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James Francis Cooke

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The Famous West Point Choir

U. S. MILITARY ACADEMY

THE ETUDE
music magazine

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Music of the Church and Chancel

"Bless all the churches and blessed be God who.
in this great trial, giveth us the churches."
ABRAHAM LINCOLN

OVER A SPAN of nearly eighty years these words of our great president come to us with strange and renewed force. For the Church is being attacked as never before and in its place a monster of pagan tyranny, inconceivable cruelty, and brutality is offered to man.

All religions of all lands have sought the inspiration of music to help them in interpreting the Divine spirit. Once, while at St. Peter's in Rome, we heard an a cappella choir singing a Palestrina Mass in one of the chapels. The music was ethereal, transcendent, heavenly. A traveler from the Orient, obviously of a very different creed, was so impressed that he stood spellbound. Words without music could not have affected him thus. Again, in Georgia, not so far from Athens, we heard a Negro congregation in a little church nearby sing *Swing Low, Sweet Chariot* with a spirituality which opened the doors to a higher life. In Paris we heard the incomparable choir of the Russian Cathedral sing in an alien tongue, but there was no mistaking its reverent message.

ALL HAIL THE POWER!
Standing beneath the famous "Christmas" window, are four members of the University of Pittsburgh Chapel Choir, directed by Professor Theodore M. Finney.

Music is one of man's closest bonds with God. There are moments when we do not want to dispute doctrines and then music raises us to that level of emotional understanding which exalts our faith and illumines our souls. Men of vastly different creeds turn to music instinctively to amplify their spiritual life, whether it be by means of the giant gongs in a Chinese temple, the tambourine of a Salvation Army Lassie, or the glorious organ of a magnificent cathedral.

Up from the smoking ashes of scores of churches demolished by a fanatical enemy there ascends mysteriously the music of a newer spiritual conception of life. Even when the hatred of millions burns at a white heat, even while the roar of bombs paralyzes our faith and deafens our souls, we hear the voice of Him who will again bring humanity to the revelation that Divine love, and Divine love only, can restore to us the triumph of righteous peace. But no peace can be triumphant until, after our ghastly sacrifice, those who have supported the human fiends who have brought about the world calamity, are stunned with the fallacy of trying to consummate their evil aims with force.

There should never be any question as to the place of music in the Church. Its place is to amplify the service of God, not to dominate it. No wonder Pope exclaimed in his *Essay on Criticism*, "Some to Church repair, Not for the doctrine, but the music there!" That was written in an age when doctrinal discussions often displaced the spiritual help that man needs from the Church. Churches became forums for debates, rather than sanctuaries for the upbuilding of man's hopes and his belief in Divine power.

The Etude this month has devoted several of its pages to the music of the Church. The subject is a vast one, and we do not pretend that this issue can more than touch upon a few important and interesting topics.

For almost sixty years, at least one thousand articles have been presented in The Etude that have given the opinions of some of the greatest authorities upon Church music. In addition to these, hundreds of important and useful compositions for organ, as well as sacred songs, have been published in our Music Section. This unquestionably has had a bearing upon the advance of Church music in our time.

The founder of The Etude was a very religious man, in the sense that he felt that his regular attendance at Church was only a part of Christianity and that tolerance in creeds was one of the first essentials in the Christian aspect. Therefore, The Etude has from the start had writers of all faiths and all races represented in its organ and choir department.

From those picturesque days when some of our ancestors either prohibited all musical instruments in the Meeting

(Continued on Page 774)

A New American Symphonist

by Blanche Lemmon

IN MID-SEPTEMBER OF LAST YEAR the American Academy in Rome released a statement which said: "Since the Academy cannot under present world conditions send Fellows to Rome, it will hold in 1942 a special competition for a cash prize of $1000 in musical composition.

Candidates must file application together with two compositions, one either for orchestra alone or in combination with a solo instrument and one for string quartet or some less usual combination of chamber instruments. . . . The competition is open to unmarried men under 31 years of age who are citizens of the United States."

DAVID DIAMOND

The young man who won over hundreds of competitors stopped work long enough to acknowledge receipt of the prize, to express his appreciation and to send a photograph as requested for the publicity which would be given this important event all over the country. Then he went back to work, furiously. He is David Diamond and in twenty-six years of life he had known other moments like this one, then breaks in fortune, the frustration of having no opportunity to compose, the bite of hunger, the discouragement of seeing creative works shelved because there was no money to produce them, then commissions or prizes and the upward soaring of hopes as opportunities again presented themselves. Piaudits are pleasant but they are also ephemeral. What matters is work. And the chance to work.

Young Diamond started to compose in school; that is, he and a Polish boy who sat near him had a mutually agreeable arrangement whereby the Polish boy worked his problems and he, Diamond, composed tunes in exchange. Then he composed practically all day while he was enrolled as a violin student in the Eastman School of Music, which proved very unsatisfactory to all concerned. He still wonders how teachers who pride themselves on their analyses of pupils' capabilities and on their guidance programs, could have put him through the early misery he endured in his home city of Rochester, New York. He did not like violin practice, and he hated much of his school work: a boy of hair-trigger sensitivity and mercurial emotions, he was for some unknown reason put into a technical course covering metal work, drafting, woodwork, and so on. To this day the callous, domineering attitude of at least one supervisor who tried to force him back into this course after he had flunked it, rouses him to verbal vitriol.

He found his real pleasure in the library of the school and, when he could afford it, in plays and concerts and motion pictures. He recalls clinging to the sounds of orchestral numbers that moved him, trying days later to recreate their exact sonorities in his mind. He treasured pictures of Greta Garbo; hers was the face above all others that appealed to him. And he remembers becoming so enthralled by the orchestration of Berlioz' *Rakoczy March*, while he was playing in a school orchestra, that his bow remained suspended in air till his deak partner's pass at his shins brought him back to the line of duty.

A Wonderful Opportunity

When his young life got straightened out to the point where he was enrolled as a student of composition at the Eastman School of Music, he had his first opportunity to hear quantities of music — both old and new. He sat in the school's auditorium and listened for hour upon hour with an almost brittle intensity, and the compositions that he heard produced a variety of sensations and emotions in him. He remembers weeping over passages in Bernard Rogers' *Raising of Lazarus*, feeling violent antipathy toward Beethoven's "Sixth," and going into a veritable transport over the "Eroica."

His most indescribable sensation came later in this same auditorium, when, for the first time, he heard one of his own compositions performed — a first attempt for chamber orchestra.

He went on to New York City, obtained a scholarship at the Dalcroze School, studied improvization with Paul Boepple, and analysis, orchestration and composition with Roger Sessions. He also mopped floors at the school, since the scholarship, naturally, carried with it no arrangement for financing living expenses. Like most young artists Diamond has constantly come up against this room and board problem, perhaps the most formidable one the creative worker must face. Instruction, time to write, even performance and publication of works can be won; but the young composer may easily starve while he is winning them.

After he had been in New York for a time he heard that Paul Whiteman was sponsoring a competition in memory of his mother, the prize to be two years of study at any school, plus publication of the winning work. How to use a piano where he lived that was free only at impossible hours was the first problem for Diamond to work out, but he solved it by wearing a turtle neck sweater as insulation against the low steam pressure of eerie hours and by the further expedient of winning the good graces of the janitor and night watchman. A *Sinfonietta* grew from first draft to final score; parts were copied and the whole was submitted just before the contest closed. It won for Diamond uninterrupted study for two years—almost the first he had known.

A fictional account of an artist's life can show early trials, then steady progress to fame and fortune, but a factual recording of what goes on is more likely to show as many elevations and depressions as the New York skyline. One major fruit of Diamond's cherished uninterrupted study —an extensive work that required months of time to write—reposes to-day in a cupboard awaiting the miracle of money that will supply it with an auditorium for performance, scenery, costumes, a large ballet corps, soloists, a conductor, an orchestra and a chorus. It is a musical setting of E. E. Cummings' ballet *Tom*. It was composed in Paris, where Diamond went at the behest of interested persons, partly because Leonide Massine, director of the Ballet Russe, was in London and could shortly thercafter be contacted in the French capital; and it came to its untimely shelving in the same city, approved by the few who had read its scenario and heard a piano version of its score—but never by an audience.

But other works followed it in rapid succession: a "Violin Concerto" which will soon be performed by Joseph Szigeti; a "Concerto for String Quartet," dedicated to Albert Roussel, whom Diamond met in Paris; a *Psalm for Orchestra*, dedicated to Andre Gide. The latter work was inspired by Diamond's visit to Pere Lachaise Cemetery where he was moved by the sight of the graves of Oscar Wilde, Sarah Bernhardt and Henri Barbusse. Its dedication is the result of a talk with Gide in which the noted French author encouraged Diamond to transmute that evocation into sound.

Advice from Stravinsky

One of the first persons to hear the *Psalm* was Stravinsky. Diamond was studying with Nadia Boulanger in Paris, and with her and other pupils he paid a visit to the great composer's home in the rue St. Honoré; there four hands, they played the composition. Stravinsky gave it scrupulous attention, expressed his interest and then pointed out a part that to him seemed unsatisfying. Diamond noted immediately that it was a portion of the work that he, himself, had found weak, and he felt gratified at the concurrence of Stravinsky's opinion. He learned from the older and more experienced diagnostician a simple and effective way of locating trouble in a formally balanced work: Stravinsky tested the respective parts with a stop watch. The reason the portion in question seemed unsatisfying was—according to this impartial judge—that it was a bit short.

Diamond came back (*Continued on Page 780*)

Duty – Honor – Country

A Story of Music at West Point
Its Great Choir—Its Grand Organ—Its Famous Band

by Hattie C. Fleck

WEST POINT IS OF COURSE the popular name for the United States Military Academy located upon the cliffs above the picturesque Hudson River, not far from the city of Newburgh, New York. The thousands of excursionists, traveling up the river daily during the summertime, look forward to seeing the huge grey stone buildings, which seem to spring from the forested hills as though they had grown there like giant ancient temples.

Chief among these is the Academy Chapel, or, as it is actually called, the Cadet Chapel, in which the religious ceremonies of the Protestant students are held regularly and in which the baccalaureate services as well, are conducted. Frederick C. Mayer, an alumnus of the Cincinnati Conservatory of Music, is the Organist and Choirmaster.

"EYES RIGHT!"
"Forward March With Music" has marked the drills at our famous Military Academy at West Point for a century and a quarter.

Photo by Underwood and Underwood, Washington, D.C.

FREDERICK C. MAYER
Organist and Choirmaster of the U. S. M. A. at West Point

West Point has been a military post since very early days. During the Revolutionary War it was the site of a fort, and it was there that Benedict Arnold attempted to betray the stronghold. This, however, was frustrated by the capture of Major John Andre in 1780. The Military Academy itself was founded in 1802. The first settlement of West Point, however, probably dates from 1723. The military post now is situated upon a thirty-five hundred-acre reservation. In 1779 George Washington established his headquarters at West Point in the Moore House, which was taken until after the Revolution. General Washington felt that West Point had been the key to the whole military situation in the United States and should be fortified, and he recommended the establishment of a military school at West Point. His annual message to Congress in 1783 made this plea. The Academy was opened on July 4, 1802 with only ten Cadets. In 1812, largely through the instrumentality of Daniel D. Tompkins, a new impetus was given to the institution. Tompkins became Governor of New York, from 1807 to 1817. He financed the War of 1812 and became Vice-President of the United States for two terms, 1817 to 1825. Incidentally, he is buried in the graveyard of Old Saint-Mark's-in-The-Bouwerie, New York City.

Rigid Requirements

At West Point there are now, approximately, under war conditions, about 2500 students. Fifteen per cent of these students are Roman Catholic, and they have their own Chapel for worship. Those of the Jewish faith number about one and one-half per cent, and they have their own Rabbi and service. This leaves about 2000 Cadets who ordinarily attend the Protestant services in the Cadet Chapel. The Cadet Choir now totals one hundred sixty-five voices, which is considered by many as the largest regular church choir of men's voices in the world. Not all the Choir can be accommodated at the chancel. The overflow are seated in the rear aisles of the chancel, and when they sing, they come forward to stand near the altar rail. It has taken years to formulate a plan to keep this Choir at a high standard, when it is considered that the student body is naturally flowing on like a river, with each incoming class and each graduating class. Therefore Mr. Mayer inaugurated a voice trial for every new student. Students enter between the ages of seventeen and twenty-two and their voices are all fresh and virile. When the student is given his test, a record is made of the strength, quality, and range of his voice. For those having the best voices, an ear test is given; those students are selected who are able to work their way through a maze of dissonant intervals, augmented fourths, minor ninths, and so on, so that the very best material may be selected. From this group a choir-training squad of about one hundred is selected, and its members are given simple part music to read, as well as general choral instruction.

It should be remembered that the discipline and training at West Point are different from that in the ordinary college or university. The student, from the day that he enters until the day he is graduated, is put under even more rigid military restriction than he will have when he becomes an officer in the United States Army. The Choir has certain rewards and because of

...ers, as well as their interest and pride in be... members of the Choir, students are ...ually very glad to accept an invitation to join it. Among the rewards are the two annual visits to New York City. Last year the Choir took part in the service at St. Thomas' Church and also in the service at Columbia University.

Many compositions have been dedicated to the Choir, one of the latest of which is *The Soul Triumphant*, by T. Tertius Noble, Organist of St. Thomas Church, New York. The Choir has a large repertory of music of a very high character, of which some members have become very popular. Among these is *The Corps*, the words of which were written by Herbert Shipman and the music by W. Franke Harling. It was arranged for men's voices for the Choir by Frederick C. Mayer. This, and the *Alma Mater* of West Point are always very much in demand.

The Pipe Organ

At West Point, the organ, which has increased from 2418 to 13,529 pipes during the occupany of Frederick C. Mayer as Organist and Choirmaster, might almost be called a military organ. The introduction of electricity into the action, or mechanism, makes an increase in its size largely a matter of money and space. The organ was installed in 1911 by M. P. Möller, Inc., and was played from a three-manual console. The original cost $10,000, and the case, $2,000. The organ has been increased, however, by memorial contributions made in the names of many of the distinguished graduates of West Point. The chimes were given in memory of Col. William H. Harris, who had sung in the Choir from 1857 to 1861. General John A. Johnston made possible the next addition of a new power plant, a new four-manual console with new concrete expression chambers, and a new relay. Descendants of Major George P. Peters of the Class of 1808, presented the Harmonic Trumpet Stop. Professor Colonel Cornelis Willcox gave the entire Orchestral Organ with twenty-four ranks of pipes as a memorial to his wife. The Association of Graduates gave the entire Harmonic Division, containing sixty-two ranks of pipes, totalling 3,607 individual speaking pipes. General John J. Pershing, as President of the Alumni of West Point, authorized this important addition. Thus the organ has grown until it is now the largest church organ in the Western Hemisphere and one of the great organs of the world. It is insured for $145,000.

The Sunday service never exceeds an hour. The sermon of the Chaplain, the Reverend John B. Walthour, is usually about fifteen minutes.

A Responsive Attitude

Mr. Mayer, during his long service at the United States Military Academy, has known the distinguished heads of the institution and has found them to be most responsive in their attitude toward the value of music in the training of the students. In addition to all of the military and technical education the student receives, it is understood that he must, first of all, be a man and a gentleman, adjusted in life to the higher social and cultural obligations of an army officer.

Requests for the "Cadet Prayer," heard at the services, often have been received. It is:

"O God, our Father, Thou Searcher of men's hearts, help us to draw near to Thee in sincerity and truth. May our religion be filled with gladness and may our worship of Thee be natural.

(*Continued on Page* 778)

Our Nervous Pupils

by Leonora Sill Ashton

A PERSON OF HIGH INTELLIGENCE who is not well adjusted emotionally, does not have as good a chance for happiness as a person of moderate intelligence with emotions under control" declared Dr. Mark Entorf of the New York State College of Economics, not long ago.

