too fantastic?—Sister M. M., California.

Fantastic? Not at all! Sister M. M. proposes a capital plan. When first I heard it, I rushed, full of enthusiasm, to present it to publishers, but was promptly turned down by them all. . . . It seems that there are practical considerations, insurmountable obstacles standing in the way of accomplishing what my dream is. The new concepts, new processes, revolutionary methods of distribution and merchandising which such an undertaking would require might upset the whole music industry. . . . So, tentatively, we must relinquish the loose-leaf plan for the present. . . . But what possibilities lie therein for an after-the-war project? Publishers had better look out for us then!

The Staccato Touch

I find myself in some doubt as to the best means of teaching staccato touches. Mattay's directions say to cease all exertion the instant tone is produced, and to allow the key to rebound while the fingers remain in contact with the keys. These things can be done when the notes are played piano and not very fast, but as the tone and speed increase, so does the difficulty of letting go—and then the temptation to play too fast. The fingers and stiff wrists are great. But, I feel, in his Basic Piano, the Pianoforte Player, no less an authority than Lhevinne declaring—in passages which he quotes from Liszt's Campanella, Chopin's Pédale, and Moszkowski's Etude in Double Notes—that "staccato touches and pointed fingers are absolutely necessary." I say "absolutely" because I think that in these passages it is necessary to remember Mattay's instructions! In your replies, you frequently speak of quickly shaking fingers. Surely that means high finger lifting! If you can clarify these points for me, I shall feel obliged.

—A. M. S., Washington.

Like you, all intelligent teachers worry about staccato; but not many of them have thought about it as clearly as you have. Not only have you expressed the staccato problem perfectly, but you have offered an excellent solution for it.

Yes, slow staccato is best taught by flashing finger rebound. This means simply that the finger up first touches the key-top, then acts suddenly on the key in a "flash," either directly from the key-top or by means of a swift "surprise" fling in the air. But be sure the finger flash has its complementary rebound, or active release, the instant after the key is played.

As you say, this staccato touch is not applicable to rapid or brilliant passages. In such cases you must use, as you suggest, the high-wrist-and-straight-finger

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist

and Music Educator

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

staccato for brilliance, and the gentle plucked or dusted finger-tip variety for light, rapid work.

"Finger flashing" is just a vivid term meaning that:

1. All energy is concentrated in a split second; there must be no tension before or after playing.
2. No fingers are held in the air when not in use; the swing on the key comes all in a flash.
3. The word "flash" (instead of "stroke") infers that although the finger is curved when it plays the key, it tends to flatten out slightly as it swings into the air. In other words, it does not pull away from the key, rigidly curved, in the old-fashioned clack-hammer way. . . . Try both ways and see for yourself which feels better!

Shall I Teach?

I am eighteen years old and have studied piano for two years. At a summer of self-study I am aware of the necessity for guidance under expert teachers. Present conditions make study in distant cities difficult.

I would teach help me? I love it, but would teaching two days out of the week make up for practice I would lose? If I try for the concert stage it will be after some teaching.

Should lessons be prepared by concentrating on certain pieces each day, or by gradually working toward lessons, say, one lesson a week?

3. An examiner told me that a dynamic mistake in one tone was worth making a different thing in music. Please explain this.—G. E., Texas

Since I know nothing about you other than that you are an aspiring young fellow eighteen years old, I assume that you have physical or other disabilities which exempt you from the draft, or that your parents cannot afford to send you to a good teacher. I hope, therefore, that you will not be too concerned by my realistic reply to your questions, for I must speak only as you say, I think. No other course is possible nowadays when millions of boys your own age are everywhere facing the sternest realities which life can impose.

quite as vividly as on the larger canvas, but of course reduced in scale. So it is in music. . . . There is no absolute "norm" for loudness or softness. Musical compositions, like paintings, are built on an infinite number of dynamic scales. What would pass for fortissimo in the light texture of a Mozart Rondo or Scarlatti "Sonata" would hardly muster up to a *largo* forte required in a concerto built on the heroic scale of the Bach "Chromatic Fantasia and Fugue" or the Brahms Rhapsody in E-flat.

But don't worry about the actual difference in dynamic extent between one composer and another. There are passages in Mozart which require every bit as much power and intensity as Beethoven demands in certain of his dramatic moments. On the other hand, Beethoven sometimes excels the chlorotic pianissimo of Debussy. Then again, Debussy often asks for the precise, perfectly graded, stepwise crescendo of Mozart.

So, dynamics seem to me to be a matter of the composition and not the composer.

And here's great happiness to you in your musical life!

A "Sample" Lesson

My problem was this: I teach several junior high school children, and fourteen, who can take only one private lesson of forty-five minutes weekly. These boys want very much to continue their music lessons, although they can give only a few minutes a week to practice. How much ought I try to accomplish with such students? Shall I insist upon technique and studies, or shall I concentrate on trying to teach them to read fluently and play a few pieces well?—B. A., New York

One forty-five minute lesson a week certainly seems inadequate; but I'm sure you can manage successfully, as many other teachers have already proved. If, however, your lessons carefully in advance, and force yourself and your students to concentrate right from the beginning to the end of the period, you can cover all necessary points; but you must leave a few minutes for composition, the most important for the student, and hold unwisely to these for at least a month or six weeks before changing to other routines.

Just to see what could be accomplished, I gave a forty-five minute lesson to an "average" girl, fifteen years old, of about Grade V. Here's what we covered in forty minutes—leaving five minutes at the end for me to play a short composition, as the student's reward for concentration and good effort:

To stimulate concentration, deep breathing, preparedness, key control, accuracy, and brilliance, I started out by hearing diminished seventh chords, four notes at each hand, in several different compasses. I gave a simple, quiet drill in playing without looking at the keyboard.

In Whitefield's "Boogie-Woogie Blues" I taught the student to play the left hand of Tazibob Rocks (which we called "Taxi Toots!") rapidly and easily; and then stimulated quick sight-reading

(Continued on Page 297)

Why Many Piano Pupils Never Pass the Fourth Grade

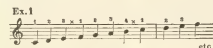
by LeRoy B. Campbell

PUBLISHERS tell us that 94% of all piano pupils never go much farther than the fourth grade.

The answer may be that up to the fourth grade the playing of pupils is usually simply slow motion. Recently we looked over six piano books for beginners and were impressed by the idea that the exercises and pieces were eminently suitable for organ. And as we consider the piano action, we cannot see where this material has any immediate or future bearing upon the perfection of a technique adequate to the pianoforte. Certain facts relative to notation can be learned this way, but not much piano technique.

Let us study the nature of the piano. The piano action is made up of springs, bounding felt, levers, small pieces of wood. The hammer is a bounding, springing piece of felt on a wooden frame and is so beautifully adjusted mechanically that it leaves the string in one forty-fifth of a second after sounding it. Now, in like manner, the drum is not exactly what could be called a *legato* instrument; the drum stick leaves the drum head in one-fifth of a second. Therefore, the piano action is 90% more staccato than the drum. By noting the springy and buoyant piano action, then, one would naturally come to the conclusion that the student would have to meet this type of action not with organ technique but, on the contrary, with a gracefully light touch.

The piano music from the fourth grade on to the tenth is full of runs, arpeggios, and passage work—all demanding velocity and nimbleness. From the fourth grade on, then, the acquiring of this ease and fluency should occupy a considerable amount of the student's attention. One may have a poetic nature and good ideas of expression and interpretation, but without a fluent technique, his attempts to produce beautiful music at the piano will be a sorry affair. It will be noted that this fluent passage work is composed for the most part of scales and arpeggios, or fragments of scales and arpeggios. The real difficulty in the scale is indicated here by X.



In the arpeggio we find this same chief difficulty, marked by the X.



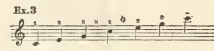
These scales and arpeggio crossings, both ascending and descending, present a difficulty which has been still a formidable stumbling block to nearly all piano pupils. The reason for this lies in the fact that wrong mechanical means for a piano touch is employed. The wrong mechanics then produces a wrong conception, both in the conscious and subconscious mind. Take these first instruction books, mentioned in the first paragraph, and we note that the markings and directions are all for equalizing finger strength; for keeping the arm still and playing a muscular legato—all of which is perhaps used as a means to hold one key down until the next tone sounds in the



DR. LEROY B. CAMPBELL

chief counsel from most of those books to the pupils. This means simply holding down of the key until the next tone sounds, produces anything but a conception of buoyancy and floating air, which really should pervade the mind of a piano pupil. The pupil should impress into his subconscious mind, not a pressing down feeling, but a buoyant up feeling or concept, a floating feeling—an easy and free springy feeling. This is what is needed in all passage work from the fourth to the tenth grades, and the very best time to secure any muscular or mental perfection is in the early lessons of the young child.

A certain teacher in Vienna once showed me exactly how to play and teach the arpeggio.



I was told to hold down each key carefully until the next tone sounded (at X); that is, to hold the third finger down on G until the thumb sounded the C. This I was told would perfect any break in the legato preparation will be condemned, and he will have to wait until he learns this *wrong motion* before he will be admitted to the school. Here is the crux of the matter: the X in Ex. 3, the vital place in the scale where the wrong motion takes place; the place upon which future progress into the higher grades depends.

The pupil is told to hold each key down until the next tone is sounded (purely organ technique, and bad at that if the pupil spends any more force on the key

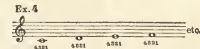
instead of eliminating it. The teacher looked quite surprised and considerably puzzled; she admitted that the problem must be taken up at once by the head master in the school. It might be noted that the slow-down moving picture of several artist pianists playing an arpeggio shows no thumb-motion whatsoever. The arm moving sideways up or down the keyboard deposits the thumb on its proper key by means of a slight, easy, balanced, rotary motion.

An Arpeggio Lesson in the Way It Should Be Done

The arpeggio really is a light, decorative flow of tone used as an accompaniment to a melody. Its sound, as the artist plays it, is that of the *nonlegato* or *legatissimo* touch; it might well be called *piano-legato*; that is, a smoothly flowing series of tones.

These thumb crossings, especially descending in both scale and arpeggio (Ex. 1, 2, and 3), depend upon and are controlled by a correctly adjusted rotary forearm motion. A so-called "rotary motion" might not be of value to the speed crossing in rapid passage work. The simple motion might be too slow and sticky unless the correct rotary adjustments are carefully perfected and incorporated in the subconscious mind. By correct adjustments, we mean the instant release on both the supination and pronation side of the forearm. These crossings are practically the only difficult places in the passage work of a scale or an arpeggio. These difficulties depend almost solely upon a correct mechanical principle, the principle of free and easy balance.

A simple exercise for securing this feeling of ease, buoyancy, and balance, and for making possible an easy and correct rotary movement or balance in money or direction, is the following:



Take the left hand in the opposite direction, and each hand alone. Impulse exactly to the tone with a rather sharp impingement. Release instantly at tone, and change the fingers on the keys with just enough easy weight to keep the keys from coming up. This easy balance sensation will soon become a habit. This is the key to all legato piano playing. The first lessons then should look ahead into the perspective of these difficult crossings in passage work and so prepare to meet piano, instead of organ, sensations relative to the habits needed in the subconscious mind.

As the scale and arpeggio crossings have been taught and are taught for the most part today, the motion for the correct balance-mechanics is done in nearly every case in exactly the wrong direction for securing ease, freedom, and future progress.



For example, in playing down the scale or arpeggio, the pupil is to play the first octave slowly with rather stiff fingers, merely holding each key down until the next tone sounds (two octaves in the case of the arpeggio). Next he plays two octaves with two tones to a beat, and later three or four octaves with three octaves to a beat.

This seems to be the scale and arpeggio plan prescribed by nearly every school for its own use, as well as for an entrance examination to its institution. In most cases, if the candidate does not make these easy first motions in the first break in the legato preparation will be condemned, and he will have to wait until he learns this *wrong motion* before he will be admitted to the school. Here is the crux of the matter: the X in Ex. 3, the vital place in the scale where the wrong motion takes place; the place upon which future progress into the higher grades depends.

The pupil is told to hold each key down until the next tone is sounded (purely organ technique, and bad at that if the pupil spends any more force on the key

held down than just enough to keep the key from coming up). Therefore, in Ex. 5, at X, he holds the thumb down on F, and connects this hold to the E, third finger. This of necessity causes the third finger to make a muscularly forced crossing which could be done in slow tempo, but not in future rapid passage work.

The remedy for this most common and serious error is simply to perfect the capacity for relaxation-consciousness in the pupil; otherwise he will not notice his tensions and, of course, will not be able to correct them. In preparing then for a rapid scale or passage, the thumb is released as quickly as possible at X, so that the motion of the third finger for the E may be made in exactly the reverse manner (see arrows above the staff in Ex. 5) to the usual motion made by pressing out to the F with the thumb, as at X(2). Now, instead of a forced motion at Xb, full of friction, tension, stickiness, and conflict, the motion is done simply by easy balance and is quite free from all these tensions just mentioned. Therefore, unlimited progress into the higher grades of velocity is easily accomplished. If the tempo is rapid, the piano-legato will be quite flowing and perfect; if the tempo is slow, then the thumb is released as before, but with enough controlled weight left on the depressed key to keep it from coming up until the next tone sounds; then any degree of legato can be easily accomplished.

Beyond the theory of key relations and scale or arpeggio fingerings, most practice would best be done on real music. The pupil is so pressed with school work today that his practice time should be spent in the most musical way. The isolated scale practice impresses into the subconscious mind a monotonous straight line of tone; and the muscles use always the same expansions and contractions. Real music does not use this monotonous line progression, nor does it use equal expansions and contractions. "The straight line is the line of duty; the curved line is the line of beauty."

Most scale and passage practice is the kind in which the student works on the scale or passage hoping that he will somehow overcome some difficulty without touching; that is, he works to overcome a difficulty. The correct psychology would be simply to find and remove the cause of the difficulty, as here indicated.

Porker Changes Musician's Career

LIKE ANY OTHER STUDENT bowing the strings, Johnny Long was an orthodox right-hander; at least he was until age seven, when the freak accident took place. The story of the accident for Long occurred in the pig pen on his father's farm in Newell, North Carolina. Like a thoughtful little man, considerate of the animals and at the same time wishing to help his father with the live stock chores,

was either a little careless or else the pig was over hungry, and the result was a healthy bite out of Johnny's extended left hand. The tendons in his fingers were badly torn by the hog's bite. The fingers were completely without the power of manipulation and rendered useless as far as playing the violin was concerned. Nevertheless, courage on his part and careful coaching from his teacher transformed Johnny into a left-handed fiddler.

Long performs his fiddle solos on the bandstands of the nation's top entertainment spots, the public looks on in amazement as the "blonde maestro" bows left handed. The real reason for the "freak" sight is that the tone quality and technique brought forth by Johnny is on a par with right-handed, standard violinists now playing popular music. To Johnny, the change of hands has meant little. He has with the possible exception that he did disrupt proceedings when he played in the Duke Symphony Orchestra. Often he'd tangle with the bow of the player next to him. The problem was solved when his instructor finally placed Long in the viola section and on an end chair.

General Butlerfield must have sensed the general mood. He was an accomplished musician and had written a number of original compositions. But his chief hobby was the invention of bugle calls. Now, while the whole camp was in a pensive mood, he turned to this peaceful pursuit.

How "Taps" Was First Blown

by Francis Howard

OF ALL THE BUGLE CALLS used in the United States Army, none is more musical and has such universal appeal as the one blown for "Lights out," commonly called "Taps." When one thinks of a camp, in which are thousands of our boys, suddenly into the haunting notes rise to the stars, the effect is moving, to say the least.

But Taps has even tenderer associations. It is the one army call that is used at all military burial services. It is always blown to mark the end of the day, the silence of Armistice Day. Memories of the nation's heroic dead are awakened at the first notes, and a reverent hush falls over any crowd while it is being sounded.

How did this call originate? Few Americans may be aware that it has been in use for eighty-two years, and was born under the most dramatic circumstances. It is to General Daniel Butterfield, famous Civil War leader, that the nation is indebted for the most celebrated of all its service calls.

The story of the origin of Taps is found in the personal letters of Oliver W. Norton, General Butterfield's brigade bugler, which the latter had printed for the benefit of his friends after Appomattox. The episode is of special interest in these times when the country has again become one vast army camp, and the United States Army bugle is heard in many far corners of the world.

