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### Volume 62, Number 04 (April 1944)

James Francis Cooke

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# THE ETUDE

April  
1944

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*music magazine*



*Gloria In Excelsis Deo*

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SAMUEL BARBER

THE FIRST PERFORMANCE of a full-length symphony, composed for and dedicated with permission to the Army Air Forces, by Corporal Samuel Barber, took place on March 3 in Boston, when the work was presented by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. The "Symphony Dedicated to the Army Air Forces," was begun last September at Fort Worth Army Airfield, Texas, when Corporal Barber accompanied pilots on many flights. It is his second work in this form, his "First Symphony" having been written in 1936, and having the distinction of being the only American work produced that season in Salzburg, when it was conducted by Artur Rodzinski. The new work is in three movements and makes use, in the second movement, of an electrical instrument especially constructed by the Bell Telephone Laboratory, to simulate the sound of the radio beam used for night or "blind" flying.

EDWIN MCARTHUR, young American conductor who in 1943 spent six months in the South Pacific war area under the joint auspices of the War Department and USO Camp Shows, has returned to that war theater at the specific request and in the personal suite of Lieutenant-General George C. Kenney, Commander of the Fifth Air Force. Mr. McArthur, reported to be "somewhere in New Guinea," has the distinction of being the first civilian assigned to work directly with Army officials in shaping up programs of music-making by the servicemen themselves.

THE THIRTY-SEVENTH ANNUAL BACH FESTIVAL at Bethlehem, Pennsylvania, will be held May 19 and 20 at the Chapel of Lehigh University, with Igor Jones conducting. The programs of the two-day sessions will include the Cantata No. 104, "Thou Guide of Israel"; the Cantata No. 102, "Lord, Are Thine Eyes Not Searching for the Righteous?"; the Motet, "Be Not Afraid"; the Cantata No. 93, "If Thou but Sufferest God"; the Cantata No. 4, "Christ Lay in Death's Dark Prison"; and as usual, the complete "Mass in B minor." E. Power Biggs will be the Festival organist and will give a recital at 11 A. M. on Saturday, May 20, in the Central Moravian Church.

LEONARD BERNSTEIN, young assistant conductor of the New York Philharmonic-Symphony Orchestra, who earlier in the season made a sensational last-minute substitution for Bruno Walter, suddenly taken ill, will appear with the orchestra next season, not as assistant conductor, but as a guest conductor. Artur Rodzinski has been reengaged for his second season as permanent conductor and musical director of the organization. Other guest conductors who will appear with the orchestra next season are Igor Stravinsky, Pierre Monteux, and George Szell.

JOSE SQUEIRA, founder and president of the National Symphony Orchestra, of Brazil, is now in the United States under the auspices of the State Department and the Office of the Coordinator of Inter-American Affairs, making arrangements for the exchange of North

American musical compositions with those of Brazilian composers, through Aaron Copland, president of the American Composers Association. The plan also provides for an exchange of orchestral conductors in the post-war period.

LEONARD PENNARIO, pianist, Private First Class, A.U.S., whose New York debut with the Philharmonic-Symphony Orchestra was a sensation of the past season, has been playing with West Coast orchestras to help to raise funds to provide libraries of records for servicemen overseas. On February 19 he played the "First Concerto" by Tchaikovsky, with the San Francisco Symphony Orchestra, under Pierre Monteux.

YVETTE GUILBERT, French singer and actress, who at the turn of the century was well-known throughout France, Eng-

land, and the United States, died on February 3 at Aix-la-Provence. She was seventy-nine years old. An authority on the medieval folklore of her native country, she was awarded the Legion of Honor as "The Ambassadors of French Song."

FRITZ KREISLER, noted violinist-composer, will make his radio debut when some time this summer he appears in the first of a series of five exclusive appearances as guest artist on "The Telephone Hour" heard Monday nights at 9 P. M., EWT. Mr. Kreisler was largely influenced in his decision to play over the radio by the increasing number of letters coming to him from the more isolated places of America. Many of the people in these far-off communities are never able to go to a recital or concert, and to hear Mr. Kreisler's artistry will bring them untold happiness.

THE COMPETITION for the fifth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs will be limited to residents of states in the Central Region, comprising Iowa, Illinois, Wisconsin, Missouri, Kansas, Arkansas, North Dakota, South Dakota, Minnesota, Nebraska, Texas, and Oklahoma. The competition is open to musicians under sixteen years of age, and State auditions are scheduled for February, March, and April. All details may be secured from Miss Euklia Egan, Cincinnati Conservatory of Music, Cincinnati, Ohio.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced its biennial 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 Seventy-third Street, New York City.



## The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

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APPROXIMATELY TWO THOUSAND song leaders among men and women in uniform have been trained in a period of a little more than a year by the USO's ten music advisers. This was announced at a USO Music Advisers national conference in the offices of the Joint Army and Navy Committee on Welfare and Recreation in Washington. A farm boy in the Army who has never handled a music instrument is taught to play the trumpet, Army and Navy musical shows are produced, symphonic bands organized, song leaders trained and music-on-the-march simulated—all through the efforts of USO's music advisory staff. The USO distributed 3500 amateur song kits during the past year and is now sending quantities of sheet music to all its clubs. Army music materials now sent to troops all over the world, according to Captain Morris C. Rosenberry of the Army, include 100,000 V-DISC records of classical, semi-classical, and popular music each month; Army Hit Kits of six popular songs each month (words and music), and "Hymns from Home," leaflets of twelve nondescript hymns and the Twenty-third Psalm, which are issued to the soldiers through the chaplains and also put into K-Ration parcels.

LINA CAVALLERI, famous opera singer of another day and member of the Metropolitan Opera Company for several years following her debut in 1906, died on February 8 when bombs fell on her home in the suburbs of Florence, Italy, demolishing it and killing the singer. She was famed for her beauty as well as her voice, and sang in many concerts in America. She appeared also with the Manhattan Opera Company.

GRAND OPERA at New York's new City Center of Music and Drama had a brilliant and successful opening night when on February 16 a most effective production of "Tosca" was presented under the direction of Lucio Balas, with the principal roles in the capable hands of Dusolina Giannini, George Czaplicki, and Mario Berini. Overcoming the serious handicap of inadequate scenery and an orchestra too small to project fully the Puccini score, the hard-working Mr. Balas accomplished a splendid achievement in a performance "of the most refreshing sincerity, competence, and dramatic impact."

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DUSOLINA GIANNINI



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# THE ETUDE music magazine

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## "De Gustibus non est Disputandum"

"HAVE A HEART, Brother. I just can't stand music like that!" The speaker was a prosperous Yankee merchant who had climbed over mountains of obstacles until he found himself the owner of a department-store, mail-order business in a middle-sized city in West Virginia. For years he had been turning the grindstone of success in proscribed Samuel Smiles' fashion until he had become myopic and dollar eyed watching its revolutions. Culture, to him, was significant only insofar as it induced people with little or nothing worth while to do, to create new markets for his wares. Thus, when he heard the exquisite tones of Lily Pons, as she sang the *Bell Song* from "Lakmé," they had no meaning to him.

But our merchant was only one of more than one hundred million people in our country, each with a different type of musical taste. Just as the fingerprints of one individual never have been duplicated in another individual, so the musical taste of one person never has coincided exactly with that of any other person. The Latin proverb, "De gustibus non est disputandum" (There is no disputing tastes), is amazingly demonstrated by personal preferences. You, who hear over the radio a mad jangle of stentoriums, blatant sounds from some incredible group of jazz players, are amazed to listen to the overwhelming clatter of applause with which it is received in dance halls. Yet these jazz hounds, in their kennels, will bark their heads off with impatience when they are asked to sit through a program of the jeweled music of Mozart.

To many, the responsibility of compelling others to enjoy only some particular type of "approved" music often takes on the nature of a medieval crusade. We know a much-traveled music lover who made herself miserable because the public did not respond fanatically to the clamant, ear-splitting decimations of Alban Berg's tonal curiosity, "Wozzeck." To us, "Wozzeck" seemed the flower of Nazi sadism, which the "Society for the Prevention of Cruelty to Ears" should have suppressed by legal process. Fortunately, that has not been necessary because, like the mythical snake that, when angry, commits suicide by biting itself, "Wozzeck" promises to pass behind the portals of oblivion. Alec Templeton properly has labeled music of this type. He says that it sounds "as though somebody was moving the furniture around."

"Wozzeck" was written just after Berg had climbed out of the mud and blood of his service in the First World War. It was supposed to represent the last word in German modernity in music. Perhaps it does—more's the pity. Its fabulous difficulties and its total exorcisms created a furor. It has been given one hundred sixty-six times (twice in the United States) and, in the opinion of your editor, its future performances should be restricted to Germany as a post-war penalty for the other terrible and disagreeable things which the Nazis of today have brought to civilization, after previous centuries of glorious German achievement and beauty. But, you see, that is only one man's personal opinion, and, unquestionably, there are in the world many to whom these frightful and nerve-wracking, disorganized sounds are delightful, just as dogs relish their own vomit.

Man naturally will select the music he likes best. Never in his



ANTON SEIDL

Photo by Anna Deacon

tory has been better able to find out what he wants from the tone world than in this high tide of radio. Every variety of music, good and bad, from every country of the globe, played by the greatest performers of their kind, is poured into his home daily. Thus, our music has become a matter of trends.

One singular advantage of our American system of radio programs, sponsored by commercial interests, is that a very careful check-up upon what the public really wants in music is kept regularly. Any alert observer must realize that on the whole the standards of taste are gradually ascending, not because some group is imposing its taste upon the radio world, but because it is demonstrated somehow that better and better music is demanded by the public. Music with lovely melodies, clever rhythms, smart and ingenious orchestrations, forms the basis for the main demands at this time. But always there will be a call for jazz and boogie-woogie with their monotonous and sterile backgrounds, just as at the other extreme there will be a call for symphonic and operatic programs presenting the less readily comprehensible works of modern composers.

In much the same way, Mr. Presser looked upon the music section of THE ETUDE, which he considered a kind of ladder of musical taste. He knew that many of the compositions included must appeal to a circumscribed musical understanding. It has been our experience, however, that those whose first steps in music have been limited to the simplest and most obvious pieces to appear in THE ETUDE, gradually, of their own volition, look for music of a more advanced type.

In the editor's boyhood days he had two mentors—friends whose encouragement was invaluable. One was the unforgettable

Continued on Page 245



## The Etude Musical Quiz

by Charles D. Perloe

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 records 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. "Verkürzte Nacht" (Transfigured Night) is probably the most widely known composition of
  - A. Richard Strauss
  - B. Franck
  - C. Schönberg
  - D. Ravel
2. All but one of the following composers wrote more than a single symphony:
  - A. Bruckner
  - B. Mahler
  - C. Sibelius
  - D. Franck
3. A conductor of an American symphony orchestra who is also a virtuoso performer on the bass-viol is
  - A. Rodzinski
  - B. Koszewitzky
  - C. Krueger
  - D. Toscanini
4. *L'Heure Espagnole* is a one-act opera by
  - A. Debussy
  - B. Charpentier
  - C. Ravel
  - D. Massenet
5. "Lucia di Lammermoor" is based on a story by
  - A. Charles Dickens
  - B. Wilks Calver
  - C. Sir Walter Scott
  - D. John Luther Long
6. The *Largo* movement from Dvořák's "New World Symphony" was arranged into a song called
  - A. *Our Love*
  - B. *None But the Lonely Heart*
  - C. *Home*
  - D. *God's Home*
7. Seldom performed are the operas of
  - A. von Weber
  - B. Massenet
  - C. Rossini
  - D. Verdi
8. Zoltán Kodály, the Hungarian, is the composer of
  - A. *Afternoon of a Faun*
  - B. "Escale"
  - C. "Symphony on a French Mountain Air"
  - D. "Háry János"
9. The "Beloved Friend" of Tchaikovsky was
  - A. Anton Rubinstein
  - B. Leopold Damrosch
  - C. Nadejda von Meck
  - D. Michail Glinka

Answers

1-B, 2-C, 3-D, 4-B, 5-C, 6-D, 7-A, 8-B, 9-C, 10-D

## Humor in Music

"Shortly after Pearl Harbor, at a performance of 'Hansel and Gretel' in Chicago, the flying of one of the angels in the cast was terminated suddenly by trouble with one of the wires that held her suspended. In the hush that followed a small boy's voice from the balcony was heard to shout, 'Keep 'em flying!'"

—The Evening Bulletin (Philadelphia).

## "The Great Mr. Handel"

### Enters the Films

THE ETUDE presents on Pages 190, 191, and 200 a series of pictures from the cinema drama, "The Great Mr. Handel," produced in extraordinary technical, with a musical background, performed by the London Philharmonic Orchestra, made in London and is distributed by Mifflin, Inc., New York. This is one of the most artistic and impressive films your Editor has yet seen. The whole production is done in such taste and with such historical consideration for the settings that it seems as though the great artists, Romney, Reynolds, Gainsborough, and Hogarth, reincarnated, had made the presentation.

very substantial bequest of money to the Founding Hospital of London.

Among the especially effective scenes, made from settings by Sidney Gausden from contemporary eighteenth-century prints, are those at the Opera House; at Neal's Musick Hall, Fishamble Street, Dublin, where the "Messiah" first was given (April 13, 1742); the fine pictures of Handel writing the "Messiah"; and views of its first performance in London (1743), at which the King (George II), inspired by the Halleghood Chorus, rose from his seat, the audience spontaneously following. This established a custom which has continued to this day. It should be remembered, however, that the "Messiah" at first was a flat failure in England, and it was not until seven years later that the people of the land of the composer's adoption commenced to appreciate it.

The Etude strongly recommends this beautiful film with its inspiring extracts from Handel's "Firework Music," *Omnia mea mecum porto* and *Minuet* from "Xerxes," "Where'er You Walk," the *Minuet* from "Berenice," and parts of the "Messiah." When "The Great Mr. Handel" comes to town, see to it that all of your pupils are informed.

## Gloria in Excelsis Deo!

The young ladies on the cover of *The Etude* for this month are a few members of the famous Choir of the Western College for Women at beautiful Oxford, Ohio. Dr. Everett Helm, the able head of the Department of Music and conductor of the Choir, has maintained a standard of admission and training so that each member has a proficiency that is virtually "one hundred per cent professional." Dr. Helm has a B.A. degree from Carleton College, Minnesota, and the degrees of M.A. and Ph.D. from Harvard. He has studied music with Francesco Mallipiero (Italy), Vaughan Williams (England), Roger Sessions (New York), Walter Piston (Cambridge, Massachusetts), and Darius Milhaud (Oakland, California).

The young ladies appearing on the cover are, reading from left to right: (Top) Marjorie Walters (Beverly Hills, California); Catharine Jean Miller (Cedar Rapids, Iowa); Jean Boyd (Concord, Massachusetts); Nancy Meyer (Glenview, Illinois); and Miriam Patout (Indianapolis)—(Bottom) Louise Larkins (Yonkers, New York); Barbara Staff (New York City); Mary Hubel (Troy, Ohio); and Kathryn Hancock (Indianapolis).

## Piano Practice Game That Is Fun

by Vera Henry

IT SEEMS that in a boy's world there are a million things that are more fun, and in his eyes more important, than sitting on a stool and practicing scales. We tried everything with our eight-year-old. We praised and encouraged and tried to reason. When these failed, we tried, as parents are sadly apt, bribes and scoldings. That daily practice hour became a daily nightmare with a small rebellious boy, pounding indignantly away, with his mind far off on a baseball field. "I hate music!" he would protest. "I hate it!"

"That," said my mother, "is just how you used to act."

In my imagination I could hear my son, twenty years from now, saying reproachfully to his wife, "I wish that I had made him keep on with his music."

Just when we were about to give up, our problem solved itself. Young Jim had been given tickets to a radio broadcast. Young Jim was tremendously interested. He wanted to know about the sound engineers in their glass booth and the red warning light that indicated the program was on the air, and how the microphones worked.

The idea seemed worth trying and next afternoon when he was propelled with his usual reluctance into the living room for his piano practice, he found the room had been converted into a private radio station. There was a microphone through which his voice could be broadcast over our own radio set. A red bulb had been installed in a (Continued on Page 252)

Were you to visit Mr. Archer Gibson's music room in his impressive duplex studio in New York City, you would find a magnificent three-manual organ with over four thousand pipes and a quality of tone that is inimitable. The studio is completely equipped for broadcasting. By this means Mr. Gibson's playing has been heard on national radio programs. To most musicians Archer Gibson is almost a myth, as he has made very few public appearances in recent years. His playing has been confined to a group of private homes in which large pipe organs have been installed. In fact, in several of the musical dictionaries where artists of far less ability have been recognized, his name does not even appear.

Performing thus almost exclusively for years in the homes of American leaders of society, finance, and industry, he not only has sustained the highest standards of his art, but has developed a distinctive style very different from that of the usual concert or church organist. He is one of the most picturesque figures in our present-day musical life, and his account of years of intimate, personal acquaintance with famous American families makes an extraordinary and fascinating story. His work has astonished and delighted his audiences as well as famous musicians, who have been amazed by his skill in transcriptions of orchestral works for organ which have been designed according to his own specifications to meet a unique technique, which he has developed in an inimitable manner. His inspired improvisations are unrivaled. There have been few organists in the history of the instrument comparable to Archer Gibson in his field. Not many people have had an opportunity to become acquainted with his playing, save through occasional broadcasts over the radio. But Mr. Gibson must tell his own story.

"THE GENERAL PUBLIC would be amazed to see some of the large private organs in America. For instance, consider that in the home of the late Joseph C. Baldwin, at Mount Kisco, New York. The chapel in which the instrument is located contains a complete four-manual organ at one end of the room, a complete solo organ in the opposite gallery,



Mr. Gibson seated at the console of the remarkable organ in his own home in New York. This organ cost between \$50,000 and \$60,000.

and there is another complete organ with an ecclesiastical or 'church' beauty located in a chamber in the basement. All three instruments are played from a single console. The chapel is a masterpiece of Italian Renaissance style. Mr. Baldwin was the head

of the American Dyewood Company. He studied at the famous St. Paul School in New Hampshire and played the organ. He was especially fond of Mendelssohn's organ sonatas.

"Of all the music on my private recital programs the compositions most called for are the *Liebestod* from 'Tristan and Isolde,' the 'Pavane' from 'Die Walküre,' the 'Pavane' music, and the music of 'Lohengrin.' I play them in the form of musical dialogues. I have made especially for the organ; not transcrip-

cal instrument. While the modern organ is a marvel of mechanical multiplicity, the organs such as those upon which I play are so 'singing in tone' and so susceptible to the most delicate shading, owing to the employment of highly sensitive electric controls, that there is seldom any suggestion of the mechanical.

Just as in the case of the orchestrators arranging works for symphony orchestras, one cannot take a piano score and transfer it literally to the sustained tones of the organ. There must be a body, a balance, and a background to the outstanding melodies. This background is provided in the piano by the natural 'hangover,' or blur, of the vibrating strings. With the organ, the sound dies instantly with the lifting of the fingers, whereas the pedal of the piano may continue the tonal mass until the vibration ceases.

"Once I had a discussion with my friend, Fritz Kreisler, upon whom I look as one of the greatest musicians of our day, who insisted that 'the soul of the music must shine through the notes.' He is a living illustration of his own theory. In addition to being a great violinist, he is an excellent organist and an exceptional pianist.

## The Composer Most Requested

"After more than fifty years of playing in the homes of noted American leaders of society, finance, and industry I have noticed that the composer whose works most often are demanded is Richard Wagner. After Wagner, the next choice is music from the best-known operas. Underneath all of this demand is the insatiable and irresistible human call for melody and rhythm. It has been my problem to present music, whatever its source, so that it may be comprehended and enjoyed by the listener without being obscured by austere or academic display.

Fundamentally, music must appeal to the heart and the emotions. Music is not made to be heard by robots. I have had an aphorism which has characterized my ideals: 'In art or life, when you bait your hook with your heart, you cannot fail.' The average man or woman is not interested in music that sounds like a problem in differential calculus or that approximates the noises of a bomb attack. They want music which reveals to them that behind all the world troubles, as well as their own worries, there is a real, though intangible, spiritual beauty and nobility in life.