This remark instantly called to mind two varying types of music pupils. Teachers all know them: the calm, contained boys and girls, whose firm fingers find their places unwaveringly among the keys, and who perform in recital accurately and without self-consciousness; and the keen-eared, intensely musical children, capable of attainments far beyond the first mentioned type, but who are hampered in their pianistic efforts by self-consciousness and nervousness.

The very playing of a scale for the teacher is an ordeal for this second type of child. Certainly, he has not so "good a chance for happiness" in his music lessons as the first type. It is as much the duty of teachers to make that chance possible, as it is to instill the proper rhythm of a piece into a scholar. But how are we to do it?

Dr. Entorf believes that calm, logical reasoning does not meet the situation of a person or child emotionally upset. He says, "Fears are removed by the reverse of the process by which they are acquired; namely by a new association."

Therefore, when a teacher sees a highly strung child bungling over the piano keys, she may wisely make herself appear, for the moment, not to notice what that pupil is doing.

"You play your scale while I'm finding that new piece I spoke of," she may say, or, "Let me hear the etude, while I am making out the lesson slip."

Of course, at such times the teacher will be listening keenly to the child's performance, and often we can vouch for the fact with our own pupils) be rewarded with the sound of accurately, firmly played tones. Teachers must guard against directing too great an intensity of interest upon the work of our sensitive scholars. One of the foremost lessons these boys and girls have to learn at this stage of their development, is to bear the scrutiny of their efforts without discomfiture. The subtle strain of this process must be relaxed, if the best results in their music study are to be attained.

A sudden interest on the teacher's part, in a book on the table or a bird outside the window, will help lessen the agony of watchfulness over the playing of the lesson. Once we broke the spell of such self-consciousness by asking abruptly, "Was that your Mother calling you?" A rush to the door, a search through the hall and, finally, amusement at my "mistake" unhinged a tense young pupil to a satisfactory degree.

Making Practice Painless

by Margaret Neal

BUT HOW DO YOU GET THEM to practice? Imagine keeping three of them at it, and one a boy too! My girl makes such a fuss about coming in from play to put in her hour!"

As usual after the recital Mrs. Victorine was the center of an admiring group of half-envious mothers.

"Oh, I never call them in from a game to practice. I've worked out a little system so that play and music do not conflict.

Her success with her two youngsters was so notable that the group of mothers finally persuaded her to write out a list of *Do's* and *Don'ts* for the good of their children. They are:

1. *Do* keep the piano in sight always. The keener your child's ear and the greater his musical appreciation the more he will hate practicing on an out-of-tune instrument.

2. *Don't* make a child do extra practice as discipline. It's bad psychology. Everything connected with the study of music should be pleasant.

3. *Do* have a regular time for practice, as early in the day as possible. Half an hour before school and half an hour at noon are least likely to interfere with other activities.

4. *Don't* allow one child practice while the rest of the family are having a hilarious time. Let one practice while the others wash dishes, do other household tasks or study.

5. *Do* give the young musician plenty of opportunities to perform. Learn the names of his pieces and frequently ask him to play certain favorites. Sunday afternoon family musicales are a great incentive.

6. *Don't* call the child to practice when other children are outside ready to come out to play. Have a understanding with the neighbors that certain hours of the day are for practice and other tasks. If you never break any engagements, they will soon stop calling during work hours.

7. *Do* be specific in your praise. Say, "Your scales certainly sounded smoother this morning," or "What a nice legato you had!" I can fairly hear the elves dancing.

8. *Don't* avoid concerts, recitals, and classical radio programs if you want your child to think that you love good music. Children usually imitate their elders in taste.

"In Everything Give Thanks"

Thanksgiving 1942

AT THIS THANKSGIVING SEASON we Americans, despite the grief that rests in many hearts, have rich gratitude for the blessings that have been bestowed upon us. The staggering tragedy thrust upon the world by predatory beasts in human form will pass in due time, and in the Lord's own way, justice, freedom, and lasting peace will come again to man.

In the quiet depths of our inmost souls there is now a deep realization of the fact that all of the agonizing sacrifices cannot be in vain. With this comes a sense of grateful conviction in the joyful knowledge that we have not been cursed by being on the side of the demons who head the crimes of our enemies.

Music is one of the world's highest present blessings. It has lessened the strain of the hour for millions of fellow Americans. It has inspired the vast bodies of men and women in military service. At this moment we offer a prayer of gratefulness for all that music has brought to us.

"In everything give thanks: for this is the will of God in Christ Jesus concerning you."

The First Epistle of St. Paul, the Apostle, to the Thessalonians V:18

A Background for Opera

A Conference with

Bruno Walter

Internationally Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

THE POLITICAL TURMOIL of the world today has had the result of shifting the music center from Europe to America. There is a greater number of foreign eminent artists here than ever before; and they have brought standards of artistic tradition which, we find, are being carried into a distinctly American musical life, sufficiently developed and aware to make the best use of them.

To my mind, the form for this "best use" would be the development of opera in America. We shall hardly create an American Salzburg; Salzburg is too deeply bound up with its own traditions to permit transplanting. Neither can European methods of opera be transplanted, in their entirety, because the traditional source of these methods is inherent in the lands of their origin. And that, precisely, carries an advantage of its own! America has built up a distinctive musical life of its own; whatever influences come here from Europe to-day will not *supplant* the American pattern, but *enrich* it. America need only decide what form this enrichment is to take; and the time is ripe for such decision.

The Rôle of American Music

The necessary service American music can render itself to-day lies no longer along the lines of quantity but of discrimination. The radio has added to the musical life of concert halls, opera houses, and so on, an enormous amount of music of all sorts. A comparatively short time ago, the many cities and great sections of the country that did not have musical organizations of their own, did without music. To-day, there is not a village or hamlet that cannot hear music at any hour of the day or night. If musical eminence depended upon sheer quantity of supply, we might already be in a position to take precedence over Vienna. But quantity is not quality. Indeed, the greater the amount of artistic output, the greater the danger of nebulous discrimination. And there, precisely, is where our immediate task lies. In order to build its own musical pattern, in order to make use of the excellent material available, America must not only listen to music, but develop and exercise discrimination among standards of performance.

This is, of course, also true of opera. The chief difference between American musical life and that of former Europe is that in Europe operatic interest was stronger while here concert interest has always been the more developed. The smallest European cities had their own opera houses, staffed with competently trained performers, and which served the artistic needs of the most average citizen; while here, there is but one permanent and established opera house in the entire land. This presents a tragic situation for gifted young singers in this country. American voices and American talent are in no wise inferior to those of Europe. But the wider performance facilities available to the young European singer have given him far greater scope for perfecting himself. We know that "practice makes perfect" — and, operatically speaking, Europe has had centuries of diligent, uninterrupted practice. We must consider this lack of similar practice a distinct disadvantage for American operatic talent.

BRUNO WALTER

There is no reason why America should not make use of this shift in the music center to create its own traditions of opera, with the help of experienced men from European operatic institutions. There can no longer be any doubt that America is thoroughly musical, that it "likes" opera, that its citizens would respond to local opera companies as heartily as they have already responded to local symphonies and concert courses. Simply, the beginning must be made! I am perfectly convinced that the average citizen would welcome opera that he could see, as well as hear over the radio. From the beginning of civilization, the most popular art has always been that of the stage, where man can actually see himself, his ideals, his heroes, his myths brought to a living reality in which he may share. When fine scenic effects and great music are added to the stage picture, the most complete entertainment values are assembled in one performance. The public which delights in hearing radio opera (without seeing it), and in seeing silver-screen drama (where music is, at best, incidental), could hardly fail to be stimulated oy the noblest examples of dramatic plus musical art—which is opera! The first step in building a national music pattern, then, is to make use of the vast potential audience which is now ripe for opera; which, indeed, is already enjoying it via the radio, in but half its glory.

The Singer's Responsibility

Let us now consider the operatic singer who bears the direct responsibility of making the work come to life. If the audience needs discrimination, the singer needs it even more! The singer's task is threefold. First, he must study the music as a sacred trust. He must approach it with the knowledge that the composer's wishes are to be realized —or frustrated!—through him. Above his own vocal technics and fluencies (which need to be secure, of course) there is always the vision of the composer as set forth in the score. In second place, the singer must have a complete grasp of the histrionic, the psychological significance of his rôle. It is not enough to sing arias and dress the part; he must become the personage he plays, in order to convince his audience. Lastly, the singer must master both the musical and the dramatic requirements of his part to the point of being able to know when to subordinate one to the other. There are moments in every opera where the musical line dominates the words and the stage play; also, there are moments where the words and the stage play dominate the music. Adequate mastery of the rôle implies an ability to discriminate between these values, and to make the necessary emphasis. It devolves upon the singer to achieve this because he is the one to bring the various parts to life; seldom, however, does the singer accomplish these nuancings by himself. Particularly in his beginnings, he needs a guiding hand to teach and advise him. Vocal advice should come from a voice teacher; dramatic counsels emanate from the stage director; and the building of the performance as a whole is the task of the conductor.

It is the conductor's task, in cooperation with the stage director, to represent the "author" of the work. His vision animates the whole. As he hears the music and visualizes the characterizations, just so the performance has to come to life. It is because of this enormous responsibility that the conductor's studies are never ending. The conductor's duty is primarily not to please the audience (although the satisfaction of his hearers is his greatest reward), but to satisfy the composer! The closer he comes to the original intentions of the creator of

(*Continued on Page* 780)

Profitable Piano Practice

A Conference with

Edward Kilenyi

Distinguished Young American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

EDWARD KILENYI, currently being acclaimed among the most outstanding of our native young artists, is in several senses an unusual American. He was born in Philadelphia some twenty-eight years ago, while his parents were on a visit to the United States. Five weeks after his birth, the child was taken back to Hungary, where he grew up. He began playing piano at three. At eight, he was accepted as a pupil by Ernest von Dohnányi, and at seventeen made his professional début in Amsterdam, playing the "Emperor Concerto" under the direction of Willem Mengelberg. In 1928, Kilenyi was selected to play the four-hand music of Schubert, with Dohnányi, at the Schubert Centenary Festivals. Before returning to his native land, Kilenyi built a solid reputation for genuine artistry, both through his recitals and his orchestral performances under such distinguished conductors as Karl Muck, Sir Thomas Beecham, Sir Henry Wood, Paul Paray, Philippe Gaubert, and many others.

In the following conference, Mr. Kilenyi gives thoughtful expression to certain of his personal beliefs about piano study.

"The value of piano study," says Mr. Kilenyi, "grows chiefly from two elements—the intellectual approach one brings to his work and the way in which one practices. What one practices or the length of time one devotes to practice must take secondary place. It is a mistake, I think, to place too much stress on the hours of practice. When pupils boast that they practice eight hours a day, I am tempted to think that they are really the lazy ones! Why? Because after half that time, practice becomes mechanical. Searching concentration of thought can be continued not much above three hours at the most, and such practicing as is done after that time amounts to little more than a mere mechanical repetition of notes. Students who satisfy themselves with that are lazy, in that they spare themselves the necessary concentration that alone makes practice as valuable as it should be.

EDWARD KILENYI

Photo by Underwood

The First Requisite

"The beneficial approach to practicing concerns itself with *music*. It is to make music that one plays—not to demonstrate (or cultivate) finger dexterity. Therefore, the first requisite for any pianistic work is the understanding of music that comes only through a devoted study of tradition and style. Simply as an example, let us consider the music of Schumann. The student who is assigned one of the major works of Schumann is doing himself and his studies a vast disservice if he begins simply by sitting down at the piano and mastering the notes. The notes, as such, are not Schumann! They are merely notes. Schumann—the great spirit and intellect whose utterance our hypothetical student is attempting to reflect—must be approached in the world in which he lived; must be reconstructed and brought to life through his music. Only then can the student hope to offer an adequate interpretation of Schumann's work. To achieve this, he must live with Schumann! He must realize that Schumann was a great intellect; and not only that his music 'was romantic,' but also that it was made so by the great florescence of romantic literature in Germany at that time. If the student reads that Schumann was enormously influenced by Jean-Paul Richter and E. T. A. Hoffmann, he should be inspired (by enthusiasm as well as by a desire for self-improvement) to search out the works of those writers and discover for himself what they had to say. It is quite impossible to play the *Kreisleriana*, for instance without steeping one's self in the spirit of Hoffmann's mad Kapellmeister, Johannes Kreisler. Every composer must be approached, not as an isolated phenomenon, but as the reflection of the life, the movements, the tastes, even the fads of the epoch that bred him. The student who misses these associations of history and tradition can bring from the printed score nothing more than a series of notes. Certainly, this does not imply that a piano student must be a musicologist before he is ready to learn a simple piece! It does mean, however, that he must attune his attitude of musical approach to the captivating idea of working his way along as he studies, and building himself a background of association and tradition as well as a fund of finger dexterity.

"I prefer not to give advice to other students, since piano study is too individual to permit of long-range counsels. On the other hand, I am happy to outline my own system of work. I shall be glad if any of the devices I use may prove serviceable to others, but I speak of them only as my own way of going to work.

Discipline the Memory

"In learning a new piece, the first thing I do is to memorize it. Memorizing new works immediately is in my mind the best possible way to strengthen and develop the memory to the point where it is at all times reliable. Mechanical memorization (the result of learning a piece over from score so often that the fingers 'find' the notes of themselves) is not a healthy process. It is not thorough, and therefore not secure. Active and concentrated memorization is much simplified, of course, by a knowledge of harmony and of forms. It is precisely the conscious analysis of what one plays that makes memory secure. For the student who desires to discipline his musical memory, it is an excellent exercise to memorize some pieces *away from the keyboard*, doing no playing until the piece is surely and thoroughly learned. I know that some teachers advocate exactly the reverse of my process, advising that the memorization wait until the piece is in good order, and I can see many virtues in that method, too. For my own work, however, I memorize immediately, consciously, and analytically.

"My next step is to assess the technically difficult passages in the work and to practice those after analyzing the cause of their difficulty and working at them in correct whatever that special problem may be. The ingenious student will enjoy devising exercises of his own. No two pianists have the same difficulties or the same corrective needs, which makes it difficult to speak in terms of technical exercises. I may say, however, that while I was still studying, I found it beneficial to strengthen the fourth and fifth fingers by playing the scales very slowly, with full weight, and with complete relaxation to keep the hands completely free. (Continued on Page 782)

A Challenge for Younger Organists

by Alexander McCurdy, Jr.

Mus. Doc.

Alexander McCurdy, Jr. was born in Eureka, California, August 18, 1905. He studied piano, organ, harmony, and counterpoint with Wallace A. Sabin in Berkeley, California; piano with Edwin Hughes, and organ with Lynnwood Farnam in New York City; and was graduated from the Curtis Institute of Music in Philadelphia, in 1934. He has held various important organ positions on the West Coast, and since 1927, has been in Philadelphia, where he is organist and choirmaster of the Second Presbyterian Church, and head of the Organ Department of the Curtis Institute. Since 1940, Dr. McCurdy has been head of the Organ Department of the Westminster Choir College, Princeton, New Jersey. He is much in demand as an organ recitalist.—EDITOR' NOTE.

NOTHING THRILLS ME MORE than to have some young man (or woman) sweep me off my feet by his brilliant playing of the organ. I hear a great many in the course of a year and it is always a joy to hear them. When a boy or girl under eighteen plays three or four of the great Bach Preludes and Fugues or some other major work from memory, there is reason not only to be thrilled, but also to have much respect for his ability.

There is always a desire, however, just as soon as possible, to find out whether or not that is all that he can do. Can he play a hymn? Can he plan an accompaniment for a solo? Can he play an anthem or an oratorio chorus accompaniment? Is he any kind of musician? Most of them, unfortunately, are so excited about playing some brilliant organ solos that they do not care whether they can play anything but those solos. In the past there have been some organists who have made a living from playing organ recitals, and there are a few now, but they can be counted on the fingers of one hand.