In July, 1862, the Army of the Potomac was encamped at Harrison's Landing in Virginia. The Seven Days' Battle before Richmond had just been fought. General Robert E. Lee had only recently taken command of the Confederate forces, and already his engagements had displayed the superb military genius which was to make him the idol of the South and the despair of more than one Northern commander-in-chief.

General McClellan's losses had been severe in the recent fighting. There were gaping holes in the ranks to which the Army had not yet become accustomed. Back in the spring the cry had been "On to Richmond!" But now, for the first time, it was realized that the war was likely to be long and heartrending.

The result was that an atmosphere of seriousness rested over the entire camp. The younger volunteers were somewhat, and even the older men's thoughts turned to the anxious families they had left up North. When night closed down over the Virginia hills, nostalgia gripped the ranks.

General Butterfield must have sensed the general mood. He was an accomplished musician and had written a number of original compositions. But his chief hobby was the invention of bugle calls. Now, while the whole camp was in a pensive mood, he turned to this peaceful pursuit.

The General had no love for the "Lights-out" call then in use. It had been handed down from the early days of West Point, but to his sensitive, musical ear it sounded discordant. Above all, it did not seem to suit this scene of a great camp spread out under the stars.

General Butterfield began to work over in his mind musical phrases which would express that strange quietude—the hush that overhung the army of tents where thousands of men slept while sentries kept watch. At last he settled upon a combination of notes that he felt was harmonious and of such surroundings.

He then sent for Norton, his bugler. He whistled the new call over and over, and Norton tried it out on the bugle. Whenever he made a mistake in a note or the phrasing, General Butterfield would correct him. In a very short time the bugler had it down perfectly.

That same night General Butterfield's brigade was the first to listen to the lingering refrain of Taps. It rose thrillingly in the middle of the camp, and the plaintive notes echoed down the long winding valley.

The effect was magical. The next morning buglers from adjoining camps came to General Butterfield's headquarters to inquire about the new call. They asked permission to learn it and the General gave his ready consent. It was not long before it was being used throughout the Army of the Potomac.

The popularity of Taps spread fast. Wherever it was heard, it stirred listeners to enthusiasm. It passed from army corps to army corps, and all the men grew to love it. At last, by general orders, it was substituted for the old "Lights-out" call in all regiments in the official United States Army regulations. Since that time Taps has become known and enshrined in the hearts of all Americans.

A footnote must be added about the composer. As a young man, the son of wealthy parents, General Butterfield's travels through the South had convinced him that a civil war was inevitable, and when he later became the American Express Company's superintendent in New York City, he gave all his spare time to drilling with the State National Guard. Step by step, he rose in the ranks until he became Colonel of the Twelfth Regiment, a body of men around which his affections were permanently entwined.

He was made a Brigadier-General at the outbreak of war, and later a Major-General. At Gettysburg he was severely wounded by the heavy cannon that preceded Pickett's charge, but he did not retire from active field service until he fell a victim to fever during Sherman's march to the sea. A jeweled sword and badge and a Congressional medal were presented to him in recognition of his record, and he was honored everywhere.

After his distinguished military career, General Butterfield went back to civilian life, holding an important position in the Sub-Treasury in New York City. Frequently, on account of his organizing ability, he was asked to take charge of big public parades and exhibitions. When old age forced him to seek a less active life, he retired to "Cragside," his delightful home at Cold Spring, New York, overlooking the Hudson, where often of an evening, in the twilight of his days, he could hear the West Point bugler sound his beloved Taps just across the river.

Purposeful Practice

by Esther Dixon

Many pupils remark that they love to take music lessons but they do not like to practice. Perhaps they need to have a goal or a purpose in mind. It may be that many use the same period of time every day for practice. It may be a time when someone is waiting outside to play tennis. It might be just after dinner, or at the end of a hard and tiresome day, or during the noon hour when Dad comes home to rest and should have everything quiet so that he can relax. Anyway, there should be a pleasure and joy in practice that many children are missing; and there should be no distracting activities by others during the practice hour.

OF ALL INSTRUMENTS for the making of music, the human voice is the most personal, the most subjective. The processes that produce tone on the piano or on the violin are both visible and tangible and, consequently, open to direct investigation while they are active, as well as while they are at rest. The expert pianist knows just how high he must lift his fingers from the keyboard in order to play a given passage at a given pace; the violinist can show and explain to you how he produces his harmonics just as clearly as a billiardist can demonstrate to you his mallet shot. The technique of these instruments can, therefore, be developed by objective criticism. The voice is in quite a different case. Its mechanism has been carefully studied and its functions pretty accurately established, but, after all, it is certain that the process of singing goes on inside the singer and to a large degree must be judged by inferential, rather than by direct, means.

There is an abundant literature on the subject of voice technique which contains much that is helpful to the student, but, despite the existence of many accepted scientific principles, the art is, to this day, largely one of individual experience on the part of both singer and teacher. Without questioning the validity of these principles, or denying that a thorough knowledge of the construction and the mutual relations of the different parts of the voice-mechanism is a great aid to intelligent study, it may be asserted that there is a great deal the singer must establish for and by himself. This is done by experiment which he finds valid in his own case, but which may be quite invalid in other cases.

Patti, of the flawless technique, always maintained that she knew nothing of vocal processes. Melba's voice was a perfect instrument before she left Australia and entered Madame Marchesi's studio in Paris. The writings and casual utterances of many successful singers to their students go to show that the beauty of their art is founded quite as much on empiricism as on conscious science.

The Value of Intelligent Criticism

But at no time in his career can a singer afford to dispense with competent criticism other than that of his own senses; for the reason that his voice, being inside of him, is audible inside his head as well as through the outer ears and, consequently, never sounds to him as it sounds to others.

At the outset, the student must sing constantly, even exclusively, with his teacher, whose duty it is to install in him the fundamental principles of breath control and of complete muscular freedom. The teacher is referring tirelessly to these principles, with the object of establishing in the pupil's understanding their influence on the production of beautiful tone, strives to train and develop the pupil's ear and general sensibility to such a point of acuteness that the pupil can judge for himself the beauty of his tone, and recognize reliably the mutual relations of cause and effect. The ideal teacher of singing, therefore, is not of necessity a man who has written volumes on the technique of the voice, or who has had a great career as a singer, or who has had the good luck to launch a successful singer. Rather, he is one who, in addition to an ear that will never accept as beautiful a tone that is not beautiful, is able by one means or another

What is "Bel Canto," Anyhow?

A Masterly Discussion of "Dear Old Voice Production"

by Francis Rogers

Professor of Singing,
Juilliard School of Music

Francis Rogers is one of the world's most distinguished teachers of the art of singing. After being graduated from Harvard University he studied for one year at the New England Conservatory and then went to Paris (Bouhy) and Florence (Foncinelli) for further study. After concert tours (one with Marcella Sembrich) and a year in opera, he became a teacher. Since 1924 he has been a member of the faculty of the Juilliard Graduate School of Music. The following is the third and final installment of a short series of scholarly and essentially practical articles giving the background of the historical development of bel canto. The Editor considers these articles so important and so "meaty" that it is hoped that our vocal teacher readers will insist upon their pupils becoming familiar with them.—Editor's Note.

Part Three

to train the pupil to hear his own voice much as the teacher hears it, and to enhance to a high degree of discrimination the pupil's power of self-criticism. The ideal teacher is rare, because, in addition to his keenness as a critic, he must possess such patience, such fertility of suggestion and sympathetic insight into the temperamental and potentialities of his pupil as will enable him to impart to the pupil the capacity to hear his own voice discriminately and to judge how others hear it—a mighty difficult task!

"The belief is all too prevalent among young students that a teacher can "make" a voice. The inexperienced singer does not realize that the teacher can only evoke what is already there. There are one hundred sixty-eight hours in a week. In the usual conservatory curriculum of today, vocal students do not have more than two hours weekly of individual teaching of the voice. In other words, the pupil is responsible for his own voice one hundred sixty-six hours out of the total one hundred sixty-eight. This fact demands how important it is for the very best teacher for the teacher to awaken and develop the pupil's powers of self-criticism. No teacher ever "made" a

great singer. A great singer's great qualities are his own; the teacher is helpful only in evoking them. Successful teachers of singing belong to numerous and diversified categories: successful singers who take up teaching as a kind of side issue in their careers or avocations, or as a means of recreation or livelihood after their retirement from active singing; the moderately successful, or even unsuccessful, singer who finds in teaching a reliable livelihood that public performance has not provided him; the pianist or accompanist whose association with singers tempts to hang out his shingle as a vocal expert; the laryngologist who believes that singing is a science, not an art, and can be taught as he was taught his laryngology; the conductor, or all-round musician who, often enough, drifts into teaching almost without any special preparation (man woman) who without marketable vocal gifts loves the art and also loves to teach. The history of teaching records valuable work done by representatives from all these categories.

From Whence Come Teachers

As a general thing a famous singer makes an indifferent teacher, for the reason that most of his experience with the art has been purely personal. By during his active years with his own career and his own vocal problems, he has never had occasion to study the problems of other singers, and he takes up teaching without that all-important recognition of a teacher—experience. Theoretical knowledge has its value, but, every pupil being different from every other pupil, the teacher who has worked with a thousand pupils is better able to grapple with the problem of the thousand-and-first, than the one who has focused his attention chiefly on his own voice, or on a handful of casual disciples.

The more or less unsuccessful singer who takes up teaching because it offers him a financial security denied to him as a public singer is, if he loves to teach, excellent teacher-material. His struggle to make a go of his own career has taught him much and given him interest in and sympathy with the difficulties of other singers. Occasionally pianists and accompanists have given good accounts of themselves as teachers of voice, even though they themselves have never been able to sing through a musical phrase. It must be admitted in the long run that a good teacher, no matter what his antecedents, is only one whose pupils usually make progress.

The profession of teaching (Continued on Page 296)

VOICE

Exciting Futures in Musical Research

A Conference with

Ernest La Prade

Director of Musical Research,
The National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

ALL THE PARTICIPANTS in musical events do not appear on the programs. You sit before your radio, waiting for a world-famous orchestra under the direction of a world-famous conductor, to begin one of the Beethoven Symphonies. But first an announcer, or commentator—also a famous personage most likely—tells you some pertinent facts about the program you are about to hear. Deftly, expertly, he acquaints you with facts you never knew before; facts about the composer, about the times in which he lived, about the circumstances under which this symphony was written. You listen and, possibly without realizing it, you wonder at the amount of knowledge these radio announcers possess. What a lot they know! Well, some of them do know a lot—but it is in no sense a disparagement of announcers to make it known that their own store of information has nothing whatever to do with the facts they narrate. The script takes care of that; and the factual part of all scripts dealing with notes and comments on music comes from the Department of Musical Research. And the men who dig out those facts, work them up, and put them in readable order seldom get any share of the glory that surrounds that program you are waiting to hear.

Musical research is a business in its own right. Many of the ambitious students now in our studies will one day find their way into it. Hence, *Tue Erux* has asked one of the country's greatest authorities in the field to outline the nature and problems of the work, and to comment on the qualities best suited to engaging in it. He is Ernest La Prade, Director of Musical Research for the NBC Network.

Musiology vs. Research

First of all, Mr. La Prade calls attention to the distinction between musiology and practical research. The former covers the almost limitless field of finding out and digging out any and every fact relating to any possible branch of music, sheerly for the sake of the information thus uncovered and without any special practical purpose in view at the time of projecting the research. Practical research is just what its name implies; it is not less thorough and exhaustive, but it is never engaged in without a practical purpose. Thus, the musicologist may devote years to establishing the influences surrounding Cherubini during the twentieth year of his life, purely for the sake of establishing them; the practical researcher will be given the assignment to assemble all the known facts about the composer of the overture on next Tuesday's program, for the sake of writing the program notes. It is practical research in which Mr. La Prade is himself engaged, and of which he speaks.

Is there a future in musiology? "Decidedly, there is," Mr. La Prade enthuses; "but it is not so wide a field as is generally supposed. At present, radio offers perhaps the best facilities for professional research, but the immensity of radio's outlet is deceptive. In the case of the major networks, the hundreds of stations using their facilities do little, if any, independent research. The New York Network Research Staff

attends to most of the musical research for all the NBC programs. Thus, a network researcher might be likened to an editorial writer on a widely circulated newspaper. Much research, however, is done by the builders and the musical directors of the individual programs. Hence, the network itself needs no more than three or four musical research specialists.

"Musical research (as distinct from copyright research, which involves a knowledge of the copyright laws of all countries) generally falls into four categories: we search for music; we search for facts about music and composers; we search for instruments and their, traditional performance; and we search for talent. That sounds rather tame, at first statement—but life can become highly complicated at a moment's notice, when the Program Department confronts us with a sudden request for someone who can sing, authentically and authoritatively, in the Quechua language. The Quechua language? But then, being researchers, we soon discover that this is the tongue of certain tribes of Indians living in the highlands of the Andes, who are direct descendants of the Incas and whose music is believed to be the same as that of the Incas. Since radio research is entirely practical, the demand for a Quechua singer points to a program of Incas—or at least, South American influence—and the Quechua singer must be on hand before the program in question is due to rehearse!

Notes for the Announcer

"Most musical research, to measure it quantitatively, centers in facts about music. What does the script writer need to know in order to prepare the material that the announcer will read at the broadcast? That, whatever it is, must be found and checked by the research division. Normally, these facts have to do with the exact name of the composer, the name of the composer, the dates of both, the circumstances surrounding the composition of the work, any interesting details concerning any of its performances, special meanings or significances associated with the work, and so forth.

"In the case of the standard composers, such facts are to be found in the recognized manuals of biography and research, and the research worker's task is comparatively simple when he deals with Bach, Beethoven, and Brahms. But what of material that is needed about works and composers who have not yet penetrated the standard manuals? What of the program notes that must accompany a broadcast of the newest work of Shostakovich? It is part of the researcher's task to build his own library of current facts, day by day, along with the hour. He must acquire the knack of scanning the columns of newspapers, musical journals, news letters, 'gossip' sheets for any reference to musical personalities and their works; and, in addition, the knack of estimating the value of such news and jottings, so that he may dig up fact anything and everything that might ever be of practical use in furnishing musical data! All facts which have not yet had time to get into the books of

ERNEST LA PRADE

research—deaths of composers, new compositions, dates of performance, printed program notes from other cities or countries, and so on—must find their way into the running file of the research division. And the researcher must put them there, by dint of sifting them out and judging them important enough to clip. In this connection, I take special pleasure in outlining the clip-and-file system for *Tue Erux*, because a very large proportion of NBC's file entries are clipped from *Tue Erux*!

"Less usual is the search for new music, which is also part of the researcher's work. Where certain types of music are needed and cannot be had in our library, the research division must provide them. Recently, for instance, a program needed a piece of symphonic music that could be used to illustrate the vendor's street cries of either North or South America. It was first of all a problem to find and authenticate the street cries themselves—and another one to dig out symphonic music which made use of them. Obviously, the street cries in Charpentier's 'Louise' were useless, since those are strictly Parisian. In the end we unearthed one work of the type required—*La Voe des Calles*, by the Chilean, P. Humberto Allende.

Authentic Tradition

"Another type of research involves tracking down performers, or at least models of authentic traditional performance of music or instruments no longer currently used. In preparing material for NBC's 'Music of the New World Series,' we ran into a number of difficulties involving genuine South American traditions. For instance, there was a need for Gaucho music. Now, there is plenty of Gaucho music to be found—but we had no way of assuring ourselves that its performance reflected the genuine Gaucho traditions. The Gaucho, or cattle-man, was in his prime nearly a century ago and it is not easy to track down his exact tradition of tone, manner, emphasis, and phrasing in his songs. The same thing is true of our folk-music; much of it exists, to be sure, but usually it reaches us through so-called 'hill billy' musicians who often distort rather than reflect the authentic tradition of our folklore. Through a long series of searches, both here and in South America, we finally located a Gaucho singer who, as far as we could (Continued on Page 36)

The Instrument with 253 Million Tonal Quality Combinations

Requirements in Playing the Hammond Organ

An Interview with

Ethel Smith

Popular Radio Artist

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

Ethel Smith was born in Pittsburgh, Pennsylvania, and began piano lessons at the age of six. Later she attended the Carnegie Institute of Technology where she studied German, Spanish, French, piano, and organ with a view of making music her career. After graduation she secured a position playing the piano in the pit of a Schubert show and toured with it for twenty-six weeks. In a Hollywood studio Miss Smith showed upon one of the Hammond organs and has specialized on it ever since, making three trips to Latin America to play professionally and to study Latin-American music. Currently she is featured on the radio in the "Hit Parade" and "Hit Parade of Old Time Tunes," and will soon be in pictures.