"The leaders of huge enterprises, after all, are quite as representative of the same musical desires as the man behind the counter in the shop. As Kilping put it: 'The Colonel's lady and Judy O'Grady are sisters under the skin.' Henry C. Frick, for instance, had a great liking for Dvořák's *Humoresque*, and especially for a song entitled *Dearie*, which he could not hear often enough. Known to his associates as a cold and hard man, when he was alone in his music room he used to light up one of his ten-inch cigars and exclaim, 'Now, let's have *Dearie*!' (Continued on Page 260)

# Great Pipe Organs

## in American Mansions

From a Conference with

Archer Gibson, F.A.G.O.

Distinguished American Organist

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



# "The Great Mr. Handel" Now in the Films

Scenes from the English Technicolor Success, Courtesy of Midfilm, Inc.

(SEE NOTE ON PAGE 196)

Like a rich painting of the period by Romney, Gainsborough, or Reynolds, this picturesque film is one of the most beautiful ever presented. It will make an unforgettable impression upon music students. The colors are rich and the pictures so realistic that the audience is transported back to the early eighteenth century.



Heidegger, Handel's manager, approaches the Prince of Wales (standing), Lord Chesterfield (at table), and other notables, seeking their patronage for Handel's operatic ventures.



The Prince of Wales laughs at Handel's plea. Lord Chesterfield tells of the financial difficulties of the master's opera company.



The Prince continues his intrigue against Handel and interrupts the performance of the "Fireworks Music" at Vauxhall Gardens.



Heidegger explains that Handel's operatic ventures are on the verge of failure and that the Prince has rejected his plea.



Handel (played by Wilfrid Lawson) and Mrs. Cibber (played by Elisabeth Allan) in the streets of London.



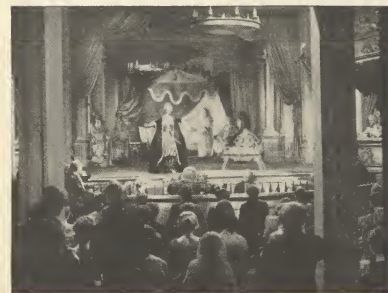
Handel and Mrs. Cibber rehearse at his home some of the works of the great master.



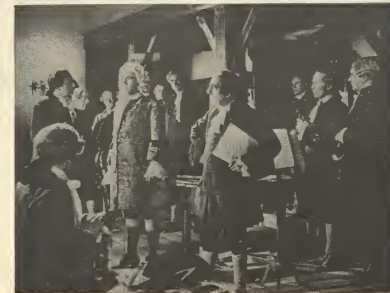
Handel explaining to his servant, Phineas, that he has decided to protect two orphans of a musician who died of starvation. It was this act that inspired him to make a large bequest to the Foundling Hospital.



Handel rehearsing the Largo with Mrs. Cibber, the little orphan boys joining in the concert. This is one of the most effective musical episodes in the film.



Handel conducting the first performance of "Xerxes" at the Royal Theatre (Covent Garden).



Handel, a victim of the Prince of Wales' intrigue, explains to his orchestra that he is ruined.

Continued on Page 200





Handel is hounded incessantly at his door by creditors. The women are street vendors of herrings. The local color in these portrayals is very rich and distinctive.



Handel, exhausted, at last finishes (in twenty-three days and nights) the score of the "Messiah."



Crowds going into Neel's Musick Hall, Dublin, Ireland, April 13, 1742, to hear the first performance of the "Messiah." Handel stands in the group.



The conceited Charles Jenens brings to Handel the libretto of the "Messiah," which he has made up of selections from the Scriptures. In reality the libretto was prepared by his chaplain, Pooley.



Dublinites reading the announcement of the coming first performance of the "Messiah."



Handel conducting the first performance of the "Messiah" in London, King George II, rising in his box when he hears the Hallelujah Chorus, establishes the custom which continues to this day.

## Building Musicianship

An Interview with

### David and Clara Damrosch Mannes

Distinguished Violinist and Pianist  
Founders and Directors of the David Mannes School of Music

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

IF MUSICAL TALENT is inborn, sound musicianship must be acquired. The all-too-common belief is that "a gift" will take care of everything. Yet the error of such a view is made clear by comparing music to another art. Could a poet release the greatest lyric gift unless he had mastered a knowledge of words, forms, meters? The musician must also master the tools of his expression. How is such mastery best attained? What are the best influences for acquiring it?

In seeking an answer, The ETUDE has turned to David Mannes and his wife, Clara Damrosch Mannes, who hold a unique place in American musicianship. Both are accomplished artists. Both have blazed trails in musical pedagogy. Both have rich, though different, musical traditions. Mrs. Mannes, daughter of Dr. Leopold Damrosch and sister of Dr. Walter Damrosch, and the late Dr. Frank Damrosch, grew up with music. Mr. Mannes acquired music the hard way, exerting every effort to come upon terms of worthy familiarity with it. Little Clara Damrosch used to fall asleep at night listening to the harmonies of new scores that her father was playing on the piano downstairs—scores of the as-yet untried works of Berlioz, Brahms, Liszt. Little David Mannes fashioned a tiny fiddle for himself when the crippling illness that followed an accidental fall into boiling water deprived him of the normal activities of boyhood. Yet though they started from different points, they have arrived at the same goal. Both hold vigorous views on the nature and acquisition of musicianship.

"Since the winning of musicianship is largely environmental," Mrs. Mannes began, "its two most directive influences are found in the home and in the teacher's studio. The teacher has an added responsibility when his pupils come from silent homes where music is not a part of living but an 'accomplishment,' where family music-making, for the sheer fun of it, is unknown. Wherever that added responsibility exists, it must be met—and it is met. It is heartening to see the progress music teaching has made in its steady moving away from mere performing, and towards a well-rounded understanding of music."

#### The Alphabet of the Language of Music

"Actually," Mr. Mannes put in, "there can be no separation between music teaching and musicianship. To know music means not merely to play, but to read notes with the same understanding with which one reads words; to hear inwardly what one sees in print, and to visualize the tones one hears. That is why training in note values, rhythms, tonalities, chord sequences, forms, styles should be given as early as possible, even to

younger children. Only by such means will they gain independence in understanding and enjoying music. These elements constitute the alphabet of the language of music, and a child should be taught them regardless of his talents. Often parents will say, 'That is all very fine for the gifted child—but is it worth the trouble for the average youngster?' I should say it is, if anything, even more worth while! For, by such means, the average youngster can be brought to know and accept music that will enrich his life through all the years. Apart from interpretative values, the main difference between talented and untalented children is one of pace. The gifted child will learn more quickly—but the other one will learn!"

How, then, is this grammar of the music-language to be taught?

"There is no one fixed 'method,'" Mrs. Mannes explained, "but the most desirable procedure is to correlate all musical elements from the very beginning of



DAVID MANNES IN HIS LIBRARY

instruction. Music teaching has progressed beyond the point where children were taught to play, and then, some years later, were suddenly plunged into abstract theoretical studies that had no application to anything else they learned. We believe in training mind, ear, and fingers together. When the child is first taught to place his fingers on keys or strings, he can also be taught to recognize the sound and the visual notation of the tones he makes. All three must be correlated, so that the littlest student becomes aware of the 'look' of C, the sound of C, and the place on his instrument where C is to be found. (Parenthetically, my husband and I believe in teaching *solfege* with the *fixed-Do* into this country, feeling it to introduce the

"*FORWARD MARCH WITH MUSIC*"

ral and understandable than the movable-Do.) A sense of tonality can be taught and developed quite regardless of 'absolute pitch,' and an early introduction to the easiest kind of transposition serves to fix and stress tonal relationships. Rhythmic drills also are important. Then, in addition to his work at his own instrument, the student should be given opportunity to sing at sight from the printed page, beginning with the simplest melodies. Thus he progresses naturally to the cadences of keys and the relationship of intervals."

#### Correlating Piano Study

"The important thing," Mr. Mannes went on, "is that these early introductory studies be completely correlated. When he shuts the door of his 'piano-lesson room' and opens the door of his harmony class, the child should never feel that he is leaving one world to cope with another. On the contrary, his studies in



CLARA DAMROSCH MANNES

any one subject should clarify and amplify his work in all others—just as his studies in word-use and syntax amplify his understanding of what he reads. If we are to develop music from a 'lesson' or a 'parlor accomplishment' to the resource of living as it should be developed, we must present it completely and understandingly. We believe that the amateur need not be amateurish! And the children enjoy it the complete way. By the time they are ready for the indispensable ensemble playing, they are sufficiently familiar with their alphabet of music to read and adjust to each other with readiness and pleasure. When the solving of problems of notes, tonality, rhythm, and so on) becomes second nature, the drudgery has vanished from music study."

But music study, even the best of it, stands as the second step in a child's progress. "The best possible preparation for music study," said Mrs. Mannes, "is music-making in the home; the kind of music-making that springs, not from a desire to display a 'great' voice or a 'great' talent, but from the sheer, unquenchable love of doing the thing. When homes are silent, the teacher must stop to prepare the soil before he can even begin to sow the seeds of instruction. Where music lives as a member of the home group, this problem falls away; the teacher's work becomes lighter, the child's progress is surer and pleasanter, and the home itself is warmer through the sharing of mutual interests."

"I only wish that many might be as fortunate as I was! I cannot remember the time when reading music was not as natural a part of home as reading books or conversing. Although my father was intensely occupied with his great work with the New York Symphony, the Oratorio Society, and the Metropolitan Opera, he always had time and interest to supervise our musical progress. On (Continued on Page 244)



ON SUNDAY, APRIL 2, the "Eighth Symphony" of the Russian composer, Dmitri Shostakovich, will be given its Western Hemisphere premiere over the nationwide Columbia Network by the Philharmonic-Symphony Orchestra of New York, under the direction of Artur Rodzinski. If publicity can make an event, this initial performance of the Shostakovich "Eighth" should assuredly be quite an occasion. For the work was widely publicized before it was even begun. Negotiations for its American premiere over the Columbia Broadcasting System Network were begun in the summer of 1942, before the composer had a note of the symphony on paper. Discussions with Shostakovich were started by Larry Lesauere, then CBS corre-

## A Famous Radio Debut

by Alfred Lindsay Morgan

could concentrate to better advantage on his new work. There he worked in a room furnished with only a table and a chair. But, despite the fact that Shostakovich sought the peace and quiet of a rural retreat, he did not forget the conflict of his people or the spirit of "the attack" of his fighting countrymen.

American radio this past year has been distinguished by many first performances of unusual works of music. Leopold Stokowski in his recent twelve broadcasts with the NBC Symphony Orchestra, which terminated on February 27, has been a leading spirit in the presentation of new works. His service to modern composers has been particularly commendable; it has resulted in many works being performed over the air which listeners in many sections of the country might otherwise not have heard for an interminable length of time.

Serge Koussevitzky, enterprising director of the Boston Symphony, has also given radio listeners opportunities to hear some fine new scores. In his broadcast of February 26 (Blue Network), the eminent conductor gave the first performance of Alexander Grechaniinoff's new *Ecumenical Mass*, a work dedicated to the universalization of the Roman Catholic, Greek, and Protestant religions. Tied in with National Brotherhood Week, this Mass was, indeed, a timely presentation. The composer has stated he was inspired by the "universal meaning of the churches"—surely, a worthy cause in these troubled times. His intention has been to create a "Mass in which there would be the combined character of the Eastern and Western Church." Employing the traditional Roman Catholic pattern, the text of the Mass is in Latin, the performance was a most distinguished one with the Boston Symphony Orchestra and its famous conductor, as well as Maria Kurekko (soprano), Dorothy Cornish (contralto), Roland Hayes (tenor), and Robert Hall Collins (bass).

On April 15 Koussevitzky will present the first performance of the "Sixth Symphony" by Roy Harris, the American composer. Hitherto, he has been commissioned last May by the Blue Network to write this work in the interests of American culture, following the world-wide

acclaim of his "Fifth Symphony," which was dedicated to the people of the Soviet Union. Harris' "Sixth Symphony" honors our War Heroes; it is based on Lincoln's famous Gettysburg speech, and dedicated to the fighting men and women of America on all the battle fronts. Its scheduled premiere falls on the seventieth anniversary of Lincoln's death. This symphony is in four movements; the first of which, subtitled "Awakening," is a *Prelude* which reflects the opening passage of Lincoln's speech; the second, called "Conflicts," is a *Fantasy* which dramatizes war; the third, "Dedication," is a long *Chorale* of dedication to the dead; and the fourth, subtitled "Affirmation," reflects the mood of strong faith in mankind that we find voiced in the last paragraph of Lincoln's speech.

Roy Harris has long been an admirer of Lincoln. "His shadow," he says, "hovered over my life from childhood. This was, I suppose, inevitable, for the very simple reason that my birthday fell on the national holiday honoring Lincoln's birth, which meant that on that day, school was dismissed. . . . As we mature in America, from childhood to manhood, we gradually begin to realize that Lincoln was the personification of a human ideal, an ideal for Freedom, which had to be fought for, bled for, and lived for. And so, in seeking to compose a symphony worthy of our great crisis, I, too, have turned to one of the great monuments in the history of our nation for guidance. In Lincoln's Gettysburg speech I find the classic expression of that great cycle which always attends any progress in the intellectual or spiritual growth of people: (1) awakening; (2) conflict of the old against the new; (3) terrible suffering resulting from that conflict; and (4) the triumph of the new over the old, which is the affirmation of the eternal youth of the human spirit. We are in the midst of that progress now, and each of us must contribute to its solution according to our own endowments and opportunities. In this spirit, I offer my 'Sixth Symphony.'"

Thus, it will be noted that American radio this month becomes the medium through which two notable premieres will take place—two new symphonies by noted contemporary composers—Shostakovich and Harris. And through these two works, two different composers will express their reactions to the world of conflict and the spirit of their own peoples. It is significant that these two world-premieres are heard over the free radio of a free people.

Maestro Arturo Toscanini returned on March 5 to conduct the NBC Symphony Orchestra for its last six programs of the winter season. Honoring the memory of George Gershwin for the third time in two seasons, Toscanini presented the composer's "Concerto in F" in his last program for March, with Oscar Levant as piano soloist. Levant's name is widely associated with the Gershwin "Concerto," and he is regarded by many as the foremost interpreter of the composer's music. He was a close friend of Gershwin's and played the "Concerto" at the last Gershwin concert in New York before the death of the man who is accredited with making "a respectable lead" out of jazz. Toscanini's programs were not announced at the time of writing, but we can all look forward to his remaining presentations with the assurance that they will be among the most memorable musical treats of the year.

At the end of January, the Philadelphia Orchestra began a series of Saturday afternoon concerts over the Columbia Network (3:30 to 4:30 P.M., EWT). It will be recalled that the Philadelphia Orchestra was scheduled to give a series (Continued on Page 252)

### RADIO

"FORWARD MARCH WITH MUSIC"

### WRITTEN WITH THE BATON

In the literature of all tongues there are certain fundamental principles of writing which are common to all. One of these principles has to do with the point of view—that is, the vantage point from which the writer surveys the field with which his work is concerned. A great orchestral conductor has viewed the musical scene and presents fresh and distinctive phases of the art. Leopold Stokowski, London born (1882), with a Polish father and an Irish mother, and educated largely in England (he also studied for a time at the Paris Conservatoire) began his professional life as an organist at St. James' in Piccadilly, London. He then came to New York, where he took the position of choirmaster and organist at St. Bartholomew's P. E. Church (1905-1908). Later he determined to become an orchestral conductor and made his debut in London. From the start of his career he has looked upon the art of music, not as an isolated form of artistic speech, but as a part of the universal form of expression. Walter Pater probably presented this thought best in "The Renaissance" when he wrote, "All art constantly aspires toward a condition of music."

Dr. Stokowski's successes with the Cincinnati Orchestra and notably with the Philadelphia Orchestra, which many famous masters, including Rachmaninoff, declared to be the finest of all orchestras, raised him to the pinnacle of fame in that field. This brought him in contact with most of the great musicians of his time, and in subsequent years, through wide travels and artistic excursions in other areas related to music, his point of view was broadened to such an extent that his opinions expressed in his new book, "Music for All of Us," commanded wide attention. The book traces from episodes and illustrations from Palestine to Schoenberg; and from Zworykin and television to Lamaist monasteries in Tibet (where, Dr. Stokowski writes, the chanting of the monks is one of the most fascinating sounds I have ever heard), and thence to the music of the Negro aborigines of Java.



LEOPOLD STOKOWSKI

Photo by Helicon

Although no one in America has done more to bring out the new and diverse works of modern composers, he never has forsaken the fundamental appeal of the great classics, as is evidenced by his own labors in making masterly transcriptions for orchestra of the works of Bach. He has always maintained that the fundamentals and musical notation may uphold his musical knowledge and enhance his musical joys through this book, which is one of the most original and informative musical treatises ever published. As at times apparently discursive, the objectives of the book are very clear, when one has completed it. Dr. Stokowski in "Music for All of Us" aims clearly

at making certain fundamentals, about which the music lover may have a more or less vague conception, stand out with a sharpness that will enable him to enjoy any worthy piece of music with more understanding and pleasure. The book is unusually concise and is not cluttered with the technological verbiage that a less widely experienced musician might be tempted to employ. There is no "show off" in it. Mr. Stokowski has forgotten academic erudition and writes with the fluency and grace with which he conducts the orchestra without the baton.

"Music for All of Us"

By Leopold Stokowski

Pages: 340

Price: \$2.50

Publishers: Simon and Schuster

### OHIO PIONEERS

The life of an active college is always a romance because of its human experiments in youth. Particularly interesting is the graphic story of a peculiarly distinctive institution, Ohio's "Oberlin," which opened its doors as Oberlin College Institute in 1834 and became Oberlin College in 1850. Those pioneer Yankee zealots, fired with broad religious, scholastic, and patriotic ideals, became the hub of a gigantic educational wheel that has actually spread all over the earth and touched the advancement of civilization. The abolitionist sentiment was very strong, and the institution was known for its liberality and sustained common sense.

It was one of the first of American colleges in which music was given serious consideration as an important educational subject. The influence of the conservatory in American musical history is monumental.

A History of Oberlin College from its Foundation through the Civil War, by Robert Samuel Fletcher, which in Vol. I covers the origin of the College, is an unusually scholarly presentation of the subject in that it traces the movements which led to the foundation of this notable institution. Volume I does not concern itself, to any extent, with its musical achievements, which came into being largely after the Civil War.

"A History of Oberlin College, Vol. I"

By Robert Samuel Fletcher

Pages: 240

Price: \$4.00

Publisher: Oberlin College

### BOOKS

## The Etude Music Lover's Bookshelf



by B. Meredith Cadman

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

### THE MUSIC LOVER'S HANDBOOK

This eight hundred seventeen page pastiche of articles by various well-known authors upon all manner of musical topics, put together with the editor's able discussions of subjects needed to give continuity to such a work, is, in a sense, a kind of personal scrap book, a *vaudeville*, in which Elie Siegmeister has essayed to cover a vast field of musical information. There are some one hundred fifty selections; a few entirely new, but many extracted from previously published works by musicians and writers with a very wide variety of musical experiences. These range alphabetically from Lawrence Abbott to Ralph Vaughan Williams. They include such widely separated personalities as Louis Armstrong, Benny Goodman, Aaron Copland, George P. Upton, Hugo Leichtentritt, George Gershwin, Olaf Downes, Béla Bartók, Carl Engel, Carlos Chaves, C. Hubert H. Parry, Cecil Sharp, Deems Taylor, and Dmitri Shostakovich. The catholicity of the work makes certain that there is something to interest everyone. The volume should also be very valuable for special reference purposes. The sections tell in general the main purposes of the book: I. Fiddle Strings and Ballads ("Folk Music"); II. How Music is Made; III. In the Concert Hall; IV. High C's and Piqueettes; V. Meet the Composers; VI. In Our Time;

VII. Music in America.

"The Music Lover's Handbook"

By Elie Siegmeister

Pages: 817

Price: \$4.00

Publisher: William Morrow & Company, Inc.