Every organist must have a position of some kind, a church or a teaching position. That being the case, he must be prepared for it. Just because an organist can play a few very brilliant pieces is no guarantee that he is able to hold a good church position or teach in a school or college of music. So many of the students to-day have the idea that they must play a few pieces and, when that is accomplished, they are through and ready to go out and take any position. One wonders what they are thinking about. There are those who ask how I, so young, was able to get the experience that I have had? Where did I learn how to play hymns? How did I learn to play so many pieces from memory? How did I learn to conduct a choir? I am asked these questions particularly by those who can play a few ditties well and must find out the hard way.

Not a Bed of Roses

It is a long, hard road, but all who would be successful must traverse it. When I think of the times that my teachers have stood by me, figuratively with a stick, endeavoring to show how these things should be done, I wonder how they ever had patience enough to teach me. When I think of the choirs and soloists who had to put up with my accompaniments and the congregations that had to listen to them, it is amazing that they ever were willing to pay my salary. Much of my bad playing was quite unnecessary.

I say that it is a long hard road, but it can be travelled in not too difficult a way, if begun early enough. It is important that every organist learn from the very beginning how hymns are played. He must learn first to play them on the manuals, without pedals, exactly as they are written; then later, to play the soprano and alto with the right hand, the tenor with the left hand and the bass with the pedals, exactly where the notes are written. Next he must play the soprano on one manual with the right hand, the alto and tenor with the left hand on another manual and the bass with the pedals. He must learn to play the soprano with the left hand an octave lower on one manual, the alto and the tenor with the right hand on another manual, *loco*, and the bass with the pedals. Also he must play the soprano in the pedals at four foot pitch, while playing the alto, tenor and bass on the manuals. Every organist should be taught to "fill up" correctly and play the bass an octave lower. When these things are mastered, there is bound to be some variety in the hymn playing. One should, of course, study the texts of the hymns and be able to apply the above systems with proper registration to fit the texts. So many of us play hymns in such a stereotyped way as to ruin anyone's desire to sing. Consequently, much congregational singing is not as it should be. When a student has done well with his hymns, he should be taught to transcribe simple accompaniments. I find that many organists do not know the first principles of transcribing easy piano accompaniments for the organ. One young gentleman who had graduated from a well known school of music told me that when he took his first position h was totally at sea because the first thing tha he had to do was to play an accompanimen something he had never been called upon to d for his teacher while in school.

I do not know of anything that can ruin singer more quickly than a poor accompanimen Some of the accompaniments that should b studied early with a student are: *He Shall Fee His Flock* and *Come Unto Him* from the "Mes siah," *If With All Your Hearts*, and *O Rest in th Lord*, from the "Elijah," and so on. These mus be done carefully in just the same way that on would study any organ number as a solo. H should learn where to "fill up" and where no to, where *continuo* should be used and where should not be used. Simple anthem accompani ments also should be studied early. Examples o these are: *He That Shall Endure to the End* fro "Elijah," *How Lovely Are the Messengers* fro "St. Paul," *Immortal, Invisible*, by Eric H. Th man, and so on. It is amazing what results ca be achieved when a person has studied thes things carefully and (Continued on Page 774)

DR. ALEXANDER McCURDY, JR., Noted American Organist

Keyboard Mechanics from A Virtuoso's Standpoint

A Conference with

José Iturbi

The Famous Spanish Pianist and Composer

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

WE HAVE ALL HEARD PIANISTS perform who might have been great artists; but because of a lack of the right kind of study and practice, and consequently lack of technique, they could not express themselves in what I call *quality* in instrumental playing and musical interpretation. These people are automatically relegated to the category of so-called unlucky artists. It is unfortunate that there are so many with talent who bungle their careers, simply because they have never learned how to study and practice and be methodical about it.

I do not believe in wasting time in seeking a career, for sooner or later, if you do not work methodically on every phase from the start, you will find a gap in your education that will give you much trouble. People speak of quantity in piano playing instead of *quality*, and they will try anything that will give a quick result. The child starts to study music—perhaps he is sent to a mediocre teacher and must practice on a poor piano because his parents, who would not give this same child anything but fresh milk, do not feel the necessity of their child's practicing on a good piano from the start.

The Basic Grammar of Music

Students and professionals have said to me, "I like music and I would like to play the piano." The difficulty with many of these aspirants is the fact that in the beginning they want to play melodies that immediately sound, and they may even try to play a Chopin nocturne. My opinion and method is diametrically opposed to this. I say, "I certainly like music and I cherish the piano, but how am I going to attain perfection in these two mediums?" I need two techniques, one of music and a piano technique; but first of all I must study *solfeggio*. Dozens of times I have asked music students who came to me for advice, "Have you studied solféggio?" They say, "Oh! yes, solféggio, you mean harmony and counterpoint." These people think that they are honest with themselves and many are trying to be professionals; but I feel that they are following a school of dilettanteism until they have learned the basic technic and grammar of music, solféggio. Students must spend time on it and learn all of the clefs, instead of taking an elementary and superficial course and learning only a couple of the clefs.

JOSE ITURBI

Here is another question that comes to me frequently: "I have done a great deal of sight reading, and much practice with the metronome, and still I have no rhythm. What should I do?" When you practice and study solféggio methodically, it automatically gives you sight reading and rhythm, providing you do not help yourself by taking aid from the piano while singing the solféggio, or help from a teacher who means well but steadily beats the time with a pencil. Music and rhythm must come from the inside to the outside, and not from the opposite direction.

What is Quality? From my point of view *quality* is *clarity* in piano playing. At this time, I am looking at the piano from a mechanical point of view only, and I am not concerned with interpretation. I will try to show the student how to gain in technique and muscular control, so that he will be technically prepared to attempt any kind of piano playing that he desires.

In Praise of Czerny

When you reach the maximum, you can easily attain the minimum; so let us now consider the "Czerny School of Velocity" as an example of basic technic in piano playing. In the etudes of

(Continued on Page 786)

How to Improve Orchestral Playing

A Conference with

Dr. Frank J. Black

Distinguished Musical Director of the National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

DR. FRANK BLACK

IN THEORY, good orchestral playing requires the highest degree of sound, solid musicianship. In practice—better, perhaps, in action—it requires something more. That is the complete coördination of ear and eye. Through his ear, the orchestral musician perceives, measures, and improves the degree of coöperation he is able to achieve in playing with the fifty (or more) other members of the orchestra. This coöperation is of utmost importance. The listener must be aware of one unified tonal result, exactly as though it were produced by a single instrument instead of by the blending of many. Be they good or bad, no individual "effects" may stand out to mar the unity of performance. Toward this end, the orchestral player must be constantly on the alert to play with his colleagues. But all of the players must subject themselves to the directions of the conductor. His musical conceptions shape the performance; his wishes guide it. And, just as the individual player measures his coöperative blending with his ear, he adjusts himself to the wishes of the conductor through his eyes. Thus, his active work consists largely in watching the conductor—his baton, his free hand, his expression, everything—at the same time that he listens carefully to the sum-total of his colleagues' work plus his own share in it. No matter how sound his musical training may be, a player cannot succeed in orchestral work until he has, to some degree, mastered this alert coördination of his senses, which, in the last analysis, is a matter of mental quickness and general intelligence.

The Need for Coöperation

Actually, there is no way of perfecting orchestral playing except by playing in an orchestra. Only there can sense coördination and coöperative musicianship be developed. Only there can the player test out his capacities for orchestral work. There are many excellent performers who are not good orchestral musicians because they seem unable to rid themselves of their individualities of musical thought. They play as soloists; perhaps even as very capable soloists. And in this they are defeating the purpose of orchestral work, which is that of unified blending. On the other hand, there are many first-rate orchestral men who are equally successful as soloists—but not in the same performance! Their success in each field derives from their understanding of the demands of each; they know, from experience, when to release their own, individual musical thought, and when to subject it to the directions of a conductor. And it is only by working in an orchestra—a school orchestra at the start—that they learn to adjust themselves to the demands of group technic. It is of immense benefit to play chamber music with unconducted groups. Ensemble work of this kind develops coöperative playing and sharpens the mind to alertness for adjustments of tone quality, technic, color, and phrasing. But it is not an adequate substitute for orchestral work itself because it offers no discipline in following accurately the directions of one responsible leader.

The growth and development of school orchestras has been great during the past few years. What can these student groups do to make their work still better? First of all, each individual member of the group should strive to make himself as good as he possibly can on his own instrument. Does there still lurk a suspicion that a group player need not be quite as perfect as a soloist? Get rid of the notion. Orchestral work, whether amateur or professional, permits of no lowering of standard. The demands of technic and of tone quality in the great symphonic works are every bit as exacting as those of the solo show-piece. As a general thing, the strings alone are in danger of falling victim to the idea of a musical double life, with one set of standards for the soloist and another for the group player. The other orchestral choirs—wind, percussion instruments, and so on—are blending instruments and, by their very nature, useful in group work only. Thus, these players study with orchestral men and begin their work with a purely orchestral point of view. With the strings, the earliest approach may easily be that of the soloist. At all events, the player must speedily overcome the temptation of thinking that orchestral work can be done on a slimmer practice foundation. Every competent orchestral musician practices many hours a day, to make himself as nearly perfect as he can; to lay by a reserve supply of technical and tonal skill that may be called on at the next rehearsal. The conductor has no time to spend on clearing up individual blurriness in technic and fingering. All such problems must be solved by private practice.

Assuming that our music student is truly a student in the best sense of the word, his next step should be the gradual acquiring of an orchestral repertoire. This is best accomplished under the guidance of a conductor. True, there are albums available that acquaint the student with the most difficult passages in the works of Wagner, Brahms, and Richard Strauss, but it is wiser to go through them with a leader who can explain fingerings and stumbling blocks at the same time that he points the way to rounded, well formed musical interpretations. This need for an intelligently directed probing of new music brings up another problem.

The Value of Sight Reading

As a rule, the student orchestra is so busy polishing up its own repertoire that there is little time for anything else. This, I believe, is a profound mistake. All orchestral drill, whether in amateur or professional groups, should include some work in directed sight reading. When Toscanini first turned his attention to radio work some years ago, he said that the best sight reading orchestra he had ever worked with was that of the British Broadcasting Corporation. After working with the NBC Symphony Orchestra, he revised his opinion and said that the men of the NBC were the best sight readers! There is a valuable lesson to be learned from both his judgments. Both the orchestras mentioned are radio groups. Because of the very nature of radio work these men are constantly preparing new programs. A concert orchestra rehearses one program a week and plays it two or three times in public; when it goes on tour, from city to city, it may take no more than two or three program

with it. On the air a program is given but once and never again. Always something new, something different must be in preparation. This, of course, gives the men the opportunity as well as the responsibility of working at new things all the time. Indeed, Stokowski regularly devotes one rehearsal a week to the reading of new music. Some of the selections may be used in later concerts, some may not. Still, he regards it as valuable practice to hear the men read unfamiliar works. That is an excellent drill, from which student orchestras especially can derive advantage.

The improving of orchestral tone comes only through practice. Each orchestra acquires a tone of its own, developed over years, through the close, cooperative association of the men. That sort of tonal development is difficult for a student orchestra to achieve, because each promotion or commencement day alters the personnel. The best a student group can do to improve tone is to perfect the tonal resources of the individual players. That, of course, can be done to a great extent by the playing of chamber music, which, though not a substitute for orchestral work, is an unsurpassed drill in musical awareness. It can also be done by intensive practicing, not for the sake of learning a piece or a passage, but for special values, such as purity of tone, and so on. For instance, many brass players practice long notes on a tuba solely for the lip technic. Trombonists spend hours working at long notes, for breath control. The most helpful practice, of course, is that which selects some special problem to perfect. No musician ever stands still—either he goes forward or backward; and standing still is a species of backward movement.

The young student is, of course, eager to go forward along the road of progress and to leave his student years behind him as soon as ever he can. Actually, his present position is in many ways an enviable one! His greatest asset is his enthusiasm, his anticipation of the wonderful surprises in store for him when he takes part for the first time in the projection of the great works of music. Those "firsts" are experiences that any of us would give much to live over again. No matter how often one may have heard a symphony, it seems an entirely different work when one first sits with the group that performs it, hearing new harmonies unfold, feeling responsibility for the performance close down upon one, discovering the music at first hand and regardless of what has been said about it. From that point on, the young musician is on his own, learning the feel of the orchestral web and finding out things for himself.

Musicianship All Important

It is valuable for him to learn as much as he can about music—not merely about his own part in the score for Saturday's concert. Let him master his own instrument, technically and structurally as well; let him investigate the physics of sound, the science of acoustics, anything and everything that will help to clarify the mysteries of his life-time job of music-making; for it is a life-time job, and not one that can be locked away in the desk when the clock points to the end of the business day. One never knows when such extra information may be needed at a moment's notice; and even if it is never needed, in the business sense, a penetrating knowledge of one's chosen field builds a firm background. It is amazing—and also amusing—to observe the number of professional (*Continued on Page 783*)

Nine Brothers Make a Choir

Dr. Charles Gilbert Spross, well known composer and accompanist, who has lived most of his life when not touring, in Poughkeepsie New York, sends us this remarkable photograph of the nine La Falce brothers: Anthony 21, baritone; James 25, first tenor; Patrick 28, bass; Frank 32, director; John 14, first tenor; Joseph 30, second tenor; Louis 29, second tenor; Michael 19, baritone; Carmine 17, bass. (Anthony has just entered the U. S. Army). These young men make up the choir of Our Lady of Mt. Carmel in Poughkeepsie.

This unusual group of young men has its own glee club, and its own dance band. They have sung entire Masses without outside assistance. On July 19, 1942, at the Mt. Carmel Church, they sang an entire Mass by Dr. Spross (who was at the organ for the day) for the Pontifical High Mass for "Our Lady of Mt. Carmel." There is a wonderful spirit of coöperation in the choir, as no one member fails to give credit to all the others. The father of the singers, Alfonso La Falce, came to America from Terra Nova di Siberi, in the Province of Cozense, Italy, thirty-seven years ago, bringing with him his wife, who had been a choir singer. The father plays the guitar. All the boys were born here. Every singer is also an instrumentalist. Fourteen instruments are played by the group.

THE LA FALCE BROTHERS' ONE FAMILY CHOIR
Left to right, Louis, 29; Joseph, 30; James, 25; Anthony, 21; Michael, 19; Patrick, 28; John, 14; Carmine, 17; and Frank, 32 (at the organ).

Amusing Musical Episodes

by Paul Vandervoort, II

Napoleon was certainly no hero to his valet in musical matters. For Constant, his valet, in his memoirs takes occasion to remark that Napoleon had no singing voice, and that the tune he "mutilated" with the greatest frequency was (of all pieces) the *Marseillaise*.

Meneval, Napoleon's secretary, also had small regard for the emperor's musical talent. He tells of Napoleon singing in a voice which was strong, but false, the emperor evidently making up in volume, what he lacked in technique and ability.

The emperor's secretary also had something to say about the musical ability of Empress Josephine, Napoleon's wife. Meneval relates that she had a harp on which she played when she had nothing else to do. But sad to say, she was like many another would-be musician; she knew only one tune, which she played over and over.

Tone-deaf personalities-in-the-news might profit from the example set by former President Taft, who had an unofficial musical "secretary." Taft, who was unable to distinguish one musical composition from another, was naturally embarrassed if the *Star-Spangled Banner* was played in his presence and he failed to arise at once. To obviate this embarrassment, he had his secretary sit by him and give him a nudge whenever the national anthem was played.

Educational Records with New Charm

by Peter Hugh Reed

VAUGHAN WILLIAMS: A London Symphony; Cincinnati Symphony Orchestra, direction of Eugene Goossens. Victor set DM-916.

This symphony, written in 1914, prior to World War I, ranks among the finest English orchestral works of modern times. It is a composition which grows on one with repeated hearings. Many have striven to find inspiration from the streets of London, but none has succeeded in quite the same manner as Vaughan Williams. His symphony offers a picture of London in times of peace, an insight into the character of its people and the way of the world in the English capital during ordinary times. Although the composer disavows a program, one nonetheless is intimated and has become accepted. The eternal tides of life are suggested in the rolling water of the Thames, in the opening and closing sections of the score, and also in the use of the Big Ben theme of Westminster. The bustle of the streets of London is conveyed in the opening movement, the nostalgia of an old world section of the city in the second, the merriment of the slums in the third, and the melancholic longing of the indigent in the finale. Goossens gives this work a splendid performance, sensitive, and dramatically fervent. The recording, like the performance, is a great advance over an earlier one formerly available in the Decca classical catalog.