PEOPLE are constantly asking me questions about the Hammond organ, chief among them being: Is it easy to learn if one has had no previous instrumental training? How long does it take a pianist with a keyboard technique to switch over? Or an organist? These and other questions about the instrument and its playing requirements, I shall be glad to discuss in *Tue Erux* which I have read and from which I have played piano pieces since I was a girl in pictures. To begin with, the Hammond organ is a unique musical instrument. Probably it is called an organ because its tone is sustained as long as a key is pressed, and because it bears a closer resemblance to the instrument than to any other. Nevertheless, it has many characteristics possessed by no other known instrument.

Compare it with the pipe organ, for instance. The tone of the latter is produced by a series of pipes actuated by air pressure. The tone of the Hammond is electrically generated without pipes, reeds, or strings. It is possible not only to stimulate the familiar organ tones and those of such instruments as the flute, French horn, oboe, trumpet, and others, but also to produce tones never before heard from any instrument. In fact, engineers have calculated that 253,000,000 tonal-quality combinations are possible. One can spend a lifetime experimenting with these, and not exhaust the tonal possibilities, which, to me, is one of the most exciting features about this instrument.

A Music Palette

The Hammond organist mixes tone color on a music palette much in the manner of a painter in oils. He is not limited by ready-mixed colors. A beautiful tone quality on most instruments depends mainly on the relative intensity and number of its overtones or harmonics—which are determined largely by the size, shape, and construction of the instrument. But the pianist or organist has little to do with determining or measuring his overtones. On the Hammond, however, the player can regulate the harmonics at will; eliminate some, strengthen others, and so create almost any tone, or shade of tone, which he may happen to desire or need.

Instead of stops which supply a fixed set of tones on the traditional organ, the Hammond has nine drawers located above the top manual. Each drawer can be pulled out to a certain length; when finally closed, it provides a ninth, or silent, position. One drawer, the fundamental tone and the other eight, the harmonics.

The Pre-Set Keys

The degree to which each bar is pulled out determines the volume in which the particular harmonic it governs is present in the whole tone produced when the key is depressed.

At the extreme end of the keyboard of each manual are nine pre-set keys which make available to the player the tone from eighteen ready-mixed stops. With this bewildering variety, the organist can play the same piece a dozen times, each time with a new tonal combination. In volume, too, by

ETHEL SMITH AT HER HAMMOND KEYBOARD

ORGAN

means of the swell pedal he can reproduce the merest whisper, and swell the tone to a thunderous climax. In lieu of the sounding board on the piano, a radio principle amplifier is used, and this can be placed anywhere. I have a friend who has in his home a Hammond with an amplifier downstairs, and one upstairs for the benefit of an invalid mother.

Being electric, the tone is produced the instant the key is depressed. Then, too, the action of the Hammond is very easy. As a result, a more pronounced staccato and a faster and sprightlier type of music is possible. These are features in which it resembles the piano. In other respects it has manuals, a swell pedal, stops, clavier, foot pedals—as does the traditional organ—and is played with much the same technique as the organ. But it is more orchestral than either the piano or the organ, and does not get out of tune.

Once accustomed to playing the organ can switch to the Hammond with only a few hours' practice. The stops present the chief difficulty, but familiarity with them is usually quickly acquired. Since the touch is so easy and the tone responds so readily on the Hammond, the organist is likely to release his keys too soon at first. However, a little legato practice accustoms him to the touch in a short time.

Special Problems of the Pianist

The pianist requires longer to make the transition. He has been accustomed to regulating his expression and dynamics by touch as well as accentuating his melody and to holding his tones by the pedal. All this is changed on the Hammond. He must use the swell pedal for volume control, and his left foot, and the low tone pedals takes the place of the fifth finger on his left hand on the piano. Possibly the hardest thing he has to do is to coordinate his hands and feet. Some never quite learn this trick, although the majority do. Depending upon his skill and adaptability, a pianist should be able to make a satisfactory adjustment to the Hammond in three to six months' time.

Hammonds are now finding their way into homes, and children without previous instrumental instruction are being taught. The Hammond is possibly no more difficult to learn to play than the piano when one starts at an early age, and much easier when the instrument is in demand.

Instruction usually proceeds with exercises for the hands and feet separately; then they are used together, after which the student learns volume control and how to bring out a melody. Hymns are excellent exercises, played first without the low pedal note and then with it added. Among the suggested books for beginners are the Stainer-Hallett, and "Graded Material for the Pipe Organ," by James H. Rogers. In fact, pipe organ as well as piano music can be played on the

instrument with equal effectiveness.

Opportunities for playing the Hammond are constantly increasing, and I feel they will be greatly expanded after the war, when music-making is resumed. As it is, Hammonds are now installed in a number of churches, schools, theaters, and radio stations, as well as in homes. Owing to their compact size and orchestral features. (Continued on Page 36)

The Secret of Tone in Choral Work

The Second of a Series of Articles by

Carol M. Pitts

Assistant Professor of Music
State Teachers' College, Trenton, New Jersey

The first of these interesting and valuable discussions appeared in the February issue

The Nature of the Instrument

ALL MUSICAL TONE is produced by one of three media: 1. Vibrating membrane or solid (drums). 2. Vibrating strings (stringed instruments, including piano and harp). 3. Vibrating column of air (wind instruments, including woodwinds, reeds, brasses, and pipe organ). It is, of course, the displacement or movement of the air which causes the tone.

The voice is a wind instrument, the air passing through the trachea or windpipe over the vocal bands located in the larynx or voice box, and producing tones which is resonated or amplified in the mouth, head, and chest.

Since all vocal tone is produced by the action of the breath, together with the vocal bands, it is fitting to discuss the function of the breath in the production of the singing tone.

It is obvious that tone of any kind can be made continuous only by the continuous movement of the vibrating body. The violin or violoncello string is kept in motion by the player's bow. Different qualities of tone and all dynamics are determined by the player's use of his bowing and the important factor in the artistic standing of any player is his handling of the bow.

The wind instrument player from the very beginning must master the use and application of the breath. This control, with the coordination and correct use of tongue and lip, is essential if fine tone is to result.

The singer likewise must understand the function of the breath, how to control it, and use it to the utmost advantage, thereby removing strain from the vocal mechanism and insuring ease of vocal emission and beauty of tone without forcing, or fear of either high or low tones.

The Breath Reservoir

Since adequate breath and its full control are essential to good singing, and the ability to increase the amount available is one of the first problems of the singer, the act of breathing will be discussed in some detail.

The human torso (the body without its appendages, legs, arms, and head), contains two air sacs—the lungs. These form a reservoir which the singer must learn to fill quickly and empty slowly. These air sacs are somewhat pear-shaped with their greatest capacity at the lower part, and are enclosed in a flexible, bony structure, or rib cage. This rib cage is fastened or anchored to the spine in the back, and the breastbone in the front, extending from the shoulder blades down to the hips, and including the abdominal cavity.

The floor of the chest is the diaphragm, a powerful dome or saucer-shaped muscle which separates the chest cavity containing the lungs from the abdominal cavity. The ribs or intercostal muscles, the diaphragm, and the abdominal muscles work together in complete

coordination in the breathing act and must be thoroughly trained until correct breathing habits are established.

Inhalation

The first step is to secure complete expansion of the torso. Air does not tend to be drawn or sucked into the lungs with audibly unpleasant results, as is so often done. By expansion or enlargement of the rib cage, the air sacs or lungs are automatically enlarged, thereby containing a greatly increased amount of air. This expansion will be observed in several ways: 1. The abdominal wall rounds out; 2. The ribs expand or lift; 3. The chest comes out (not up); 4. The waistline enlarges; 5. A sense of lifting is experienced.

SUGGESTIONS: Sit well forward on the edge of a straight chair, spread the knees well apart, keep feet flat on the floor, place the elbows on the knees, drop the face in the hands, leaning forward as far as possible. Keeping shoulders down, inhale deeply. It will be noticed that the ribs are well expanded, the chest high and the waistline considerably enlarged. A noticeable expansion can be felt below the waistline as far back as the spinal column. Practice inhaling slowly at first and then more quickly, until the individual can expand quickly without stiffening or raising the shoulders.

2. Stand, with good head posture (not thrust forward); keep shoulders down and expand quickly. Think of reaching the floor with the shoulders and stretching the spine to the ceiling.

3. Stand with feet slightly apart; bend over till the fingers almost reach the floor. Keep shoulders down and inhale deeply. The same feeling of expansion will be observed.

It is important that the act of expansion (commonly called inhaling), be accomplished quickly and automatically. Seldom does the singer or wind player have time for a long, slow breath.

Exhalation

Place the palm of the hand on the front of the body at the waistline. Say "Whoa" vigorously, as if trying to stop a runaway horse. A sharp contraction or lifting of the abdominal muscles will be noted. Next, cough sharply. The same contraction, even more vigorous, will be felt. This same contraction, or inward pull, and upward lift of the abdominal muscles has set the air in motion upward through the windpipe and over the vocal bands, resulting in vigorous vocal tone.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

SUGGESTIONS: Stand with arms straight out at sides at shoulder height. Expand quickly and silently, try to reach walls with the tips of the fingers, and exhale vigorously to the word *whoa*. Do not allow the chest and ribs to sag or "cave in" after exhaling. Keep the rib cage well expanded and make the lazy abdominal muscles do the work.

2. Stand with arms high overhead, elbows straight, shoulders down. Stretch toward the ceiling with the finger tips and exhale as directed above.

3. Stand with hands hanging loosely at the sides. Expand silently; exhale quickly with strong action of the abdominal muscles. Keep ribs well expanded. Do not sag.

Sustaining the Tone

SUGGESTIONS: Expand silently, exhale to the sound of the letter *S* as slowly as possible. Keep the sound perfectly even and steady, without fluctuation.

2. Use the syllable *Hm*. Start the tone gently but firmly and sustain as long as possible without the pitch sagging. Then use any well-known song and sing as many phrases as possible in a short time. Practice daily, and in a short time a noticeable improvement will be made in the ability to sing long phrases and to sustain tones.

The Vowel Stream

In all musical performance there must be continuous tone. In spite of dictation problems involving tongue, teeth, and lips, pitch difficulties, long sustained phrases, or in the case of the vocalists, the vocalists, tone must be maintained without interruption, change of quality, or loss of pitch.

All languages involve vowels and consonants. Some are great difficulties than others. In the English language, one vowel may have many variations. The vowel *A* may be, *A* as in father; *low A*, as in way; *A* as in fat; short *A*, as in cat; and semi-broad, as in France. In some languages, such as Italian, vowel sounds predominate, and words do not end with the consonantal closing of the English language. The five vowels seldom vary in basic pronunciation, which greatly reduces the singer's difficulties. English there are as many as seventeen vowel variations. To this, add the great number of consonantal sounds employed, and it can readily be understood that beautiful, freely flowing, resonant tone does not just "happen," but is the product of painstaking care and continuous practice.

The Vowels

On all vowel sounds, the tip of the tongue should always be touching the lower front teeth. A pulled-back tongue results in a stifened larynx, causing uneven tone and poor diction, especially in the upper register.

As the breath passes over the vocal bands it divides into two streams, similar to two roadways at an overpass. One stream moves into the mouth, on which the vowels are sung. The other passes into the resonating cavities, increasing amplification. The young singer usually pushes so much breath into the mouth that it is mixed with the vocal sound. If all tone is started by an upward movement of the abdominal muscles, and the rib cage is kept well expanded, the difficulty is usually corrected.

In sustaining any vowel, it is essential to keep the jaw relaxed. At first the lips may tremble or quiver. Never try to control or stop this, as rigidity will result. It is caused by weakness and non-development of the lip muscles.

THE VOWEL O: Drop (do not push) the lower jaw to the width of about two fingers. Round the lips over the fingers. Start the breath with an upward movement of the abdominal muscles, and sustain, the tone for fifteen or more counts. As you sustain, imagine you are slipping through a straw. Hold the lips with the breathing muscles by keeping the rib cage well expanded and shoulders down.

THE VOWEL O: Same procedure as for *O*. Use the word "Whoa."

THE VOWEL JOIN OR BLEND: Sing the vowel *O* for ten or more counts, then join to *A*, sustaining each. This blend, or joining of vowels, is the first step in securing legato singing. (Continued on Page 36)

THE SILVER CORNET BAND was the band with two many cornets. These cornets lined up under the right ear of the band's director, who was also the town barber. The boys behind the cornets stuck to one dynamic panel: *fortissimo*. Elmer, the solo cornetist, "went to town" with an especially highly refined, leatherlunged blast about the time Tom got behind playing the second cornet. "An in la da da." When Elmer deserted the band for his annual Fourth-of-July visit to Uncle Henry and Aunt Abigail, the band depression hit bottom.

Both clarinets (Albert System) together with the *F*-flat clarinet, were isolated under the left ear of the versatile, baton-swinging, tonorial artist. These gentry were constantly on the alert for high notes. (They wanted to be heard too.) The fact that one clarinet was pitched *A* 435 and the other *A* 432 was of little concern to anyone, because clarinets were expected to sound off-color. The pads were given a sound dunking in oil, the mouthpieces sanded down, and the lone red burnt oil on a nickel, so everything was set for the summer.

All eight eyes on the Meyer System piccolo received a good going over. One instrument against so many. The odds were terrific. One thing was certain, "Piccolo" made the program instrumentation look good.

Three disappointed cornet players holding "peck horns," alias "rain-catchers," alias "alto horns," reviled in lefty rapture, playing alternately "Oom pa pa," then "Oom pa," depending on the meter.

The saxophone, the wrong-side-of-the-tracks instrument, was tolerated; not too warmly, to be sure, but reservedly. The manipulator of this instrument of doubtful lineage had problems other than defending its integrity. He had to decide which, when, where, and how soon he was to use the octave key.

The Stimulus of Competition

Off to the left sat two "trombonists." Oil rationing would hardly have been a problem for these gentlemen.



"HERE THEY ARE, BOYS!" This is a picture of the typical cornet band of the 1920s and 1930s. There were hundreds of such bands in the United States. Former President Warren G. Harding's chief claim to musical ability was as a member of such a band. This particular group is Haggood's Military Band of McPherson, Kansas.

men. Two of them had missed the Tuesday night rehearsal—couldn't pass up the Owl's Club Cam Bake. Joe couldn't break himself of playing a few measures of the bass fiddle before he discovered his mistake. He had been "with the band" and had been considered his chief meanderings a rich joke. He suffered plenty from the joshing he was handed, looked through his eyebrows, and muttered something about glasses needing changing and the light was poor anyhow.

Ah, the baritone! Elmer's only real competitor when it came to giving out on the melodic line. Many a

battle had been waged over its status as a *G* or *B-flat* instrument. The band bought it years ago from the proceeds of a concert played at the Ace-Handle Makers' picnic. Secretly, half of the band thought it a tenor. Its tone was a bit thin. With Frank weighing out sugar and prunes all day, keeping a vigilant eye on small boys intent on making away with peppermint stick candy, adding up the "day book," and setting the mouse-traps, he just "don't" have time to practice. Too tired. After all, he was only human.

A lone *B-flat* "bass horn" was present. He usually managed the first part of the long march. K. L. King's *Princess of Persia*. It was only when he got to the last and lowest portion of that long march, that his false teeth dropped out. The resulting wheeze was too reliable an enunciation added to the uncertainty of which our most extreme ultra-modernists are still unaware.