### HOW TO MAKE AND PLAY A SHEPHERD PIPE

The present popularity of the Shepherd Pipe is due largely to the fact that those who are promoting it insist upon having the players make their own instruments. In other words, they make their own toys. This in itself is an important psychological factor in juvenile training.

Teachers looking for a pleasant novelty will find this pamphlet, prepared by a noted musical educator, a simple and interesting introduction to the Shepherd's Pipe, with a knowledge of the many possibilities. This little pamphlet has an important mission.

"How to Make and Play a Shepherd Pipe"

By Augustus D. Zanzig

Pages: 32

Price: 35 cents

Publisher: National Recreation Association



## Liszt

IS THERE a Liszt style? . . . "Yes, indeed," snorts the cynic. "To two portions of lush sentimentality add three doses of hollow bombast, mix with ample doses of rippling runs, cascading cadenzas and blustering octaves; shake well together, flavor with essence of time-sirup, top with a gypsy cherry, and hurl the mess violently at the audience. Voila! You have the perfect recipe for Liszt."

Making allowances for hyperbole, this expresses the conviction of many musicians concerning the works of Franz Liszt. Yet, in spite of the army of his detractors, Liszt's music has persisted for almost a century. Why is this? Can it be as in the case of Tchaikovsky, that Liszt possesses a kind of earthy, or if you prefer, vulgar, vitality which assures his power over audiences? Or is it because he was such a topnotch composer for the piano? Certainly no one has written more pianistically, more brilliantly, more sympathetically for the instrument. Pianists love to play Liszt. His music fits the hand so perfectly; it explores and exploits the keyboard with the minimum of effort and the maximum of effect.

I am convinced that much of Liszt's "cheapness" is due to the treatment his music receives from pianists and students. His compositions, far from being studied as music, are usually used as vehicles for technical display, and thus degenerate into the "war-horse" category, retaining popularity for a few years of a generation, then dropping out, to be replaced by newer battle steeds.

## The Rigoletto Paraphrase

The *Rigoletto Paraphrase* is a case in point. Twenty years ago pianists, great and small, played it night and day in a perpetual relay; it is forgotten. Yet, if you will examine it, you will rediscover a delightful piece of music, gracefully written, smartly tailored, and worth a place in your repertoire. But it must be viewed in a new light. Instead of "show-off" piece, you must consider the hard passages as understatement, reinforcements of Verdi's thematic foundation. Liszt has ornamented and enriched these lovely tunes, the better to adapt them to the sonorities of the piano. The scales, octaves, and cadenzas are there to serve the themes, not to overwhelm them. As a piano composition it needs no apology. Like many another Liszt piece, treated musically it makes a satisfying and permanent addition to any pianist's repertoire.

Liszt retains much of the original music's texture and feeling of the famous "Rigoletto Quartet" (Act III of the opera); the amorous pleading of the Duke (Measure 18) as he sings with gushing sentimentality. "Oh, Fairer Daughter of the Graces, I implore thee, with one tender word to restore me from this pang of unrequited love," the ironic intentions of *Maddelena's* (Measures 33, 35, 37, 39, and so on) as she chatters, "Oh, so! I laugh to think how many hearts have already been broken by your monotonous words," the short, impassioned phrases of *Gilda* (Measure 69) "My heart—is crushed—for he—is false," as she accuses the Duke of betraying her, of breaking her heart. Even if the venge-

## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator

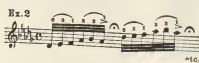
Correspondents with this Department are requested to limit letters to one hundred and fifty words.

like a light breeze over harp strings. Play the repetition of the first phrase softer and freer.

*Maddelena's* bantering phrases (Measures 43, 45, 47, 49) must always be played lightly, prettily staccato with damper pedal, and rather freely. . . . Hold wrists high for all sixths and octaves, especially for the minor-sixth passage in Measures 44, 45, 46, 47. The left fingering for this cadenza uses the fourth finger on all black keys. If necessary, small hands may omit the lower left-hand notes, playing a simple, descending chromatic scale instead of the sixths. Practice this cadenza for a long time with hands separately. Think three beats to each note, and be sure you know the first notes of each beat. As you play the left hand say audibly these words:



The tempo of the variation (Measure 47) should be approximately that of the original theme, but there is no harm in taking it slower ( $\text{♩} = 104-112$ ). Only very capable pianists should attempt to play it at  $\text{♩} = 116-120$ , and then very freely and flexibly, of course. The fingering of all passages is to be scrupulously adhered to; practice these in short pattern impulses.



The chief theme (Measure 18)—for which I advise the tempo of  $\text{♩} = 56-60$ , not only gives an ideal opportunity to turn on the rich, dark, "chocolate" flavor of the piano, but also offers a fine illustration of the necessity for sensitive treatment of repeated melody tunes. For instance, the three *A-flat*s at the beginning must be given different stresses: the first (played *mf*) being the loudest. Avoid accenting the last, even though it comes at the beginning of the measure. The second must be played unobtrusively, almost like a third-second note. Phrase the last *A-flat* scrupulously with the first *D-flat*; the last two *D-flats* and the "slide" make a smooth, progressive crescendo in the pause after this *F* and play the last two notes of the phrase very softly. Arpeggiate the accompanying chords (ppp)

After the *molto ritardando* ( $\text{♩}$ ) at the end of the cadenza in Measure 83, begin *Gilda's* pathetic air ("My heart—is crushed—for he—is false—") softly and throbbingly ( $\text{♩} = 60-66$ ); and don't crescendo much or play too forte in Measures 72-79. The difficult variation figure (Measure 77) must be practiced with finger octaves—wrists held high and quiet octaves played by thumb and fifth (or fourth) fingers with only the slightest arm-aid-like shaking your fingers gently but swiftly out of your sleeve. Practice in impulses (softly without pedal), accenting the last repeated note of each impulse thus:



To achieve clarity, speed, and endurance you must practice these measures (77-83) daily for many weeks; slowly, fast, softly, loudly, in short and long patterns, hands singly and together. Passionate brilliance must be achieved in Measures 83-84.

Don't let Measures 85-88 sag. Here's a chance to show how stunningly you can crescendo a simple chromatic scale. . . . Diminish and *ritard* at the end of Measure 88, but do not subside too quickly. Practice the octaves in Measure 92 first in impulses of two notes; then in measures of three (major seconds) and two (minor seconds), thus:



Disregard the  $\text{♩}$  in Measures 95 and 96; play the octaves lightly and as fast as possible. Measures 97-100 are, of course, *ff*; the final chord is more effectively played thus:



## Other Liszt Pieces

For other less-played Liszt compositions I advise Round Tablers to examine these in the "moderately difficult" grade: *Cantata of the Sacred Savior*; *Fifth Rhapsody*; *Consolation No. 2* ( $\text{♩} = 60$ ); *Au Lac de Wallenstadt*; *To the Evening Star* from "Tannhäuser"; *Sposizio*; *Sorcerer of Vienna No. 5*.

The following are much harder; all are rewarding technically and make stunning effects: From Liszt-Paganini "Etudes":

(Continued on Page 247)

ETHELWYNNE KINGSBURY  
As she appears today

LOOK AT THE EXUBERANT, triumphant expression in the photograph of Ethelwynne Kingsbury, taken on muleback in 1927 after she had climbed to the top of the Breithorn in the Italian Alps, and you will forget your own petty stumbling blocks and troubles and learn that happiness, success, and health are largely a state of mind. Her rich, clear voice and radiant smile have been a thrill to thousands. As in the case of President Franklin Delano Roosevelt, a difficult obstacle such as a mountain was merely something to climb. It aroused her ambition and quickened her spirit. Unlike President Roosevelt, her great obstacle came when she was a child of ten, while that of the President came when he was nearly forty years of age. She was obliged to prepare herself from the start with a handicap which she accepted with magnificent spirit.

One of Miss Kingsbury's favorite songs is *Manzuca's I Love Life*. Throngs are uplifted when she sings this exalting composition with her full, sweet, soprano voice. She is frequently a visitor at the Michael Dowling School for Crippled Children. The little folks look forward to her singing with rejoicing and hope. Because of the beauty, dignity, and significance of her personality and art she has been particularly in demand at weddings.

Miss Kingsbury resides in a sunny studio apartment, decorated so as to reflect the infectious joy of life which she is successful in bringing to her enthusiastic students. These students know that through her brightness, optimism, courage, and inspiration they get something far more than simply a vocal lesson. Life's dissonances are removed from puzzled, discouraged, fear-filled, and lonely lives. Harmony, adjustment, and courage are instilled, not merely by words but by her own electrifying example.

When asked to discuss her unusual theories regarding voice study, she said:

"One of the greatest obstacles the young person has to surmount is self-pity. He must banish, at the very start, all thought that he cannot do things because he has 'no opportunities,' 'no breaks.' He must remember that the power house of his success is founded on thinking right and enlisting higher powers. He must see facts instead of fears. Therefore, my first step was to realize that one of the worst things I could do was to let the power house of my success be destroyed because of my handicap. I asked no more than that my work and my life should be placed upon the same basis as that of anyone else. I considered my blessings and my obstacles. What if I had had no ambition, no gifts—or worse, some mental, pathological condition which would have made it impossible for me to realize my ambition! There is nothing so crippling to character as self-pity. The student who feels in any

## Rolling Her Way to Triumph

How a Girl with a Gift "Arrived" by the Wheel-Chair Route

From a Conference with

Ethelwynne Kingsbury

Successful Vocal Teacher

President of the Minnesota Federation of Music Clubs

SECURED EXPRESSLY FOR THE ETUDE BY DR. ANNIE S. GREENWOOD

Omnes tamen omnia vincit (Courage conquers all things) runs the line from Ovid's "Epistulae ex Ponto." Here is a case of courage, character and persistence which has been a thrill to thousands. Ethelwynne Kingsbury, President of the Minnesota Federation of Music Clubs and one of the foremost vocal teachers and singers of Minneapolis, is an example of triumph over apparently insurmountable obstacles. When ten years old she was accidentally thrown from a horse, landed complete paralysis from the waist down was the result, and since then she has never taken a step. Of necessity, her life has been spent in a wheel chair. Nothing daunted, this has not prevented her from living a life of rich joy and joyous accomplishment. This is one of the most stirring "struggle" biographies The Etude has ever presented.—Eaton's Note.

way that he is not getting a square deal from Fate or from society rarely will get a better deal until he changes his mind. We all have our obstacles, and most of the fun of life comes in the ceaseless game of overcoming them.

## The First Consideration

"First of all, the voice is the only 'thinking' musical instrument. The entire vocal apparatus, except for the lungs, is adjacent to the human brain. A thought generated in the brain is reflected instantly in the voice. Therefore, the singer's first consideration must be that before a fine tone can exist, he must have a lofty tone ideal in his brain. He must have increasingly total ideals of infinite beauty, so that he can build in his own musical imagination the total ideal he hopes to attain.

"Second, he never must forget that he himself is the vocal instrument. Anything that affects his nerves, his digestion, and his physical body, affects his voice; and he must learn how to vanquish physical ills, or sooner or later they will be evident in his voice. If his mental and bodily conditions are fine, if his conception of tone is beautiful and distinctive, if he is willing to spend the time in patiently learning the musical and technical aspects of singing, and if he has the right natural voice, he may go far.

He must start with determination. If a singer says and believes he can do a thing he has made a splendid beginning. Music is a severe (Continued on Page 246)

ETHELWYNNE KINGSBURY  
After she had made her triumphant ascent of the Breithorn in Italy



# Reaching Fame the Hard Way

An Interview with

Jan Peerce

Distinguished American Tenor  
A Leading Artist of the Metropolitan Opera Co.

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

STILL IN HIS EARLY THIRTIES, Jan Peerce stands well within the portals of fame, and the road traveled to arrive there is the hard one. His recent debut at the Metropolitan Opera resulted directly from the record he had made for himself during some ten years of work in radio, concert, and at the Radio City Music Hall. The fact that Metropolitan stars are not usually chosen from radio and motion picture theaters makes Mr. Peerce's case something of an extra tribute to him. To put it plainly, Jan Peerce was so good and his personal following so vast that the Metropolitan could not afford to overlook him. He attained both his status and his following through his own efforts. He has had no scholarships, no subsidies, no "boosts," no "lititz." He confides quite frankly that he would have enjoyed all of these ten years ago. Lacking them, however, he set out with an artistic capital of determination, hard work, faith in himself, and appreciation of the encouragement of his wife and family. Today, Jan Peerce looks back with gratitude that things happened as they did. He believes that an ability to follow the hard road is part of what is needed to forge a solid career.

"There is a definite gain in fighting your own way," contends Mr. Peerce, "Shakespeare knew what he was talking about when he said that the uses of adversity are sweet! Later, when the good things come, one appreciates them more deeply and learns to accept them with the same humility with which he accepted the disappointments that went before. I began my career as a violinist and often had to play *obbligati* for singers who were earning plaudits and who, I felt, were no better than I! I had had no voice and no nearly enough to build his career. He must possess good common sense; that mysterious quality of communicative vitality that convinces and moves people; and, above all, a firm belief in himself. One of the greatest mistakes a young singer can make is to concentrate on vocal work alone. Let him learn music—all branches of it!"

## Experience Counts

"Finally, I got my chance at singing through 'Roxy.' When he opened the great Radio City Music Hall, I was featured on the opening program. And then, when the great night came, it was found that the program was too long and my number was taken out! I walked the streets that night in a fog of gloom. For weeks I had been living for the occasion that was to make my name; announcements were out; my family and friends were waiting to hear me—and my song was omitted! When, months later, I was finally given featured billing on that fine program, you may be sure I appreciated it!"

"My advice to young singers is—get all the experience you can, in any sort of theater, in any sort of work, provided only that it is worthy of the name of truly good music. Never lower your artistic standards for the sake of an engagement; but within the scope of those standards, don't let a lack of 'glamour' scare you off. Most of my experience was gained singing in the stage shows at the Music Hall, and I consider it the greatest asset I could have had. I had the advantage of singing with a first-rate symphony orchestra under

the splendid direction of Erno Rapee: I learned the feeling of audience reactions; and I had unsquealed drill in repertoire. The Music Hall, I know, is unique; its standards of training and performance are higher than those of the average motion picture theater. But the point is that similar advantages (even if on a smaller scale) may be found in other theaters, and the young singer will serve his own interests by investigating them—notwithstanding the fact that they are neither the Metropolitan Opera nor Carnegie Hall. Training in music is to be had wherever truly musical standards obtain, regardless of 'glamour'.

"In approaching the actual problems of the singer, I prefer to speak in the most general terms only. The details of voice production and projection are far too individual to permit of long-distance courses. There is no disagreement about what the fundamentals of good singing are—breath support, resonance, freedom. But only the wise teacher knows how to adapt and apply these fundamentals to the individual throats, minds, and temperaments of his pupils. I cannot, therefore, tell you 'how to sing.' I can, however, call attention to certain points that have been, and are, of assistance to me.

## Important Points

"The young singer should convince himself, through expert and aware accents, that he really possesses the voice, the talent, and the intelligence requisite for an enduring career in art. Hence, the choice of his advisers is of utmost importance. Wise friends will try to convince him that voice alone is not nearly enough to build his career. He must possess good common sense; that mysterious quality of communicative vitality that convinces and moves people; and, above all, a firm belief in himself. One of the greatest mistakes a young singer can make is to concentrate on vocal work alone. Let him learn music—all branches of it!"

"It is of great importance for the singer to master at least one instrument. My own early work in violin study has been of the greatest help to me. And now, you may ask, does a knowledge of the violin help me to sing a better performance of *Ripolietto*? By making me more intimately aware of problems of tone, projection, ensemble cooperation, rhythm, dynamics—all of which are problems, not of singing, but of music. I realize that artistic work is more important than any goal to which it may lead; that the lack of it may find him unprepared when his big opportunity comes.

"As to purely vocal problems, I prefer not to give advice. That is for the teacher. Instead, suppose I review a few points that I consider important in my own work. The first of these points, in my opinion, touches breath control and diction. Tone can be no more than a by-product of breath control. The breath is as important as voice itself. I always strive to make both as free and as natural as possible. In my student days, I devoted much time and care to the acquisition of clear enunciation without the slightest

JAN PEERCE

est distortion of the face and lips. Towards this end, I have practiced before a mirror, *saying* words and syllables in ordinary speech, then *singing* them, and making certain that the use and position of my organs of speech were as free and as natural in singing as in talking.

"As the basis of all my vocal work, I try to find my way back to that absolute naturalness of vocal emission that allowed me, as a baby, to produce cries that filled the house! Without 'tricks' or self-consciousness as to 'method,' I let my voice ring out as God meant it to when he put it into my throat. Above all, I have tried to master the art of *listening to myself*. This is as important as it is difficult, since most of us incline to hear ourselves in terms of the effect we want to produce. In getting away from this, in trying to hear ourselves as we *really* do sound, we ourselves become aware of any threatening difficulties of projection. Complete naturalness in singing has always been one of my best aids in achieving and maintaining an even scale.

"But vocal production is only the beginning of satisfactory vocal performance. What people want to hear is not a high C, but a message. If that musical message includes a high C in its expression, the tone must be well managed—but the message itself comes first. Interpretation means the conveying of the message of music with enough truth and vitality to make others gather it in. Mere singing signifies little unless it makes people feel. Naturally, the singer must be the first to feel the message of his song—you cannot convince others about something on which you yourself are vague! Therefore, to sing of love, of pain, of homesickness, of joy, you must have experienced those emotions yourself and you must go back to the truth of your own experience to make your interpretation true.

"When you learn a song, don't stop at merely thinking about its meaning—try to live it, to recall similar experiences of your own, to recreate the truth of the feeling. The ability to accomplish this depends partly on an inborn gift of expression, partly on study, and partly on actual experience in living. The older you grow and the more deeply you come to know the human mind, the more you will be able to do this. That makes up life itself, the more satisfying your interpretations will be. Young folks tend to stress the value of singing for its own sake. I know that when I began to sing (in my childhood), I watched out for the high notes, the crescendo, the big effects, and when I could master them with a certain degree of bravura, I thought I was singing well! Experience has taught me better. Today I know that the real depth and meaning of a song—any song—can be released only by diving. (Continued on Page 238)

# 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 (Vannuccini) for further study. After concert tours (one with Marcella Sambric) 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 second of a short series of scholarly and essentially practical articles giving the background of the historical development of bel canto. (Another article will appear next month). Ten Evans considers these articles so important and so "meaty" that we trust that our vocal teacher readers will find upon their pupils becoming familiar with them.

## Part Two

MUSIC IN ENGLAND fared but ill under Cromwell's iron hand, though it is said that he himself loved a pretty ditty. But with the restoration of Charles to the throne in 1660, Italian opera with Italian singers invaded England, much to the pleasure of the aristocracy. Among these singers was Pier Francesco Tosi, whose name deserves an honorable place in the history of song.

Tosi was born in Italy about 1650, and as a castrato sang successfully in the important opera houses on the Continent of Europe. His later years he spent in London, in high repute first as a singer and then as a teacher. In 1723 he published in London his *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato*. This he dedicated to the Earl of Peterborough, "General of the Marines of Great Britain," a picturesque gentleman who made a great stir in the fashionable world when he married Anastasia Robinson, one of Handel's early prima donnas.

Tosi's book was translated into English and published in 1742 under the title, "Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers." It is, so far as I know, the first of its kind, and gives a pretty good idea of what was expected of a singer two centuries ago. There is more in it about musicianship than about the technical training of the voice, but there is much that is, as good advice to singers today as it was to those of young Handel's day. We quote word for word from the edition in translation some of the most significant paragraphs:

"The teacher 'should have a Manner of instructing, which may seem rather an Entertainment, than a Lesson; with the happy Talent to show the Ability of the Singer to Advantage and conceal his Imperfections; a Master that is possessed of the above-mentioned Qualifications is capable of teaching; with them he will raise a Desire to study; will correct Errors with a Reason; and by Examples incite a Taste to imitate him."