Sibelius: Symphony No. 5 in E-flat, Op. 82; The Cleveland Orchestra, conducted by Artur Rodzinski. Columbia set 514.

The Koussevitzky recording of this work has long been regarded as one of the best performances of a Sibelius symphony on records. There will be many who will share this writer's belief that Rodzinski has not succeeded in surpassing Koussevitzky's interpretation. Yet Rodzinski has done a notable job on his own part. His reading of this work has been called a model one by no less a Sibelius authority than Olin Downes of The New York Times. Apparently some liberties with *tempi* and dynamics on his part are not regarded as remiss in Sibelius. Indeed, there seems to be no tradition as yet in the performance of the Finnish composer's symphonies. Downes contends that Rodzinski's performance has the "requisite breadth, the unhurried power and the long-lined inexorable development of the music." Add to this splendid recording and we recognize another fine performance of the work on records.

Strauss: Don Juan, Op. 20; National Symphony Orchestra, conducted by Hans Kindler. Victor set DM-914.

It is a mistaken theory that the Lenau poem which inspired Strauss to compose this work is a product of nineteenth-century romanticism. To overstress the sentiment in Strauss' music is to misrepresent Strauss as well as Lenau. Here, the lyrical pages of the score are romanticized far too much and the use of unmarked *rubati* negates the masculinity of Strauss' intentions. There is more nobility of purpose in the recent Reiner performance than in this one. Both the earlier Busch and the Reiner versions show a better understanding of Lenau's poem. The most brilliantly recorded version is the Reiner one; its tonal opulence creates a quality of excitement which is not found here or in the 1937 recording of Busch. It cannot be truthfully said, however, that any of the three sets named are a definitive reading. One feels that had Reiner had a front rank orchestra his would have been.

Grieg: Peer Gynt Suite No. 2, Op. 55; Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor set M-902.

Since each of the four movements of the "Peer Gynt Suite No. 1" can be disassociated from the Ibsen drama, it has naturally taken precedence over this suite. Such selections as *Ingrid's Lament* and the *Return of Peer Gynt*, heard here, belong primarily to the theater. Goossens and Schneevoigt have recorded this music previously, but this recording must take precedence over those older sets. Sevitzky's performance is somewhat solid but nonetheless satisfactorily accomplished.

Tschaikowsky: Theme and Variations from Suite No. 3, Op. 55; The Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Columbia set 226.

The theme is Russian in character and the variations maintain the Slavic mood. Since its inception under the direction of Hans von Bülow in 1885, this movement of the "Suite No. 3" has been highly popular with many conductors. It is the best part of the suite. Although some contend that its melodic content is ingratiating, we have never shared this viewpoint. The work seems to lack variety, and even though it offers exhilarating tonal effects, it does not remain one of our favored Tschaikowsky scores. Barbirolli gives this music an appropriately spirited performance, but one in which there could have been more diversity of line and color.

Wagner: Siefried—Forest Murmurs; Pittsburgh Symphony Orchestra, direction of Fritz Reiner. Columbia disc 11831-D.

The Siegfried forest music makes a tone poem which can be disassociated from the plot of the opera. It is a mood picture, the nature of which is unmistakable. Reiner gives a clean-cut and expressive performance.

Bach: Brandenburg Concerto No. 4 in G major; String Ensemble from the Curtis Institute: Alfred Mann and Anton Winkler (recorders); Edith Weiss-Mann (harpsichord), conducted by Ezra Rachlin. Hargail Record Set 105.

RECORDS

GRACE MOORE
Records a New Set of Famous French Songs

Of the six Brandenburg concertos none is more cherishable than the fourth. Its imaginative content is as great as its emotional appeal. Here we have a first performance, and a good one too, of this work in the original instrumentation. The *flauto d'eco*, indicated in the Bach score, was in reality the treble recorder used here. There is an old world charm to this performance which will appeal to all who like the old instruments. In the hands of less gifted musicians, the limited tonal qualities of the recorder might be less conducive to enjoyment, but such is not the case here.

Chopin: Concerto No. 1, in E minor, Op. 11; Edward Kilenyi (piano) and the Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Columbia set 515.

As a recording this set is disappointing; it lacks the tonal liveness and sonority of other issues by this orchestra. Although Kilenyi plays with admirable facility and technique, his interpretation has little of the savoring of content which is to be found in the earlier and still satisfactorily recorded version of Artur Rubinstein. The young pianist's restraint excludes dramatic fervor and poetic delicacy, hence his interpretation of the concerto is lacking in both emotional and imaginative diversity.

Beethoven: Quartet in E minor, Op. 59, No. 2; The Coolidge String Quartet. Victor set DM-919.

Clarity of line and technical competence are the chief attributes of the Coolidge ensemble. Emotionally its performance is lacking in the sentient warmth and dramatic variance of the Budapest version (Victor set 340). Hence, to our way of thinking, the latter group's performance remains unchallenged by this more modern recording.

Halvorsen: Passacaglia; (*Continued on Page 792*)

Wireless Masterpieces in Homes Everywhere

by

Alfred Lindsay Morgan

WANDA LANDOWSKA
World Famous Harpsichordist

EXPLORING MUSIC (heard Mondays from 3:30 to 4:00 P.M., EWT—Columbia network), of which we have spoken on several occasions, continues to be one of the most interesting daytime musical programs. Until this month this broadcast has been featuring unusual and little known orchestral works under the direction of the young American conductor, Bernard Herrmann, with an occasional ensemble piece requiring a soloist. Beginning on November 2, **Exploring Music** will present in a series of nine concerts the distinguished harpsichordist and authority on old music, Wanda Landowska. Each week Mme. Landowska will be heard in a concerto and in a group of solos. The concertos will be selected from the works of Phillip Emanuel Bach, Handel and Mozart.

Wanda Landowska is undisputedly the greatest present day exponent of the harpsichord. Her recordings have been highly valued for many years by pedagogs as well as music lovers. Her School for Ancient Music (École de Musique Ancienne), which she conducted at her suburban home near Paris, attracted from its inception in 1927, some of the foremost figure in the musical world. Her work in behalf of the appreciation and better understanding of early music has been perhaps unmatched on the continent. Her collection of old instruments and music was one of the most valuable in the world. In the garden of her home she had a small concert hall, in which public lectures were held and where once a year in the spring a series of harpsichord, clavichord and piano recitals were given.

Perhaps because it was not possible to transport her valuable collection to other parts, Mme. Landowska lingered on at her home after the Nazis took Paris. Later, she escaped from France, and to-day she does not know whether her famous collection of instruments and books remains intact or not. The American musical world is enriched with an artist of Landowska's standing, and it is consistent with the policy of the Columbia Broadcasting Co. that it presents to its radio listeners this distinguished soloist in a series of concerts designed to exploit her special talents.

Another talented keyboard player, the English-born organist **E. Power Biggs**, is being featured by Columbia in a series of Sunday morning organ recitals (9:15 to 9:45—EWT). Mr. Biggs plays on the baroque organ in the Germanic Museum at Harvard University, which now is being used by the United States Army as a training school for chaplains. The programs to be broadcast this month by the organist are, as were those of last month, sponsored by Mrs. Elizabeth Sprague Coolidge as a gift to Harvard University. Biggs, who was a prize pupil at the Royal Academy of Music in London, has accomplished the notable feat of twice playing the complete organ music of Bach—first in a series of recitals at Harvard University and second at Columbia University. He has also appeared with several leading orchestras as soloist.

The organ at the Germanic Museum is designed to reproduce the beauty and clarity of tone of the famous European organs of the eighteenth century, the instruments upon which Bach, Handel and other great classic composers played. This organ possesses twenty-four stops and two manuels.

On October 4, the famous **Budapest Quartet** began a series of Sunday morning chamber music recitals from the Library of Congress in Washington, D.C. (11:05 to 12:00 noon, EWT—Columbia network). The quartet will be heard in three programs this month on the 1, 8 and 15. Beginning with the broadcast of November 22, the Budapests will be replaced by the **Coolidge Quartet**, which will thereafter be heard in a series of six concerts. The latter ensemble will broadcast from a studio in New York City. Both quartets are presented under the auspices of Mrs. Elizabeth Sprague Coolidge.

The **NBC String Quartet** are also to be heard on Sunday mornings in a half hour recital of chamber music (8:30 to 9:00—NBC network). This ensemble which has been playing together for a number of years is a group of soloists associated with the famous NBC Symphony Orchestra.

Speaking of the **NBC Symphony Orchestra**, this is the month which sees the return of the celebrated and widely loved Arturo Toscanini as conductor of this organization. Beginning with the concert of November 1, the Maestro will present a series of six programs; later he will return for another six. In the interim, Leopold Stokowski will be heard in a similar series. The season of the orchestra this winter is for twenty-four weeks in all during which each conductor will direct twelve concerts.

The programs for this season of the **Philharmonic-Symphony Orchestra of New York** (heard Sunday afternoons—Columbia network), originally planned under the direction of Bruno Walter (November 1, 8 and 15) may be altered at the last moment. If the noted Russian composer Dimitri Shostakovich arrives in time, it is expected that two of the concerts will be turned over to the music of the Russian. Shostakovich probably be heard at one of these concerts conducting his own piano concerto. The eminent composer, if Shostakovich does not reach here, will feature Nathan Milstein, the noted violinist, on November 1, and Artur Rubinstein, the celebrated Polish pianist, on the 8th, and Bruno Walter in an orchestral concert on the 15th. Artur Rodzinski, the eminent conductor of the Cleveland Orchestra, is announced as the leader of the concerts of November 22 and 29.

Emma Otero, the popular Cuban soprano, who has long been heard in a recital with concert orchestra on Sundays from 12:30 to 1:00 P.M., EWT—NBC network, has another spot on the air on Tuesdays from 6:30 to 6:45 P.M., EWT. The charm and unaffected manner of Miss Otero's singing contributes to the enjoyment of her radio recitals.

One of the foremost pioneers in radio music, **Howard Barlow**, the conductor of the Columbia Broadcasting Symphony Orchestra, celebrated his fifteenth anniversary as (Continued on Page 786)

RADIO

The Etude Music Lover's Bookshelf

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

by B. Meredith Cadman

Melodies Galore

If you are interested in studying master melodies by the outstanding minds of musical history, you will find a melody mine in "Symphony Themes," compiled by Raymond Burrows (Assistant Professor of Music Education, Teacher's College, Columbia University) and Bessie Carroll Redmond (Chairman of the Music Department, Benjamin Franklin High School, New York City). The book should be a very valuable one if it does no more than provide a quick means of reference for the consideration of the main themes of a work which the music lover is about to hear either in the concert hall, the radio concert or through a record. There can be no question that the enjoyment of performance will be very much enhanced, if these themes can be recognized so that even the tyro can discern the skill with which the master has used his materials.

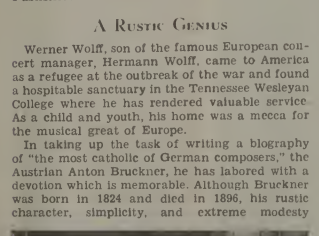
The compilers have in this way made a remarkable collection of 1193 principal themes from one hundred works, arranged them alphabetically by composer, with cued In symbols indicating the orchestral instruments, first presenting the themes. While this will make a fine addition to any private or public musical library, it is a "must" for all college and conservatory book shelves.

"Symphony Themes"
By: Raymond Burrows and
Bessie Carroll Redmond
Pages: 287
Price: $2.50
Publisher: Simon & Schuster

A Rustic Genius

Werner Wolff, son of the famous European concert manager, Hermann Wolff, came to America as a refugee at the outbreak of the war and found a hospitable sanctuary in the Tennessee Wesleyan College where he has rendered valuable service. As a child and youth, his home was a mecca for the musical great of Europe.

In taking up the task of writing a biography of "the most catholic of German composers," the Austrian Anton Bruckner, he has labored with a devotion which is memorable. Although Bruckner was born in 1824 and died in 1896, his rustic character, simplicity, and extreme modesty



THE ANTON BRUCKNER ORGAN
This famous organ, at which Bruckner presided for so many years, is in the Foundation Church at St. Florian, in Austria. Bruckner is buried underneath this organ.

seemed to belong to an earlier century. Wolff has brought this out in bold relief. A pupil in harmony of the rigid Sechter, he was really very daring in his innovations. He never consciously essayed the sensational. His polyphony, like that of Bach, was inherent. He thought polyphonically and his effects are effortless at all times. He was his own severest critic. When he found a symphony of earlier days among a bundle of old papers which were turned over when he was moving, he humorously called it "Symphony No. 0." He was then engaged upon the "Ninth Symphony." No. 0 was first performed twenty-eight years after the composer's death.

The writer gratefully expresses his thanks to the Oberlaender Trust, in Philadelphia, "without whose assistance this book would not have been written."

"Anton Bruckner"
Author: Werner Wolff
Pages: 283
Price: $3.75
Publisher: E. P. Dutton & Co., Inc.

An Unusual Approach to Singing

The epigastric triangle is the basis of the voice governor Perhaps you did not know that you had an epigastric triangle, but if you feel between your ribs a few inches below your breast bone, you will feel a "bulge like a tense little drumhead." This together with many other factors pertaining to singing to improve body position, and also a discussion of the formation of vowels and consonants make up one of the most unusual voice books ever published. The great and good Bishop Phillips Brooks, early in life had great trouble in projecting his voice and he paid high tribute to this system, for helping him to develop the splendid vocal production for which he was later famed.

The book merits the close study of teachers and students who desire to achieve more than a stereotyped and superficial view of tone production. The author is a highly regarded New England clergyman.

"The Voice Governor"
Author: Ralph M. Harper
Pages: 142
Price: $2.00
Publisher: E. C. Schirmer Music Co.

American Music Blossoms

Not a musical history, but a kind of casual review of our musical development is David Ewen's "Music Comes to America." The book is written in a pleasant conversational style, but of course, cannot touch more than a few phases of such an immense subject. The book ranges from the period of the Civil War to the prese and contains much interesting factual histori information.

"Music Comes to America"
By: David Ewen
Pages: 318
Price: $3.00
Publisher: Thomas Y. Crowell Co.

A Token of Christmas

Again the rich human touch of Hendrik Will Van Loon reaches out to join with music—t music being furnished by Grace Castagnetta. T time, the omni-talented Dutch-American h torian and geographer (to say nothing of his a as a radio commentator, as a college profes as a lecturer, and as a musician, tells the Chri mas story through an inimitable series of dra ings that have a classic value but still preserv gentle feeling for the wonderful advent of Chr at Bethlehem. Miss Castagnetta's music is sim and sympathetic. This is a lovely little Christm gift for any music lover. Many will use it a Christmas Greeting card

"Good Tidings"
Author: Hendrik Willem van Loon
Music by: Grace Castagnetta
Pages: 18
Price: $.50
Publisher: American Artists Group, Inc.

Murder Meets Mephisto

It is doubtful whether any one but an ar who had spent the better part of her life behi the footlights of an opera house, could have w ten such a book as "Murder Meets Mephis Queena Mario, long a member of the Metrop tan Opera Company, who had already writt "Murder in the Opera House," has excelled first work. The plot is ingenious, the backgrou the picturesque land of theatrical make-beli and the clash of tempestous personalities, is e cellently handled Musicians will enjoy it i mensely.

"Murder Meets Mephisto"
By: Queena Mario
Pages: 244
Price: $2.00
Publisher: E. P. Dutton & Co

Progress With the Boy Choir

by Laurence Dilsner

Laurence Dilsner is a brilliant American organist, born in New York. He has an M.A. from New York University, is a graduate of the Guilmant School, and studied with Nadia Boulanger at Fontainebleau, where he received a diploma, from the French Government.—EDITOR'S NOTE.