The bass drum was the one naked utensil, due to the occasion in many a crisis. Independent, mighty, and sturdy, it was the only thing that could not be bothered with anything but a grandstand. The anemic pancake snare drum seemed to have a grandstand complex. The darn thing would never stay snare drum unless it was snare drum. Flaming rhythmic patterns, as a variation, contributed somewhat to the subconscious uneasiness of the personnel, but lumpy rolls and delayed "singers" were taken as a matter of course.

put on a folding chair. Flamless rhythmic patterns, subtly anticipated long rolls, with late snare drum, as a variation, contributed somewhat to the subconscious uneasiness of the personnel, but lumpy rolls and delayed "singers" were taken as a matter of course.

It was the fellow who usually had a half dozen extra clothespins, rubberbands, and carried two music racks. He built the fire in the band hall. He swept out

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Silver Cornet Band

by Walter R. Olsen

Director of Music, Fremont, Nebraska

The municipal concert band of today has traversed a long and difficult journey. Its predecessor, "The Village Silver Cornet Band," while of questionable cultural value, nevertheless contributed much to the happiness, spirit, and wholesome living in that period of American life which preceded the advent of the radio, motion pictures, and recordings.

The following essay by Mr. Olsen is quite different from the dissertations usually presented by this department. It is not intended to be a scholarly discussion of bands, but rather a realistic picture of the character, functions, and experiences of the village bands of days gone by.

Your editor suggests that you seek an easy chair, make yourself comfortable, and enjoy this thoroughly humanistic description of the forerunner of the modern symphonic band.—Editor's Note.

Henrietta Hinklestruber gave forth weekly vocalizing on *Take Me Out To The Ball Game*, *Home Sweet Home*, and the ever popular "Gladies." The parson privately thought the song through her nose. This opinion might have been prejudiced somewhat by Henrietta's patronizing "better-pay-the-mortgage-interest" air during the Sunday morning services. She was a power in the choir. In fact, she was the choir. Her throaty vibrato stood a chance there, whereas in the band she fought a losing battle with the accompaniment din. All in all, music provided her the opportunity for some smug tyranny. After all, she did study with Professor Tetanuvitch, and the town had better appreciate her talent.

The tuning of the band was often an expression of conscience and duty. Occasionally during a rehearsal someone felt that it was about time to give the impression of musical superiority by demanding, "For snob sakes, let's tune up." Nobody trusted either of the clarinets, so they attempted to agree with Elmer's "C." It was embarrassing to some to be required to sound one note right out in the open all alone. A none too reliable enunciation added to the uncertainty by treacherously sagging and pinching at the wrong time. Corrosion had sealed the tuning slides, so no one could do much about it anyway. Opinions seldom agreed as to whether or not the music was worth the effort. An attempt had been made to curvy favor of the Muses, so conscience having been salved, the rehearsal proceeded.

The Big Night Arrives

Came the night of the concert. The bass drummer had managed to run the gamut of playful town folks, who made passes at the drum with anything from a hatpin to a ball bat. It is a fact that, out of one hundred people walking by a drum and thinking themselves unseen, ninety-nine cannot resist the temptation to tug to tunder away making noise. Here is one evidence of the straight line connecting all of us with the dim, cloudy dawn of man's efforts at self-expression. Perhaps the Almighty will view this clanging practice as a pathetic manifestation of musical famine, and benevolently forgive.

Anyways, Elmer was late, and so was Frank. It was impossible to start without them. If they weren't late, it would be somebody else; it just happened to be their turn. Preparations were made to get going. At the last minute the clarinet music was discovered missing. This was actually not a calamity because nobody would mind the part. As a courteous gesture of deference a search was made, and was successful only through efforts of the organization's J. Edgar Hoover, who always knew where everything was likely to be.

He was the fellow who usually had a half dozen extra clothespins, rubberbands, and carried two music racks. He built the fire in the band hall. He swept out

while the others stood around after rehearsal arguing as to the musical standing of the band of the rival village. He was the fellow who quietly persuaded the trombone player to come back to band. (That important dignity he humbly presented the implied insult—that maybe he pulled up his solo in *Memories of Stephen Foster*, if he'd practice.) It justifies requires that monuments be erected to commemorate the deserving, the country will be plastered with tablets extolling the praises of these J. Edgars.

The march was performed, and the audience, fairly well stuffed with popcorn by the time, knew the concert had started. The band personnel adjusted the small visored caps to an even more rakish angle. A little trading went on, too. One of the boys felt a little ally wearing a cap that fit him like a fruit jar rubber, so he traded with the unfortunate who vainly tried to cover his gleaming pate with a hat the size of No. Six and five-eighths robin's nest.

While the heavy number, the overture, was in progress, children augmented the ensemble with noisy yells and dashed around the bandstand. One or two more enterprising characters almost wrecked the rhythmic equilibrium by crawling under the stand and pounding the floor. However, one well-synchronized yell saved the day. It came opportunely during a *cadenza* and rather effectively tied things over for a while.

The Hero Saves the Day

With the effort of attempting serious music well behind the band, the march was over. Exploring bugs were tracked down. Nothing could be more ex-cruciating than the deliberate march of an adventure-bound beetle down the middle of the back. Smoke re-ceived both band and audience temporarily, but *Tempus Fugit*, and the program move on.

Presently a difficult passage was encountered. The band rocked rhythmically from side to side and all seemed lost. Elmer valiantly jumped a couple of measures, found good, solid melodic fragments, and heroically "gave." Director and personnel glued themselves to his coat-tails and the number ended with Elmer's screaming *High C*. Grins flowed freely, and Elmer indeed appreciated the open admiration of his dramatic "come to the rescue" moment.

Intermission, or rather promeneading time, arrived. To some, this was the best part of the concert. It was indeed the best opportunity to back in audience family. The crowd usually hit its peak after the concert had started and had left by the time all was packed up, so really the intermission was the best time. Miles have been walked during concert intermissions in apparently aimless wanderings; in reality they are carefully planned excursions to place the musician in a spot for suitable observation by proud parents, sweetheart, business rival, or even a visiting, neighboring-village band member who has been spotted.

Another march opened the second half of the program, and a novelty number followed. From now-on, the audience patiently milled around waiting for the end. Tired mothers felt the weight of crying babies. Clear birds got shorter and shorter. Little interest was shown in the announcement from the rostrum that the weekly meeting of the Evening High Society would be held at the home of Miss Adelaide Peabody at "seven sharp."

Angus Ferguson was quite provoked that the bandstand was not pulled up in front of the store. This made three times he had been misled. He wondered if maybe Grocer Burns had not pulled a fast one and done a little underhanded bribing.

The concert slimmered, but small talk boiled merrily along. The music was half forgotten; unimportant events, such as trading horses, selling corn, settling the boundary of the "east eighth," and the latest cure for whooping cough took the stage.

However, let it be said to the everlasting credit, that these Silver Comet Bands brand the elements—band music, bugs, poor lights, meager accommodations, little or no pay, few rehearsals, and "artistic temperament," giving the Symphonic Band something on

which to build. It's the old story of the rustic pioneer, the covered wagon, muscade cups, the pot-bellied stove, and chokerpans. We had to start somewhere. The symphonic band, with all its drummers, bagpipers, should rightly respect its rough, crude, persevering, tobacco-chewing old grandfather, the "Silver Comet Band."

Get 'Em Playing

CAPTAIN GEORGE S. HOWARD, A.U.S., just returned from a three-month tour of North Atlantic bases, is the former director of the band, orchestra, and choral groups at Pennsylvania State College. He holds the degrees of Bachelor of Music and Doctor of Music. When he was given the job by the Special Services Division of the Army of providing musical activity to the hundreds of men in lonely Arctic posts in Iceland, Greenland, Newfoundland, and Labrador, he found that musical consciousness among troops is fostered by teaching them to play small basic musical instruments.

These men will not play in symphonic orchestras, nor do they master bigger musical instruments in ten minutes," Captain Howard says, "but they do learn to carry a tune on the easiest instruments to learn—harmonica, ukulele, ocarina, and the tonette—the latter a novel midsize clarinet which has become a favorite with our troops all over the world."

The Music Section of Special Services distributes to troops, booklets of self-instruction, along with thousands of pocket-size musical instruments. These have proved particularly successful in isolated stations where other forms of recreation are impossible during long, sunless winter hours.

Captain Howard assisted in organizing dance orchestras, military bands, glue clubs, and "barbershop quartets," all of which morale boosters were furthered.



CAPTAIN GEORGE S. HOWARD

by the distribution of monthly "hit kits," which are packets containing words and music of popular selections.

Soldiers make their own instruments from odds and ends of cigar boxes, cheese boxes, drums or cobs, bits of wire, and paper clips. "One soldier in Greenland," Captain Howard says, "has made one of the finest-toned violins I have ever heard of from a few strands of wire, wood, and a little glue."

"However, music best serves the interests of morale and recreation in lonely areas lacking in almost all other forms of diversion," Captain Howard said, explaining the Army's method of speed-teaching music "with numbers."

"In this simplified teaching, the normal approach to

music is dispensed with," he says. "The holes on the tonette, for example, are numbered. Those numbers are written in a certain arrangement on a blackboard and when followed, constitute a simple musical selection. Similarly, in the instruction booklets the words of a song are numbered instead of having musical notes. All that remains is for the player to cover the corresponding numbers on the instrument."

Captain Howard cites one occasion when he encountered a reluctant group of about a hundred G.I.s. "Working on the supposition that if you can get a group to sing for thirty seconds they will sing for thirty minutes," he said, "I called for twelve volunteers from the audience, none of whom was musically trained. I gave each a tonette."

"In about five minutes the men were playing in unison. Soon the reluctant audience joined in the singing. They sang for nearly thirty minutes. When it was time for the showing of the film that they had come to see, they stamped and howled until the picture was taken off. Then we continued the singing session. The commanding officer told me later that he had tried everything to get those men to sing and had failed."

Home Concerts Stimulate Children

by Stella Miller Neal

A PROMINENT TEACHER of violin, a faculty member of a school of music in the West, some years ago was faced with a problem which happily she has been able to solve with musical factory results. She has observed that after the first baby arrives, the average mother is usually so absorbed in her duties that musical practice is crowded out. Father, on the other hand, keeps the musical practice. The remedy this teacher has found is to have both parents continue with ensemble playing by arranging to provide "Little Concerts" in the home, which in time will prove to be the best safeguard of the musical interests of the children as the family grows in size.

Let the children urge the parents to play and practice with them. Thus, an interest in music in the home is cultivated. Any home would be a more interesting place in which to work and live if father or mother, preferably both, played or sang with Bobby or Peggy. With this in mind, concerts were suggested in which the parents would perform with their children; thus family-groups would be encouraged to play for each other.

At first the parents were reluctant about adopting the idea, though they agreed it was excellent. They hesitated to show up their musical deficiencies before the children. It took a good deal of course for a third business or professional man to practice long-neglected compositions on which his children were working, but a few stuck to the idea; and ten years ago the School held its first Music in the Home concert. That was an eye-opener and other parents, who had not yet cooperated, fell in with the plan.

Now, four to six such concerts are given each year. The one given last April had such a long list of participants that two evenings were required for the program. The concerts last but little over an hour and a half, because all the children are school pupils, not to be kept up late. Often a number on the program will include the entire family; more often, though, one or two children and one parent will perform at one time, and it is a humorous touch to see the child sometimes anxious over the parent's performance.

A favorite number is a duet, with one performer a parent, and the other a child. The child is usually in difficulty but unfailingly show that the performers have worked and had a good time doing it.

A representative program included such compositions as Schumann's *Merry Farmer*; a Haydn *Symphony* by Weitz; by Engelmann's *Grise's Norwegian Spring Dance*—here nine-year old twin girls played two pianos; Brahms' *Lullaby*, played by a harp-violin-piano trio; harp and piano duets; Mozart's *Musical Instrument Melody* in F, played by sisters, eight and nine years old; *Home on the Range*, arranged by Thompson; *Puppet Show*; and *Love's Old Sweet Song*.

The Light Violin Bowings— How and When to Teach Them The Spiccato and the Sautillé by Samuel Applebaum

Samuel Applebaum, violinist, is a graduate of the Institute of Musical Art at the Juilliard School of Music. After his graduation he studied with Professor Leopold Auer, until the death of the famous pedagogue. Mr. Applebaum's articles on violin playing and teaching are widely read throughout America, and in England.

The material in this article is gathered from years of experience in practical teaching, as well as from detailed discussions of these bowings with some of the leading violinists of the present, including Heifetz, Menuhin, Spalding, and Szigeti; and also with the distinguished viola virtuosa, William Primrose.

THE PUPIL is usually well into the third position before he is ready to begin the lighter bowings. It is understood that he has a fair working knowledge of the manner of playing *detache* and *martele* bowings. For in playing the lighter bowings—the *spiccato* and the *sautillé*—the requisites are the *detache* and the *martele* strokes, used with various parts of the bow: the upper third, the upper half, the lower third, the lower half, at the frog, at the tip in the middle, and (for the grand *martele*) the whole bow.

The *spiccato* should be demonstrated to the pupil two weeks in advance, so that he can obtain the impression of its sound. The impression in the subconscious should precede the actual performing of the stroke. This mental preparedness enables the pupil to more readily fall into the knack of the stroke. In teaching the *spiccato*, the pupil should subtly be made to feel that this is an unusual moment in his violin study. He is to be given the following directions:

1. Place the bow on the string about six or seven inches from the frog. Allow the bow to remain motionless on the A string for a few moments.
2. Draw the bow on the string as far down as the wrist will permit. (This will mean using about six inches of bow.) Then stop.
3. Draw the bow back up again, using the wrist only. There is to be no lower arm participation in this stroke. In order that the pupil may memorize the physical sensation of the stroke, it is best for the teacher to hold the pupil's lower arm. With the other hand, hold the end of the screw. The teacher should then draw the bow down as far as the pupil's wrist will permit, and up as far as the wrist will allow. The teacher thus experiences the sensation of dissociating the hand from the forearm. The pupil should not

Ex. 1



attempt this alone. If difficulty is experienced in playing this with the wrist only, the pupil should be asked, while sitting, to raise his forearm to a suitable height on the arm of the chair, and to practice it on the open A with wrist only. This will develop a free use of the wrist, minus the aid of the lower arm. The teacher can write out exercises similar to that shown in Ex. 1, which the pupil will practice.

If at the next lesson he is not able to perform this, he must continue these exercises. It is unwise to go to the actual *spiccato* until the wrist is mastered. Even if he is able to do it the first time, he should spend a week practicing this preparatory stroke.

The next step is to create from this stroke, the actual *spiccato* stroke. Again the teacher will hold the pupil's lower arm and actually perform the stroke. He will then demonstrate the *spiccato* stroke, then, by holding the pupil's forearm with one hand and holding the screw at the end of the frog with the other hand, he will actually assist the pupil in the physical motion of the lifting of the bow.

The *spiccato* is performed in the same manner as the preparatory stroke, with this difference—that the bow actually strikes the string, and then leaves it. The little finger remains on the bow at all times. The following diagram gives an idea of the arc-like motion of the bow upon the string.

Material for this stroke should be a series of studies in eighth notes, preferably in the first position, so that the pupil may concentrate on the stroke itself and not become worried with technical left-hand difficulties. Studies which he may have had before, such as 1, 2, and 3 in Wohlfahrt, "Op. 45, Book I," are suitable material.

Now the next step. The teacher will present to the pupil the same *spiccato* bowing in the two remaining parts of the bow: about one inch above the nut of the bow, and an inch below the middle of the bow. Ask the pupil to play the same stroke (or any other simple study in the first position), using the *spiccato* bowing, in three places:

1. At the frog (an inch above)
2. About one-fourth of the way up the bow (about six inches from the nut)
3. At the middle (or an inch below the middle)

The pupil must be made cognizant of the various qualities of the *spiccato*, as well as of their emotional possibilities. At the frog it is a slower stroke, used for dramatic, majestic moments (heavy). The second (about one-fourth of the way up) is a bit lighter (most commonly used). The third way is for the more delicate passages.

And so, for a few weeks or perhaps a few months, the pupil will play various exercises in eighth notes, using the *spiccato*. This should be a daily study, in the three parts of the bow. It might be a good idea to go through all the Wohlfahrt bowings, using only those studies to which the *spiccato* bowing is applicable. If the pupil has not sufficiently mastered this

stroke, he should practice it for a few weeks or perhaps a few months, the pupil will play various exercises in eighth notes, using the *spiccato*. This should be a daily study, in the three parts of the bow. It might be a good idea to go through all the Wohlfahrt bowings, using only those studies to which the *spiccato* bowing is applicable. If the pupil has not sufficiently mastered this

VIOLIN

Edited by Harold Berkley



YEHUDI MENUHIN

bowing by that time, another bow may be chosen. If more material is needed, more difficult studies can be used in the positions. There is much to be gained by the pupil has the ability to perform the stroke at the frog, using the wrist only. The additional control gained by doing it with the wrist will serve him well.