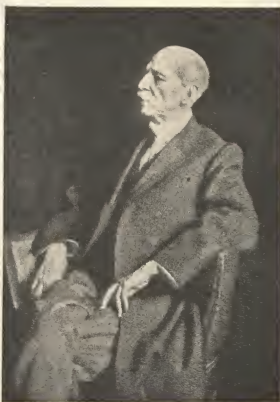
"The best Singer in the World continues to study, and persists in it as much to maintain his Reputation as he did to acquire it."

"He that studies Singing must consider that Praise or Disgrace depends very much on his Voice, which he has a Mind to preserve, he must abstain from all Manners of Disasters and all violent Divisions."

"Let him continually, by himself, use his Voice to a Velocity of Motion, if he thinks to have a command over it, and that he may not go by the Name of a pathetic Singer."

"Let him not omit frequently to put forth, and to stop, the Voice, that it may always be at his Command."

"Singing requires so strict an Application, that one



MANUEL GARCIA (SON)

must study with the Mind, when one cannot with the Voice."

"When he studies his Lesson at Home, let him sometimes sing before a Looking-Glass, not to be enamored with his own Person, but to avoid those convulsive Motions of the Body, or of the Face (for so I call the Grimaces of an affected Singer) which when once they have took footing, never leave him."

"It can truly say, that I have never in my life heard a Singer own the Truth and say, 'I'm very well today'; they reserve the unseasonable Confession to the next

Day, when they make no Difficulty to say, 'In all my Days my Voice was never in better Order than it was Yesterday.'"

"The Doctrine of the School of those Professors, whom by way of reproach, some mistaken Persons call Ancients. Observe carefully its Rules, examine strictly its Precepts, and, if not blinded by Prejudice, you will see that this School ought to sing in Tune, to put forth the Voice, to make the Words understood, to express, to use proper Gestures, to perform in Time, to vary on its Movement, to compose, and to study the Pathetic, in which alone Taste and Judgment triumph. Confront this School with yours, and if its Precepts should not be sufficient to instruct you, learn what's wanting from the Moderns."

"One who has not a good ear should not undertake to instruct or to sing."

"Voce di Petto (chest voice) is a full voice, which comes from the Breast by Strength."

"Voce di Testa (head voice) comes more from the Throat."

"Falsetto is a feigned voice which is entirely formed in the Throat, has more Volubility than any, but of no Substance."

"Feigned and natural Voices should be blended."

Tosi asserts that the art of singing is in decadence and, to correct this sad state of affairs, the student should revert to the standards of the "ancients."

## Porpora Traditions

Porpora, the most celebrated teacher of the eighteenth century, was born within a few months of Bach and Handel. He was also a popular composer, a conductor, and an impresario. Although he is reputed to have been an incomparable master of bel canto, he never committed his theories and practices to writing, and we inherit only the tradition of his extraordinary competence. It is often recorded that he kept one of his most gifted pupils, Caffarelli, working on a few pages of vocalises for several years, and then dismissed him, saying, "Go, my boy, you are now ready to conquer the world, or to ruin it, or not."

Another Italian master who deserves commemoration is Giambattista Mancini (1716-1800) who, after a long experience as singer and teacher, published in Vienna in 1777 (in Italian) "Practical Reflections on the Figurative Art of Singing." He had been a pupil of Bernacchi (of the renowned Bologna School), of Padre Martini, and, perhaps, of Tosi, to whom he refers more than once with deference. Like Tosi, he hints for the passing of the world's oldest and best-kept secret, but has much more to say about musicianship than about vocal technique. A representative utterance of Mancini's was: "A teacher must know every way in which to handle his pupils, in order to bring out each individual voice; for he must know the right remedy for each voice."

## A Valuable Inheritance

At the end of the eighteenth century the art of singing, as Mancini declared, was at a low level; the French Revolution and the military domination of Napoleon were among the causes of the artistic development of any sort. The arrival of Manuel Garcia in Paris from Spain in 1808 was really an epoch-making event, for it signalled in operatic Europe the debut of a family that became a potent influence for good throughout the entire century. (I have already told, in *THE ETUDE*, the story of "The Amazing Garcias.") Garcia, a great creative singer, devoted the last years of his very active life to building up in London and Paris a school of bel canto in which many, even if not most, of the great singers of the time were trained. He did not commit his methods of teaching to writing, but his value as a teacher is well attested by the fact that he was among the best of teachers in the world. He was destined by his father for the career of an opera singer, but he had no liking for the stage, and from the age of twenty-five devoted his inordinately long life to the teaching of the so-called Garcia Method, which to this very day exists in name, even if not in actual fact.

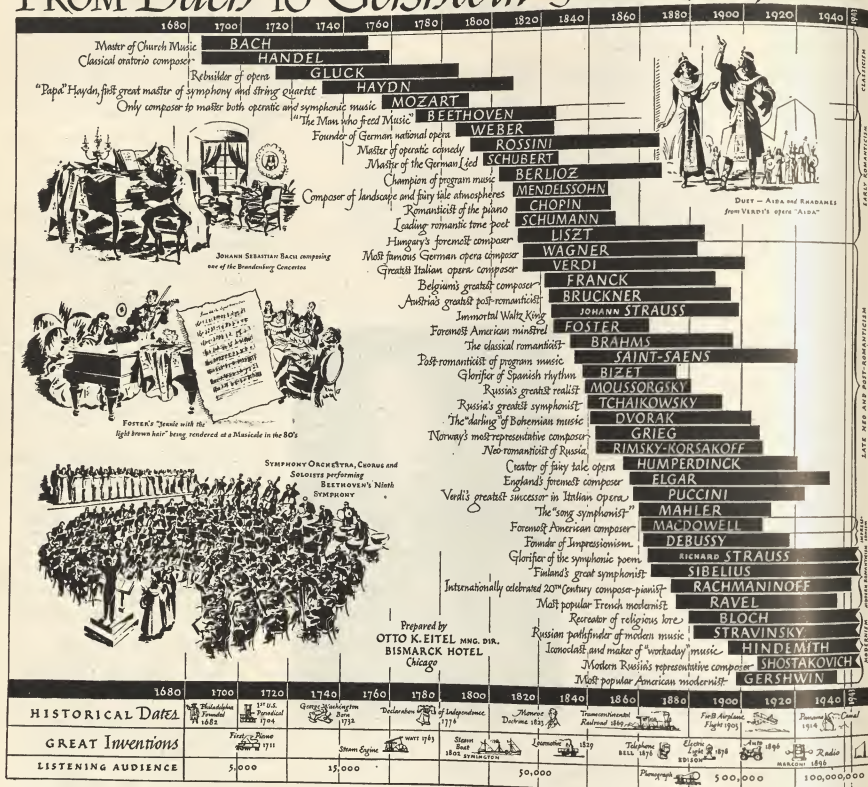
Young Manuel was exceptionally well fitted for the career he had chosen. He inherited from his father the great traditions of bel (Continued on Page 232)

## VOICE



# FROM Bach TO Gershwin

TWO and one half CENTURIES  
of MUSIC up to 1944



## AN UNUSUAL MUSICAL CALENDAR

The Musical Calendar presented herewith was published in larger form in colors, not by a musical institution, but by the musically enthusiastic managing director of the famous Bismarck Hotel of Chicago, Mr. Otto K. Eitel, who has permitted us to reprint it. Dr. Rudolph Ganz, Director of the Chicago Musical College, called this to our attention. Dr. Hans Rosenwald, musicologist, helped Mr. Eitel in the preparation of the chart.

"FORWARD MARCH WITH MUSIC"

## Making the Church Musical Message More Emphatic

Religious Services of Tomorrow Require Careful Planning

by Richard Maxwell

Richard Maxwell was born in Mansfield, Ohio, September 12, 1897. His academic work was done at Kenyon College, where he received the degrees of A.B. and M.A. Later he studied voice with noted teachers including Edwards Scordellio, Vittorio Trevino, Tito Ruffo, Ella Bacha Behr, Dr. Mario Mancini, Mrs. Robert Blackman, and Frederic W. Bristol. He has been soloist of many metropolitan churches. In 1928 he entered the field of radio, giving particular attention to the music of religious services as heard over the air. In this connection he has been soloist on the radio religious program of such famous clergymen as Dr. Parker Godwin, Dr. David Paulding, Dr. Harry Emerson Fosdick, Dr. Frederick Keller Stamm, and Dr. Ralph W. Sockman. His voice thus has been heard by untold millions. Together with Mr. William Wiggins, organist, pianist, and for fifteen years Staff Conductor of the National Broadcasting Company, and Mr. George Shackley, Musical Director of WOR for five years, he has collaborated in various movements to produce programs for the Church and for the air leading to more effective musical religious work. Mr. Shackley, who is associated with Mr. Maxwell, is also Musical Director of Radio for the Federal Council of the Churches of Christ in America.

FEW OF US have any conception of the vast number of people in all parts of our country who, by force of circumstances, are unable to attend churches and are dependent upon services they hear over the radio. In the early days of radio some shortsighted persons thought that these services would affect the Church disadvantageously. Quite the contrary has been the result. Thousands of casual listeners hear these programs and are reminded of their forgotten Church obligations and the privileges of Church attendance, and find their way back to their ecclesiastical meetings with joy and satisfaction. More than this, the high spiritual standards, the musical excellence, the human appeal, and the appropriateness of the arrangement of the radio Church programs, leading to a definite, well-rounded message, have had an unquestionably beneficial effect upon the structure of the services of many churches.

One of the reasons why so many Church services "fall down" is that in a vast number of instances there is a very slight bond between the minister and the choir-master. Frequently the choir-master does not even know the topic of the clergyman's sermon until the morning of the service. The result is that many incongruous situations arise, and both the minister and the choir-master at times are placed in ludicrous positions.

The choir-master should go over the subject of the sermon very carefully, as far in advance as possible, and spend an adequate amount of time in selecting material. Thus he may learn the trend and philosophy of the minister's thought and can do his best to make a real contribution to the beauty and spiritual content of what the pastoral ideal presents.

### Projecting the Thought

Not until the choir-master realizes that the text of a sacred song is just as important as the music, can he begin to render proper assistance in planning an inspiring church service. He must imbue the members of the choir with the thought that to sing the notes of the music correctly and to sing the words distinctly are still not enough. The great singer is the one who projects a thought so that it reaches the heart of every listener. The speaker who merely repeats words is certainly no orator, in or out of the pulpit, but the

clergyman who can present his prayers and convictions so devoutly and sincerely that all who hear them vibrate with his thoughts, is a true servant of God.

We all have been in services in which the music has left us cold and unmoved because it was presented in a perfunctory way. If performers in a theater followed the same method, they would find themselves out of employment in a few days.

While the connection between the theater and the Church was once a very direct one, in these days the stage is looked upon as secular and profane, and the Church as sacred and holy. In most instances this connection still holds. However, the Church of today has much to learn from the theater, without making the Church in any way theatrical.

The Church service should have its suspense, its moments of absorbing devotion, and its climaxes. This cannot be done without careful planning and liberal rehearsals in which the clergyman and the music director take joint part. Of course, when there is perfect under-



RICHARD MAXWELL

standing and cooperation between the minister and the musical director, the results should improve immediately. The minister should acquaint himself with the texts of the sacred songs. Many of these texts are cheap and incongruous. More than this, they lack a real human appeal. I have listened in churches to hymns with verses so archaic that I could scarcely refrain from laughter. Surely those who sing such hymns in this day cannot mean them!

On the other hand, there is, in the musical literature of the Church, music with so little spiritual warmth that it reminds one of carved Carrara marble. This music makes no more impression upon the congregation than would vocal exercises, and is more reminiscent of the conservatory than of the temple. These works may be magnificent from an artistic and musical standpoint, but the Church is not a concert hall; it is wholly a place for soul regeneration.

### Spiritual Refreshment

Now this must not be taken as a plea for mediocre or cheap music. Nothing but the best is good enough for the Sanctuary of God. Fortunately, there are a vast number of masterpieces which, when properly presented, are exalting or comforting or beneficial, and otherwise refreshing spiritually.

In my experience in Church and in radio I have had the wonderful opportunity to be associated with such eminent clergymen as Dr. Poling, Dr. Fosdick, Dr. Sockman, Dr. Stamm, the late Dr. Cadman, and many others. I have heard over and over again of conversations that have been evidences of hearts and souls which, when moved like Saul, were brought to higher spiritual levels by music when it has been associated with a divine message.

One great mistake that some clergymen, choir-masters, and organists make is that they subconsciously still look upon music from the standpoint of entertainment. In some churches in the East, as well as in the Far West, questionable leaders have employed music with hardly more restraint than the manager of a Follies show. Performances that are virtually spectacles—put on with the lights, costumes, and stage effects worthy of a Broadway producer—have been the result.

But you say, "Have not the Salvation Army bands, playing on the sidewalks, drawn attention to their services through music and led to the saving of souls?" Unquestionably they have, and the humble sincerity of the folk who shake the tambourine or bang the drum is rarely questioned. Their appeal to those they desire to reach is through a very direct approach, through bringing stimulation to lives that often, unfortunately, are very drab. Many of these Salvation Army evangelists have had the Spirit of God in their hearts and have been very much exalted thereby. The music of the Salvation Army has been greatly improved. This organization, however, is not to be compared with the mercenary exploiters of religion, who always are willing to put a circus in the pulpit if they can put checks on the collection plate. To sincere and sensible people such frauds are a matter for contempt and disgust.

The Church always must be looked upon as a dignified, hallowed temple for worship, whether that church is represented by (Continued on Page 240)

### ORGAN

"FORWARD MARCH WITH MUSIC"



# Teaching Stringed Instruments

by Gilbert Ross

*In the preceding article under this title, the writer considered the close interrelationship of primary, secondary, and higher education in the development of stringed instrument players and discussed the first of five shortcomings—lack of allegiance to the string medium and string task almost as futile as attempting to build a house by starting with the roof. The theory of string mastery—and by that I mean knowing how—is neither difficult to project nor to grasp, and there is no valid reason why the student should be left to discover these things for himself, or not at all.*

Let us say that this theory—this knowing how—will preempt less than ten per cent of the total time required in the attainment of a reasonable mastery, and that the remaining ninety per cent, or more, will be devoted to what I like to call the "price of string mastery"—which means doing. Nevertheless, it is precisely this theory which makes possible the practice. The theory of string mastery alone will never make a fiddler, but the acquaintance with this mastery will be forever beyond the reach of those who are trying to attain it without knowing how. This unfortunate situation is never the fault of the student. The responsibility reposes solely with the teacher. When the student becomes teacher, however, he assumes this responsibility, and it is now his student who becomes the innocent victim of inadequate instruction, and who must ultimately, if at all, learn by the miserable trial-and-error method.

The third shortcoming is the lack of ability to impart knowledge and illustrate the application of this knowledge. All the knowledge in the world will be of no avail to the student if the teacher is unable to project it in lucid, understandable language with simple analogy and clear, practical illustrations. I think we all know of the violinist who himself plays well indeed, but who cannot explain how he does it. Such individuals may be excellent artists, but they are decidedly not good teachers. It can no longer be assumed that a concert violinist, even of considerable distinction, will necessarily be a good teacher. Some universities, to their own regret, are beginning to learn. The imparting of knowledge presupposes a thorough analysis of processes and the formulation of this material into an orderly sequence.

## Lack of Patience, Sympathy, and Understanding

These are the intangibles that serve to implement all other factors. Disinterest and indifference are deadly. Impatience and hair-tearing are futile. The bored teacher who is mentally miles away will, more surely than anything else, kill student interest and enthusiasm and drive him away from music. Even the ordinarily saving graces of profound knowledge and ability to impart it will prove insufficient to overcome the utter lifelessness of the "do-not-care" attitude. Nor will browbeating be any more conducive to progress. The terrified student should never deliver.

## The Fifth Shortcoming

The failure to exercise sufficient selectivity in the makeup of stringed-instrument classes is a serious neglect. For it is recognized that one of the great problems of string training in the secondary schools concerns the high instrumental mortality rate. Failure to exercise greater care in selection and teacher-indifference are jointly responsible for this high mortality rate among players in the early stage. Many of the youngsters who have begun the study of a stringed instrument and then have abandoned it should never have started in the first place and would not have

done so under a more carefully supervised procedure to better effect. Standard musical aptitude tests are available to all, and a greater utilization of these would eliminate the potential failures and reduce to a minimum the adverse effect on string-class morale resulting from the casual "quitting" that so often brands a stringed-instrument class as a losing proposition.

A supplementary cause of high string-class mortality is failure on the part of the instructor to grasp the true function of the stringed-instrument class, understand its grand strategy, and, seize, as it were, the long-term opportunities and benefits thus available. The stringed-instrument class should be exploratory only, seeking to turn the soil, but leaving to the hands of others the soteric care and cultivation of the tender young sprouts.

## Class Lesson Limitation

A year or so in class is enough. The student then requires the individual attention possible only through private instruction. Students should be encouraged to get out of class and seek an able private teacher as soon as the preliminaries are over and interest has been securely anchored. Unfortunately, the "able" private teacher is frequently missing from the community scene today. Many teachers have been shockingly lax and unprogressive in approach and loath to provide a commodity that will bear inspection and scrutiny. Unlike many wind-instrument teachers who have achieved success with youth by experimenting, exploring, the possibilities of new teaching techniques, and taking advantage of various psychological factors and implications at the secondary school level, they have failed to keep pace with the temper and procedures in contemporary education. Some stringed-instrument teachers have been rigidly bound and restricted by narrow "schools" and "methods," and have found it difficult or impossible to cast aside these absurdities in favor of a far more realistic and rewarding instrumental eclecticism.

A greater recognition of the private teacher by the secondary schools would serve to stimulate the teacher and better effort. Today the work of such teachers is too frequently unrewarded by the schools, both in the matter of confidence and respect and the more formal angle of school credits. Greater effort at collaboration between the school and the local private teacher would tend to banish existing feelings of mutual distrust and suspicion and establish a working rapport that is now often missing.

A questionable grade of string teaching in the universities is in no sense alone responsible for the deficiencies and errors-of-omission outlined above.

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

the same type of string training that would accrue, for example, to majors in violin or violoncello. In the latter case we are trying to create performers of real distinction and in the former we are not.

Let us consider for a moment: what are the practical and realistic demands on the music education trainee with a stringed-instrument major when he takes over a high school assignment? Will he be expected to play long concertos from memory, give violin recitals, perform the solo Brahms "Sonata" for violin and piano, students? Not at all. He will have to organize an orchestra and perhaps a string quartet or two, and he will have to help these young musicians in a hundred different ways. He will have to organize and teach classes in beginning violin, viola, violoncello, and double bass. Now just how will the ability to play extended works from memory aid him in this work? If he could do that, too, so much the better, but this is out of the question for all but the most gifted and versatile. The limited time available for string study in the music education program should be utilized to fit the student for precisely that which he will be called upon to do. The objectives of this training, therefore, should be revised in the light of practical reality and unbiasedly separated from those of a straight string major, the objectives of which will remain the development of superlative performance.

Do not misunderstand me. I put no premium on mediocrity. I am simply proposing that string training in music education be cut to fit the assignment. I am advocating a reconsidered approach in which a more specialized mastery would be sought and better results obtained. Just as the pianist going out into the secondary school should be well prepared in sight-reading, accompanying, transposing, and so forth, so should the string specialist be prepared to cope more fully and more successfully with the specific problems that will be encountered.

I propose consideration for a program of string training for music education students at the university level which would assure a high proficiency in the following:

1. The theory and principles of string mastery.
2. String pedagogy and the art of imparting knowledge.
3. Fingering ability adequate to the proper illustration of the theory and principles of string mastery.
4. Knowledge of the string literature.