BOY CHOIRS HAVE EXISTED for centuries all over the world. No one seems to know where or when the practice originated of using the unchanged boy soprano voice in chorus. However, it is known that Guido d'Arezzo as early as the eleventh century taught his choir boys the Latin syllables so well known to all music educators and school children: *Ut*queant laxis, *Re*sonare fibris, *Mi*ra gestorum, *Fa*muli tuorum, *Sol*ve polluti, *La*bia reatum. According to strict liturgists, women always have been barred from leading divine worship. The boy choir is in close adherence with this ruling.

There are several points of organization and philosophy which on the surface may appear unimportant, but in the experience of the writer are indispensable from every musical and educational standpoint.

Personality and attitude are important features to be considered in selecting boys for a choir. The voice is secondary to the boy himself. A good practice is to permit a regular choir boy to bring an interested "joiner" along to a rehearsal. He is introduced to the choirmaster who welcomes him and tells him that he may watch and listen to the rehearsal. At the close of the meeting if the boy indicates a willingness to become a member, he is invited to attend the next rehearsal ten minutes before the others. At this time the choirmaster must skillfully break the ice and win the boy's confidence, and put him completely at his ease. I always have another chorister present at the "tryout." The singer then follows the usual lines of matching tones with the piano, organ or voice. If he has difficulty in matching my voice, I use the older boy.

Various tests show a high correlation between reading skill and general intelligence. A boy will be admitted into my choir who can read the words of a standard hymn and perfectly match tones. The question often arises, "How young will you accept a boy for the choir?" Almost any age is satisfactory just as long as the voice is unchanged and he passes the tryout. Naturally, the younger the boy joins, the longer he will be a member of an organization.

A Constant Search

Directors must continually search for young voices or they will one day face a choir composed of boys whose voices are changing and who now sing à la Henry Aldrich! It has also been found that little or no indication of vocal timbre can be determined merely from the spoken voice. Many a husky voice boy has a high, light soprano singing voice.

Where churches can carry the burden of remuneration it is advisable to pay the boys a small amount for their services. This almost insures regularity of attendance and gives the boy a feeling of holding a job and wanting to do it well. The new boy should start at a small salary

LAURENCE DILSNER

and progress according to the number of years in the choir. Vocal improvement should also be considered. Absences, tardiness, and misbehaviour will of course be deducted from the boys' pay at the end of the month. Some churches prefer to send their boys to camp for a week in the summer, rather than pay them for singing. The method of reward will in all cases depend on local conditions.

In the majority of cases two rehearsals per week should be sufficient. Where it is possible to have more meetings, the results will be proportionately superior. In Europe, daily boarding schools for choir boys are not uncommon. However, with boys in residence great expense is entailed for general faculty, board, books, and so on. There are still a few such schools in existence in the United States. St. John, The Divine, in New York, maintains a choir school for forty selected voices, who sing at daily services.

Choirmasters differ as to the preference of either the piano or organ for rehearsal. Frequently, choruses trained to artistic perfection with the piano have met almost complete defeat when their work was presented in church with the organ. It is advisable to use the organ for at least part of every rehearsal. Much a cappella singing should be incorporated at rehearsals so that the practice of "leaning" on the accompanying instrument may be greatly reduced.

The writer can well remember Dr. Hollis Dann's practice at New York University of selecting chorus voices for various public concerts. In 1932 the New York University School of Music Education Chorus was invited to sing "The Messiah" for the Methodist Convention at Atlantic City, New Jersey. Before any singer was accepted for the chorus he was required to present himself with three others as a member of a quartet for auditioning before Dr. Dann. The accompanist would play a chord on the piano, in turn the quartet had to sing any required sections a cappella as requested by Dr. Dann. Selected vocalises and breathing exercises will prove beneficial to a good boy choir. The plan of vocalising descending passages rather than those that ascend seems to give superior results. Slow scales on various pitches beginning on fourth line D are good.

Evils of Vowel Distortion

Too many singers and choruses concentrate on one vowel. The majority of boy choirs render the "o" sound to such an extent that resulting hymns, canticles and anthems all seem to the same vowel color. Often we have heard: 'Mon and dooth moognifoo thee Lord' instead of, 'My soul doth magnify the Lord.' Vowel distortions give no impetus to the congregation's emotional and spiritual uplift from such a rendition.

The literature for boy choirs is unlimited, as almost all sopranos parts can be used.

Attendance records must be kept and permanently filed. A good year is to have a boy whose voice is changing act as librarian. This keeps him in contact with his choir. Such motivation may bring the boy back as a tenor or bass in a few years. In addition to the regular salary cards should be awarded to keep the spirit of competition alive in a group of boys. Perfect attendance pins give recognition in the church bulletin. Such as honored chorister is also permitted to wear a gold or silver cross over his vestments during all services for one month.

Somewhere there should be a library is the hub of the school. The writer suggests a parallel between the library and the choir bulletin board. Such an addition to the choir room is easily constructed (see, as a minimum) from beaverboard that your janitor, yard man, or manual training teacher will cut to dimensions

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Historical Schools of Singing

by John W. de Bruyn

This is the second part of a remarkably lucid and readable article upon the schools of singing which have had an influence upon the art in the past and in the present.—EDITOR'S NOTE.

The Muscular Action School

"IN VOICE WE DEVELOP mind and muscle." The mechanism of the singer owns three groups or systems of muscle which are developable. The Muscular Action School in point of time aligned first with the School of Respiration. "Get the muscles of breathing strong and vigorous and you can sing." Later another set of muscles, the vowel formers and other muscles related to articulation, came into the field of scrutiny and exercising. Certain singers in particular have sought assiduously to strengthen by prolonged exercise the muscles of their lips partly in reliance upon the precept that "he who can pronounce well can sing." An additional end in view has been the better realization of the concept of "forward singing," which would appear to be engendered by much attention to the lips. As for the third set of muscles developable, we note in these latter days attempts by some individuals to improve power and range by specially contrived exercises calculated to strengthen muscles attached directly or indirectly to the larynx.

Here we have an end to the list of the several physiological schools which seem to have been consequences of the movement toward scientific procedure whose beginnings we have dated in the year 1741 A. D.

The Relaxation School

As we have noted a school of transition away from the Old Italian School, so now we note again a second transition and a period of reaction away from the schools that succeeded the Old Italian, and sought to deserve perhaps broader and more extended horizons. The schools of "relaxation" and of "Nature" may be considered third mile-stones in our historical narrative.

Whereas, in the first period of transition, the pupil had to "do something" in order to get out his voice, now he had to "do nothing" in order to gain the great benefits accruing from "relaxation." Limpness and looseness, overcoming strain and tension, are supposed to leave the body free from interference for the entering in of the artistic urge to sing and to sing beautifully. Most certainly this is a philosophy that differs from the mechanical.

The documents indicate momentum existent at the beginning of the present century. The late Mrs. Robinson-Duff, teacher of Mary Garden, in her excellent and useful "Simple Truths Used by Great Singers," seemed to favor physical relaxation, and in discussing the action of the tongue and jaw, recommended such looseness of those parts as that of a famous vocalist whom she quoted as having advised persons to sing "Like an imbecile" (*Chantez comme une imbecile*). That phrase aptly conveys the intended picture.

The Natural School

After apparent exploration into every "nook and cranny" of the vocal structure, including, as we shall see, the regions of the upper head and of the brain itself, ever eager for new sources of vocal improvement, certain theorists of voice began to turn away from the body to another realm—Nature. Their thinking paralleled closely the mental processes of the relaxationists.

This movement to find the truth about singing from ultimate fountain heads did not originate in a day or with any one individual. Its indications go back a long way. For example, Lamperti (about 1875) writes of "Natural emission of the voice." This emission he traces back to natural respiration. Edmund J. Myer in "Position and Action in Singing," published in 1897, has it: "The voice is in Nature, and by a study of Nature and Nature's laws the voice is allowed to develop; it is allowed or induced to reveal itself instead of being made, compelled or forced."

We could go extensively into the records with like quotations. The word "Nature" and the term "natural" frequently appear in the literature of voice. Sometimes the "laws of Nature" mean the "inner consciousness." At other times "real" science is intended. Again, "to be natural" is synonymous with "to be automatic."

How to be natural? We illustrate very briefly. Pupils are told to find the natural method of breathing by observation of the breathing of a new-born infant. They are told to note the singing of folk who toil under open air conditions, such as negroes in the fields who generally without training sing so beautifully their spirituals. Or they are advised to seek the moods of emotion and to permit their unchecked emission from the body—from the soul through the lips.

The Resonance School

As we already have stated, the quest for knowledge that might assist the cause of voice culture seems to have covered successively every unit of the human body that might promise contribution. We deal now with practically the last, in point of time, intensively explored locality of the anatomy, that of the region of the head found above the hard and soft palates. The Psychological School, which is to follow, went higher than this locality into the mental structures, but "mind" need not be considered entirely anatomically.

One of the pioneers in thi school was Madame Hermin Rudersdorff, mother of the acto Richard Mansfield, born in Ger many in 1822, and a resident Boston after 1882. To our knowl edge she left no printed recor of her theories, but they ar latent in the writings of her dis ciple, Mary Ingles James, Bosto voice teacher who brought out 1903 a book entitled, "Scientifi Tone Production." Much mor widely read is "Resonance Singing and Speaking," by D Thomas Fillebrown, professor Harvard University. This wor was published in 1911. In 1903 th May, June, and July issues THE ETUDE contained a series papers by Dr. Fillebrown.

Not to be outdone by he ancient rival, Boston, New Yor quite contemporaneously brough forth her Dr. Curtis, laryngologi and adviser of singers at th Metropolitan. The two de Resz kés, Édouard and Jean, famou in the history of grand opera, collaborated wit Dr. Curtis, and later Jean began teaching France. The present school is often referred as the "Nice School," since M. de Reszké taught the city of that name. Another and more gener appellation is the "French School."

Briefly, the Resonance School stresses the vit importance of the nasal and head cavities in th reinforcement of the tone originating in th larynx. The admonition "sing in the mask" is precept peculiar to this movement.

Because of its almost universal influence upo training methods employed by teachers we mu designate the Resonance School as the fourt mile-stone in our treatment of historical schoo of singing.

The Psychological School

The precept that the mental concept of tone the most important factor in producing go singers, although highly valued and employed the Old Italian School, would seem to have foun relative obscurity in the greater momentums the physiological and mechanical schools alread described.

Renewed emphasis upon this aspect of vo training came with the maturity of Wilhel Wundt (1830–1920), who has been called th "father of experimental psychology," and wh represents a fifth mile-stone in the present na rative. The tremendous influence of this Germa scientist upon American education exerted great part by his disciples, extended into the fie of voice teaching. Before the year 1900, we fi very few books based upon psychological pro esses. David C. Taylor's "The Psychology of Si ing" came out in first edition in 1908. Cla Kathleen Rogers, whose "Philosophy of Sing published in 1893, stressed the factor of emoti indicates in her "Your Voice and You" publis in 1925 a comprehension of the value of the p in voice training. The sub-title of her later bo is "A Practical Application of Psychology to Sin ing." Frantz Proschowski, whose "The Way Sing" has 1923 as the date of copyright, well sur marizes what we take to be the attitude of pres day teachers of the psychological approa toward contemporary

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Stage Fright Can be Cured

Knock Out Platform Fear with Practical Methods

by J. Duncan Stewart

ONE DOES NOT TEACH LONG before he notices physical and mental extremes in certain students. Though these characteristics are sometimes not apparent at lessons they appear when the teacher presents the student for the inevitable "parade of progress"—that auspicious moment when the embryo artist walks on to the stage to play his best, to forget, to tremble, or in rare instances, to walk right back off! And which ever course he may unintentionally choose, neither the presence of his parents (who "put out good money"), nor other students, who observe him with anything but casual interest, contributes much in the way of calmness to the pupil.

The situation can be comical—or pathetic. In either case the teacher usually attributes it to "lack of experience"—or more often to insufficient preparation. In the event his verdict is that "Henry is just naturally nervous," the issue usually winds up exactly where we started—more practice, more recitals. Three or four more unsuccessful stabs at flattering his parents in public usually terminate in sudden determination to pursue animal husbandry or law. In any event our subject is through. Disillusioned!

Not content to accept things as they are, the writer asked several physicians, nerve specialists and psychologists some rather pointed questions. Their views on the issue will be given shortly. First, let us consider the stolid, uneventful student. He prepares good lessons, he is moderately jolly, fairly dependable and invariably gives the teacher little reluctance to put him on a recital program. He plays on the stage precisely as he does in the studio, the home, the barn, or any place else. Such a student we might call normal; but from this it must not be deduced that the majority of students also are normal. In his case the normal is a shining example of the *Rara Avis*. And with judicious care and feeding our normal student remains exactly normal, playing moderately well, eventually attaining a normal education and supporting his normal family with a thoroughly normal position. While in many instances he possesses the imagination of a billy-goat, he never knows the depths of tragic despair nor the intoxicating exhilaration experienced by, we might say, the less fortunate student. The infusion of the normal into the highly imaginative talent gives us an artist. The balance is critical as is all of nature's marvelous chemistry.

Fear is the match that sets our haystack on fire. If put out early, it does little damage. If it is neglected, the damage might be irreparable. Under average conditions the hands behave, and the performer feels master of the situation. When for a few days he realizes that he must perform under diametrically opposed circumstances, his playing begins to suffer; and when he meets a thousand faces, a lighted stage and the responsibility to his teacher and himself, the calm he knew in his home deserts him; and, unless his natural nervous stability puts on the brake, anything can—and usually does happen. To expect any imaginative human to walk on to the stage and not feel the flutter and excitement of the occasion, is to wish for the moon. The trouble lies in what that excitement does. Dogs, when they sense an unnatural predicament, freeze in their tracks and bristle their hair. Cats arch their backs and claws come from heretofore soft paws. And believe it or not—the young hopeful about to play his piece before a critical assembly of Papas, Mamas, and Aunt Sophies, is undergoing the primitive urge to flourish a big club or climb a tall tree. Hardly is it the occasion to heal a beau bow, to find a chord, or to place a lovely calm high tone in a throat that is just about ready to accommodate Mother Nature with a war whoop.

The Reward for Composure

If, during the course of our student's fiery attempt, he gains composure, subnormal appearances increase his confidence to a point where a recital is downright fun. The applause, the write-ups, the lavish words from admirers and the boom in his personal pride become a stimulus to increased study. But let us assume our subject did not gain composure—that Mother Nature pumped, and continued to pump enough adrenalin into him to tie a tiger into a bow-knot. He fights his way through; and here he avoids the contact of friends, ashamed. Here lies the ultimate match! And many teachers and parents put it to the haystack by such glorious examples of psychology as; "But he's such a big boy," or "Mama's ashamed of you!" The award for haystack burning goes to the ever-just Papa who hastily takes Junior home and beats the adrenalin out of him. The writer finds that the quickest way to save the ship is to stop the recital, take the student back on the stage, and before the audience (which we hope has caught on to the idea), stand by him and assure him it's all in fun; once rattened he will in all likelihood grin at you, try again, and make good to the delight of Aunt Sophie and to the possible salvation of his public efforts. The method is always justified, so don't let the "wasted" time of a few impatient members of your attendance worry you. As a teacher your first obligation is to the student's progress.

Let us suppose our unwilling student fares no better on his return trip to the stage. What then? It should be obvious that the student has some inherent peculiarity and that immediate correction of it is imperative. Nice words and false praise do as much damage as punishment. This type of student, if observed closely, will prove to be highly intelligent, imaginative, and profusely industrious. In his own eyes he has failed; he feels cowardly and crushed. At this point the teacher and parents must work together. To advise him to "give it up" will in no way keep him from going through life feeling the pinge of failure.

Johnny has, like all humans, whether their tastes run to string quartettes or plumbing, a thing called allergy, and some funny but highly essential little portions called glands. Some doctors say there is a relation between the two. Some avow we are what our glands make us. In short, the difference between a capital performance and the crowning, hesitant rendition of Johnny's "Polonaise" may have been a pinch of parathyroid, or some such!