We are now ready to incorporate the use of the forearm in the *spiccato* stroke. This involves practice of the *spiccato* bowing in the three ways, but with the forearm and a flexible wrist. Here the teacher must carefully scrutinize the performance to make certain that though the forearm is being used, there is a supple wrist and sensitively flexible finger action. Just how much forearm and how much wrist, are to be used, must be governed by the speed and the emotional content of the passage. For a soft, delicate *spiccato*, there should be a greater percentage of wrist, regardless of motion, except at the frog. For a *spiccato* passage in *mf* or *f*, there should be a higher percentage of forearm; and in a rather slow tempo, an even greater use of the arm.

When a series of notes is played, as in the following, and a *crescendo* is desired, care must be taken to avoid striking the string any harder.

Ex. 2



A *crescendo* in a *spiccato* passage is accomplished by holding the bow firmer and by using more forearm in proportion to the *crescendo* itself.

At this time the pupil is ready to experiment with the angle of the stick above the string. Various effects are produced, depending on whether the stick is vertical or tilted towards the scroll. It is certain that when a soft, delicate effect is desired, the stick should be tilted slightly.

Any eighth-note study is invaluable for the complete mastery of the *spiccato*. It should be practiced in the three places on the bow, first using the wrist exclusively, and then with the use of the forearm and supple wrist.

The origin of the *sautillé* is the actual *detache* itself, and proficiency in this stroke can come only from the practice of the smooth *detache* stroke in the middle of the bow. Confusion exists as to the name of this *sautillé* bowing. It is referred to by authorities as the natural *spiccato*, and as the fast *spiccato*. In a number of editions, I have found (*Continued on Page 302*)

Difficult Pieces!

Q. 1. (a) What are the chief technical difficulties of the following works? (1) Prelude and Fugue in A minor, by Bach; (2) Polonaise in A-flat, Op. 53, by Liszt; (3) Phantasia, Op. 17, by Schumann; (4) Sonata Op. 31, No. 2, by Beethoven; (5) Mazurka, Op. 17, No. 4, by Chopin; (6) What is the grade of each of the above pieces?

2. What is the grade of each of the following pieces? (1) "Hallel Concerto" by Bach; (2) "Sonata, Op. 7," by Grieg; (3) the four "Sonatas," by MacDowell; (4) "Preludes," by Debussy; (5) "Preludes," by Shostakovich.

3. Can you give me a list of a few piano works by Bachmann, Ravel, Liszt, Shostakovich, and Lecount that do not exceed Grade 6, are not too fast, are interesting, and sound difficult?

4. Is there a concerto in D minor by Vivaldi-Bach? If so, what grade is it?

5. Can you recommend some arrangement of The Star-Spangled Banner which is suitable for concert performance? What grade is it—R. B.

A. 1. All of these compositions, except the Chopin, demand prodigious technique, clarity of execution, and great strength of hands and arms. The Chopin needs only clear-cut playing, but what is more important, a fine, sensitive interpretation.

B. The approximate grades are: No. 1, Grade 7; 2, Grade 7; 3, Grade 7; 4, Grade 5; 5, Grade 4; 6, Grade 5; 7, Grade 5; 8, Grade 3; 9, Grade 3; 10, Grade 3; 11, Grade 3; 12, Grade 3; 13, Grade 3; 14, Grade 3; 15, Grade 3; 16, Grade 3; 17, Grade 3; 18, Grade 3; 19, Grade 3; 20, Grade 3; 21, Grade 3; 22, Grade 3; 23, Grade 3; 24, Grade 3; 25, Grade 3; 26, Grade 3; 27, Grade 3; 28, Grade 3; 29, Grade 3; 30, Grade 3; 31, Grade 3; 32, Grade 3; 33, Grade 3; 34, Grade 3; 35, Grade 3; 36, Grade 3; 37, Grade 3; 38, Grade 3; 39, Grade 3; 40, Grade 3; 41, Grade 3; 42, Grade 3; 43, Grade 3; 44, Grade 3; 45, Grade 3; 46, Grade 3; 47, Grade 3; 48, Grade 3; 49, Grade 3; 50, Grade 3; 51, Grade 3; 52, Grade 3; 53, Grade 3; 54, Grade 3; 55, Grade 3; 56, Grade 3; 57, Grade 3; 58, Grade 3; 59, Grade 3; 60, Grade 3; 61, Grade 3; 62, Grade 3; 63, Grade 3; 64, Grade 3; 65, Grade 3; 66, Grade 3; 67, Grade 3; 68, Grade 3; 69, Grade 3; 70, Grade 3; 71, Grade 3; 72, Grade 3; 73, Grade 3; 74, Grade 3; 75, Grade 3; 76, Grade 3; 77, Grade 3; 78, Grade 3; 79, Grade 3; 80, Grade 3; 81, Grade 3; 82, Grade 3; 83, Grade 3; 84, Grade 3; 85, Grade 3; 86, Grade 3; 87, Grade 3; 88, Grade 3; 89, Grade 3; 90, Grade 3; 91, Grade 3; 92, Grade 3; 93, Grade 3; 94, Grade 3; 95, Grade 3; 96, Grade 3; 97, Grade 3; 98, Grade 3; 99, Grade 3; 100, Grade 3.

3. Rachmaninoff, Polichinelle, Op. 3, No. 1; Ravel, Rhapsodie in G, from "Le Tombeau de Couperin," and "Valse Nobles et Sentimentales"; Liszt, Hungarian Rhapsody No. 17, Eclogue in A-flat, and various numbers from "Amazons de Pélérinage"; Shostakovich, Three Fantastic Dances, Op. 1; Lecount, Malaguena.

4. Bach arranged for eleven stringed instruments for Vivaldi, of which two are in D minor. They are about Grade 5 or 6.

5. Concert transcriptions have been made by Josef Hofmann and Leopold Godowsky. They are about Grade 5 or 6.

A Problem of Pedaling

Q. How should I pedal The Flight of the Bumblebee, by Rimsky-Korsakov? I would like to change the pedal with a change of harmony, or should the pedal have to be changed most of the piece to give the effect of the buzzing of the bee—M. B.

A. Pedaling is often a matter of personal taste. So why don't you try it several ways and choose the one you like best? In general, it is best to change the pedal with each change of harmony, and this is good rule to follow here. Or, this piece is effective even without the use of the damper pedal at all.

Studying Harmony and

Improvisation

Q. 1. Can you recommend some good, clearly written harmony text for me to study by myself?

2. What material would be useful to acquire the art of improvising?—M. R. E.

A. 1. "Harmony for Ear, Eye, and Keyboard," by A. E. Bess, lets you learn to self-study. Since you are interested in applying your knowledge of chord structure to the keyboard, I would suggest that you supplement the Bess text with either "Harmony in Pianoforte Study," by Ernest Fowles, or "Keyboard Harmony and Transposition," by A. H.

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

Hamilton (Preliminary Studies and Voluntary, Op. 10, No. 2).

2. If one is to improvise with any intelligence, he must have a thorough knowledge of harmony, and I would suggest that you concentrate on this subject first; then as you learn chord structure, chord sequences, and so on, gradually try to apply that knowledge in original phrases, periods, and song forms at the keyboard. It may be that the material suggested above will furnish you with all you desire to know.

There are, of course, many different styles of improvisation, and I know of no one book which treats of even one style adequately. It may be, however, that some of the following books will give you some help: "First Lessons in Extemporizing on the Organ," by H. C. MacDougall; "Extempore Playing," by A. M. Richardson; "Extemporization," by F. J. Sawyer; "Lyric Composition Through Improvisation," by Frederick Schlieder. All of this material may be obtained through the publishers of THE ETUDE.

Can One Learn Without a Teacher?

Q. I am nineteen years old and for ten years I have begged and pleaded for piano lessons. My father thinks any kind of music except the mouth organ is foolishness, and he has never given me any lessons. I have learned the scales, rests, notes, and other things by myself. I want to learn to teach singing, and I found that I could apply these to the piano, so I have learned to play a few pieces on the piano. But I have to learn them by myself, and I don't know if I have learned enough to play it. What can I do about lessons? I live in the country and have no one to get to. I have a piano, but I love music dearly and whenever I am around anyone I play just a little because I can't—B. J. L.

A. When I was a boy I, too, loved music and I, too, lived in the country and had no teacher. So I made up my mind that I would learn to play anyway, and for an entire year I practiced at least an hour every day, teaching myself the notes as I went along. I worked at hymn tunes until I could play every one in the book. I found some old Bruns and I learned to play everything in them—songs and all. I discovered a book of technical studies. So I worked at these until I could play them at fair speed. I have forgotten the name of the book, but it had a black cover and there were just an even hundred studies in it. They were pretty stiff going, but I had made up my mind to learn to play the piano—and I did. Later on I had a chance to study with a teacher, but I had had the foundation myself.

"But can I do what you did?" you ask. "To which I have to reply that I don't

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

know, for I have no idea what intellectual or musical ability you have. But I believe firmly that where there is a will there is usually a way, and even though you can't have a career in music, you can get a great deal of satisfaction from learning to play the piano, even without a teacher.

First of all, you must have better material, and I suggest that you write the publishers of THE ETUDE, asking them to send you several books of suitable studies and pieces. They should be of no more than second-grade difficulty, for it is very important that you learn to read music even if the easier material is not quite so interesting musically. You might even get the answer of mine with you order for music so that the situation will be understood. After you get your new music, the next thing is to make yourself practice regularly at least an hour every day—more if you can. In this way you will begin to make steady progress, and if, in addition, you could go to a piano teacher even two or three times a week and get a little help with your hand position and your tone quality, that would help very much. You will be discouraged sometimes, but if you have a good back-thing will open up so that you can study under a fine teacher. Good luck!

Shall a Wind Instrument Student Study Piano?

Q. I have some boys who are studying piano and also wind instruments from other teachers. These teachers are anxious to have the boys join an orchestra as soon as possible, and the boys have the idea that the piano does not add much to much in comparison with other instruments; so they do not want to continue piano even though their parents wish them to. Would you write even a line about this?—E. P. L.

A. You are entirely right in urging these boys to continue to study piano. In the case of my own daughter, even though violin was to be her instrument, we had her take a year of piano before beginning violin; then had her continue to study piano for several years after beginning to work on violin.

The study of the piano is probably the best way to become a musician, and the trouble with many performers on both wind and string instruments is that they are players only—not musicians. Therefore I urge you to do all you can to get your boys to continue piano, suggesting to them that they divide their practice time between piano and the other instrument. In the end they will be not only better musicians but better wind-instrument players as well. Be careful, however, not to antagonize the wind-instrument teacher. Get acquainted with him, tell him what you are trying to do, offer to have some of your better piano students learn to play accompaniments for some of the wind-instrument players, take an interest in the orchestra and band, cooperate fully in every respect—and you will have your reward.

Who Is Right?

Q. In the June issue of THE ETUDE, Theodore Steinhart had an article on "Waiting Piano Preservation" in which he said that the piano should be kept close when not in use. In the July issue you answered a question about the care of a piano and you said a piano should be kept open, as a closed piano is more apt to gather dampness. Which one of you is right?—D. A.

A. Mr. Steinhart was probably thinking of dust and dirt getting into the piano, and from that standpoint he is probably right. But I was thinking about dampness causing the strings to rust and I still believe that in general it is better to leave the piano open because circulating air, especially in the summer, is better to dry than stagnant air. That is the reason the basement of a house is always provided with windows or ventilators, and I myself found it better to open the windows in the summer so as to avoid excessive dampness in my basement. However, when authorities disagree the reader must make up his own mind, so take your choice!

Books for the Composer

Q. I have studied up to Page 60 of "The Material Used in Musical Composition," by A. E. Bess, and I am very sorry for me to continue my studies by myself. I like Mr. Goetschius' style of writing, and wonder if you would recommend some more of his books for me to study. I have read his one, also, could you tell me of a good book on orchestration?—L. S. R.

A. After you have finished "The Material Used in Musical Composition," study "Lessons in Music Form," "Elementary Counterpoint," and "Counterpoint Applied," all by Mr. Goetschius, that would help you to study the third book before the second if you prefer. You will find "Project Lessons in Orchestration" by A. E. Bess a practical book for self-study.

Claudio Monteverdi—Father of the Opera

by Waldemar Schweisheimer, M. D.

Psychologist Paul Randolph Farnsworth of Stanford University recently took a poll of learned members of the American Musicological Society on the question: "Who, named in order, are the twelve greatest composers in the history of music?" It is astonishing to note that Number Eight on the list was Monteverdi, following the names of Bach, Beethoven, Wagner, Mozart, Palestrina, Haydn, and Brahms. Monteverdi was recognized in his day as being without a rival in Italy. Soon after his death he was forgotten, and forgotten he remained until the so-called Renaissance of the last few decades.

Your Editor, in visiting the home of Francesco Molipiero at Asolo, near Venice, had an opportunity to go over many of the masterworks of Monteverdi with Mr. Molipiero, who is Monteverdi's greatest modern exponent, and welcomes this opportunity to present Dr. Schweisheimer's able article on the great Italian precursor of Bach.—Editor's Note.



CLAUDIO MONTEVERDI

As in the case of his contemporary, William Shakespeare, there seem to be no portraits of Monteverdi which give, in satisfactory manner, his probable likeness. The German woodcut presented here is a reconstruction of a very indistinct portrait found on the cover of his first publications.

At the Court of the Gonzagas

Mantua, birthplace of Virgil, was one of the Italian cities where in medieval times violent internal struggles raged between the nobili and the popolo. The Ghiselline Pinnamento Bonacchi, "Capo del Popolo" in Mantua, was succeeded by the Guelph Luigi Gonzaga, whose family succeeded in elevating the city to a center of Italian culture. They governed Mantua first as *Capitani*, then as *Marquises and Dukes*, until city and country at the beginning of the eighteenth century became part of the Austrian Empire.

Duke Vincenzo da Gonzaga was a real Renaissance prince—unsuspicious in political matters but extremely interested in the various arts. To give evidence of his violent temper, Prunieres quotes the tale that in his youth, Vincenzo had been banished from his own territory by his father as a result of the cowardly desertion of the prodigiously versatile Scottish humanist, James Crichton (1560-1583), famous as "the admirable Crichton." Meeting him one night, Vincenzo collided violently against him in the dark. Crichton drew his sword and they fought. At Vincenzo's cry: "Holy Scot, I am the Prince!" Crichton knelt and delivered his sword. Vincenzo took it and plunged it into his heart.

Duke Vincenzo took pride in engaging the best musicians of Italy for his company. Monteverdi went to Mantua in 1580, first only as violinist in the Duke's service.

At the Duke's court Monteverdi made the acquaintance of the young and lovely singer, Claudia, daughter

of the violinist, Giacomo Cataneo. Claudia and Monteverdi fell in love a short time after the latter's arrival in Mantua. Obtaining the necessary dual consent, they married; Monteverdi immediately gained the unlimited, though not very lucrative, favor of Duke Vincenzo.

When the Duke, in 1590, conducted a contingent of troops to Hungary in order to support Emperor Rudolph II in his campaign against the Turks—and again, four years later, when the Duke made a pleasure trip to Spa and Antwerp and other cities in Flanders—Monteverdi was obliged to accompany him, together with some other musicians. All in all, the composer did not like those lengthy trips, as his personal residence was lampooned in many ways.

Monteverdi was appointed *Maestro di Camera* and *Maestro di Cappella* by the Duke and received the honorary title, "Citizen of Mantua." However, he never became accustomed to court service nor to the sultry and fever-laden miasmas of marshy Mantua. He always longed for the pure, strong mountain air of Cremona. Moreover, his position at the Duke's court always seemed to him mediocre and unglorified.