Proficiency in No. 1 should be acquired through a short, illustrated course. Proficiency in No. 2 should be acquired through a short, illustrated course on the techniques of imparting the knowledge gained in No. 1. Proficiency in No. 3 should be acquired through practical string study. What should be aimed at in this is to prepare the student to illustrate with full conviction the principles of posture, relaxation, bow control, legato, tone production, on-the-string bowings (martelé, and so forth), off-the-string bowings (controlled bouncing bow, spiccato, and so on), shifting, vibrato, and the approximation of right and left-hand technique. It should (Continued on Page 240)

# Music in a College Training Detachment

by Mark Biddle

Director of Instrumental Music  
Knox College, Galesburg, Illinois

A GREAT DEAL has been written about the musical units of the different branches of the service. Every camp has its own military bands as well as dance bands, drum and bugle corps, glee clubs, tonette bands, and so forth. Much also has been written about the vital role these musical organizations are playing in keeping up the morale of the men in uniform. The government has spent millions of dollars installing Hammond organs, pianos, and other instruments in the camps to keep up the spirits of the boys. In addition to the activities of the military band, Lieutenant-Colonel Howard C. Bronson in an article not long ago wrote, "We are learning, as our allies learned, that music is one of the vital elements of a fighting army." We all seem to be agreed then, that music is very necessary in the army.

The problem in which we are interested at present is: What about the musical organizations to help keep up the spirits of the boys in the hundreds of college training programs of the AAF Training Command all over the country? As far as we determine nothing has been written about what is being done. If anything, for this large group of men who are in training in our colleges.

At Knox College in Galesburg, Illinois, we have tried to do something in the way of musical activities for the men who are stationed here. Not only for the men who play and sing, but for the entertainment of the entire detachment. Let me start at the beginning.

A few months ago the Army Air Corps selected Knox

College as a training detachment for the duration. The response was quite good and a number of instruments were secured. We also asked the men who played instruments and had these instruments at home to send for them. In a short time enough instruments had been secured and the band was on its way.

## Rehearsals under Difficulties

Rehearsals had to take place in the late afternoon after classes, military drill, and physical training were finished. These men have a long, hard day beginning at 5:45 A.M. and ending at 10:30 P.M., but they have always been anxious to rehearse, no matter how tired. After an hour of rehearsal they are relaxed and in much better spirits.

There have been several hundred men from forty different states in this band since its organization. We have had men who have been members of professional symphony orchestras, large university bands, and small high school bands. We have continually tried to encourage the players who have come from

every month. One month we lost the entire trombone section of five men, and another time the entire percussion section. This has happened several times where the entire section was leaving together. We have lost as many as eighteen men from the band at one time, and we lose an average of about fourteen men every month. We never know what players we will get from the new group coming in, but we have found that it depends a great deal upon the part of the country from which the men originally came. The question always is: Will we get five more drummers and five piccolo players—when we need saxophones—or what? So far we have been very fortunate in maintaining a fairly good instrumentation.

The band plays for retreat every day, and for the official parade and inspection on Saturday morning. In addition, the 302nd College Training Detachment Band has played eight concerts and given several radio broadcasts since its organization. The band plays radio all types and sizes of groups of difficulty. We try to select for our concerts music that will appeal to the listener and at the same time keep up a fairly high standard. From this band, small dance orchestras have been organized to play at the Service Men's Center on Saturday nights and for detachment dances. A men's glee club also was organized and a number of men find relaxation and mental uplift from participating in this musical organization.

## A Vital Influence

Are there organizations of value to the detachment? Major Blue and the present commanding officer, Captain Edward Dunn, both have been enthusiastic about the band. They realize the vital role and influence that it is exerting on the men stationed here. The Saturday morning review would be dead and colorless without the band. An unexpected opportunity was found the band so excellent that he included a special paragraph in his official report commenting and praising the work of the band.

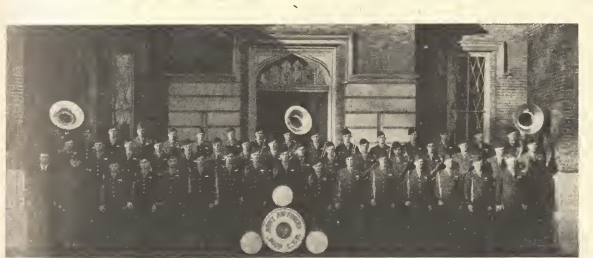
The band has its own set of student officers and is under the same military discipline as are other flights in the detachment.

What do the men in the band think of this organization? I shall quote from only two of many letters received from men after they have been sent on to a classification center:

"A valuable part of the training which I received as a member of the 302nd College Training Detachment Band, in addition to the enjoyment, the relaxation, and the opportunity to continue my musical interests, was the valuable addition to my knowledge of military procedure as regards parades, reviews, retreat, and other military traditions."

"I want to say that it was really something to have been a member of the 302nd College Training Detachment Band. It was an honor and pleasure and I'll never forget it. Many thanks for the enjoyable times spent in the band and the opportunity to further my musical interests. It was swell."

No one knows what these young men will have to go through before this war is over. If we have given them some enjoyable hours and lifted their spirits through the playing and singing of music, then we think it was well worth all the time and effort involved in maintaining these organizations.



302nd COLLEGE TRAINING DETACHMENT BAND (AIR CORPS),  
KNOX COLLEGE, GALESBURG, ILLINOIS, MARK BIDDLE, DIRECTOR.

College as one of its colleges to train men for the Air Corps. Six hundred men were sent here to comprise the 302nd College Training Detachment (Aircorp) and were under the command of Major Julian Blue. Major Blue was very anxious that we have a band, not only for use in the official parades but also for the entertainment and morale of all the men in the detachment. He asked me to try to organize such a band.

There were a number of problems involved. First, where would we get instruments for the men to play? The College owned a number of instruments and the college band was rapidly diminishing in numbers, owing to men being called into the service. However, the College did not own clarinets, cornets, trombones, and saxophones in sufficient numbers to outfit a band. We finally decided to call upon the Service Men's Center in Galesburg for help. They agreed to loan the citizens of Galesburg, through the local paper, for band instruments to be loaned to the 302nd College Train-

smaller schools, because we have learned to realize what this activity means to these young men, most of whom have not been out of high school or college bands many months. To say they enjoy playing again is putting it mildly. Some of them have been so anxious to play that, immediately after finding we had a band here, they have wired to their homes in Florida, New York, California, and elsewhere for their instruments.

The big problem is one of replacements. After a period of time, one-fifth of the detachment leaves and another group comes to take its place. High school band directors have their worries when they lose seniors each year, but we lose men from the band

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# An All-Night Singin' in the Mountain Backwoods

by John Rainer Machen

In the vast expanse of our country many events occur which are of first importance in the district in which they take place but which are little known to others in the "outside world." The *Della Times* of Ft. Payne, Alabama, gives the following graphic pictures of religious musical gatherings of the devout people of the mountain sections. The influence of such meetings is far-reaching.—Editor's Note.

THERE WAS SCARCELY a voice within fifty miles of here that was not hoarse today, and the first all-night singing convention was counted a success. The rugged mountains around were still quivering from the intense pressure of thousands of voices that cried the praises of the Lord from early Saturday night until the dawn began streaking across the sky Sunday morning.

"Heaven fills my soul, fills my heart with inspiration," the voices cried out. And: "Awake, my soul, arise and sing glad praises unto the Savior's name." "This town of forty-five hundred swelled almost threefold for the festival of voices. In horses and bugles, in tumbling down trucks, in shining new limousines, and on foot they came from all the crannies in the mountains and all the dips in the valleys.

"They began coming early Saturday morning and by evening there was no parking place to be had within blocks of the unpeopled, sprawling wooden tabernacle. They came, sleepy infants and bright-eyed, gray-haired octogenarians, all in their Sunday-go-to-meeting clothes.

"The ladies' gingham dresses were severely pressed and the men's pants bore creases as sharp as razors. Weeks before the boys had made dates for the occasion with their best girls.

"The crowd overflowed the three thousand seats in the tabernacle. The younger ones sat in the elders' laps, stood in the sawdust aisles, and perched themselves on the window sills. The women were jammed, and the devout stood twelve deep on the outside around the tabernacle, continually moving around and around, like ants around a lump of sugar trying to get closer any closer. Many unable ever to gain entrance, had to be content to listen to the loud speakers that blared from the sides of the building.

"When babies dozed off they were placed in the aisles or under the pews to sleep. Everybody held a songbook in one hand and a fan in the other. The fans, advertising everything from furniture to snuff, never ceased their rhythmic to-and-fro movement before the screaming fans.

"It was so hot that the shirts of the men became wringing wet and stuck to their backs and chests. The shirts of some of the song leaders ripped and peeled off when they moved their arms in front of them to the beat of the music.

## A Test for Song Leaders

"There were three huge barrels of ice water in the rear of the tabernacle supplying a crowded waiting line. The song leaders leaped in shifts. When one became exhausted there was always another to move instantly into his place.

"There was a lot of carnival jocularity in the crowd. It seemed eager to laugh. The song leaders made quips in introducing one another. But the singing was always in dead seriousness, and even the youngest sang out his words with loud and grim fer-

vor. No song was ever sung twice. Three songbooks were used.

"Refreshment time at midnight was the only brief intermission when all singing stopped. Ushers took the sandwiches into the crowd as they did the songbooks. There was no charge for the sandwiches nor for the songbooks. There was no admission price and not even any contributions. The whole thing was strictly nonpartisan and without commercial tinge. All of those came who felt like singing songs to the Lord.

"None could remember ever hearing of an all-night singing. It was the idea of I. E. Farmer, who sells cold drinks here. He figured it would be cooler at night and besides more people could attend.

"The local merchants donated the sandwiches and Mr. Farmer and several others pitched in and paid for the transportation costs of visiting quartets and soloists.

"Having disposed of the sandwiches, the crowd got its second wind and took on where it left off singing praises of the Lord."

## Various Influences at Work

Many convincing factors seem to have entered into the local singing. First, in the frontier days, the geographical isolation from outside influences and cultural centers. Second, the early vehement reaction to established church, litany. Third, the adverse living

**Joseph Shuler**

**Freeman Lewis**

1. O, where do those precious my soul take heed, O when in affliction I call;  
2. Where dost thou, dear Shepherd, meet with Thy day, to feed them in pasture of love?  
3. O, why should I was - der an alien from Thee, O cry in the desert for bread?  
4. Re - store, my dear Saviour, the light of Thy face, Thy will - shew us comfort impart;

My comfort by day and my song in the night, My hope, my sal - va - tion, my all,  
Say, why in the valley of death I weep, Or alone, in this wild - lone - ness reel?  
Thy foes will rejoice with my sorrow they see, I great - est of all,  
And the sweet tones of pardoning grace, Bring joy to my des - o - late heart.

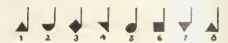
This example of what has been known as "backbeat notation" is reprinted from *The Music Teacher's Magazine* by permission of the publishers, The A. J. Showalter Co.

conditions of the frontier, which made impossible either time or energy for cultural objectives. Fourth, the holding to custom and usage with the well-known tenacity of the English, of whom Allegheny mountaineers are lineal descendants. And last, perhaps because of these four, the influence of A. J. Showalter, a remarkable gospel musical pioneer in the South.

These hill folk were thoroughly dominated by the Calvinistic teachings of the comparatively new and rapidly growing Protestant churches. John Calvin and his followers were utterly opposed to anything artistic or studiously beautiful in public worship. According to their views, acts of worship should be spontaneous and unpremeditated. Only a musical version of the Psalms was available for congregational singing, and this was permissible only when used without instruments. Some of these reactionists went so far as to renounce the singing of the Psalms because they were not the inspiration of the moment. Even the Puritans wondered if singing in church was not an exercise which turned the mind from God. The Reverend John Cotton investigated the question carefully under four main heads and six subheads, and he cited Scriptural authority to show that Paul and Silas (Acts XVI, 25) had sung a Psalm in prison. Cotton therefore concluded that the Psalms might be sung in church.

## Group Singing in the South

The intense interest in group singing in the South is largely the outgrowth of the pioneer teaching and publishing propaganda of Mr. A. J. Showalter (originally Schowalter) and Benjamin S. Unsell, who was Showalter's collaborator. Showalter was born at Cherry Grove, Rockingham County, Virginia, in 1858. He died in 1924. His father was a singing school teacher. Showalter and Unsell used, but were not the first to use, the shaped notes to assist the eye in reading. The shapes were simply superimposed upon the standard score, the shapes being



the characters for Do, Re, Mi, Fa, Sol, La, Ti, and Do, respectively.

Showalter's promotion scheme was an efficacious one, as he supplemented his teaching and publishing by personal appearances as a singer and leader of singing. Later, when the Keener business promoters broke with the Showalter Publishing Company and started their own publishing houses, he met the difficulty by organizing traveling quartets which sang only the compositions of their employer. Showalter then covered their own expenses by giving paid concerts—an advertising specialty unnecessary as long as he owned the monopoly house. All the competing firms exploiting group singing in the South have since then now have their own quartets on the road the year round. These are very much in demand.

Showalter's most profitable idea, however, was the publishing of the songs of his students. These scores came to be a considerable amount of each yearbook. As a matter of fact, they were published as a "favor" to the students and, as a consequence, cost the publisher nothing for the manuscripts. "Prof." Showalter was a prolific writer, having developed the unvarying habit of going down to the office early and "writing a couple of songs before breakfast." "Prof." Showalter was a prolific writer, having developed the unvarying habit of going down to the office early and "writing a couple of songs before breakfast."

Some idea of the man's popularity may be had from the fact that at the Southeastern Fair of (Continued on Page 240)

## Left-Hand Positions

Would you please help me with a problem? My left hand never feels comfortable. In the lower positions I feel that I am grabbing the neck, and the higher positions my hand feels strained. Is there one correct position for the left hand, or should it change shape in different sorts of music? It does not seem to me that one can play different kinds of passages with the hand always in the same position. I have played for eleven years with four different teachers, and no two of them told me the same things about the left hand. I could tell me what the correct position the hand ought to be, it will help me a lot, for there is no one near here that I can study with. I am working on the *Studies of Dont*, Op. 35, "Davids *Studies*," and the "Concerto in E minor" by Mendelssohn. R. Kish.

You are quite right, H. R., in thinking that no one position of the left hand is suitable for all types of playing. The experienced player adapts the shape of his hand to the type of passage he is playing at the moment. Furthermore, hands of different build will take slightly different shapes on the violin for the same passage. There, however, are some fundamental principles which the good violinist rarely, if ever, violates, and it may help you if we discuss them at some length.

The basic shaping of the left hand in the first position, which should be taught to all beginners, is that in which the neck of the violin is supported by the joint of the thumb and the knuckle of the first finger, with the thumb opposite this knuckle and the fingers curved over the strings. Many quite advanced players violate this principle by holding the thumb opposite the second, or even the third, finger. This faulty shaping of the hand not only induces fatigue and cramp in technical playing, but also is a frequent cause of the "grabbing" of which you speak. Nevertheless, it is taught as the correct hand position by many teachers.

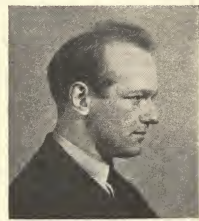
Another fundamental principle of good teaching is that the first joint of the fingers (except the fourth finger) should be vertically above the fingerboard. This principle is absolutely sound, for it trains fingers to be always over the strings; they are playing on an essential in all technical passage work. It is, however, often discarded by well-trained violinists who are seeking a more sensory, prescriptive tone quality. In melodic passages, these players allow their fingers to lie somewhat flatter, so that the fleshy part of the finger is in contact with the strings. This undoubtedly enhances the quality of the tone, and is to be recommended—but only to those who have acquired a thoroughly sound left-hand technique. As a matter of fact, a well-trained, advanced violinist can allow his hand to take almost any shape that feels comfortable in melodic, expressive playing, by doing so, he can give more eloquent expression to the music.

On the other hand, in all technical passages it is essential that the fingers move flexibly and accurately, and that they be able to exert an independent, strong pressure on the strings. If the violin is supported between the thumb and the first-finger knuckle, the extra effort required of the hand in technical playing will often transform this support into a definite grip, which inevitably will take a good deal of the strength from the finger grip. The hand, therefore, must assume a quite different shape. For

# The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor

No question will be answered in *THE VIOLINIST'S FORUM* unless the name, address of the inquirer, only initials, or pseudonym given, will be published.

passages in thirds or octaves, for rapid passages that call for frequent string crossings or frequent shifts, for chords in which third or fourth fingers are on the lower strings, the thumb should lie back along the underside of the neck, with the knuckle of the first finger slightly away from the neck and the elbow well under the violin. If you play the so-called "viotti chord"



with your hand held this way, you will have the ideal shape for technical playing.

This position of the hand brings the knuckles almost parallel with the strings, allows the fingers always to be over the strings on which they are to play, and renders good intonation much more easily to achieve. If you do not use this shaping of the hand for technical playing in the lower positions, H. R., I earnestly advise you to acquire it, for it will solve many of your problems. Practice first, and slowly, the *Study in D major*, No. 34 by Kreutzer, and follow it with the one in *F major*, No. 33. Practice the second and twelfth "Caprices" of Rodé, for in such types of technic this shaping of the hand is an immense advantage. But do not infer that the first-finger knuckle must never, under any circumstances, touch the neck; it may, and frequently will, do so—the important thing is that it must not exert any pressure.

So far we have been considering how the hand should be shaped in the lower positions; other things must be considered when you are playing in the fifth position or higher.

There are many violinists who shape their hands exceedingly in the lower po-

sitions but who are nothing like so sound in the fifth, sixth, or seventh. Generally this is due to the manner in which the shift has been made. A shift from a low position to the fifth or higher should be prepared by moving the hand into the "technical" shaping described above, the thumb under the neck, and so on—one or more notes before the shift is made. This allows the fingers to move in a straight line up the strings. When the hand arrives in the upper position at the end of the shift, the tip of the thumb should be at the end of the neck, so that the top of the string may be reached without further movement of the thumb. One frequently sees a player complete such a shift with his thumb hooked around the end of the neck and his fingers pushed forward into the required position. This not only endangers accuracy of intonation, but also precludes any real fluency of technic.

Having established a correct shaping of his hand in the first position, the player should endeavor to maintain the same relationship between hand, knuckles, and finger tips at least as high as the seventh position. Higher than this, most players will have to move the fingers up in front of the hand; but as one is rarely called upon to play rapidly across the four strings in any position above the seventh, the danger of faulty technic is slight.

You speak of a sense of strain in the upper positions, H. R.; this suggests to me that you do not have the thumb in the right place for such playing and that you have fallen into the habit of playing with the knuckles at least one position lower than the finger tips. It is a bad habit—get rid of it! Train yourself to play in the higher positions with the knuckles in the same position as the fingers—just as you do in the first position. You will play much more easily.

Dont and Gavinnis are excellent practice material—particularly the Dont "Studies"—but I think you should practice great deal for greater fluency of technic. For a player of your apparent advancement there is nothing better than the first thirty of De Bériot's "60 Concert Studies"; they require constant shifting, between lower and higher positions. These studies are now available in an American edition and may be obtained through the publishers of *THE VIOLINIST'S FORUM*.

If the ideas I have sketched here are unfamiliar to you, it may take you a month or two to master this technic. But you have patience, and a high sense of duty, I think, be very pleased with the ease and fluency you will gain.

## Tuning Troubles

I have trouble tuning my violin properly. The strings run down repeatedly, and it is hard for me to get the fifth true. It is embarrassing and makes it nervous to have to spend five minutes tuning when I play before an audience. Can you give me any hints which would help? I tune my G and D strings by holding the end of the violin in my right hand, and the A and E strings with my left hand by wrapping their fingers round the head. Which is the better method?

—Miss L. G. Virginia.

It certainly is disturbing to be forced to spend a lot of time tuning when one is before an audience, and you will have the sympathy of all violinists who have experienced it. The best plan, of course, is to have the A sounded beforehand, and do your tuning off-stage. But as this is not always possible, it is well to give some thought to the things that make for quick and accurate tuning.

The first essential is a well-fitting set of pegs. If your pegs do not turn smoothly and easily, if they jerk and make rattling sounds, you should take your violin to a good repairer and have him refit them. Most repairers sell a replacement which should be applied to the peg each time a string is changed; this helps the peg to turn smoothly and also prevents wear and tear on the pegs and peg-hole. It is possible to use a mixture of chalk and graphite on the pegs; but mixing these properly is difficult and is best left to the repairer.