Let the Doctor Have His Say

It may sound funny, but it is, in all likelihood, a systemic imbalance that kept Johnny from riding over his nervous excitement. Protruding eyes, excessive perspiration, loss of memory, tremors of hands under excitement, fever or underweight—all bear watching, says the customary admonishment to "relax or take it easy" will not help a lot. For that matter, the competent teacher can do a lot of good by approaching the subject with the parents to the exclusion of the student. Our medical men are assuming things. Johnny may have to go to the family doctor, and let him check body, glandular secretion or other such things which most students have. Then if he comes through with flying colors, he may have to take a basal-metabolism test. It's quite simple—your doctor has a thing to fasten to mouth, a clothespin affair over the nose, and he breathes oxygen from a little mechanical contrivance that measures the amount of oxygen the body burns up. If he uses a lot of oxygen he is active; if he doesn't—you may be the cause of his trouble. If this is corrected there are other things requiring to be checked. Your family doctor will know that milk and lactose or bromides or, for nervous, irritable children, a good bromide powder might function on that number pill. At any rate, we're on the track of something and if it doesn't immediately overcome the trouble, let us be patient. Perhaps the benefit with Johnny's performance hangs like those last few pounds that aren't achieved in a day.

Of course radio listening is such a tremendous asset to the amateur [illegible] and of trouble can come from overly attentive and ambitious, or, of course, flashy teachers and parents. But or those practices. And right thinking can eagerly be nurtured in an unhappy home. Discuss the point and convince the parents of domestic squabbles, and time devoted to music (musical variety), melodrama, or any of a number of other things we read about in every column of the local newspaper, it's safe to say that a goodly portion of Johnny's public exhibitions can be averted in his own home. Mamma has gained and has peanut butter out of it altogether.

To summarize: allowance on the subject of stage fright and cause for psychological end of it would be unwise to leave our subject altogether.

A serious young student in the hands of a strongly thinking, sympathetic teacher who intelligently plans his work, [illegible] Continued on Page 778

Transferring the Student from the Piano to the Organ

by Robert Elmore

Mus. Bac. A.R.C.O., L.R.A.M.

FROM AN INTERVIEW SECURED BY H. L. FOWLER

Robert Hall Elmore, organist and composer, was born of missionary parents at Ramaputnam, India, January 2, 1913. He was brought back to America, when a year old, and commenced the study of music at six and the pipe organ at nine. At the age of ten, he took the famous Jacob Kwalwasser intelligence tests and won the highest standing of all public school pupils in America who had received these exacting examinations. His organ, piano and composition studies were with Pietro Yon. His further studies were at the University of Pennsylvania where, in 1937 he received the degree of Mus. Bac. He made a brilliant début at a recital in 1929 with orchestra though he had concertized extensively previously as a child prodigy. In 1933 he received the degree of Licentiate of the Royal Academy of Music in London; in three separate subjects; organ, piano and pianoforte accompaniment, an achievement unprecedented in the history of London's foremost music school. In the same year he was made an Associate of the Royal College of Organists. He has written many excellent works and is now organist of the Church of the Holy Trinity in Philadelphia, Pennsylvania. He has appeared as a solo organist in many parts of this country and in Europe, often with large orchestras. He is a member of the musical faculty of the University of Pennsylvania, of the Clarke Conservatory, and of the Philadelphia Conservatory, and conductor of the Choral Club of the Camden (N. J.) Musical Art Society. EDITOR'S NOTE

THE TEACHER OF ORGAN only rarely has a pupil come to him who wishes to start with the study of the instrument, without having had any previous keyboard experience. Two or three times in my career I have had such applications, and always it has been necessary to tell students that it is far more economical for them to get a knowledge of music and of the keyboard through study of the piano. Then it has been my privilege to supervise their piano training. This makes their organ work very much simpler for me and for them later on.

Unfortunately, it has been found that many students have had piano training which left much to be desired. Their shortcomings are quickly exposed when they attempt the transfer to the organ.

One of the first things that is often obvious in the pupil who has had a careless grounding in piano study is that he has used the damper pedal of the piano as a kind of crutch to help him to limp over his deficiencies in technic. Of course the organ has no such thing as a damper pedal. The moment a key is released, the sound stops instantaneously. The piano pupil who has previously depended upon the damper pedal to continue the tone, suddenly becomes aware that he has a very confused, a very mixed up conception of the true time value of notes. He releases some keys too soon and holds others down too long. This, unknown to him, has concealed a great technical lameness, a kind of musical demoralization. His quarter notes are discounted and sometimes whole measures are compressed while others are expanded. That are loosely observed and his chords may sound like arpeggios, because the exactness and quickness of speech of the pipes are so much greater than that of the piano. Indeed, the organ to many pianists is like a searchlight which reveals weaknesses instantly.

Agogic Accent

The pianist who does not have agile, accurate finger technic will have his deficiencies likewise shown up. The pianist will miss, first of all, his customary tendency to accent. Accent in the piano sense is impossible on the organ. For accent the organist must depend upon what is known as the agogic accent. The word agogic means a rule of melodic motion. In organ playing these accents come under the heading of phrasing. For instance, if the note preceding the note to be accented is the termination of a phrase and is slightly shortened, the next note beginning the new phrase has the effect of an accent known as an agogic accent. It is a very effective device.

The next thing that the pianist misses at the organ keyboard is the ability to make sudden subtle changes of dynamics through touch or with the piano pedal. This confuses him and at first his playing is fearfully dry and monotonous. Some never seem to be able to get beyond this stage. You see, organ playing calls for a different type of mental activity. Its demands are far more exacting and it will not permit any sloppiness.

The pianist's next difficulty is the matter of the stops. He seems to want to pull them all at once, like weeds out of a garden. If he does not do this, he discovers the swell pedal and works it like a sewing machine. Of course this makes the organ sound like an accordion. The only thing to do with such a pupil is to let him go on a little while in his mad career until he sees how ridiculous he is making himself. Then the teacher may employ the rule of reductio ad absurdum, and the pupil will soon reform.

If a pupil can get a detached Aeolian and learn to listen to himself, his recovery may take place sooner. The subject of registration is in its sense a hard and dry matter. At least it should not be taught that way. The pupil must learn from the teacher the theoretical and acoustical nature of the pipes allotted by the stops. Then, however comes the almost endless aesthetic problem of tone combinations, in which his ears must be educated rather than his fingers. He will soon find this a world of infinite fascination. He will learn how to adapt the various registrations to the kinds of compositions of time most appropriate to the effect that he requires the composer might admire. Then modern editions of organ music are carefully marked with suggestions for registration. (Continued on Page 778)

ROBERT ELMORE
Organist and Choirmaster of the Church of the Holy Trinity in Philadelphia.

Musical Pageantry of the Gridiron

by Robert J. Barrett

THE SETTING was the big Ohio State stadium; the time a snappy Saturday afternoon in October; the occasion, the annual big game between the Big Ten rivals, Ohio State and Michigan. Suddenly and dramatically six trumpeters appeared at one end of the field and solemnly marched to midfield with bright banners fluttering from their horns. In the center they wheeled about with West Point precision and, back to back, blared forth a fanfare which caught the attention of the seventy thousand fans in the stands.

"M" STANDS FOR "MICHIGAN"
The great University of Michigan marching band directed by William D. Revelli, Editor of the Etude Band and Orchestra Department.

Immediately from one entrance of the field pranced and strutted the Ohio State drum major, a giant of a figure in a blue coat with dazzling red braid, wearing dark trousers set off by highly polished boots, the whole costume being topped by an enormous white shako close to two feet in height.

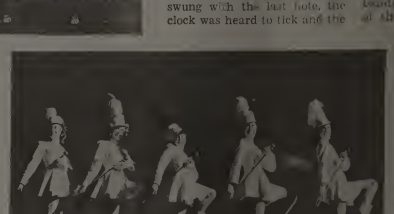
The one hundred twenty piece band, playing the *Buckeye Battle Cry*, followed him onto the gridiron, in a floating O H I O formation, the letters of which were kept in perfect line by the fast stepping bandsmen until the entire field had been covered. Swiftly the band circled around the goalposts and started back up the gridiron, but this time instead of forming separate letters, the bandsmen, like a magic writing hand, spelled out Michigan in a script formation, with one letter flowing into the next without a break.

Now it was the turn of the Michigan musicians, and the battle of the bands had begun in earnest.

The one hundred thirty piece Michigan band swung down the field led by another giant drum major and preceded by two herald-trumpeters who held aloft shining trumpets draped with maize and blue M banners.

When the band reached the middle of the field it formed a huge star and from this position in the twinkling of an eye it shifted into a double star, and played a stirring Michigan march.

Next, before the eyes of the crowd the musicians formed a huge clock with a great man-made pendulum at the base. Breaking into the strains of the *Grandfather's Clock* song, the band was joined in singing by almost everyone of the 70,000 fans. Then as the pendulum swung with the fast note, the clock was heard to tick and the hands moved around to the time of the day—3:20. A great roar of enthusiastic approval from the stands stopped short when a new sound was heard—the winding of the clock. This formation next changed into a large M which marched down the field enclosed in a square which rotated about the letter and moved along with it, a very clever maneuver.



FIVE CHARMING DRUM MAJORETTES
FROM WASHINGTON STATE COLLEGE

Many Colorful Scenes

This colorful big game scene is duplicated on hundreds of gridirons during the football season and the fans have come to expect it as part of the big game fare. The pageantry connected with the game grows more colorful each passing year.

Also competing to steal the show from the colorful bands are the acrobatic antics of the cheerleaders with their cartwheels and tumbling, cheerleaders with their cartwheels and tumbling, the novel tricks of the cheering sections, the baton twirlers and strutting of good looking girl drum majorettes, the parading of animal mascots and comedy skits staged by the students garbed in grotesque costumes.

The Harvard University band of one hundred players specializes in formations and novel musical transformations. Each year the band director presents symphonic arrangements of popular songs and college airs in medley form which make a big hit with the crowd.

The Carnegie Tech Kilty band is one of the most colorful of the Eastern groups, for the tamborine drum major and kilted musicians add the right touch to the proceedings. The band always excites the admiration and interest of the fans. One of its many distinctive marching specialties is to form a group of letters as the final song man distributes the contents of a bag of confetti at his feet. When the band leaves the field the outline of the letters is clearly visible from the stands. The players always carry colorful gas pennants of respective school colors in addition to the end of a drum for each of the colored cardboard letters are suspended from the ballroom. For the S. Y. U. game the band generally forms a large block and each man heads aloft a paper-covered balloon. For the Negro Tuskegee game the group always forms the outline of a harp and then runs yellow streamers running across it to represent the strings.

(Continued on Page 784)

THE UNIVERSITY OF ILLINOIS SHOWS "VICTORY"

How Music Can Help Win the War

by William D. Revelli

TO-DAY, AS NEVER BEFORE, music in America is facing its greatest challenge. In this country, where for so many years we have been taught that wars were unnecessary evils, that battles could be fought over a conference table, where through the guidance and leadership of our great diplomats, all parties and nations would return victorious, we are again engaged in war—the greatest war of all time. Within a few months we have changed from a peace-loving nation to that of a great fighting people, determined to preserve our democratic traditions. Much of the music, which for the past two and a half decades had done much in contributing to the American way of living, must for the duration of war give way to music which will arouse our nation to the unity and spirit necessary to victory. For many years our youth and citizenry have justly been absorbing music of an anti-war flavor. Our musical diet appropriately consisted of the music of nature, the birds, trees, the sky, flowers, mountains, and music of the dance, romantic music, impressionistic music—yes, without doubt we had been "raised" on a "peace-music" diet. But December 7, 1941 brought us to a sudden awakening that our philosophies and teachings of peace were not a part of the educational teachings of our present enemies. We were soon to learn that the youth of our enemies had been reared upon an entirely different diet. Peace was not a part of their formula.

While we of America had been teaching our young musicians southern lullabies, cowboy songs, hillbilly tunes, negro spirituals and while our youth was dancing to the music of the "jukebox," the musical menu of our enemies consisted of an entirely different entrée that of war, marching soldiers, and through those songs our enemies were preparing their youth for the present conflict. As a result, while we were singing and playing the music of peace, our enemies were developing through music, a militant attitude and unified military forces of all their people.

A New Musical Program

We who are responsible for the part music is to play in bringing ultimate victory to the Allies must adjust ourselves to a new musical program. We must see that the people of this nation become a *singing citizenry*. Without excluding the great music of our pre-war programs, we must emphasize music of a patriotic flavor. We do not at present have a sufficient amount of active participation in mass singing. Music, as no other force, can develop unity, morale, spirit and confidence. Our War Department has asked for a singing soldiery; it encourages parades, community sings, band and orchestra performances. It is only through this active participation that our people will acquire the sense that this is *their war*— that *they* belong to the nation's fighting forces and that the spirit and will to win will bring final victory. Music is a perfect medium for this and it is for us to accept the challenge. Up to the present time our youth and adults have failed to show sufficient enthusiasm and participation in the type of music mentioned. There is definitely a lack of the good old American spirit in our singing programs.

Recently, I attended a choral concert presented by an exceptionally fine choir of two hundred mixed voices. The concert was superb—the singing beautiful—but the choice of selections did not include *one patriotic* or *American* composition in the entire program. Is this the time for a full evening of Palestrina, Bach, Brahms? Beautiful?—Yes!—Appropriate?—Hardly so! We are in the greatest of all wars. The part music is to play in helping win this war will be dependent upon the music leaders and musicians of this nation.

The music education program of our public schools represents one of the most powerful weapons available toward the winning of the war. Music of our armed forces, our navy, army, air force, marine, the songs of our country, *Battle Hymn of the Republic*, *The Spirit of '76*, *America the Beautiful*, music of our flag, that is the music of to-day, and it is this music which can and will help lead us to victory.

In practically every community in this country we find excellent school and municipal bands, orchestras and choruses. Let us encourage community sings, and present our bands and orchestras in patriotic programs and parades. Nothing else we can do will prove more stimulating or more effective in building and maintaining civilian and military morale than such projects and activities. At every school or community concert the audience should be given an opportunity to sing at least one well known patriotic song.

Only recently, I witnessed a Municipal Opera performance. Over ten thousand persons were in attendance. It was indeed a great spectacle, a natural amphitheatre—the lights were dimmed, a spot light was focused upon the conductor—the orchestra musicians arose from their seats. The conductor faced the *orchestra* and conducted the *Star-Spangled Banner*, with his back to the audience. Not a single person with the exception of my friend and I entered into the spirit of song.

BAND and ORCHESTRA
Edited by William D. Revelli

I have since seen this situation repeated numerous times by smaller audiences.

Not a Song Without Words

The National Anthem is a song, and not a song *without* words; in fact, the words make the song; they are more important than the *notes*. They belong to you and me, to every true American citizen—they *are* America—they represent the things we are fighting for. Our National Anthem belongs to the people, our bands and orchestras should serve as accompaniments to the singing of this great song. Let us encourage our audiences to sing it. They will soon come to realize what the words can do to arouse their emotions and awaken them to the spirit of America.

The types of service to which our school music units can contribute are many and varied. In addition to the usual school functions and community concerts already mentioned, we can include participation in special meetings now being held by the Red Cross Service Clubs, Parent-Teacher Associations, American Legion, Civilian Defense Workers and other war-time meetings. The singing of patriotic songs and the performance of military music at such occasions can be a powerful influence in developing unity of purpose and morale. Another service to which our bands can make a valued contribution, is that of providing music for the "send offs" of the men being inducted into the armed forces. Also, our musical units can contribute more than ever before to the programs being held on various holidays. It is at such times that people are most conscious of the opportunity to pledge themselves to unity and the music on these occasions is extremely effective and of great value.