The Beginnings of Opera

A new style of opera appeared first in Florence, where Perù's and Rinuccini's musical tragedy, "Euridice," had a sensational success. Duke Vincenzo, eager to be the leading Maecenas of music in his country, encouraged Monteverdi to set to music the libretto of "Orfeo." The first performance of this famous musical drama took place in 1607 in the ducal palace at Mantua. It had a decisive success at once, and it has been considered ever since not only a masterpiece in itself, but one of the foundations of operatic development. It was "Orfeo," with its rich contrasts of feeling and acting, that gave Monteverdi his fame as "originator of the opera."

Through the success of "Orfeo," Monteverdi wrote another musical drama, "Arianna." It was first performed in 1608 before an audience of more than four thousand people. The master at that time had gone through much grief and sorrow. His son, Paolo, in Mantua, was succeeded by the Guelph Luigi Gonzaga, whose family succeeded in elevating the city to a center of Italian culture. They governed Mantua first as *Capitani*, then as *Marquises and Dukes*, until city and country at the beginning of the eighteenth century became part of the Austrian Empire.

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A CERTAIN AMOUNT of confusion surrounds the elementary steps of violin instruction, and it seems to me to be due, not to the shortcomings of individual teachers nor to the lack of special talent of individual students, but to some aspects of our teaching.

First, let us consider what I call the problem of the "advanced teacher." At no time is there ever more than a limited number of truly great violin teachers, and they, naturally enough, devote themselves to the most gifted and advanced students. The great teacher has only twenty-four hours in his day, and he can assist no more than perhaps a dozen students. Consequently he selects them by audition, and sets a standard below which he will not go. The first half dozen students who fall below that standard may be very talented, very earnest, and yet they are not accepted for the class of the great teacher. Instead, they are advised to study "somewhere else" and come back for another try when they are "ready." But the master teacher, as a rule, does not supervise their studies, makes no suggestions as to what the candidate needs to do before he is "ready." And so the youngster is left to himself and to luck.

A Serious Deficiency

If he gets into the hands of a good teacher, he may go ahead to great things in time. If, on the other hand, he finds his way into the studio of a "lesser light," he may be seriously harmed. Certainly, I am not suggesting that our greatest violinists and master teachers devote themselves to students whom nature has not prepared for the highest virtuosity, but I am convinced by experience that many of these students could be greatly helped if the same high standards that govern advanced and master-class work could be brought to bear on the teaching of elementary work. This could be done if our master teachers would aim to develop more student-assistants, thoroughly prepared to carry on their principles. I was fortunate enough to observe this system at first hand, and I can speak with assurance of its helpfulness.

When I was fresh out of the conservatory, my own great master, Franz Kneisel, helped me towards my first teaching job. I was privileged to work with him. One week he met his students, listened to them, made suggestions; at the second weekly lesson, I heard them. Naturally, I was present when Mr. Kneisel made his suggestions, and I knew whether they had been carried out. Having been a pupil of Kneisel's myself, I knew the sort of work he wanted, and the means he employed to get it. At the next lesson, then, Kneisel took over again, and his comments to his pupils implied a certain check-up on what I had been doing with them. Now, it seems to me that if every great teacher followed such a system, immense strides could be made as surging expert instruction, not to a few exceptionally gifted students, but to the rank-and-file pupil who needs and deserves careful teaching even if he never gets anywhere near the professional tone platform. Great doctors follow this system—why cannot we who



SAMUEL GARDNER

Joy in Early Violin Study

A Conference with

Samuel Gardner

Eminent American Violinist and Composer

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

In the opinion of Samuel Gardner, the past ten years have witnessed a slump in the quantity and quality of violin study. Quantitatively, the violin has taken second place, in student popularity, to the brass and wind instruments; qualitatively, violin study has been beset with difficulties and confusions that grow directly out of much of the faulty study material that exists on paper and thus influences teaching. In the following conference, Mr. Gardner outlines some of the causes of these violinistic ills, and suggests himself as performer, teacher, and composer. He studied with Charles Morin Loeffler, Felix Winterstein, and Franz Kneisel. From his entrance into professional music, Mr. Gardner has devoted himself to teaching as well as to public performance, and has evolved not only a method of diagnosing student errors, but a practical technique for curing them. His opinions are pointed and helpful.—Editor's Note.

love the violin try to establish a sort of Mayo Clinic for the Violin?

The need for instruction of this kind roots in the fact that good teaching can never be entirely theoretical. The best printed "method" in the world is only as good and as useful as it can be made understandable to the individual pupil who studies from it. At any point the teacher must be able to explain the "method" or "technique" to the individual needs—most important of all, to demonstrate it by taking up his own instrument and showing how a problem is to be met and solved. For these reasons, the best teacher is one who is also an experienced and capable performer. I realize that the capacities are different; that not every good performer is a good teacher, and vice versa. But the teacher must have enough practical playing skill to enable him to clarify and demonstrate any point that comes up in the instruction he gives. In this sense, teaching and performing must be dovetailed. This is sometimes overlooked when considering the qualifications of potential teachers.

During my long experience as a teacher I often notice a queer thing. Both in the classroom and at audition examinations, certain pieces (such as the second Kreutzer Etude, in C-major, parts of the Mendelssohn "Concerto," and so on), invariably showed up defective intonation in the same spots. No matter how gifted the student might be, no matter what part

of the country he came from or who his former teacher had been, these special danger spots never failed to bring deviations from pitch. I noticed this for so long that I made up my mind to find out just where, along the line of progressive learning, these special errors had been allowed to creep in.

Through a number of years and under a number of circumstances, I made it my business to investigate the work of pupils of various elementary grades—until I got down to the very beginners themselves. And in each case I found that the student had not been given sufficient ear-training at the violin. Ear-training (or solfège) as a separate course is something different; I speak now of that consciously acquired awareness of hearing that builds the tones into the ear itself. Very few of the elementary violin students whom I investigated had been taught how to listen and hear the pitches. This discovery sent me a step further in my researches into elementary instruction.

A Revealing Examination

Having been invited by the University of Wisconsin to present a methods-course for violin teachers, I examined practically all of the manuals and books on violin instruction, published between 1907 and 1940. I charted the contents of these, and found that not one had anything like adequate explanations of intonation and signatures. (The other basic principles of violin study were explained, but not without considerable contradiction and confusion.) That various teachers will disagree as to the explanation and application of pedagogical terms is only natural; but the basic principles are (or should be) recognized by all. None of these basic principles is more important than intonation.

Retracing my investigations, then, it became clear to me that this vagueness and confusion on the question of intonation were responsible for a number of things. Certainly, this explained why difficult pieces involving the upper positions always revealed deviations from pitch. But that was not all! Defective intonation produces disagreeable sounds—and disagreeable sounds defeat the pleasure in music study.

The piano has its tones and intervals clearly marked by mechanical means about which the student need not worry. If he strikes the correct keys of a properly tuned piano, he will find the correct tones—and he has enough to bother him in his elementary studies even when he finds the tones built into this instrument for him! The same is true of certain of the brasses and winds. But the (Continued on Page 304)

PATRICIA

For many years this alluring waltz melody has been heard weekly by millions of people on Sunday evening over the NBC network as the musical theme of one of the most popular of all radio hours, "One Man's Family." It is now available for piano, in response to wide demand. Grade 4.

PAUL CARSON

Tempo di Valse M.M. ♩ = 138

mp

mf

rit

ped. simile

To Coda

mp a tempo

ped. simile

rit

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MAY 1944

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RONDO

This fleet little rondo from Mozart's "Sonata in C, No. 1" intrigues the fingers, so that when it is memorized it becomes a joy to "toss" it off. Watch the staccato marks very carefully, to insure a kind of "feathery" lightness. Grade 4.

Allegretto grazioso ♩=104

W. A. MOZART

FINALE, FROM SYMPHONY No. 1

Like all of Brahms' four symphonies, the Opus 68, No. 1, in C minor is the work of a mature adult, as it was not performed until 1876, when Brahms was forty-three years old. He devoted several years to writing it. There is a grandeur about this introduction presented here, in which this great master employs timpani, wood wind, and strings to create a lofty dignity which critics at the time of its first performance described as a culmination of all the resources of Bach, Beethoven, and other masters up to that time. Others described it as the greatest of all "first" symphonies. Grade 3 1/2.

JOHANNES BRAHMS
Arr. by Henry Levine

Andante M.M. ♩=69

Allegro non troppo, ma con brio M.M. $\text{♩} = 126$

ROBIN IN THE PINE TREE

Grade 4.

Allegretto M. M. ($\text{♩} = \text{about } 72$)

SARAH LOUISE DITTENHAVER

SANCTUARY

MORGAN WEST

Andante molto M.M. ♩ = 66

p *sostenuto* *mf* *p* *Ped. simile* *mf* *cresc.* *ff maestoso* *sfz* *p* *Tempo I* *sfz* *p* *mp* *p più lento* *pp* *rit.* *p*

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Grade 2½.

Tempo di Marcia

M.M. ♩ = 108

RIPPLING WATER

BERT R. ANTHONY

mf *p* *p*

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THE KNUDE

p *sostenuto* *mf* *p* *Ped. simile* *mf* *cresc.* *ff maestoso* *sfz* *p* *Tempo I* *sfz* *p* *mp* *p più lento* *pp* *rit.* *p*

TRIO

p *sostenuto* *mf* *p* *Ped. simile* *mf* *cresc.* *ff maestoso* *sfz* *p* *Tempo I* *sfz* *p* *mp* *p più lento* *pp* *rit.* *p*

SECONDO

Allegro M. M. $\text{♩} = 88$

JOHANN PHILIPP KIRNBERGER
(1721-1783)

Allegro M. M. ♩ = 88

The page contains six systems of musical notation, each with a piano (P) and bass (B) staff. The key signature is G major (one sharp). The tempo is marked 'Allegro' with a metronome marking of 88 beats per minute. The dynamics range from piano (p) to fortissimo (f). Fingerings are indicated by numbers 1-5. The notation includes various musical symbols such as slurs, ties, and accents.

System 1: Piano staff starts with a piano (p) dynamic. Bass staff has a crescendo (cresc.) marking.

System 2: Piano staff has a mezzo-forte (mf) dynamic. Bass staff has a piano (p) dynamic.

System 3: Piano staff has a mezzo-forte (mf) dynamic. Bass staff has a mezzo-forte (mf) dynamic.

System 4: Piano staff has a piano (p) dynamic. Bass staff has a mezzo-forte (mf) dynamic.

System 5: Piano staff has a mezzo-forte (mf) dynamic. Bass staff has a piano (p) dynamic.

System 6: Piano staff has a piano (p) dynamic. Bass staff has a fortissimo (f) dynamic.

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THE ETUDE.

Neath blue skies I wan-der In

spir-it light and free; My gay heart re-ech-oes A

joy-ous mel-o-dy; Then na-ture a-wak-ens, Then

mer-ry voic-es start, It's Spring-time to-day,

There's sun-light in my heart.

298

mp a tempo

Hap py hours so fleet, Filled with rap-ture com-plete, Sounds of

mp a tempo

laugh-ter and cheer Fill the air. Ah!

allargando

Hap py mom-ents of rap-ture be-yond com

allargando

pare. *CODA* Spring, A-

D.S. al Coda

wake, my love, A wake!

ff con animato

WHITE SAILS

Time was when the piano student was kept for a painfully long period within the range of a few notes in the center of the keyboard. Then came what might be called "orientation" pieces, such as this smooth-flowing *White Sails*, which enabled the student to find his way about over the range of the whole keyboard; in other words, "to orient himself," giving him a sense of liberty and balance not otherwise obtainable. Grade 23.

Gracefully M.M. $\text{♩} = 60$

VERNON LANE

mp

mp

mp

mf

mf

mf

rit.

D.C.

l.h. over r.h.

SHORT'NIN' BREAD

NEGRO FOLK SONG
Arr. by William Scher

Grade 2.

With marked rhythm M.M. $\text{♩} = 120$

Put on de skil-let, put on de lid, Mammy's gwine to make a lit-tle
short 'nin' bread. Dat ain't all she's gwine to do. Mam-my's gwine to make a lit-tle
cof - fee too! Mam-my's lit-tle ba-by loves short 'nin, short 'nin, Mam-my's lit-tle ba-by loves
short 'nin bread. Mammy's lit-tle ba-by loves short 'nin, short 'nin, Mammy's lit-tle ba-by loves short 'nin bread.

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YELLOW BUTTERCUP

J. J. THOMAS

Grade 1.

In waltz time M.M. $\text{♩} = 60$

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294

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THE STUDS

SPRING IS HERE

SIDNEY FORREST

Grade 1.

Moderato M.M. $\text{♩} = 72$

The rob-ins are sing-ing so mer-ri-ly Just out-side my door. They're
tell-ing the tu-lips and daf-fo-dils Spring is here once more. Fine
Down in the gar-den they hop a-bout, Ga-ther-ing straws for their nest:
Up to the tree-top they fly a-gain, Nev-er a min-ute to rest. D.C.
rit.

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PRELUDE

With lesson by Dr. Guy Maier on opposite page.

Allegro molto M.M. $\text{♩} = 120$

F. CHOPIN, Op. 28, No. 10

The Technic of the Month

Conducted by Guy Maier

Prelude in C-sharp Minor, Op. 28, No. 10

by Frederic Chopin

CHOPIN shaped this compact C-sharp minor Prelude with expert craftsmanship. The swift, two-measure flash of silver wings which opens the piece is matched by two succeeding mazurka measures. Thereafter this pattern is three times repeated, with two bars added at the end for better finish. It is interesting to note that each of these opening two-measure motives possesses its own personality to such an extent that two preludes of entirely different character can be made by playing Measures 1, 2, 5, 6, 9, 10, 13, and 14 for one prelude, and Measures 3, 4, 7, 8, 11, 12, 15, and 16 for the other.

For memorizing, placement, and security, "skeletonize" and practice Measures 1 and 2, 3 and 4, and all similar measures thus:

Ex. 1

Always play the right hand with the top note of the sharply rolled left-hand chord.

Practice the right hand in these impulses as shown in Ex. 2:

Ex. 2

(Combine as usual.)

Don't neglect to work at those gently "rippled" left-hand chords by themselves; you will feel more secure if you practice them without looking at the keyboard.

Note the lovely, lingering stress which Chopin indicates on each last chord of the mazurka measures. Observe, too, how this chord slides unobtrusively into the measure which follows. . . . How magically Chopin has fashioned his design from these apparently unrelated fragments of mosaic!

Above all, be sure your "wings" whirl with finespun color, and the mazurka measures give answer with deep-toned richness and slightly capricious rhythm.

Surprising, isn't it, that many students do not realize that Chopin's "Twenty-four Preludes, Op. 28," like Bach's "Well-

Tempered Clavichord," were written alternately in the twelve major and relative minor keys? . . . The other, less familiar, C-sharp minor Prelude, usually numbered "Twenty-five," is a separate composition (Op. 49). . . . It is one of Chopin's most sensitively beautiful compositions, and should have a place in every pianist's repertoire.

of the right hand, while I played the left. . . . We went through the same process with Cleopatra, which offered a slightly different technical and reading problem.

4. Then again for contrast, we went over Palmgren's May Night for interpretation and review. The student had worked well on this piece and I complimented her highly.

5. I gave some short, concentrated, two-finger exercises for the left hand, since (in the Boogie-Woogie pieces) we found this hand sorely lacking in finger

independence and rotary freedom. 6. Finally I played a Spanish piece as a "treat" for her.

All during this time I wrote clear directions and made brief, vivid observations in the student's notebook. All such notebooks should contain carbons so that you, too, have a record of each pupil's assignment.

It's not at all difficult to accomplish this in a single lesson IF you plan ahead carefully and stick to your plan through "the hot place" and high water!

"Not defending amateurism from a musical professional point of view, I defend it from a mental hygiene point of view. It helps many a forlorn and oppressed soul to reach some substitute happiness and satisfaction which otherwise could not be obtained. It is up to the professional musicians to seek out the talented amateurs and perfect them in a technical sense. But let the professionals not quench the spirit of a dabbling amateur."

—WILLIAM VAN DE WALLE

OPPORTUNITIES

...in the Music Field

ADVANCED COURSES OFFERED BY THE UNIVERSITY EXTENSION CONSERVATORY

BY THE HOME STUDY METHOD

Music has always ranked high among professions. There is never an overcrowded field for the well trained musician.