Another important factor is the way the strings lie in the peg-box. How often one sees the D and A strings crossing as they go over the saddle towards the pegs! This is a fault which weakens the chief cause of string running, now when they are being tuned. The reason is that when these strings cross or approach one another in the peg-box, the pull of the string tends to pull the peg out. These strings should diverge in the peg-box, so that each goes towards the side from which its peg enters.

One of the qualities the strings is highly important. All four must be "true" in vibration, or it will be impossible to tune them perfectly. Cheap strings are no economy; every violinist, from the youngest student to the most advanced, should have strings that are absolutely true, for false strings mean poor intonation.

As regards the actual technique of tuning, the surest way is to tune the string fairly sharp—even if it is slightly sharp to begin with—and then to let it down slowly and gently to the correct pitch. To prevent the string from running down, it is essential that the peg be pushed in at the same time it is being turned. Some players tune flat, and then up into the right note. This is not good, for a string that has been relaxed has a strong tendency to go flat again within a minute or two. Other violinists nervously touch the peg back and forth until, by good luck they happen to get the proper pitch. This, too, is bad, for the more a string is disturbed the sooner it will go out of tune.

The only thing to be said against holding the scroll of the violin against the knee is that it looks awkward. To tune in playing position gives a more professional appearance, and the skill is worth the trouble. It is not difficult, and you will, I think, be very pleased with the ease and fluency you will gain.

(Continued on Page 252)



## An Old Dog Can Learn New Tricks!

I do not usually publish the many complimentary remarks that are made about my department, but I recently received a letter from a very young "Old Lady" that is so in line with my feeling about older people taking up music that I venture to present to my readers some excerpts.

"While I am not in the habit of writing 'fan letters,' I am sending you this little note to tell you how much I appreciate your page. I never miss reading it and I always get some help from it although some of it is beyond me. I have just reread the May number and I fully agree with you about 'feeling versus knowing.'"

"How I wish that it might have been possible for me to continue piano lessons sixty-five years ago. But I had to stop and 'put my shoulder to the wheel,' to help care for the family. When I was past seventy-five I decided that I would begin again since I now have the leisure time, but I cannot sit up at the piano for more than a half-hour at a time and some days not at all, owing to a stiff heart. But I still keep pecking away and have got so now that I can play Third Grade music—at least, to please myself!"

To which I reply with misty eyes, "bless you, my dear, and may the Good Lord grant you many more years of life, and may they be filled with both the joy of making music and the peace and quiet of real serenity."

## Kindergarten Music

Q. I would very much like to have you express your opinion about musical kindergarten work. I am not a music teacher but play the piano and understand music, and I have often wished that small children had a better opportunity to understand the beauty of music.

A. If I understand you correctly you want to know what may be done in the kindergarten to start children on the path to musical ability and understanding. My answer is that there are three important things that children between four and six—or even younger—can do. The first is to learn to sing in tune and with good tone quality. This tone quality to be started by the mother, who, in singing to her baby, encourages her to imitate her, at first on a single note or short phrase, but eventually on the entire song—which should be of course be short, simple, and slow-moving in rhythm: a lullaby. But if the child has not learned to use his singing voice when he arrives at kindergarten or first grade, then the teacher will take him gently by the hand and lead him to the point where he can sing little songs with pure, sweet tone. The second item is rhythm, and if you want to place it first instead of second, I will not quarrel with you. This, too, may well be begun at home, but if it has not been in kindergarten teacher will play simple, rhythmic music on the piano and encourage the children to march, clap, swing, and so on, doing these things until their movements are appropriate to the music. A rhythm band is a fine thing too, for here the children not only learn to make appropriate rhythmic responses, but they find out what kind of

# Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.  
Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

an instrument is suitable for a certain part of the music. Thus they become conscious of variety and appropriateness of tone quality. The third item is what is commonly called "creative music," and here the child is encouraged to make up little tunes to words that are supplied by the teacher or invented by the children themselves. This is good fun and it also leads in the direction of understanding music notation, for after the melody has been created and sung, the teacher will often record it on a blackboard or on paper, and the children will thus learn all sorts of things about the notes that stand for the music.

These things are not only the basis for musical instruction in the kindergarten, but they constitute the foundation of all early musical training, and if they are supplemented by frequent opportunities of listening to judiciously selected records of good music, and especially if this listening experience is correlated with the singing, rhythm training, and creative work, the teacher may rest assured that he is doing everything possible to give his children a good start in music appreciation.

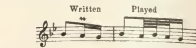
## What Is the Quarter Rest For?

Q. I am a piano teacher and would like to have you tell me how to explain clearly to my piano pupils the reason for the quarter rest being under the half notes in the music which I enclose. I know the half note is to be held—S. A.



A. A little piece actually has three elements in its style of construction. First, there is the melody, which is actually a tune that you must "sing" on the piano; second, there is the fundamental bass, which you are to play in kindergarten teacher will play simple, rhythmic music on the piano and encourage the children to march, clap, swing, and so on, doing these things until their movements are appropriate to the music. A rhythm band is a fine thing too, for here the children not only learn to make appropriate rhythmic responses, but they find out what kind of

2. Yes, these grace notes must be played, and exactly as written.  
3. There are no turns in the Allemande. The ornament which you are evidently mistaking for a turn is an inverted mordent, or pralltriller. The shortest note over which it occurs in this dance is a sixteenth, and it would be executed as follows:

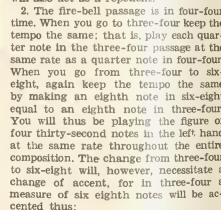


If it did occur over a thirty-second note, it would be performed in exactly the same manner as above, each note being only half as long.  
4. These notes are to be played. Begin the first note of the arpeggio exactly on the first beat and play the entire group rather rapidly.

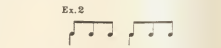
## Moths in the Piano

Q. I. I have discovered a moth on the felt in my piano. How great damage has been done yet. How can I get rid of them if there are more? What can be done to keep them from coming back?  
2. I am trying to master The Storm by Henry Weber. On the seventh page, after the fire-bell passage, it changes to three-four time. This is written as if it were six-eighths. The tempo is marked in melody to the opening measures. The last portion of the piece is six-eighths time. How is the passage in three-four time to be played?—F. G.

A. 1. Spray the felt dampers and hammers with one of the commercial moth sprays. If you will do this regularly once a week I believe you will never have any trouble with moths. Two or three little bags of moth balls near the felts will also act as a repellent.  
2. The fire-bell passage is in four-four time. When you go to three-four keep the tempo the same; that is, play each quarter note in the three-four passage at the same rate as a quarter note in four-four. When you go from three-four to six-eighths, again keep the tempo the same by making an eighth note in six-eighths equal to an eighth note in three-four. You will thus be playing the figure of four thirty-second notes in the left hand at the same rate throughout the entire composition. The change from three-four to six-eighths will, however, necessitate a change of accent, for in three-four a measure of six eighth notes will be accented thus:



while in six-eighths it will be:



## Which Is the Prettier?

Q. Could you give me an opinion as to which is the prettier, Grieg's *Spring* or Sinding's *Requiem of Spring*? I think both are extremely pleasing and full of beauty.—H. P. H.

A. I do not wish to offend you and I am glad you like both of these fine old pieces. To music and yet your question makes me smile. So, in turn, I will make you smile by asking you which is prettier, a lake or a mountain. The answer is, of course, that it is impossible to compare them; and it is likewise impossible to compare two piano pieces.

CHILDREN who actually like to practice are scarcer than rooster's teeth, but most children like to play games and if we can make music seem like a game, more youngsters would find it fun and would want to play it to the finish.

Muske should have a big place in every home to bolster up the family morale at all times. Many have found that the resort to music at the proper time in the home does much to sidetrack the harmful explosions of anger, fear, and "litteriness." It is unfortunate to hear parents say, "I won't give Mary piano lessons any more because she just won't practice." Or, "Why should I waste my good money on Johnny's violin when I have to jaw at him all the time to make him practice?"

There might be any number of good reasons why Mary and Johnny won't practice. Perhaps Johnny has no ear for the violin. The instrument is entirely unsuited to his ability. He might do better with the trombone. Maybe Mary has a dull and uninteresting teacher whose methods are all wrong for that particular child. Perhaps Mary's and Johnny's parents take the wrong method of approach in this business of musical education, nagging the youngsters to distraction. Parents who might find a child ill with a perplexing malady do not throw up their hands. They keep seeking the remedy. If your child does not respond to the musical environment you have provided for him, don't let him make up your mind that he should stop. Keep on until you find the right instrument or the right teacher.

It is worth every ounce of effort to get a child to practice. However, nagging will not do it. A stated definite time each day with a clock that strikes the time when the hour is over is a much better way. Few children are musical prodigies, but practically every child living has some spark of musical appreciation within him which, if properly watched, can flame into a power for good in his life. Children need to have their musical tendencies kept burning brightly.

## Mother Should Help

One of my young daughters liked to play by ear, so much so that she took no interest in trying to learn music by notes until her teacher brought her a book in which learning by notes was a game. Then she began to put forth a little effort to familiarize herself

# Music Should be Fun for Children

How Music Parties Made Practicing a Joy

by Karin Asbrand

with the notes as they appeared to her in the pages of her book, and to connect them with the piano. It was her introduction to the game of music. However, I could play a piece all the way through before you remembered that you had forgotten something." After that, Lucy's mother saw to it that she had at least half an hour of uninterrupted practice every day.

The whole family can enter into this game of music. Daddy may not be able to play a note, but he can enjoy a rhythm band with his youngsters and their neighborhood friends. Maybe he has never even learned to keep time, but he is never too old to learn, and the children can get many a merry moment while he is learning to manage the bells and cymbals, and a bond of friendship will be created between them which no power on earth can break. One simple process will lead to another still more difficult, and soon everybody will be experiencing a desire to learn more. However, it must be a regular thing, and not just something that we take up once in a while when there is nothing else to do, and lay down until we feel the urge again. The urge must be constantly stimulated.

If the actual study of music is not within easy reach of your family, perhaps you can form a community club with other mothers in your neighborhood and get a teacher to come on a certain day each week for lessons, both collective and private. There are excellent teachers who will give class lessons to children in groups of five or six, and who will make those sessions so interesting that the youngsters are inspired to go on and on. One teacher combined these lessons with little musical operettas in which the children learned all the fine rudiments of music in action singing, dancing, and playing. Each of them had a part. Some would learn to play the little tunes for the others to sing and dance. It was a game which they all could play, one in which each had an equal part.

Lucky the youngster whose mother has some knowledge of music appreciation. However, the fact that you have not this accomplishment will not hinder your child from making progress. If he seems to take no interest in practicing, try on the reward plan. A trip to a Pops Concert or an evening of Heifetz is a reward for an hour of constructive practice that shows results in a good lesson will often do wonders during that teen age.

If you are not near a great music center, enlist the records or the radio. Prepare a little talk about the performer and about the works he is to play. Make a party of it. Have refreshments and wine that the youngsters enjoy it. Reward them with some gift such as a pin in the form of some musical instrument, or a brand-new piece, but be sure it is full of melody. When a child feels himself that he is making progress, he will become more and more interested. Playing music, singing, and dancing are accomplishments that fill a real need in his life. Rhythm lifts his soul above himself and can help him over the hurdles of loneliness, self-consciousness, and shyness. It has no real stages of growing up as nothing else can.

## Uninterrupted Practice

It gives a child a feeling of prestige and personal satisfaction to be able to contribute to the entertainment of others. This feeling should never be thwarted or discouraged. In one home I noticed that the Grandmother had not forgotten her glasses upstairs, or that Mother needed a spool of thread or something at the store just when Lucy sat down to practice. She had to get up

and jump around so much that she began to lose interest in the piano. One day the child herself opened her mother's eyes. "I wish," she sighed, "that just once I could play a piece all the way through before you remembered that you had forgotten something." After that, Lucy's mother saw to it that she had at least half an hour of uninterrupted practice every day.

The whole family can enter into this game of music. Daddy may not be able to play a note, but he can enjoy a rhythm band with his youngsters and their neighborhood friends. Maybe he has never even learned to keep time, but he is never too old to learn, and the children can get many a merry moment while he is learning to manage the bells and cymbals, and a bond of friendship will be created between them which no power on earth can break. One simple process will lead to another still more difficult, and soon everybody will be experiencing a desire to learn more. However, it must be a regular thing, and not just something that we take up once in a while when there is nothing else to do, and lay down until we feel the urge again. The urge must be constantly stimulated.

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## Self-Analysis

If your child does not seem to like to practice, look at your first. Have you been too lax? Or have you gone to the other extreme and been too strict, expecting too much? Have you nagged constantly, creating in him an antipathy towards music rather than an attitude of enjoyment, which he must have? Have you seen that he had the chance for quiet, uninterrupted practice? Have you frequently reminded him how much the lessons cost you? Or have you praised rather than blamed, encouraged rather than berated? Every child has the urge and the eagerness to practice, because to him it is a chore and a bore, a bane to his existence. He likes to hear an accomplished pianist rattle the ivories, but if it does not come easily to him he wants none of it. He has the right stages of growing up to not "come easy" to many people. He has to go to school to learn anything. He has to take music lessons or he will never learn to play. He has to study to get good marks on his report card. He has to practice to become an accomplished musician. Without practicing, he can never even learn to entertain himself, to say nothing of others.

To threaten to stop the lessons is probably just what he wants, but will he do you gain by it? You do not take him out of school because he does not do his homework or get A's on his report card. You find the cause instead and help him to study properly. So it is better to insist that music (Continued on Page 244)



## Musical Study

THE SIX-FOOT-FOUR CONDUCTOR of the Baltimore Symphony Orchestra, recently approached in his dressing room at the Lyric Theatre in Baltimore during a rehearsal intermission, laughingly said, "Playing a concerto is fun—if you know the work thoroughly, every measure, every note!"

"To start with, we shall assume that the student has prepared the concerto carefully. He has worked over it until such time as he feels completely comfortable in every page. Technically, he must have solved all the problems—cracked all the nuts," as it were. It must lie so familiarly under his fingers that the music has become almost an integral part of his being. He should be able to play any portion of it at request and feel that no unexpected interruptions could possibly upset him. Until this phase of the cooperation is completed, the young pianist should not think of appearing with an orchestra.

"However, we shall assume, as I said, that the groundwork has been completely and well laid. Now, he must take the first step towards the ultimate collaboration by securing a pianist-friend—in most cases it will probably be his teacher—who will supply the second-piano part for rehearsal purposes. This second-piano part is a condensation of the orchestral accompaniment and will serve as a fairly satisfactory substitute during the early months of preparation. The soloist will thus become familiar with the rest of the tonal fabric surrounding his solo part, and the composition will begin to assume its true outlines.

"While the piano arrangement of the score is an adequate and economically sound substitute—after all, no student could afford to hire an orchestra for daily rehearsals—modern science has produced an even better one, provided the student has a phonograph or can borrow one. I have in mind the excellent series recently launched by one of the record manufacturers where, in the solo part is missing from the recording, which contains only the orchestral accompaniment. While this series is by no means complete so far as concertos are concerned, it is reasonable to believe that when wartime restrictions are removed, it will gradually be extended to include all of the standard works for piano and orchestra. By rehearsing his solo part to a recording of this nature, the student now becomes familiar with the true orchestral sound of the accompaniment, a vast improvement over the piano reduction which naturally is limited in its ability to simulate the coloring of the various orchestral instruments. What's more, the student is also given the benefit of a professional accompaniment founded on traditional interpretation, an important factor in the proper preparation of the work.

### The Miniature Score Aids

"I would also suggest that the young soloist secure a miniature score of the concerto he is to present and familiarize himself with every measure of the orchestral score. This is highly important. No soloist can give a well-rounded performance unless he is thoroughly familiar with the work as a whole. As the student observes the various counter-melodies in the score, he must think 'oboe,' or 'clarinet,' or 'horn,' or

# So You're Going to Play a Concerto!

An Interview with

Reginald Stewart

Distinguished Pianist-Conductor

SECURED EXPRESSLY FOR THE ETUDE BY GUSTAV KLEMM

Reginald Stewart, pianist, conductor, and concertmaster director was born in Edinburgh, Scotland, April 20, 1900. He studied under Arthur Friedheim, Isidor Philipp, Nadia Boulanger, and Mark Hambourg. Then came a tour as a concert pianist in England, 1924, and in Canada, 1925. He conducted the London Symphony Orchestra in Albert Hall in 1930; and, in 1931, a series of symphony concerts over the Canadian radio network. He was the conductor of the British Broadcasting Company Symphony Orchestra in 1932; and also in that year was active as a piano recitalist in England. In 1933 Mr. Stewart formed the Bach Society of Toronto. In 1941 he was appointed director of the Peabody Conservatory of Music, Baltimore, followed, in 1942, by his appointment as conductor of the new Baltimore Symphony Orchestra. He has repeatedly conducted leading American symphony orchestras.—Editor's Note.



REGINALD STEWART  
This effective montage photograph shows the English-American piano virtuoso-conductor-educator in fanciful review

whatever other instrument is used to voice them.

"I have seen many young pianists momentarily confused when first appearing at rehearsal because of their unfamiliarity with the work as a whole. They have heard for so long only in the second-piano part—sounds so vastly different as it emerges from, say, the low register of a trombone.

Let us suppose, now, that the pianist is all ready for his appearance with a large symphony orchestra. What's more, and even better, he has a definite engagement.

"It is not necessary to go into the several steps separating the readiness to appear and the actual engagement. That is a difficult gap to bridge. But

if the student's musical foundation is solid and he brings to his performance an engaging manner and sound musicianship, his opportunity will come. All he need worry about is to see that he is ready when that opportunity knocks!

"The young pianist will probably fret about how he is to make his playing and the playing of the orchestra a perfect whole. Should he make suggestions about the accompaniment, its volume, the tempo? Should the conductor follow him, or vice versa? He worries, and understandably so, about many problems that manage to solve themselves quite easily when rehearsal time arrives.

"As to tempos and interpretation, there is an easy way of handling this which, as a conductor, I have followed for many years. Before I rehearse the soloist I have him, in the case of a pianist, go through the concerto either here" (and he pointed to a piano across the room) "or at my office at the Peabody. Between us—we note that, between us—we agree on the interpretation. With the score before me, we settle each

problem as it rears its thorny head. Sometimes there is none. But when one does arise, we discuss it and mutually agree on its solution. Naturally, in the case of a young pianist, making the first steps up that long ladder of a solo career, he would be wise to heed the counsel of older and more experienced heads. The conductor will be familiar with the traditional interpretation, and the young soloist should benefit by the advice he receives and accept it unquestioningly.

"It is only fair to warn the young pianist that he will find conductors whose natures are not too serene and who are otherwise possessed of many faults to which flesh is heir. Some conductors become imperious dictators, once the baton is in (Continued on Page 246)

## PLAYFUL SUNBEAMS

A sprightly little composition heralding Spring sunshine, which will be welcomed by players who seek pieces without too many digital complications. Grade 3½.

BERNIECE ROSE COPELAND

Allegretto M. M.  $\text{♩} = 152$

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APRIL 1944

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# VIENNESE ECHOES

Although the composer is an American, now in the Service, he reflects the atmosphere of the dream city of the Danube. In the third measure in the left hand, sustain the half note, G, with the pedal and move the hand quickly to a position over the thirds, so that the fingers fall on the keys perpendicularly, instead of "slantwise." This makes for smoother performance. Grade 5.

STANFORD KING

Valse moderato M. M. ♩ = 138

Measures 1-16 of the musical score for 'Viennese Echoes'. The score is in 3/4 time, marked 'Valse moderato' with a tempo of 138 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The score concludes with a '1st' ending and a '2nd' ending, both leading to a 'Fine' marking.

Measures 17-32 of the musical score for 'Viennese Echoes'. This section continues the piano introduction and includes various musical notations such as slurs, ties, and dynamic markings like 'mf' (mezzo-forte). The score concludes with a 'D.C. al Fine' marking.