Music Helps the Worker

One of the greatest contributions of music to civilian morale has come recently through the least unexplored channels; that is music in industry. Many industrial plants have found that music is both practical and beneficial when it is used properly. It has been proven that stimulating music, such as marches and patriotic selections, is usually best to relieve monotony, fatigue and to inspire workers to perform their tasks in the proper spirit. It has been found that the choice of selections, timing, volume control, type of work being done in plants and sex of employees greatly affect the general result. Much research and consideration have been devoted to this phase of music's part in industry and from these findings, doubtlessly, will come many functions for music in our daily industrial life. Some of the industries now using musical programs include Weston Electrical Instrument Corporation; Westinghouse Lamp Division, Utica, New York; Drop Forge and Tool Corporation; Curtiss Lamp Corporation; Curtiss-Wright Corporation and numerous other firms. It has been found in all of these plants that music has definitely contributed to increased production, improved morale, and it has unified the personnel.

Our school musical (Continued on Page 779)

The Teacher's Round Table

Conducted Monthly By

Dr. Guy Maier

Noted Pianist and Music Educator

Correspondents wish this request heed: are requested to limit letters to One Hundred and Forty Words

Exploring Schumann

How many Round Tablers are acquainted with Schumann's prefaces to his piano arrangements of Paganini's "Six Caprices for Violin, Opus 3?" Any study of Schumann's style is inadequate if it does not take into consideration the important observations he makes on piano technic and texture in these "Caprices." His theories of contrapuntal voice coloring and emphasis, his conception of the rôle played by syncopation, his original fingerings, and many other matters are thoroughly aired in the prefaces, with practical exercises prescribed on the spot.

No one has explored the piano more thoroughly or contributed more to its development than Schumann. Therefore, as a prelude to a study of his style, in the December issue of THE ETUDE, this month's Round Table Page is turned over to a brief consideration of Schumann's comments and exercises from his prefaces to the Paganini "Caprices."

He begins by reaffirming his reverence for the composer's intentions and directions, thus:

"Notwithstanding the many difficulties—technical and harmonic—with which I had to contend in arranging these Caprices, I undertook the task with great pleasure and earnest devotion. My aim was to keep the transcriptions as faithful to the original as possible, at the same time taking into consideration the peculiar character and mechanism of the piano. I have not ventured to change anything in Paganini's directions, however fanciful and strange they may appear. Although I have occasionally enlarged a passage or made it more suited to piano playing, this has been done without injury to the original. I simply wanted to enable solo players to refute a familiar reproach—namely, that when they make arrangements they do not sufficiently utilize their own individual instrumental colors to broaden the scope or enhance the effect of the original. I also hope to be of service to artists who dread everything new, or are afraid to depart from antiquated rules."

Coming from such a great genius and modest man, that's a hard-to-beat credo, isn't it? Other more brash adapters, arrangers and transcribers, please copy! Let's take a leaf from Schumann's book of respect, and do away with all those bulbous Bach arrangements, those barber-shop-counterpoint Schubert degeneracies, those plug-ugly Johann Strauss derangements!

But Schumann is also very practical. He says:

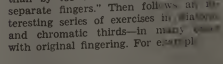
"I have furnished very precise and carefully considered fingering for the Caprices, fingering being the primary foundation of all thorough playing. The student should pay most earnest attention to this all-important point. . . . In one Caprice, No. 6, I have purposely fingered only particular notes. But if the student really cares to learn this piece thoroughly, he must fill out all the blank spaces; otherwise, if he doesn't make up his mind about the fingering of *every* individual note, a perfect mastery of the piece will be a sheer impossibility."

Selah, and thrice Amen, Mr. Schumann! All of us teachers bless you for those words. . . . Our students must very early learn *never* to leave the fingering of *any* passage to chance. . . . Fingering must always be clearly written down, memorized—and strictly adhered to. . . . There is no other way.

On the problem of playing smooth thirds, Schumann says this: "The student must be careful to play the thirds exactly together from *loose knuckles*. This is learned more easily and comfortably by playing the thirds continuously rather than by too solicitously examining the separate fingers." Then follows an interesting series of exercises in diatonic and chromatic thirds—in many cases with original fingering. For example

Ex. 1

A minor harmonic

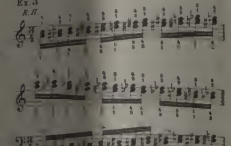


Note that Schumann never uses 1 1 fingering in legato third scales. That's a good rule for everybody to follow. However, better fingering for some of the minor scales in thirds can be devised with combinations of 34 34 for three 12 12 12.

Ex. 2

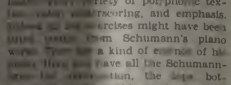
For right hand chromatic minor thirds, Schumann's fingering (above the notes) is good—but can be made even better by using the "sliding thumb" fingering (below the notes). His fingering for the left hand is excellent.

Ex. 3

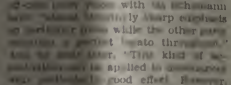


[illegible] describes many other exhibit exercises, some in thirds with [illegible] interpolated, others with [illegible] inner parts. A few of these are given to show how important it is to master Schumann's style to [illegible] variety of polyphonic texture, color, and scoring, and emphasis. Indeed, no exercises might have been more useful than Schumann's piano works. There are a kind of essence of his genius. Here you have all the Schumann—[illegible] expression, the deep bottom, [illegible] strength and, the accented [illegible] piano with its Schumann [illegible] "almost identically sharp eighths or sextuplets [illegible] while the other part contains a perfect legato throughout." And he adds later, "This kind of accentuation is applied to consecutive [illegible] with good effect. However, the [illegible] take special care not to make [illegible] harsh."

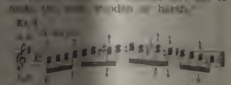
Ex. 4



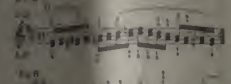
Ex. 5



Ex. 6



Ex. 7



Ex. 8 (Schumann's fingering for the 3-2-1 scale figuration)

(Continued on Page 780)

DR. MAIER'S CLASS AT ASHEVILLE

The Master Classes of Dr. Guy Maier have been attended by students from all parts of the United States. Here is the happy class at Asheville, N. C., held last summer. Dr. Maier is seated in the center of the first row.

The Secret of Controlled Relaxation

by Eugene F. Marks

EVERY ART, whether liberal or mechanical, has its physical requirements; and the art of piano playing is full of demands for physical application. These physical requisites must be thoroughly mastered before the student may be permitted to enter into its most sacred precincts: just as a diplomat seeking a presentation at court must conform and be thoroughly grounded in the conventionalities demanded for the occasion.

At the foundation of these demands stands the principle of touch, the foundation of all knowledge of technic and interpretation. In seeking to build up this sub-structure, the student must not be deterred by incorrect thinking. No confusion of inaccurate terms must be allowed to exist in his mind. For instance, we hear, frequently, much concerning "total relaxation" in playing the piano, well knowing that in reality there is no such thing as playing with total relaxation.

This is merely an expression freely used in the technical terminology of the pianoforte to convey the idea of perfect freedom in playing; that is, control of the muscles to the extent that if one finger is to move, it must move by itself without any assistance or, accompanying movement of any other finger. Possibly every teacher has had experience with a young pupil who, when playing with one hand alone, holds the other hand in rigid suspense or moves it slightly in sympathy with the performing member. This is a clear case of uncontrolled muscles.

Control through Relaxation

With the student's mind centered upon total relaxation, his technic develops a looseness, even a flabbiness, besides inaccuracy and indecision. However, if he is brought to view the matter in its true light as freedom tending not toward indecision, but toward resiliency and solidity, he reveals himself in a totally different aspect. His playing becomes imbued with power and decision, with a minimum expenditure of strength.

For a practical illustration of the desired touch, strike a key upon the pianoforte. This may be performed in a quick manner, lightly or heavily, or in a slow way softly or strongly, or with numerous intermediate gradations. In all of these cases you have depressed the key to its lowest depth in its socket, measuring your strength to produce the exact volume of tone you desire.

But when this objective is attained, do you cease exerting any further muscular power? Do you still bear down upon this key? Or do you keep it in this depressed position with only normal strength? Possibly, you think that you are holding it normally, but you are doubtless in error, for without realizing it you are sustaining and continuing the original pressure, at least until it is time to strike another key.

In order to test the amount of energy required to keep the key down when once struck and at the same time to point out the large amount of nervous energy usually wasted in piano playing, try this experiment. Press down a key as quietly as possible without sounding and observe the small amount of pressure or weight necessary to hold the key in that position. All force beyond this point is wasted. Therefore study to relax your muscles instantly after the key is struck and save any unnecessary expenditure of strength. This is the real meaning of "total relaxation" as it is applied to piano playing.

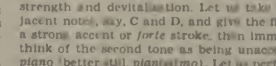
Practical Exercises for Relaxation

To gain a better understanding of controlled relaxation, strike a key somewhat strongly with any finger and immediately relax it, but keep the key depressed with a minimum amount of strength. In performing this act, two degrees of strength, loud and soft, are impressed on the mind.

Passages demanding an alternation of accented and unaccented notes are not often encountered. Usually the first technical exercise assigned to a pupil is a five-finger drill consisting of whole notes each to be struck with equal force and nothing said about relaxation. No doubt the pupil can perform these notes easily as the movements of the fingers are controlled more naturally by the flexor muscles (for bending) than by the extensor muscles (for stretching). Yet, in this performance, if the idea of relaxation is excluded (which, unfortunately, is nearly always the case), a large amount of energy is squandered uselessly, as the beginner holds the key down with undiminished pressure.

Nevertheless, there is a time when this exercise becomes important and may be used advantageously; that is, when the fingers do not articulate easily in the metacarpal joints. Even in this case it is preferable to use alternate fingers rather than adjacent ones, as there is a tendency for adjoining fingers to move conjunctively.

So in order to gain this technical acquisition of relaxation in a practical manner, an exercise must be devised to promote these two qualities—strength and devitalization. Let us take two adjacent notes, say, C and D, and give the first note a strong accent or *forte* stroke, then immediately think of the second tone as being unaccented or *piano* (better still, *pianissimo*). Let us perform the connection of these two notes very slowly and carefully.



Such an exercise may be extended as far as desired on the keyboard, and with different combinations of fingers, as, 1-2, 2-3, 3-4, 4-5, using each group of fingers separately throughout the entire extension. The foregoing illustration will make the exercise clear.

Also, this exercise is to be chosen in preferenc to the five-note drill as a remedy for the fault backward caving in of the lesser finger joints.

The strong note is given with an arm or wri fall (which may be done with relaxation b allowing the weight of the hand to deliver th blow instead of using sheer finger force) and th finger naturally catches the key with the finge flexed inwards: then the real finger touch on th second note is given so softly that it will not b apt to bend backwards as when a stroke of forc is demanded.

One may easily see how this simple loud-so exercise conveys within itself the very ide of relaxation at the very place it is needed, im mediately after a key is struck. Concerning th elementary exercise, Franz Liszt, the greatest o technicians, has this to say, "Of all exercise of which I have knowledge for stimulatin strengthening and limbering the fingers, th simple little exercise is the most effective."

This same exercise is treated by Dr. Wilfra Mason in Volume I of his masterly work, "Touc and Technic," which contains the life-term prin ciple of correct touch. That the early presentatio and evaluation in the matter of touch is essentia were realities fully recognized by Dr. Mason, h devoted his first volume to this important subjec exclusively, thus making its study just as im portant as scales or arpeggios.

Wrist and Shoulder Relaxation

While practice for the attainment of com plete relaxation with its corresponding reserve fun of strength in playing all rapidity and tens must be eradicated and the idea of freedom and keenness given precedence, even the ar expressed fingers must be held with the slightest acclivity, naturally curved and ready for instan use. Now, applying the principles of relaxation t the wrist and arm, we find the wrist, with it capability of being able to move in nearly eve direction, easily managed and held in a natur manner with minimum muscular effort. In fac the greatest task of the wrist seems to be that o acts as a distributor of the weight of the arm.

The point of greatest contraction in piano play ing is in the shoulder. It is here that one ex periences a tightening of the muscles, not at th elbow or wrist. To remedy any strains in th shoulders, allow them to fall easily with th freedom and pleasing statement when one is walk ing along comfortably. In this state of relaxatio one instantly realizes that he possesses an arm much less a shoulder.

In the final analysis of touch the motion o the arm, with its joints at the elbow and shoul der, allows numerous twists and curves in pe formance which are much more important tha the manipulations of (Continued on Page 782)

Leading Revival Singing

by Homer Rodeheaver

Famous Evangelistic Leader

JUST AS PEOPLE OF MANY LANGUAGES in an audience are united in thought through the beautiful harmony of a great organ or orchestra, so people of many denominations in a congregation are united in spirit, and lifted to higher planes of spiritual exaltation through the moving melodies, messages, and harmony of sacred music.

The most useless and unnecessary controversy is that of the relative merits of the hymn and the gospel song. Why? Because we need both! Both are dedicated to God, but the gospel song makes a more popular appeal to the masses. The hymn is for praise, adoration, worship and prayer, the gospel song is to bring to the people God's plan of salvation, with its warnings, promises, hopes and comforts.

Each gospel song is written with its own message—always for the individual man or woman. Each hearer can readily believe its message is intended personally for him. The singer makes a sermon of his song, urging repentance, warning of the consequences of sin and the judgment, sympathizing in trouble, offering assurance of God's care and comfort, urging young people and old people to show the joy of their salvation, and to be happy in the service of the King.

The entire scale of human emotions may be touched through the gospel song. Babies are lulled to sleep with the story of Luther's *Cradle Song*, men go into battle singing *We're Marching to Zion*, and *The Battle Hymn of the Republic.*

Many great spiritual awakenings have been accompanied by gospel song. The songs of the Wesleys were as foreign to the formal music of the church of their day as any of our gospel songs of to-day. The critics of our gospel songs have selected the poorest and compared them with the greatest of our hymns. We agree that some gospel songs should never have been published, but there are also some hymns about which the same might be said. So we should all unite to produce and present better gospel songs and hymns. We all appreciate the music of our great choirs, but it is more important that we plan our services so the people will have a part. That comes through the congregational singing, and this brings us to the need of good leadership.

The Need for Leadership

Most folk love to sing. The reason many do not try to sing in church is the fear of making a mistake—a mistake in that formal atmosphere would make them ridiculous. The fear of ridicule has kept many from doing worth while things.

A good director, carefully marking the tempo and rhythm, relieves us of this fear. Each individual's idea of tempo and rhythm would quite naturally be slightly different. When some one stands before an audience and carefully and clearly marks a tempo, we gain confidence, and a new thrill comes to us as we become part of a great crowd singing together.

Tempo is important. Many directors try to carry a large crowd along as rapidly as a small choir. The large group requires a slower tempo. The voices of those in the top gallery reach the platform later than those in the front rows; also, the larger crowd is moved by a greater swing of the arms, and a slight anticipatory movement before the *point* of the accent.

One cannot learn to lead singing from books or lectures, any more than he can learn how to swim or ride a bicycle from books. Only experience can give you the right "feel" of the rhythm and tempo. I am fortunate to have had very wide experience in the Billy Sunday meetings for twenty years, ten months of each year, six days each week, leading throngs of from ten thousand to sixteen thousand every night, and from two to seven different crowds through the day—schools, stores, luncheon clubs, shops, and factories. In Philadelphia, organized by that master organizer, the late H. C. Lincoln, we had more than five thousand members in our choir singing in three different sections, for eleven weeks. The same number in New York, only slightly smaller in Boston, Chicago, and Pittsburgh. Why would people put aside other engagements and come faithfully for eight and ten weeks, night after night? They would not come for rehearsals, or for preaching alone, but for the thrill and exaltation that come when the universal language of the soul is combined with the great message of the Gospel of Christ.

HOMER RODEHEAVER

A Rare Experience

I have had the rare privilege of directing the largest crowds ever assembled for community singing: 62,000 at the opening of the Atlantic City auditorium; 85,000 in Soldier's Field, for the great Chicagoland Festival; 250,000 or more at Elwood, Indiana, for the Willkie notification. These immense crowds came together, however for just one great, spectacular occasion. They would not have continued to come for eight or ten weeks, if they did not have the appeal of the gospel and song.