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The Light Violin

Bowings

(Continued from Page 273)

the term *sautillé*, when the *sautillé* bowing was indicated. While there is a relationship between this bowing and the *spiccato*, there is so much that is dissimilar, that the bowing warrants a different name. The term *sautillé* is excellent.

1. In the middle of the bow, play a series of smooth, *détaché* strokes.
2. Use only about one and one-half inches of bow.
3. Use the wrist only.

Start slowly and gradually get faster. Do this for about ten or twelve seconds, and then stop. The stop is important, because if the pupil keeps it up longer, motion foreign to the stroke may creep in. He may find himself tensing, or using the forearm. The length of time may be increased as long as the pupil is free from tension. A week or two later he may be asked to do this stroke a little faster. If it is performed quickly enough, by a slight whipping of the wrist, the bow will automatically lift from the strings, creating a rather delicate bounce. The bow should find itself a bit nearer to the fingerboard than it would be in ordinary playing.

Do not exert too much pressure with the first finger on the bow. The exact spot on the bow where this involuntary bounce takes place is different in various bows because of differences in weight and balance of the bow sticks, and because this is influenced by the length of the bow arm of the individual player. It is safe to say, then, that in most cases it would be about an inch below the middle of the bow.

This special study must be kept up for quite a number of weeks. The pupil will go through rather peculiar experiences as the stroke develops. Some days he will find that it will spring evenly, and others, that it will be impossible to get a bounce at all. But finally the happy day will arrive when he will get an even and delicate series of bounces.

We find that in a successful performance of this stroke, a slight trace of forearm will enter in. It is not advisable to allow the pupil to become aware of this. It should be concealed rather as an inevitable motion, due to the connection of forearm to wrist. In the *spiccato* the forearm plays an important part, but in the *sautillé* there is a slight, unacknowledged use of forearm.

Artist Opinions

The writer has sampled a number of the artists to demonstrate their *sautillé* bowing. They have developed unusually fine delicate *sautillé* above the middle of the bow. From various discussions with them it is evident that the student should practice the *sautillé* in two places: an inch below the middle of the bow, and an inch above the middle of the bow. The latter serves well when a very light and swift *sautillé* is required. As this swift *sautillé* is performed, it is to the string with a minute raising of the bow. When a crisp and somewhat slower *sautillé* is required, it is best played an inch below the middle of the bow. In that case, the bow will bounce

a bit higher from the string. Again, as in the case of the *spiccato*, the pupil should experiment with the angle of the stick above the hair.

After the pupil has mastered passages where each note is repeated four times, it is well to play the same exercises, repeating each note twice. An often neglected but highly valuable form of the *sautillé* is in passages where each note is played three times. Numbers which incorporate the *sautillé* where each note is played only once, can be considered as life studies, and as the pupil's left hand develops, the standard *perpetuo mobile* may be used.

After the *spiccato* and *sautillé* are mastered, the pupil is ready to begin the *ricochet* and the *staccato* bowings. These important bowings will be discussed in a later article.

The Latest Records

Pass in Review

(Continued from Page 262)

Paquer Trio (Columbia set 351); there the playing was more intimate and more subtle, with the result that one thought less about virtuosity and more about the music. To be sure, Mozart can stand virtuoso treatment, particularly in this work which is one of the finest ever devised for an ensemble of its kind. Preferences in such matters will rest with the individual. This trio dates from the time of the composer's three great final symphonies. It was written after the death of his quartets and quintets. The recording is excellent.

Liapounoff: *Lesghinka* (Caucasian Dance), Op. 11, No. 10; Alexander Radowsky (piano), Victor disc 11-5567. Like Liszt, Liapounoff wrote a series of studies which he called "Études d'exécution transcendante." The present work, one of the most famous, is similar in character to Balakirev's "Islamey," a work regarded by many as the most difficult piano composition ever devised. The unrelenting flow of the melodies and the swift pace of this composition make it almost as difficult to perform as "Islamey."

Lesghinka owns similar characteristics to an Italian tarantella. Listening to Radowsky's clearly articulated performance of this work, one might not think it difficult, yet one in the know would realize his performance was not accomplished without considerable effort on his own part. Whether the qualities of the *Étude* are worth the effort or not is a moot question. Our admiration of Radowsky as a pianist, however, is certainly sustained by this recording.

Reubke: Sonata for Organ in C minor, on the 9th Psalm; and Purcell: Trumpet Voluntary, E. Victor.

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

A Trade-Name (?)

L. W. S., Minnesota—Without seeing your violin, it is impossible to say very much about it. The name "Florentine" is obviously a trade-name, and the instrument is probably worth what you paid for it. It may be of American workmanship, but is more probably a German import. This, however, is impossible to determine without personal inspection.

First Public Appearances

F. L. B., New Jersey—Your problem is, unfortunately, by no means an uncommon one; many ambitious young musicians have found great difficulty in getting their first public appearances. Nevertheless, there are ways and means by which it can be done. As you tell me nothing about your age or your violinistic ability, I cannot say what course would be the best for you. In this, your teacher will be of great help. In the meantime, however, do, if you are equipped for it, it is to rent a small hall or church room and give an informal concert, inviting those people whom you think would be most interested in hearing you play. I should advise you to ask a singer to share the program with you. Having another artist on the program would help to attract a larger audience, and it would relieve you of the strain of giving the entire program yourself.

If you would rather start in a smaller way, the fact that a passage of rapid sixteenth notes would like to take part in one of the church socials. If there is any other organization in your town that gives musical programs, you can approach the persons in charge and tell them that you also you can get in touch with someone connected with the nearest music club and ask them to place you in the program committee of the club. Another thing you can do is to organize two or three informal musical evenings at your home or at the home of a friend, inviting a different group of people each time. Having two or three other young musicians take part on the programs with you.

Remember that the more you play, the more you will probably enjoy it, and you will gain rewards in quality and clarity of technique. You must not expect a fee for your initial appearances. Consider that you are being paid by the experience you are gaining. If your playing attracts people, it will not be long before you will be asked for most of your engagements. I wish you the best of luck. I know what it will mean to you to do some playing in public.

Hints Concerning Vibrato

Rev. B. S., Indiana—The ideal vibrato is produced by a combined motion of the finger, the wrist, and the forearm. The proportions in which these are used cannot be described in a simple way. The finger is used in a certain way, the wrist is used in a certain way, and the forearm is used in a certain way. The motion of the finger is not as much as the motion of the wrist, and the motion of the wrist is not as much as the motion of the forearm. The motion of the finger is not as much as the motion of the wrist, and the motion of the wrist is not as much as the motion of the forearm. The motion of the finger is not as much as the motion of the wrist, and the motion of the wrist is not as much as the motion of the forearm.

I expect to discuss this matter in more detail in the next future, and I hope you will watch for the article.

The Pizzicato—The best pizzicato tone is produced by plucking the string with the fleshy part of the first finger, not by plucking with the extreme tip of the finger. This is used by many violinists who have not given sufficient thought to the matter. The pizzicato is always a thing of unimportant quality of tone. The finger should be laid rather flatly on the string and, after plucking, move away from it rapidly, so that the string may be given a wide

amplitude of vibration. A firm, left-hand finger grip is essential; and if the notes are slow enough to allow it, rapid strokes should be given to each note. If you are doing all these things, and your pizzicato tone still does not satisfy you, I would suggest that you have your violin adjusted so that it gives a quicker response. A pizzicato passage, properly executed, is a good test of a violin's inherent resonance.

Various Questions

Miss V. P., Montana—(1) A slight whistle at the beginning of a bow stroke may be caused by one or more of several different things: Insufficient left-hand finger grip; a bow that needs repairing, an inadequate amount of rosin on the bow hair; or a lack of firmness in the right hand. I would suggest that you check up carefully on all these things. (2) A deterioration of tone quality in rapid playing is a very common fault indeed; nevertheless, it is a fault that can be easily overcome. Its most usual cause lies in the player's attention being directed almost wholly to his left hand, leaving the bow arm to take care of itself. The case you are already in practice, with keen attention to the quality of each note. When you play a rapid legato passage slowly, your bow must clung much more closely to the strings if you are to produce a good quality of tone; this will give you the "touch" necessary for producing a good tone when you play rapidly. Keep in mind always the fact that a passage of rapid sixteenth notes needs a firm and sensitive a bow touch as a single note of the same duration.

(3) If the open string sounds when you move a first finger from the string to a second finger quickly enough. Or else that you are allowing your bow to remain too long on that string. To play two consecutive notes on neighboring strings with the same finger is not at all easy, and it is much better to use two different fingers. If at all possible, this of course, calls for a fluent use of the second and fourth positions. However, familiarity with these three positions is necessary for a free artistic aspirations, and the time spent in acquiring fluency in these positions will be repaid in quality and clarity of technique.

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of staying only a short time in New York. But Dvorák was such a loving father that he could not stand it very long without the other four children. He had them brought over afterwards; and it is only one proof of Dvorák's devotion to his family when we see on the last page of the score of his "New World Symphony" the words written by him: "The children have come to Southampton." Incidentally, Dvorák's wife, Anna Cermak, was a gifted alto whom he met when he was a piano teacher in the house of her father. But before he discovered his love for her he became infatuated miserably with the older sister Josefka, and his feelings are expressed in many of his songs.

Teacher and Pupil Romances

But that brings us to the matter of the marriage of teacher and pupil. It is quite understandable that frequently teacher and pupil enter into such harmonious relationships that a marriage results. The most sensational case, however, was that of the marriage of Enrico Toselli with Louise, Queen of Saxony, who as "Mme. Toselli" certainly didn't get any worse than as "Her Highness." This reminds us of Queen Mary Stuart who fell violently in love with David Riccio. She thought seriously of divorcing her husband and marrying the musician whose playing on the lute had so entranced her. But at that time it was not so easy to get a divorce. Today divorce has become a commonplace and musicians are often pathetically aware of this fact.

The great piano teacher Leschetizky was married no less than four times, and only his first wife, the singer Anna Fried, was bourgeois, was not a pupil of his. One after the other he married his pupils, Annette Eschiper, Dominika Benislavka, Marie Roberoka, but all the marriages ended in divorce. The two great pianists, Eugene d'Albert and Emil Sauer, also married their own pupils. D'Albert was also once married to Theresa Carreño, but it is not true that there once existed a wide group of mothers-in-law of Eugene d'Albert and Emil Sauer. It is true, however, that both were somewhat proud of establishing a record in divorces. Once the two artists met in the divorce court in Vienna. They shook hands warmly and d'Albert asked Sauer how often he had been married. "Four times," said Sauer triumphantly. "What, only four times?" cried d'Albert. "Six times for me, you, you monogamist!"

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The Secret of Tone in Choral Work

(Continued from Page 270)

and must be accomplished without scooping or change of quality, pitch, or intensity. Keep lips well relaxed.

THE VOWEL AH: Ah is a brilliant vowel. In singing it, the corners of the mouth should never be pulled down, as is so often the case, nor should the jaw be pushed down in going from Oh to Ah. In this vowel, the only change from Oh is in the lips. If they can be conceived as the opening of a pouch well rounded when singing the Oh in Pp, slightly further opened in P, and widened in Ah, the blend or join of the vowels will be accomplished without variance of tone. The important thing is to secure the join or merging of one vowel with another with perfect smoothness.

SUGGESTION: Blend Oo—Oh—Ah—slowly, forward and backward, sustaining each vowel ten or more counts. Gradually increase the tempo till they can be sung lightly and rapidly ten or fifteen times on one breath. Keep tone continuous, without alteration of the "join."

THE VOWEL A, as in WAY: In this vowel the tongue changes its previous position by arching slightly with lips relaxed as for Ah. Blend from Ah to Ay slowly several times. Let the tongue move gently without effort and without pushing down the jaw, keeping the tip always touching the lower front teeth. To guard against breathiness, keep the rib cage well expanded, especially when joining the vowels. As you sing, imagine you are slipping through a straw.

THE VOWEL E, as in WE: In E the tongue is more highly arched than in Ay. There is no other change. Sustain for several counts. Blend Oo—O—Ah—Ay—Ee forwards and backwards slowly. Increase tempo till the vocalise can be done at any rate of speed as often as twenty or more times on one breath.

SUGGESTION: Blend in a different order, using Ah—Ay—Ee—O—Oo. Finally, start on any of the five vowels and repeat till the blend is smooth and the tone unchanging. Practice on various pitches, chromatically ascending and descending. The ability to blend all vowels on any tone is the foundation of all singing.

To establish further the habit of smooth vowel blending, apply the above words. The Star by Peter Cornelius is suggested as excellent for this purpose; or, if a shorter vocalise is desired, construct several sentences containing different vowel problems, and practice until the desired result is obtained. Form each consonant plainly and distinctly, be sure that tone is continuous.

Future articles will cover important phases of this question.

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It was not, as you might think, a professional musician who originated the unique bigographical chart pictured above. It was Otto K. Eitel, managing director of Chicago's Bismarck Hotel. A few years ago, he decided he would enjoy music much better if he knew more about the great composers in relation to each other and to historical events which may have influenced their works. What he really wanted was a simple chart giving the most essential facts virtually at a glance.

Beauty — Brevity — Authority

Mr. Eitel searched libraries until sure there was no such chart. Then, he and Mrs. Eitel went to work to make their own. After two years of work, they had a veritable "one-page encyclopedia"—a single 17 x 28 inch page giving scores of interesting facts about 43 composers from Bach to Gershwin. In seconds it told facts only to be learned otherwise by hours of searching through many volumes. To insure accuracy, all data was carefully checked by Dr. Hans Rosenwald, Dean of Chicago Musical College. Then, Mr. Eitel had the chart illustrated by noted artists and a limited edition, suitable for framing, was printed in glowing pastel

colors and mailed to personal friends. Among these friends were many musical celebrities who had been guests of the Bismarck Hotel.

Nationwide Popularity Overnight

Reaction to this mailing was immediate and truly spectacular. Soon, the Eitels were deluged with letters from musicians, teachers, students, and laymen all wanting to buy copies. Before long, too, over 700 periodicals had reproduced the chart, praising the brevity and clarity with which it showed when and how long each composer lived—his principal works—his contemporaries and ever so many other interesting facts that would help increase appreciation and understanding of his works.

Author Wants No Profit

Publishers, seeking publishing rights, say that the

chart should sell at \$1.00 in music stores. But Mr. Eitel wants no profit, except whatever good-will may accrue to his hotel—The Bismarck Hotel of Chicago. So, while the present supply lasts, he will gladly mail one or more charts to anybody who sends the bare cost of printing, handling, and mailing—only 25¢ per copy.

What could be a more appropriate gift for music loving friends, especially students? Charts will be mailed with your compliments over your name. Include \$1.00 for each 4 charts you want with names and addresses to which they are to be sent. And remember, the supply is limited. So, readers of The Etude are urged to order at once, using the special order form below for preferred attention. Enclose 25¢ in money or stamps for each chart desired and address your order to MUSIC CHART DEPARTMENT, BISMARCK HOTEL, Chicago (1), Illinois.

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MAY, 1944

"FORWARD MARCH WITH MUSIC"

307

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THE COVER FOR THIS MONTH—When the picture first came to our attention over a year ago we immediately decided that it was so outstanding among the many pictures we have seen of children at the piano keyboard that we should like to use it for the cover of THE ETUDE MUSIC MAGAZINE.

Whoever took this picture succeeded in catching these fine children when they were intensely interested in their undertaking. This photograph beautifully typifies the first recital efforts of many young music students who at springtime and close of the season recitals contribute a piano duet number in demonstration of their accomplishments.

With the children of today being given the privileges which the picture depicts this brother and sister enjoying, they are gathering into their lives some of those things which will help them to enjoy in the future the privileges of good living which millions of young men and our country are seeking to keep and make secure through their heroic efforts on a far-flung battle front.

We are grateful to the parents of these children, Mr. and Mrs. Harvey Roberts, Postville, Iowa, and their music teacher, Mrs. Robert G. Roberts, Holliston, California, for the privilege of using this photograph on the cover of this issue.