# SHOWER OF STARS

## CAPRICE

One of the most popular of all exhibition pieces. Paul Wachs (1851-1915) had a Gallic lyric gift, as evidenced in this piece and his *Le Graces*, which made him famous in the field of salon music. Practiced carefully, diligently, and played at the given metronomic speed, this composition is very effective at pupils' recitals. Grade 5.

PAUL WACHS

Maestoso

Allegretto M.M. ♩ = 102

The first system of the musical score for 'Shower of Stars' is written for piano. It begins with a treble and bass staff. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' with a metronomic speed of 102 beats per minute. The key signature has two flats (B-flat and E-flat). The first measure is marked with an '8' above it. The piece starts with a 'p' (piano) dynamic and a 'scintillante' (sparkling) instruction. The first system ends with a 'To Coda' instruction and a double bar line.

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THE KLUDE

The second system of the musical score continues the piece. It features more complex rhythmic patterns in the right hand, including sixteenth-note runs. The left hand continues with its eighth-note accompaniment. The tempo remains 'Allegretto'. The key signature is consistent. The second system ends with a 'p subito' (piano subito) instruction and a 'una corda' (una corda) instruction. The third system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The fourth system features a 'f marcato il basso' (forte marcato il basso) instruction and a 'tre corde' (tre corde) instruction. The fifth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The sixth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The seventh system features a 'p' (piano) dynamic and a 'leggero' (light) instruction. The eighth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The ninth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The tenth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The eleventh system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twelfth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The thirteenth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The fourteenth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The fifteenth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The sixteenth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The seventeenth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The eighteenth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The nineteenth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twentieth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-first system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-second system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-third system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-fourth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-fifth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-sixth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-seventh system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-eighth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction. The twenty-ninth system begins with a 'p' (piano) dynamic and a 'leggero' (light) instruction. 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The hundredth system ends with a 'p' (piano) dynamic and a 'leggero' (light) instruction.

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ff

p

f p scintillante

f

ff allarg.

D. S. al

CODA

ff stringendo

pp

una corda

ff con fuoco

fff

tre corde

# DAINTY BALLET DANCER

ELLA KETTERER

Grade 3.

Allegro M.M.  $\text{♩} = 60$

mf rit.

a tempo

rit.

a tempo

(To Coda)

rit.

mf a tempo

mp a tempo

rit.

a tempo

rit.

D. C. al

CODA

mf meno mosso

p

mf

p

rit.



# PRELUDE

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

Moderato M.M. ♩ = 108-120

F. CHOPIN, Op. 28, No. 23

*p delicatiss. e sempre legato*

10 *poco rit.*

*a tempo*

15

*dim.* 20 *smorz.*

# WALTZ IN A FLAT

FRANZ SCHUBERT, Op. 9, No. 2

This waltz (the second of Schubert's "First Waltzes") was written about a century and a quarter ago, when the composer was a very young man. It is wholly unlike the Viennese waltz of the Strauss epoch, or like the French salon waltz, which Chopin idealized. Brahms, in his waltzes, evidently emulated this type. This waltz should be played in a plaintive, appealing style. The original edition called it a "Waltz of Sorrow." Grade 3

M.M. ♩ = 88

*p dolce.*

*mf* *espressivo*

*f* *cresc.*



# SPRING MORNING

REGINALD MARTIN

Grade 3.

Allegretto M.M. ♩ = 84

# ALLELUIA! ALLELUIA!

W. D. ARMSTRONG, Op. 115, No. 1

Arranged by Vernon Lane

An Easter Choral for the Church or Sunday School pianist. Grade 3.

Lento e maestoso M.M. ♩ = 72



# UNDER THE HAWAIIAN MOON

SECONDO

FRANK GREY  
Arr. by Stanford King

Moderato M.M.  $\text{♩} = 126$

*mp*

*Ped. simile*

*l.h. over r.h.*

*Ped. simile*

*Fine*

*l.h. over r.h.*

*D.C.*

# UNDER THE HAWAIIAN MOON

PRIMO

FRANK GREY  
Arr. by Stanford King

Moderato M.M.  $\text{♩} = 126$   
(Imitate the effect of the Steel Guitar)

*mp*

*Ped. simile*

*l.h. over r.h.*

*Ped. simile*

*Fine*

*l.h. over r.h.*

*D.C.*



George Cooper

## BEHOLD THE RISEN KING!

SONG FOR EASTER

LOUIS R. DRESSLER

Moderato, con moto

*mf* The gray has gone from win-try

*dim. e rall.*

skies, The gold re- turns once more; From out the heart the sad- ness flies On

earth the gloom- is o'er. With wings of joy now speeds the song From heav- ly por- tals

*rit.*

wide: Deep un- to deep, 'tis borne a- long To bless the East- er- tide!

*rit.*

*f Sublante 3*

Oh! joy- ous chime of hope sub- lime, Your glo- ri- ous ti- dings ring! A- wake! a- wake! in

*f a tempo 3*

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THE ATUDE

*ff* end- less praise! Be- hold the ris- en King! *a tempo*

*dim.*

The flow'rs, a- wake from si- lent sleep, The hal- low'd sto- ry

*o più rit.*

tell; And stars a- bove, from deep to deep, The bound- less glo- ry swell. All

*cresc.*

na- ture stirs, as from the tomb The clouds to sun give way; New life re- vives from

*f*

*Maestoso 3*

wear- y gloom To hail the bless- ed Day! Oh! joy- ous chime of hope sub- lime, Your

*rall.* *marcato*

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JOHANN KUHNAU  
Arr. by Leopold J. Beer

Andante cantabile

VIOLIN

PIANO

MELODIE

Arr. by Leopold J. Beer

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## THE LAST SPRING

Sw. Sal., Celeste  
Gt. Melodia, Dulciana  
Ped. Bourdon 8' & 16'

Ped. Bourdon 8' & 16'

Andante cantabile

Hammond Organ	(A <sub>4</sub> )	(10)	00	2434	332
Registration	(A <sub>4</sub> )	(10)	00	8632	110

EDVARD GRIEG, Op. 34, No. 2

Arr.by William M. Felton



Grade 2½.

## COAST GUARD PATROL

MARCH

ELIZABETH L. HOPSON

In march tempo, briskly M. M.  $\text{♩} = 108$ 

First beat well marked

1st Last time

*ff*

*mf*

*p*

*mf*

*p*

*mf*

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THE ETUDE

*R.H.*

*L.H.*

*mf*

*ff*

*D.C. al Fine*

Grade 2.

## TURNING WHEELS

ANITA C. TIBBITTS

Allegretto M. M.  $\text{♩} = 72$ 

*mp*

*non legato*

1st Last time

*dim.*

*rit.*

*pp*

*D.C.*

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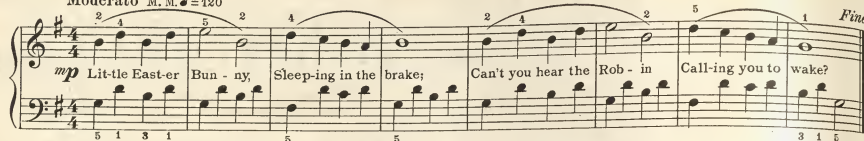


# LITTLE EASTER BUNNY

Grade 1.

Moderato M.M.  $\text{♩} = 120$

SIDNEY FORREST



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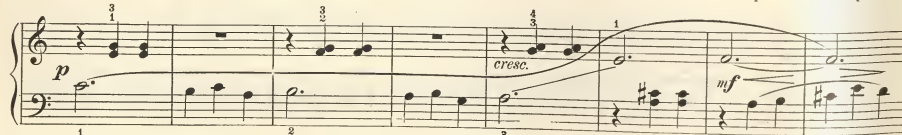
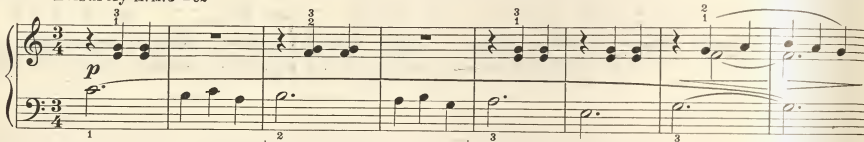
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# APRIL FLOWERS

Grade 1.

Leisurely M.M.  $\text{♩} = 52$

MILO STEVENS



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THE ETUDE

# The Technic of the Month

Conducted by Guy Maier

## Prelude in F Major, Op. 28, No. 23

by Frédéric Chopin

WHEN YOU PLAY the *F Major Prelude*, you must "walk a tightrope" for this little masterpiece is not of the earth. It whisks the sky, skims the blue, brushes the heavens. The irrepressible James Huneker calls it "aerial, imponderable, like a sunshiny spiderweb oscillating in the breeze of summer, its hues changing at every puff." . . . Yes, that's all very pleasant to read, but if you want to achieve all this whiffing and whisking you'll have to start with your feet planted gently on the ground; then with your torso "suspended" easily over the keyboard, and with featherweight elbow tips and high wrists directing super-sensitive finger tips, you are ready for the take-off.

Now comes the riddle: How fast shall the *Prelude* be played? Some artists take it at a good clip; others play it quite leisurely. The reason for this confusion is, of course, the *Moderato* direction at the beginning. I am always sorry when composers employ this indication, for its ambiguity is all too apparent. *Moderato* can mean almost anything, depending on the temperament and equipment of the player. It may mean, "go as fast or as slow as you please." If this is so, why not just say instead, a *placere*? . . . Or it may designate a kind of *allegro*; but why *allegro*? Couldn't it be *andante moderato* just as well? . . . And if it is indeed *allegro moderato* (as is generally conceded), does this mean that a faster or slower tempo than *allegro* is indicated? . . . I am convinced that it often means nothing at all. In other words, the composer himself couldn't decide on the tempo he wanted; so he's left it up to you entirely. . . . Here at last is the chance for the numerous breed of pianists who advocate "individual interpretation" to go into action. Hurrah! For once they can do as they please, and no one may gainsay them. . . . At any rate, for this *Prelude* your tempo guess is as good as mine.

The *Prelude* is an ideal study for light arm "roll" over a loose thumb. The convoluting broken chord figures make the free thumb and delicately poised elbow all the more imperative. Practice the piece hands separately for at least a week. Adhere strictly to the fingering given—otherwise you will soon be gasping in deep water! Note the alternate fingering submitted for the left hand of Measures 3, 7, and others, which some pianists (especially those with small hands) will prefer.

Don't play the "perpetual-motion" right hand with Chopinlike precision, but *legatissimo*, with occasional, scarcely perceptible breathings, lovely, subtle hesitations, and gentle *ritards* (see especially Measures 4, 8, 12, 16). May I reiterate that this right hand will sound well only if your floating arm rolls easily over a loose thumb?

To combine the hands is a pesky job. The number of trills you can play in the left hand of Measures 2, 6, 10, and so on, depends of course on your trill expertness and the speed at which you take the *Prelude*. At first it is advisable to practice playing the turn only, thus:



Then add a single trill to the turn, which is the way I advise finally playing this left hand:



Some pianists may manage to slide in another trill, but this is difficult to negotiate:



A slight, lingering stress on the *B-flat* in Measures 3, 11, 19, and 20 (also the *F's* in Measure 7) will help to shape the rhythm and phrase contours of these lovely arabesques:



That surprising insertion of the left-hand *E-flat* in the final *arpeggio* (Measure 21) is a stroke of genius, for it wafts you and the *Prelude* away on a puff of golden cloud. . . . But, watch out! Don't let it bring you and the audience to earth with a dull thud!

"To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should tie it in life."  
—ROBERT FRANK.



# Come on YOU try it!

What? You've never played the organ? That doesn't matter . . . it's easy! Sit right down and get ready for a big surprise!

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## So You're Going to Play a Concerto!

(Continued from Page 216)

their hands. However, these men are exceptions and even they, once convinced the soloist is a serious artist who has prepared his part in the collaboration carefully, will prove helpful more often than not and strive earnestly to achieve an effective ensemble.

"As for myself, I never conduct for a young artist that I don't sympathize with him and put myself in his position. I am carried back to my first appearance with the London Symphony Orchestra when I played the Rachmaninoff 'Second Concerto.' No one could have been more helpful or encouraging than W. H. Reed, who conducted the London Symphony on that occasion, and I always vowed to return his kindness to others as the situation was reversed during the years that stretched ahead.

"Playing a concerto can be fun if—and here he held up a long and admonishing finger—the pianist is thoroughly prepared. If the groundwork is well laid and the soloist keeps his nerves under careful control, the actual performance presents no problems.

"There is nothing more thrilling than feeling yourself supported by the rich orchestral tone of a fine symphony orchestra, its instrumental coloring suffusing your piano passages and giving them added warmth. It is fun!"

the sound-reproducing machine. When Jenny Lind stopped singing and her career ended, her voice became instantly extinct—a serious artistic calamity.

"Consider the case of the great Gallucci, who, because of a throat affliction, has not been heard in recent years, but whose records preserve for all time her gorgeously beautiful tone and art with the same beauty as the day she made them. They are invaluable for vocal students.

### Priceless Recordings

"The wise man will listen to many concerts, radio broadcasts, and find records with great intensity. He will study carefully the nasal timbre and inflection with the most exacting aural observation and the interested details. Just as a pianist must have a model from which to work, so the vocal student must create in his imagination tonal models, interpretative models, models of human appeal, so that he may form his judgment and select what he requires. Then with this accumulated knowledge, plus his regular vocal study with his teachers, he must incessantly strive to achieve them. It is an endless quest, and never once must he lose faith or his ambition to improve each day. Time and again it has been my faith which has carried me over obstacles—my faith in others, my faith in myself, and my faith in my God.

"If anyone wishes happy popularity, professional respect, widespread friendships, and, of course, financial abundance, he must learn to propel himself through hard work to the God-given power within him.

"Singers are often accused of a lack of musicianship, and in some instances this charge is deserved. There are, however, outstanding instances of singers who have had very broad musicianship. When one learns to play the piano, the organ, the violin, or any other instrument, his standing, entirely apart from his natural gifts, is based upon how thoroughly he studies his art. The vocalist should continually have before him high ideals of thoroughness and a broad grasp of the art and its technique.

### The Value of Standards

"Standards are always vital in all callings. The Sterling mark on silver; the mark of Montaigne, the cloth manufacturer of Sedan, France; the mark of the American jeweler, Tiffany, and the French jeweler, Cartier; the mark of Hagen, the maker of the invisible mark of Stradivarius upon a violin; all are standards so priceless that they cannot be measured in coin. The singer's ambition in these days of keen competition should be to seek a standard of able musicianship as high as that of a musician devoted to any other instrument. Whether he gets this from a private master, from an institution, or through his own indefatigable labors, matters not. He should learn as much as he can, not with a view of becoming a 'day as dust' musician, but with a view to refining, enriching, and making more dependable his own God-given talents.

"I was born in the small town of Monticello, Minnesota. My mother was a practical nurse. In the morning she gave me her best attention. She would place whatever I needed within my reach, then would go out to nursing engagements, which were our means of support. It meant that I was chained to solitude and apparent helplessness for years. But I

made a happy game of it. Former classmates brought me my lesson assignments from school. In the evening Mother helped me with my studies. It wasn't easy, but in this way I completed the grades and went all through high school. Finally my work was passed by the school authorities and I was graduated with honors, although all of it had been done under my own roof with my loving mother, who at the end of a hard day's labor got her 'second wind' and worked far into the night with me. 'Still, I was a shut-in.

"Above all things, I longed to be a singer and to be able to get out of the house. If I had a wheel chair I could get around. I knew that there must be some way to get out. Oh, how I wanted that chair! It was beyond our means, and yet Mother and I knew there must be some way by which to get it.

"I have always found great truth in Coleridge's lines:

'God moves in a mysterious way  
His wonders to perform,'

especially when one leaves nothing undone to cooperate through hard and earnest work. Mother always told me, 'The Lord helps those who help themselves.'

"The only thing I could do was fancy-work. I knitted, crocheted, and embroidered and had a private sale in my home. What was my delight when the local banker bought five dollars' worth of things that I had made! I could see the color of Opportunity beginning to open. With the proceeds of my sale I bought a wheel chair and I am sure that no five-thousand-dollar, shiny, new automobile ever gave its owner half the thrill that that wheel chair gave to me. Steps up stairs were now my only obstacle.

"Then I decided to go to Minneapolis and take a secretarial course and thus earn my own living and secure my education in music. Mother borrowed money for my tuition, and my chair was lifted into a railway car. I made the trip. The leading business school of the city had informed me by mail that they could not take my money because it would be impossible for me to secure a position. I went ahead, nevertheless, and when I beamed up to the door of the business college they seemed so agast at my audacity that they admitted me. In seven months I had completed my course.

"My first job was at the Information

desk of a small music school. The work paid practically nothing. Now and then I managed somehow to get money enough to pay for a voice lesson. Later the school was merged with a much larger institution and I became secretary to the president, and then student representative. As my income rose I took continuous and systematic voice training. Then I won a Columbia Broadcasting System singing contest and this entitled me to a ten-day trip to New York, where I had a thrilling reception. New York so fascinated me that it opened new vistas. Returning to Minneapolis I had registered radio work and many other well-paid engagements. In addition to my work and studies in the

(Continued on Page 252)

## The Teacher's Round Table

(Continued from Page 204)

No. 2, E-flat major  
No. 4 (La Chasse)  
No. 6 (Variations)

From "Études d'Exécution Transcendante":

No. 10 in F minor  
Fenz Follies

Ricordanza

Rhapsody No. 15 (Raboczy March)  
Rhapsody No. 12 (also unaccountably neglected)

And about some of Liszt's transcriptions of Schubert songs? Not the overplayed ones, but: *Ungeudet; Das Wandern; Am Meer; Auf dem Wasser zu Singen; or Der Lindenbaum*. You might also look up the lovely arrangements of Schumann's *Widmung* and *Frühlingsnacht*.

No pianist who is resourceful and enterprising ought to have trouble keeping his Liszt repertoire fresh and attractive. . . . Why not make a start with the *Rigoletto Paraphrase*? But above all, I implore you, treat Liszt compositions as music—not as captrap.

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# Junior Etude

Edited by

ELIZABETH A. GEST

Junior Club Outline, No. 32

Rubinstein and Great Pianists

- a. In the November Junior Club Outline Liszt was studied. Another great pianist, who developed piano technique, was Anton Rubinstein. When and in what country was he born?
- b. He founded a famous conservatory of music. In what city was it?
- c. Did he ever give concerts in America?
- d. There are many brilliant pianists concertizing at the present time whose technique, memory, and musicianship are phenomenal. Name at least six well-known concert pianists of the present day.

## Keyboard Harmony

- e. Augmented triads are formed by raising the fifth of the major triads by one half-step. For example: C-E-G is a major triad; raise the fifth one half-step and it becomes an augmented triad; C-E-G-sharp. Listen to the sound of this augmented triad and compare it with both major and minor triads, until you are sure in your ear of its characteristic quality.
- f. Form augmented triads on each of the twelve chromatic tones in the octave.

## Terms

- g. What is a chromatic scale?
- h. Give a term meaning very slow.
- i. Give a term meaning very fast.

## Musical Program

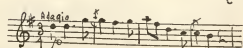
If any of you can play the *Romanze* by Rubinstein, or the *Kamennoi Ostrov*, or any other of Rubinstein's compositions, include them on your program. Otherwise make up your program of solos and duets of your own selection.

## Rain Scales

by Martha V. Biele

I like to watch the rain come down,  
And hit the window panes;  
It seems to me it's playing scales  
Along the dusty lanes!

At first it plays them carefully,  
Each slow, big drop, just so!  
As if it weren't so very sure  
Just how the scales should go.  
Then, after this slow practicing,  
The rain scales speed along;  
And gradually the shower plays  
A faster, sprinkling song!



Mozart composed; and the theme of one of his string quartets

## Quartet Questions

by Leonora Sill Ashton

IT WAS Lettie's asking, "What is a quartet?" that gave Meg the idea for the next club meeting, and Miss Brown told everyone to bring a question, or an interesting fact about quartets for the next meeting of the group.

Tom opened the session with the statement that "a string quartet consists of first violin, second violin, viola and 'cello." Lettie added, "The instruments in a piano quartet are violin, viola, 'cello and piano." "You are both correct," said Miss Brown, "but remember the word 'cello is merely an abbreviation for violin-cello."

Dot's hand went up next, as she remarked that quartets could be formed also with voices as well as instruments. "The most usual vocal quartet," she told them, "consists of a soprano, an alto, a tenor and a bass." "That is correct, too," said Miss Brown. "In fact, any group of four performers is called a quartet."

"The greatest of all quartet music has been written for the string quartet," said Harry, who played the violin rather well for his age.

The question about the composers of this type of music was a little more difficult, but they all knew the main facts: that the string quartet was developed by Haydn, who wrote seventy-seven of them; that Mozart and Beethoven and Schubert contributed great works in this form; and that Mozart dedicated six of his quartets to Haydn.

Tom had an interesting story, that

when a group of players were performing for Mozart's father, they played Mozart's "Quartet in G major" with Haydn himself playing the first violin part. "Wouldn't it have been wonderful to be listening behind the door," said Meg, as everyone smilingly agreed.

Ned told of how Beethoven wrote some fine music for string quartet that someone suggested those works be called "Quartet Symphonies."

Jean told the story of how the Russian Ambassador to Austria commissioned Beethoven to write three string quartets for him. This Beethoven did; and later the Ambassador, who was a count, formed an excellent quartet in which he himself played the second violin.

"Beethoven wrote sixteen quartets," announced Ned, "and that is the last interesting thing I could find to tell," he added.

"Very interesting facts," declared Miss Brown. "Now what about the music in the quartets?" she questioned.

"I have an idea," said Meg, raising her hand. "Why don't we borrow some string quartet scores from the library and then get a recording of it, too? Then we can listen to the recording and keep our eyes on the notes at the same time."

Everyone thought this a splendid idea and gave Meg some applause. So a committee was appointed to go to the library and select a score, and Ned volunteered to borrow recordings.

(Continued on next page)

## Quartet Questions

(Continued)

ing from his uncle, who had lots of chamber music recordings in his collection.

The next meeting was most interesting, listening to and watching the notes of a Haydn quartet; later a Mozart and then a Beethoven were studied in the same way; and more and more interesting facts about quartets and their composers were presented at the meetings. Meg had no idea what she was starting when she asked that first question, "What is a quartet?"

## The Birds' Songs

by Alan Schwartz (Age 11)

I heard a birdie say to me  
"There's music in the air."  
I looked and saw a humming-bird,  
A-fitting everywhere.  
I looked again and saw near me  
Two love-birds singing in a tree.

## Letter Box

(Send answers to letters care of Junior Etude)

DEAR JENNY ERNE:  
I love music very much. Although I have had a chance to learn much I make believe I play by running my fingers over the keyboard. It makes my heart ache to hear the beautiful music of the great composers. I am an optimist and some day I expect to be able to play the music I listen to now. To me there is nothing so inspiring and can lift up your soul as beautiful music played beautifully.

From your friend,  
ASHLEY McDANIEL, (Age 13),  
New Mexico

DEAR JENNY ERNE:  
Our music club has become very much interested in The Etude and our teacher let us use her copy. Some of us hope to have our own copies some day. We organized our club several months ago and through a contest named it the Merry Melody Club. We have our own business and social meetings every two weeks. We are doing much of our time now to making scrapbooks, descriptive musical drawings, and to broadcasts. The forty-three members of the club sponsor all the musical activities in the school. We hope to send you pictures of our club and our officers soon.

From your friend,  
JOAN BURROUGHS, Scribner,  
Ohio

## Great Composers

(Prize Winner in Class A)

We have had a large number of great composers up to the present time and it is sad to note that many of them were unfortunate in some little way but probably this helped them to do better work. Surely their composition had greater emotional value. If one wishes to play a composer's work he should study the composer's life and the sentiments involved in writing the music. He should know what ideas are to be expressed in every passage. An interesting way to learn about the composer's life is to pretend, while reading, that he is taking the composer's place in life. I know there will be more great composers worth study and play as time goes on.

Lillian Thompson, (Age 15),  
Pensylvania

## Great Composers

(Prize Winner in Class C)

Ann McKenzie, (Age 11), District of Columbia.

## Great Composers

(Prize Winner in Class B)

Great composers, such as Bach, Haydn, Beethoven and many others have given the world immortal melodies, which, no matter how often they are played are always fresh and often they will convince us that they, while possessing genius, were also subject to the same discouragements and misfortunes as more ordinary individuals. Mozart, Schubert, Mendelssohn and Chopin were all short lived, and many composers were plagued by such afflictions as poor health, destitution, poverty, and other tribulations. Their accomplishments in the face of adversity are well known and their music should prove inspirational to us, for in itself should provide the greatest musical grandeur which in these turbulent days affords us comfort and the hope of happier years ahead.

Elizabeth Waddell (Age 13),  
Oregon

## Honorable Mention for January Essays:

Rosalie M. Bovey; Ruby Earle Graham; Mary Virginia White; Marilyn Yanick; Eleanor Slade; Jimmy Corby; Betty Maier; Patricia Sullivan; Diana Aiken; Nancy Lee Bopp; Betty Sims; Mary Lou Snyder; Margaret Coleman; Marilyn Munn; Martha May Stuck; Marilyn Hillman; Donna Lou Younger; Mary Helen Tate; Barbara McNutt; Virginia Swenson; Ronald Ziegler; Mary Ellen West; Cecilia Burmester; Edna Lea Dulin.

## Junior Etude Contest

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

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

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

Put your name, age and class in which

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of April. Results of contest will appear in July. Subject for this month's essay, "The Importance of expression in piano-playing."

# Music for MOTHER'S DAY

(SUNDAY, MAY 14TH)

## Solos for Church, Home and Community Observances

Title, Catalog No. and Composer	Range	Price	Title, Catalog No. and Composer	Range	Price	
And I Have You (25906)	D, W. Rose	bb-Eb \$0.35	Mother's Day (26021) F. H. Grey	d-E	.40	
Candle Light (25176)	C, W. Cadman	d-g .50	Mother o' Mine (30795) A. Claassen	E-E <sup>b</sup>	.50	
Candle Light (26132)	C, W. Cadman	bb-Eb .50	Mother o' Mine (30796) A. Claassen	C-D	.50	
Dear Little Mother With Silver	E-up	.50	Mother o' Mine (26599)			
			Mother o' Mine (6884) A. Kellough	c-g	.50	
			My Mother's Song (24043) B. Remick	d-E	.35	
				J. Openshaw	d-g	.50

## CANDLE LIGHT—By Charles Wakefield Cadman

Range d-g Catalog No. 25176 Price, \$0 cents

Dear Little Mother with Silver	d-E	\$0	Never Forget Your Dear Mother	d-E	\$0.40
Dear Little Mother with Silver	d-E	\$0	Old Fashioned Mother of Mine	d-E	\$0.50
Dear Little Mother with Silver	d-E	\$0	Old Fashioned Mother of Mine	d-E	\$0.50
Dear Little Mother with Silver	d-E	\$0	Old Fashioned Mother of Mine	d-E	\$0.50
Dear Little Mother with Silver	d-E	\$0	Old Fashioned Mother of Mine	d-E	\$0.50
Dear Little Mother with Silver	d-E	\$0	Old Fashioned Mother of Mine	d-E	\$0.50

## OLD FASHIONED MOTHER OF MINE—By R. Kountz

Range F-g Catalog No. 24020 Price, 60 cents

Little Mother o' Mine (18386)	E-Es	\$0	(24022).....R. Kountz	d-Es	\$0.40
Mother.....E. S. Homer	E-Es	\$0	Old Mother, The.....C. Greer	d-E	\$0.50
Mother.....E. S. Homer	E-Es	\$0	Old Mother, The.....C. Greer	d-E	\$0.50
Mother.....E. S. Homer	E-Es	\$0	Old Mother, The.....C. Greer	d-E	\$0.50
Mother.....E. S. Homer	E-Es	\$0	Old Mother, The.....C. Greer	d-E	\$0.50
Mother.....E. S. Homer	E-Es	\$0	Old Mother, The.....C. Greer	d-E	\$0.50

## Choir and Chorus Numbers

Mixed Voices	Price	Mixed Voices	Price
Candle Light (25176).....C. W. Cadman	\$0.15	Responsive Service For Mother's Day	
Rock Me to Sleep (30010).....F. J. Smith	\$0.15	For Minister and Choir	
Memories (26596).....E. S. Homer	\$0.15	By W. R. Vane (24177).....E. S. Homer	Price, \$0
Mother's Day (26076).....A. Claassen	\$0.50	For Minister and Choir	
Mother's Day (26076).....A. Claassen	\$0.50	2. Prayer Response 2. Benediction Response	
Mother's Day (26076).....A. Claassen	\$0.50	By Deane Shaw (24183).....E. S. Homer	Price, \$0
Mother's Day (26076).....A. Claassen	\$0.50	Autism with Spoken Prologue	
Mother's Day (26076).....A. Claassen	\$0.50	Text by Henry Van Dyke	
Mother's Day (26076).....A. Claassen	\$0.50		
Mother's Day (26076).....A. Claassen	\$0.50		
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April 1944

# ADVANCE OF PUBLICATION

## OFFERS

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

**THE COVER FOR THIS MONTH**—The photograph used as the basis for the cover of this issue of *The Etude* is a charming one that would be acceptable at any season of the year, but it appeared to us as particularly suited to the April issue this year because of its reminder of the triumphant and joyous music that will arise in churches everywhere in our land on Easter Sunday.

The picture shows but a few of the seventy members of the choir of Western College, Oxford, Ohio. This choir is conducted by Dr. Everett B. Helm. (See page 196 of this issue for further details on this choir.)

### PLANNING COMMENCEMENT EXERCISES

It would take many pages to list all of the many different choruses, solo numbers, and pieces, cantatas, selections, cantatas, operettas, etc., utilized in commencement exercises conducted in schools and colleges throughout America, but we think we can obtain the general idea of the types of music that are so essential. Presser's "On Sale Plan" affords every teacher a most practical means of making such selections. Plans of any place catalogued in the "largest stock of music in the world" may be had for 30 days' examination upon request. Or, you may ask Presser's staff of experienced clerks to make the selection for you.

Whichever method is chosen, just write *THOMPSON PRESSER CO.*, 7112 Chestnut St., Philadelphia 11, Pa., giving details as to the type of music needed, the number of pupils scheduled to participate, the grades of music they can perform, etc., and the date of the selection. Be sure that the places you have selected are forwarded for examination. Piano, violin, and vocal music may be had, if special requests are planned, a mass stock of records, cantatas, operettas, and piano recital playlets also is available. Catalogs and descriptive literature may be obtained free of charge.

Our unequalled stocks of music of all publishers and our experienced clerks are at your service to help you find just the right material for the very important representation of music in the commencement exercises.

With help shortages requiring more than clerical, filling of orders, and transportation services on packages, it is a wise procedure in these days to act as early as possible since delaying will have many more than mean embarrassing disappointments.

It is also important in ordering or describing music wanted "On Approval" to overlook no details, such as for what voices and how many parts (i.e., treble, voices two-part; treble voices three-part; treble voices four-part; men's voices; mixed voices four-part (S.A.T.B.); mixed voices four-part (S.S.) etc.) and whether choruses are desired or for what voices or instruments solo selections are requested.

**THE RECITAL SEASON**—In the beautiful months ahead, May and June, schools and teachers will be presenting pupils in recitals and operas that exhibit the progress made during the year to the parents, relatives and friends who attend. These recitals have proved of much value, especially to piano teachers, and those who teach the various solo instruments.

This season the Publishers have had many calls for suitable material for Spring Concerts and because of the unusually large classes most teachers are having, the demand for piano ensemble music has been especially noted. Particularly many new compositions and arrangements for two pianos, and for one piano-four hands, have been issued in recent years.

But, after all, the real thrill for the pupil in these recitals is the individual personal appearance in a solo number before the public. Careful selection by the teacher of appropriate music is, therefore, most essential. Presser's "On Sale Plan" affords every teacher a most practical means of making such selections. Plans of any place catalogued in the "largest stock of music in the world" may be had for 30 days' examination upon request. Or, you may ask Presser's staff of experienced clerks to make the selection for you.

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**NUTCRACKER SUITE** by P. I. Tchaikovsky, arranged for Piano Duet by William M. Felton. This *NUTCRACKER SUITE* is probably the most universally loved of all the compositions of Tchaikovsky. Mr. Felton, whose great skill as an arranger is well known, has succeeded beautifully in preserving the colorful characteristics of this engaging score with its fascinating rhythmic charm.

This new piano duet arrangement of the *NUTCRACKER SUITE* for students in grades four and six. The entire *SUITE* is given complete, including the *Overture*; *March*; *Dance of the Candy Fairy*; *Russian*; the colorful characteristic *Dance*; *Dance of the Reed Pipes*; and *Waltz of the Flowers*.

You can be sure of receiving one of these new piano duet arrangements by ordering now at the special cash price of \$1.00, postpaid.

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

Album of Marches for the Organ.....	20
The Child's Lullaby.....	20
Finger Fun.....	20
Cent of Masterworks for the Organ.....	20
Mope Concert Transcriptions of Favorite Hymns.....	20
Our Little American Negroes.....	20
Practical Keyboard Method.....	20
Read This and Sing—Singer's Book.....	20
Read This and Sing—Teacher's Book.....	20
Reverential Anthems.....	20
Second Piano Part to Bach's Fifteen Two Part Inventions.....	20
Second Piano Part to Thompson's Twelfth Themes from the Great Organ.....	20
Twenty Piano Duet Transcriptions of Favorite Hymns.....	20

**OUR LATIN-AMERICAN NEGROES**—For Piano, Compiled and Arranged by John Richer—Here is another delightful little book from Mrs. Richter's "workshop," in which her skill and discernment again are most evident. For the present collection this gifted and ever alert lady resorted to the musical lore of our neighbors to the south, where she found a treasure of the most colorful material. Here the contents will present a number of the lovely, rhythmic airs to which these music-loving and romantic people dance, play, and give voice in song.

The material chosen for OUR LATIN-AMERICAN NEGROES reflects Mrs. Richter's excellent judgment in matters of adaptation and teaching purposes. The arrangements will be of just the right difficulty, and words for the songs will be printed between the staves. The book will be attractively illustrated, and among the contents will be: *Polka de la Paloma*; *Tu Tu Maramba*; *Carmela*; *Cielito Lindo*; and *El Choclo*.

Prior to publication, an order for a single copy of this engaging book may be placed at the Advance of Publication cash price of 40 cents, postpaid.

**REVERENTIAL ANTHEMS**, by William Baines—Well known to all as the composer, the works of William Baines are always awaited with eager interest and Reverential Anthems is no exception. Included are numbers written especially for this collection, in addition to well established numbers, which are also available separately.

Reverential Anthems for students in grades four and six. The entire *SUITE* is given complete, including the *Overture*; *March*; *Dance of the Candy Fairy*; *Russian*; the colorful characteristic *Dance*; *Dance of the Reed Pipes*; and *Waltz of the Flowers*.

You can be sure of receiving one of these new piano duet arrangements by ordering now at the special cash price of \$1.00, postpaid.

**THEME FROM THE GREAT ORGAN** by Peter Levin—This new piano duet arrangement of the *THEME FROM THE GREAT ORGAN* by Peter Levin is a most practical transcription for piano solo, which not only his special talents in that direction, but also the general need for the kind of arrangement in which he excels. The illustrations are a wide usage of his popular collections, *THEME FROM THE GREAT ORGAN*, and *THEME FROM THE GREAT SYMPHONY*.

This third compilation by Mr. Levin, now in preparation, bids fair also to make a place all its own. If we are to judge by the success of his previous publication, this, however, does not surprise us for, like its predecessors, it will reflect the compiler's careful judgment and rare discernment in regarding practical and usefulness. In difficulty the book will range from grade four to grade six.

**THEME FROM THE GREAT ORGAN** will include the most beautiful arrangements as well as some new ones made especially by Mr. Levin for this book. The contents will represent the present day operatic repertoire, with excellent piano versions of such favorites as: *Vesti la giubba* by Leoncavallo; the lovely *Barcarole* from "The Tales of Hoffman"; the lilting *Waltz of the Flowers*; *My Love at Thy Sweet Will*; from "Samson and Delilah"; the *Habanera* and the *Toreador's Song* from "Carmen"; and the popular *Celeste Aida* and *Triumph Chorus* from "Aida."

Therefore, has a dual purpose and represents a practical investment. It will be found useful in accompanying singing in Church or Sunday School as well as to give pleasure and enjoyment in the home.

By ordering now at the special Advance of Publication cash price of 60 cents, postpaid, you will receive a copy of this book as soon as it is published. The sale, however, is confined to the United States and its possessions.

**APRIL, 1944**

**FINGER FUN** for the Little Piano Beginner, by Myra Adler—Published in the small oblong format and engraved in large, easily read notes, *Finger Fun* contains twelve very easy finger exercises for the youngest piano beginner. Rhythmic aid is given through rhymes accompanying the music, which also help in providing explanatory directions for playing and reading the notes. The exercises remain within the five finger position and are similar in style to the "Finger" studies, although the difficulty. Both clefs are used from the beginning, and all exercises are in common time, in the Key of C. The technical problems covered include diatonic passages, repeated notes, intervals up to the fifth, and legato and staccato phrasings.

Reserve a copy now at the special Advance of Publication cash price of 50 cents, postpaid, delivery to be made upon the completion of publication details.

**SECOND PIANO PART**—By Robert T. Benford to Thompson's *Tuneless Tasks*—Many piano teachers, who value the educational advantages of having two pianos in their studios, are constantly looking for new and interesting ensemble materials. Mr. Benford's *SECOND PIANO PART* to JOHN THOMPSON'S *TUNELESS TASKS* will prove to be another excellent teaching aid in the field of two piano literature.

The *SECOND PIANO PART* is written in the same grade of difficulty as are the numbers in *TUNELESS TASKS*. This makes it possible for pupils to change parts thus giving additional training and opportunity for sight singing. Students will find them interesting in two parts, the rhythmic and melodic characteristics, thus they will make excellent numbers for any recital program.

A single copy of the *SECOND PIANO PART* may be ordered at the special Advance of Publication cash price of 35 cents, postpaid. Delivery will be made as soon as the book is released from press.

**TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS**, by Clarence Kohlmann—After each group of transcriptions that Clarence Kohlmann has made, there is always an insistent demand for more. It is natural, therefore, that Mr. Kohlmann's phenomenally successful *CONTEMPORARY HYMNS* should be followed by a similar collection arranged for two piano, four hands. The contents, however, are duplicated, thus about half of the piano duet form another choice selection of favorite hymns, including *In the Cross of Christ I Glory*; *The King of Love My Shepherd Is*; *Heavenly Father, Hear My Prayer*; *God of Ages*; *When Morning Glades the Skies*; and *Abide With Me*.

Kohlmann has been careful in selecting the keys to use only those in which the hymns are usually sung so that these arrangements can be used for solo playing and singing. The book, therefore, has a dual purpose and represents a practical investment. It will be found useful in accompanying singing in Church or Sunday School as well as to give pleasure and enjoyment in the home.

By ordering now at the special Advance of Publication cash price of 60 cents, postpaid, you will receive a copy of this book as soon as it is published. The sale, however, is confined to the United States and its possessions.

**PRACTICAL KEYBOARD MODULATION**—For Class, Private, or Self Instruction, by Rob Roy Keary—"That invaluable device, Modulation is used more and more each year is finding its way into the hands of the hands of active musicians. This is true particularly of the busy organists, pianists, and accompanists who play in public and who need, in providing explanatory directions for playing and reading the notes. The exercises remain within the five finger position and are similar in style to the "Finger" studies, although the difficulty. Both clefs are used from the beginning, and all exercises are in common time, in the Key of C. The technical problems covered include diatonic passages, repeated notes, intervals up to the fifth, and legato and staccato phrasings.

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