LOOKING AHEAD TO SUMMER CLASSES—War-time conditions will keep many people at home this summer. This means opportunity for every music teacher right at her own home to organize a special music study group. Why not now to plan ways and means of announcing and making known in your community the fact that you will continue teaching during the summer or for a good portion of it, and that you are organizing special classes in which groups may take up special music studies. For instance, a group to meet once or twice a week to study music history can be started readily, using for grown-ups or young people books of high school age such as text books on either SHAGBORN'S HISTORY OF MUSIC by Dr. James Francis Cooke, or OUTLINES OF MUSIC HISTORY by Prof. Clarence G. Hamilton. Juvenile class in music history can use a text book as YOUNG FOLKS' PICTURE HISTORY OF MUSIC by Dr. James Francis Cooke, with reading ability up to 10 or 12 years of age.

Another fine special summer study which lays a substantial basis for real musicianship is the study of harmony. Harmony and theory classes can be organized and conducted very easily by a fairly well equipped teacher with the aid of such books as Dr. Fred W. Hammon's HARMONY BOOK FOR BEGINNERS, HIS THEORY AND COMPOSITION OF MUSIC, FUNDAMENTALS OF MUSIC by Gehrkens, HARMONY SIMPLIFIED by York, or THEORY OF MUSIC THEORY, by Ralph Fisher Smith.

Likewise we can suggest books for music appreciation classes, materials for repertoire classes, etc.

Most important of all, music teachers should make it a special point this summer to add to their personal performing teaching repertoire and to "brush up" their technical attainments and musical knowledge.

ALBUM OF MARCHES FOR THE ORGAN—The title of this album, which is in the schedule of new publications now in course of preparation, is sufficient to win the interest of many organists through-

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to All Music Lovers

May 1944 ADVANCE OF PUBLICATION OFFERS

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

Album of Marches for the Organ	40
For Piano	Ador
Gems of Masterworks for the Organ	40
More Concert Transcriptions of the Toner	40
Nutcracker Suite	Kohlmann
Our Latin-American Neighbors—Richter	1.00
Keyboard Modulation	Perry
Read This Story	Dingle
Read This and Sing—Teacher's Materials	25
Reverential Anthems	1.00
Second Piano Part to Bach's Fifteen Two-Part Inventions	35
Second Piano Part to Thompson's Tunesful Works	35
Themes from the Great Operas	40
Favorite Hymns	Kohlmann

out the country, since frequently in the past we have had many requests for an good variety of organ music, needs which organists often face when playing for churches, lodges, community gatherings, for school or college assemblies. This is a collection which is planned to supply a goodly number of practical attractive marches which will serve the average organist in church or elsewhere. While this work is in preparation anyone interested may order a copy at the special Advance of Publication cash postpaid price of 60 cents, delivery to be made as soon as published. Hammond Organ registrations are being included in the editing of this suite.

NUTCRACKER SUITE by P. I. Tchaikovsky, arranged for Piano Duet by William W. Feltow—It is easily understandable why the excerpts from the writings of the great symphonist which make up this suite are so popular. Tchaikovsky, for all his serious moods, must have had a great love for children, because he seems to be talking directly to them in his personable and simple, yet well-known nursery tale. The foremost orchestral frequently program numbers from the suite, play it in its entirety; motion pictures utilize the delightfully characteristic "atmosphere"; and several interesting piano solo arrangements of some of the music have been published, including the simplified version by Richter which we brings the music within the playing capabilities of grade three players.

In making this arrangement for piano—four hands, Mr. Feltow was able to retain much of the color of the original orchestral score, but it will not be too difficult for the average ability. And then the eight numbers provide variety for the pupils' recital program, or for playing in the home where duet playing is practiced: *Overture; March; Dance of the Candy Fairy; Russian Dance; Arabian Dance; Chinese Dance; Dance of the Red Pipes; and Waltz of the Flowers.*

This suite will be a distinguished addition to the Presser Collection volumes, and in advance of publication we shall be glad to accept your order for a single copy of it at the special price, \$1.00, postpaid.

REVERENTIAL ANTHEMS by William Baines—Here is a collection of anthems by William Baines, whose many cantatas and separately published anthems have been so uniformly successful. This new book is a collection of anthems, together with the inclusion of several numbers never before published, makes it truly representative of this composer's best work. Mr. Baines' compositions are suitable for the average volunteer choir and the solo requirements are modest in their demands and within any range of capabilities of the average singer. In addition to the many splendid anthems for general use, special numbers for Christmas, Lent, Easter and Ascension, may be ordered a single copy, or immediate delivery as soon as the book is released, at the special Advance of Publication cash price of 25 cents, postpaid.

TWENTY FAVORITE DUET TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—Many of the good things in life need much publicity, and many of those who feel that they are well informed as to what is used in music, who were amazed at the great number of pianists who are not technically capable of playing the magnificent and difficult piano arrangements of favorite hymns.

In many cases these pianists perform music of this type for their own diversion, while others have a real need for such pianistic arrangements to help them in the music contributions they make to the church and Sunday School services. Mr. Clarence Kohlmann has been astutely adapted in making piano arrangements of hymns and hymns which are satisfying to performers and listeners and which will serve for instrumental rendition, or as accompaniments in the singing of the hymns either as solos or congregational numbers. In this volume Mr. Kohlmann provides the piano duet transcriptions of some favorite hymns, and we are sure that there are many throughout the country who will be glad to have such a piano four-hand collection. These piano duet transcriptions may be used as in-

strumental features in church or Sunday School, and certainly in many homes they will be utilized frequently in four-hand recreational playing. As in the case of the solo transcriptions he has provided, Mr. Kohlmann has made these duet transcriptions the keys in which the hymns are usually sung, so they may be used for four-hand piano accompaniment if desired when the hymns are sung.

A single copy of this book may be ordered in Advance of Publication at the special cash price of 60 cents postpaid. All advance subscribers will be supplied with a copy of this book, and the first copies completed by the printer and binders. At the present time, however, the book is just in the editorial preparation stage of the plate making and proof stage of the book. After the proof reading dates to look after. Due to copyright restrictions this book is offered only to those in the United States and its possessions.

FINGER FUN for the Little Piano Beginner, by Mrs. Adley—In modern piano teaching the tendency is to avoid playing in the hands of students, and to avoid playing volumes. Much more interest can be aroused by a small book which the student can master in a short time.

Finger Fun pressed into the exercises, but they cover virtually all the exercises by young pupils to supplement the first instruction book, except pieces for recreation or recital use. Each study will be accompanied by an exercise, and all are written within the compass of five notes in each hand; they are in the Key of C, common time, both treble and bass clefs being employed.

So that teachers may become acquainted with this book, the special introductory price in Advance of Publication has been set at 25 cents, delivery as soon as postpaid. Order now and a copy will be delivered to you when published.

GEMS OF MASTERWORKS FOR THE ORGAN—With Hammond Organ Registration—Compiled and Arranged by Robert T. Benford—The forthcoming book of accompaniments to Dr. Thompson's successful studies for first grade, TUNEFUL TASKS, has aroused genuine interest among teachers. With good reason, for these equally easy and enjoyable parts for a second instrument not only will make possible two-piano work during the early stages of the student's development, but also will lend new interest to these already popular studies. Since the original TUNEFUL TASKS were conceived as melodious practice fare in the easiest grade, Mr. Benford's complementary parts have been kept on the same level of difficulty. The result is an engaging contribution to the limited repertoire of early grade two-piano material, and one which will be welcomed by students and teachers. Their uniformity of grading will allow for an interchange of parts at will between teacher and pupil.

An order for a single copy of this work may be placed now at the special Advance of Publication cash price of 35 cents, postpaid.

PRACTICAL KEYBOARD MODULATION—For Class, Private, or Self Instruction, by Robert Perry—To be able to pass from one key to another by any other without a break in the melody or chord succession is a problem which confronts every church organist. Accompanists, too, are often required to make unspectac-

modulations between keys. Hence the aspiring performer should acquaint himself with the principles governing modulation.

The book presents these principles in a manner understandable by the amateur. It shows the easiest way to pass from one key to another. It does not attempt to exhaust the subject, which is the province of the professional musician, but is concerned with the shortest route between keys. It presumes little knowledge of harmony and is practical and workable for the beginner.

More than one hundred and thirty-two actual models are given, and a supplement provides brief musical examples of interesting modulations to all publications. The price is only 40 cents. We regret that we cannot accept orders from those residing outside the United States and its possessions.

MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS—For Piano, by Clarence Kohlmann—As we approach the writing of this Publisher's Note for the forthcoming new publication, we smile at the pleasant reminiscence of a little young girl who showed delight over her first dish of ice cream by calling enthusiastically, "More!"

For the same reason, for the same reasons, for these accompaniments will enrich the two-piano literature with a group of small masterpieces heretofore restricted to the organ. These parts will provide new interest for pianists in whose solo repertoires they already are established; and they will prove of distinct value to teachers; and they will find them in presenting the original intentions to students.

Mr. Ven's SECOND PIANO PART to the FIFTEEN TWO-PART INVENTIONS OF BACH, which has been treated with genuine regard for the original work. Every harmonic and rhythmic pattern has been adhered to, and faithfulness to mood also is an outstanding feature. For convenience in reading, each of the second piano parts will be published in score with the original piano solo version also in it small format.

While this book is in preparation, a new collection of hymn melodies will be available within not too many months distant. Some of the hymns it will include are *Beneath the Cross of Ease*, *Softly and Tenderly O Love Thee*, *Thy Will Not Let Me Go*, *Lead On, O King Eternal*, *Fairest Lord Jesus*, and other equally strong favorites.

Those who would like to be assured of a copy of this book as soon as it is published may not only have that assurance but also the benefit of a bargain price by becoming an advance subscriber to this collection. There is an Advance of Publication cash postpaid price of 45 cents. Only one copy may be ordered at this low price.

THEMES FROM THE GREAT OPERAS—For Piano Solo, Compiled by Henry Levine—The title, in itself, is sufficient to open up vistas of the wonder and beauty of the operatic world. To the countless thousands who have learned to love opera, either through performance or via the radio, what more delightful way to relive the memories than by playing over the melodies themselves in the quiet of the home, especially when compiled by such an expert connoisseur as Henry Levine. Mr. Levine is noted for his keen critical sense and has exercised

superb judgment in his selection of material for this book. He is equally noted for the pianistic quality of his transcriptions, of which he has made a number just for this volume.

The collection includes all the familiar and best-loved melodies. They have been simplified so that they are not too difficult for the average pianist to play, while at the same time preserving the essential texture and richness of the original harmonies.

We believe there will be a great demand for this book and urge that you place your order now. By so doing, you will not only be sure of your copy but receive the benefit of the special Advance of Publication cash price which is only 40 cents. We regret that we cannot accept orders from those residing outside the United States and its possessions.

A SECOND PIANO PART to the Fifteen Two-Part Inventions of BACH, by Ruggero Venè—In keeping with the present wave of enthusiasm for two-piano work, we are preparing this book of Second Piano Parts to accompany that standard item of studio equipment, the *Two-Part Inventions by Bach*. This will please an extended circle of musicians for a number of reasons, for these accompaniments will enrich the two-piano literature with a group of small masterpieces heretofore restricted to the organ.

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single copy may be ordered at the special Advance of Publication cash price of 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—As is customary when works described in advance of publication on these pages are ready for delivery, this notice is given stating that the special price at which they have been offered is withdrawn. The books that will be made available this month appeal to piano teachers and choirmasters.

The Child Hymns, by Lettie Ellsworth Cole and Helen R. B. Cole, issued in the "Childhood Days of Famous Composers" series, follows the plan of its predecessors, *The Child Mozart* and *The Child Bach*. Few of the great music masters had as thrilling a childhood as the warm-hearted individual who later became known as "Papa" Haydn. His courage, thoroughness, and devotion to his art should be an inspiration to young musicians. Among early piano solo arrangements of Haydn compositions introduced in this delightful biography or biographical playlet are the favorite *Minuet Rondos*, the *Andante* and *Minuet* from the "Surprise" Symphony, the *Emperor's Hymns* and the *Andante* from the "Clock" Symphony. The price is 35 cents.

Eyes, O God Reigneth, *A Cantata for General Use*, by Lawrence Keating, makes available for the average volunteer choir a work that should be in every church. It is not too lengthy for a special Sunday evening service of song, and it may be used as the nucleus of a program given in celebration of an anniversary or some special occasion, or as a money-raising concert. The texts are unusual, but deeply devotional. They were contributed by Elsie Duncan Yale who also has been successfully collaborated with Mr. Keating in his favorite Christmas and Easter cantatas. Interpersed between the variety of musical numbers are passages from the Scriptures to be read or recited by the minister or a special narrator. Price, 60 cents.

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NOTICE

In an effort to insure subscribers receiving their copies in the best possible condition and to eliminate the danger of damage in removing wrappers from rolled copies, the publishers of *The Etude* are experimenting with a new method of mailing. Most of our subscribers (not all) will receive their copies of this issue unwrapped with merely a label pasted on the cover indicating the name and address.

So that we may know whether this change is working to the best interests of subscribers, it is hoped that all will feel free to advise us just how the new method appeals to them and whether it is an improvement or otherwise over the old method of mailing.

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World of Music

(Continued from Page 253)

sic can contribute to the war effort. Quoting from the announcement, "The purpose of the Congress is four fold: 1. It is to mobilize music and musicians in the present fight for a civilized and free world, 2. It is to improve and expand the musician's function in our changing society, 3. It is to create and develop new audiences and new uses for music, 4. It is to discuss and act upon the common problems of musicians and those connected with music."

FRANK BISHOP, pianist, who had appeared frequently in recitals abroad and in this country, died on January 30 in New York City. It was on the advice of the late Osto Gabrilowitsch that Mr. Bishop entered a music competition and won. He studied at Oberlin College and the University of Michigan School of Music; and in Paris under Philipp and Wanda Landowska. In 1937 he appeared as soloist at a concert in New York in memory of Mr. Gabrilowitsch.

WILLIAM TURNER WALTON's "Concerto in A minor for Viola and Orchestra" had its first New York hearing on March 7, when it was on the program presented by the Philadelphia Orchestra under the baton of Eugene Ormandy with William Primrose, the distinguished viola virtuoso as soloist. First composed in 1926, Mr. Primrose in 1935 collaborated with Mr. Walton in making a complete revision of the concerto and in that same year gave the first London performance of the new edition with the London Philharmonic Orchestra. In 1938 Mr. Primrose was again the soloist, when the work was given its American premiere in a broadcast with the NYCO Symphony Orchestra, with Sir Adrian Boult conducting.

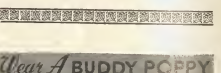
PERCY LEE ATHERTON, composer of two musical comedies, scores of orchestral numbers, and more than one hundred songs, died on March 8 at Atlantic City, New Jersey. From 1929 to 1932 he served as Acting Chief of the Music Division of the Library of Congress.

AKTUR RODZINSKI, musical director of the New York Philharmonic-Symphony Orchestra, is conducting a series of twelve concerts in South America during May and June. Six of the concerts are scheduled for Buenos Aires and the remainder are booked for Rio de Janeiro and Sao Paulo in Brazil, with the possibility of Montevideo, Uruguay, being included. An invitation to conduct in Mexico had to be refused because of lack of time.

CARLO PERONI, music director of the San Carlo Opera Company for more than twenty years, and who during the First World War was a U. S. Navy band conductor, died on March 12 in New York City. He was conductor also of the Boston Opera Company, and during 1941-42, of the Chicago Opera Company. Mr. Peroni was born in Rome and attended the St. Cecilia Conservatory there. He began his career playing under Mascagni at the Teatro Costanzi in Rome. He was naturalized several years before the First World War.

ARNOLD LINDE, principal tenor of the San Carlo Opera Company, collapsed and died on the stage of the War Memorial Opera House in Los Angeles, California, on March 8, just as he finished singing the aria, *Vesti la Giubba* from "Pagliacci." He had been a member of the San Carlo Opera Company since 1934, following several seasons with the Chicago Opera Company. Born in Tunasund, Sweden, he began his career in that country and then sang with the La Scala Opera Company in Milan.

THE NATIONAL MUSIC COUNCIL has published a Digest of the proposed new Social Security Bill as it would apply to self-employed musicians, teachers, and to other self-employed persons in the field of music. Copies of this Digest may be obtained by writing to the National Music Council, 338 West 89th Street, New York 24, New York.



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