There is this additional value in mass singing: it unifies the thought of the masses. When they come together their thoughts are all different; when they start singing their thoughts are all directed in the same channel. The speaker does not have to spend a lot of time getting the attention of his audience.

The thrill of the crowd is great, but the greatest blessings from the gospel song come to the individual. Not only in the meetings but through records and radio we have many illustrations of the individual blessings from gospel songs. I had the privilege of presenting the first gospel song program on radio in its infancy over KDKA, in Pittsburgh, only a few days after that station started broadcasting.

Not long ago I was singing a new song by Mr. B. D. Ackley over a Pittsburgh radio station. It was called *Heartaches*, a gospel song urging people to bring their sorrows and heartaches to Jesus. At the close of the program a telephone call came in; a woman, between her sobs, said, "Please tell the singer that the song *Heartaches* saved a woman from suicide tonight. I have been sick and discouraged, no place to turn, all faith and courage gone. Then came the song. It brought memories of mother, her prayers and the old home. Now I have been praying, have turned the poison away, and am coming back to mother's God and will live for Him."

During another radio program, the girl at the telephone called me out to the studio, and said, "That is against the rules, but I just had to call you for this woman." I picked up the receiver and the woman said, "I am all alone in my room with my boy. He is dying; please sing a prayer for him." Imagine this scene—a poor mother, in a poorly furnished room, the life of the one she loved ebbing away, no friends to comfort, no minister or spiritual guidance or solace. In the midst of her loneliness, heartache, and sorrow, we were able to bring comfort through the prayer in a song. That's why we love gospel songs.

Gospel songs fill their

(Continued on Page 772)

Short-Cuts to Violin Mastery

by Kaare A. Bolgen

POPULAR BELIEF TO THE CONTRARY, the value of short-cuts has never been denied by teachers. All pedagogy consists of finding short-cuts, that is, the best, easiest and most efficient way of reaching a certain goal. The function of the teacher is largely to guide the student through a series of short-cuts which he could not have found without the help of the teacher. The only kind of short-cuts frowned upon, are those which lead nowhere.

Generations of violin teachers have worked out a number of special studies with the purpose of gaining technical proficiency in the shortest possible time. Each study is dealing with some particular phase of fingering or bowing technic, each forming another step in the ladder to technical mastery. Thought of in this way, studies like those of Mazas, Kreutzer and Rode take on a new significance. They are steps leading to new musical conquests, instead of dry, meaningless "exercises."

Control of fingers and bow come, of course, as the result of practice, long periods of careful, exact application. But even here are short-cuts that may repay the student out of all proportion to the time spent. A few minutes daily of the following special exercises will add immeasurably to the strength and independence of the fingers and the power of the bow.

The purpose of the left hand studies is to make the fingers able to move with absolute independence of each other, as well as to strengthen them.

Left Hand Finger Exercises

Study 1: Place all fingers on the A string. Without moving the other fingers, lift the fourth finger and place it on the D string. Then move it to the A string, to the E string, and back to the A again. Each of the other fingers should in turn be made to go through the same movements, still without lifting or in any way moving the other fingers. All this, of course, is done silently, no tones are played; the bow is not used; which is also the case with the next exercise.

Study 2: Place all the fingers on the A string again. Now move the fourth finger to the E string, third finger to the D, second finger to the E, and first finger to the D strings. From this position, one finger is moved at a time, back and forth from one string to the other, until all possible combinations of finger changes have been worked out.

Study 3: For this and the following the bow is used. Place the first and second fingers on the A string, fourth finger on the D and third finger on the E string. Without moving the other fingers, begin to play a slow trill on the A string (1st and 2nd fingers). Gradually increase the speed of the trill, being careful, however, not to sacrifice clarity for speed.

Study 4: Fingers are placed and the trill on the A string is played as above. But now the fingers on the other strings are to be raised and replaced, one at a time, and kept moving thus up and down while the trill is steadily being played on the A string. After a while, a more difficult variation of this study can be tried. When lifting the fourth finger, move it slowly across to the E string, place it firmly down, and then move it back to the D string again. The third finger is trained similarly. Throughout, there should be no interruptions, neither in the tone nor in the evenness of the trill.

Study 5: Place first finger on E string, third finger on A string and play on both strings. Now place simultaneously the second finger on the E string and the fourth finger on the A string, and raise them again. This, of course, is the double trill, as will be noticed when the speed is increased.

A daily five minutes spent in this way will add very much to the strength, independence, and control of the left hand.

Bow Control through Finger Pressure

A large amount of bow-control depends on the strength and independence of the individual fingers on the bow. The fingers holding the bow actually have a greater importance than generally acknowledged. Their functions are of importance to tone-production as well as to all types of bowings. The fingers do not automatically adopt these functions. They need to be trained. For this purpose, the following bow-finger exercises should prove beneficial to the student. They will give the bow fingers strength and control, which in return will prepare the ground for the more advanced special bowings, like the varieties of *spiccato* and *staccato*. The hands and fingers will gather the required command of the bow-movement; consequently such bowings will seem easier. Although the question of finger-pressure on the bow may be debatable, it is certain that exercises of this type will develop the ability to apply such

VIOLIN

Edited by Robert Braine

pressure whenever called for. Not th
least benefit from them is that the
will adjust the grip on the bow in
the most suitable one for each in
dividual hand.

The bow is held slanting in an up
ward direction as when playing th
violin. It must be held steadily to th
angle throughout the exercises. The
can be divided in two general group

Lift the first finger straight u
from the stick as high as possibl
put it slowly back again. The oth
fingers are next raised and replace
in a similar way, one at a time. Aft
a while, the fingers may be move
more quickly. Naturally, one mu
vary the succession of the fingers,
that they are not always moved
the same order.

In group two, it is still more im
portant to see that the bow is he
quiet at the same angle as when be
ginning the exercise, and that th
fingers are returned to the gener
position used when playing. From th
position with all fingers on the stic
first finger is raised, then the fourt
so that the bow is held betwee
thumb and second and third finge
The fingers are then replaced, one
a time. The first and third finge
are raised next, then the second ar
third, and so on, until all possib
combinations have been tried. Th
same finger combinations should also be lift
together, as well as one at a time.

For Maximum Benefit

In order to reap any benefits from these exe
cises, they should be done regularly over a perio
of time. Allow three minutes daily, and after
month or two the results may be noticed. Even
tually the students will be repaid beyond expecta
tions. Several European masters have used devic
—or short-cuts—of this type with great succe

We often marvel at the speed with which chi
prodigies master the instrument, and we are in
clined to attribute this to a special aptitud
talent, or genius. Talent and genius seem una
tainable to the average students, and it shou
be comforting to them to know that psychologis
analyze talent in children as almost fifty percen
receptiveness. Get a child in a "receptive frame
mind," and the process of learning is going to
speeded up to an amazing extent. And right he
is one of the fundamental short-cuts which m
mean the difference between success and failu

If a student can approach his studies, his le
sons and his practice with a receptive, open min
he will have something, at least, in common wi
the unusually talented child. While the talent
genius seems to have his receptiveness by natur
this does not mean that it cannot be acquired
his less fortunate fellow students. The task
preparing such a state of mind is threefold:

1. The student must learn to concentrate.
other interests must temporarily be put aside.
must learn to push away all thoughts unrelat
to his immediate practicing problems. It is a go
idea to rest a minute before practicing; try
relax physically as well as mentally. When pla
ing, play only as long as the attention is on t
music. The moment the mind begins to wande
the moment an unrelated thought rears its u
head, by all means stop

(Continued on Page 77

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New International Dictionary

Why Not Simplify Music Notation?

Q. Why can't the treble and bass clefs be written so that each will have the same notes on the same lines? One of the greatest stumbling blocks to a beginner is the fact that in the treble clef E comes on a line and in the bass clef it comes in a space and so on. I think that you will agree that a standardization of the two clefs would make music a lot easier for the beginner to read. Such a change would mean the gradual reprinting of the musical library as the new generation learned under the new system. If the simplification is worth while, however, the task is not impossible, and it certainly would be a lucrative source to the publishing house that had the courage to pioneer the change.—O. W.

A. You are entirely correct in your position, and I agree with you in everything except the feasibility of reprinting the entire musical literature using the new system. Many others have made suggestions similar to yours, and quite a number of simplified systems of notation have been worked out; but no one has ever succeeded in persuading the music publishers that a complete change of notation involving new editions of all existing music is feasible or even sensible and in this case I agree with the publishers: the thing is as impossible as the abolishment of war.

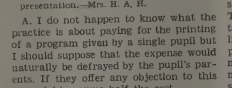
Who Pays the Printer?

Q. I am presenting one of my piano pupils in a junior recital soon. Am I, or are the pupil's parents supposed to pay for the printed programs? I have always paid for the programs, for my class recital, of course, but this is my first solo pupil presentation.—Mrs. H. A. R.

A. I do not happen to know what the practice is about paying for the printing of a program given by a single pupil but I should suppose that the expense would naturally be defrayed by the pupil's parents. If they offer any objection to this you might assume half the cost.

Do Grace Notes Come on the Beat or Before It?

Q. I am a subscriber to THE ETUDE and have enjoyed your Questions and Answers Department very much. Would you kindly help me with this question? In this measure from Schubert's *Serenade*, are the small notes in the treble played preceding the octave in the bass or are they played with it?—Mrs. H. K. D.



A. I have heard them done both ways, but more often before the bass octave than with it.

About Operettas

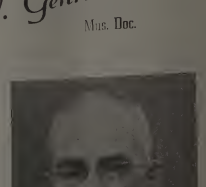
Q. Could you supply me with some information about presenting operettas for high school groups. I am making a study: Critical Analysis of Nine Operettas for High School Groups. I would appreciate any information you send.—T. O. T.

A. I am not sure just what kind of information you want so I will make some random remarks, hoping that something may be of value to you. In the first place it should be said that from the standpoint of school pupils and their parents the operetta is probably the most popular type of musical activity offered by the school; but that from the standpoint of the music educator it is about the most barren of educational results—at least so far as musical training is concerned. The popularity of the operetta is based on the fact that it is a play, and everyone likes to see a play or, better yet, to take part in one. But putting on an operetta means a great deal of extra work for the music teacher, and most operettas have so little literary and musical value that the work often seems wasted from a purely educational standpoint. However as a project involving the entire school the operetta has great possibilities, and most music educators end up by deciding in favor of putting on an occasional "musical show." My advice is that the music teacher search hard and long until he finds an operetta that has a text of at least fair quality, and music that he is not too much ashamed of in case a musician should happen to attend the performance.

How Are We Doing?

Q. I am enclosing a little composition a pupil of mine composed, and I would like your opinion about it. What do you think of it? She is eleven years old and has taken lessons three terms, also elementary theory and transposing. She has quite an imaginative mind as she understands her music better. She now plays such compositions as *Hinard*, by Paderewski; *Wedding March*, by Mendelssohn; and *Bridal Chorus*, by Wagner. She knows all her major scales and is studying the relative and tonic minors. Please tell me how you think we are getting along.—Mrs. L. A. K.

A. The composition is good but not exceptional. Many children of ten or eleven are able to write such music—or would be if their teachers encouraged them to do creative work. The transposition of *America* into other keys is excellent and I suggest that you have your pupil learn to transpose other material also. The compositions are fairly difficult for that age: does she play them really well? It is better to play an easier piece well than to do a harder one badly. All in all it seems to me that you and your pupil are doing very well, so go right ahead.



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

Is Bach Dry?

Q. How can one distinguish tonal lengths, strong beats, and weaker beats in the music of J. S. Bach? I am twelve, and quite far advanced in piano, but I do not understand thoroughly the best way to study Bach. I understand the relative pressures should be exerted on the different beats, but how can I tell the difference between the respective beats? To me Bach is unmusical, one has to work hard for not much melody. With the piano library such a large one, is it wise to develop taste for that which is not enjoyed, when we know well we will never be able to cover all that which we do like in a lifetime?—V. J.

A. I think I will answer your second question first, since it is the more important. A good many young people have trouble understanding and liking Bach at first and I sympathize with you in your attitude. One trouble is that Bach wrote in polyphonic style, that is, each voice (or part) is melodic; whereas most of the music with which you have had experience has just a single melody and this melody is accompanied by chords so that there is only one rhythmic pattern to follow. Just this difference in style makes Bach harder to understand, and therefore love and appreciation are slower to develop in the young student. Then too a great deal of Bach's music is highly intellectual in its style, as compared with Chopin, for example, whose preludes, waltzes, and nocturnes are often highly emotional in the effect they produce. But Bach's music is so clear, so pure, so everlastingly beautiful that every musician must come to an understanding of it, and when it is once understood it is usually loved.

In reply to your question about accents I can only say that your teacher seems to be right, therefore I advise you to follow his instructions.

Can an Older Person Still Learn Music?

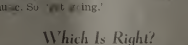
Q. I was very much interested in the article "Practical Ear Training," in the April ETUDE. Is it possible for an absolutely tone-deaf person ever to learn anything about music? When I was a small child I was told by my mother that I couldn't sing, that no one in my father's family could carry a tune in a basket, and I would be the same way! Being a shy, sensitive child, I took this very much to heart and never tried. In music class at school, I never learned a thing. I was too terrified that someone would learn this horrible thing about me. All my life I've longed to sing and dance like other normal people, and all my life I've "suffered in silence" because I can't carry a tune. Now at thirty-five I still long to make music. Could I learn to play the piano, or would this lack of pitch and no sense of rhythm keep me from learning any instrument?—Mrs. C. L.

A. One of the most important things that psychologists have done for human beings is to tell them that it is never too late to learn. So my answer to your question is that you can probably still learn to play the piano well enough so as to derive great satisfaction from your playing. Whether you can still learn to sing I am not certain, but I would urge you to try. And I believe you could learn to make rhythmic movements with your body. If you have access to a teacher of Dalcroze eurythmics in addition to a teacher of piano, I suggest that you ask this teacher to help you. But if no such teacher is available ask some teacher of music in the public schools to give you the kind of rhythm work that is provided for children in the grade schools and work up from that point. It is too bad that parents kill their children's musical aptitudes as they do, and I am sorry you have missed the joy of participating in music during all this time. Practically all children are musical—at least to a certain point; and most adults can learn to do at least something with music. So "get going."

Which Is Right?

Q. 1. In Chopin's *Etude Op. 25*, No. 1, some editions print the accompaniment like two triplets, when there would be a slight accent on E-flat with the thumb in the first measure; other editions divide the six notes into three "twos." Which is correct?

2. In Mozart's *Sonatina in F*, first measure, I have played the appoggiatura like this:



Now an "authority" says it is wrong and should be played like grace notes.—C. J.

A. (1) The accompaniment should be played as two triplets.

(2) I am afraid your "authority" is wrong. The measure is played just as you have written it.

How Analysis Helps Piano Study

by Ellen Amey

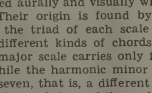
THE PURPOSE OF THE STUDY of music is to learn how to assimilate musical ideas, how to convey these ideas into thought and feeling, and to express these thoughts through the mastery of a chosen instrument. The assimilation of musical matter can best be made through the recognition of the basic material or fundamental forms, that is, the scales and chords with and around which a composer has woven his ideas. Analysis will lay bare this core or backbone and reveal the inner structure of a composition. It also will show to what degree pure basic forms may be employed in the creation of musical ideas which are interesting in musical content and technical arrangement.

It is related that Elgar, because of a lack of exercise in the composition of symphonic forms, followed closely the pattern of a Haydn masterpiece when writing his first symphony. With a fine sense for rich orchestration and a knowledge that could produce a twelve-part chorus he approached this task. The result was a masterpiece. There is no doubt that an unusual musical background with an excellent musicianship shaped the career of the man who became "England's musician laureate."

The requisites for analytical work imply much more than an acquaintance with scales and chords. A pupil should know not only every tone of each of the different scales, but also the relationship of each tone to its keynote or tonic, together with its tendency in that particular family of tones. He must at least know the fundamental chords. He should recognize the triad built on each tone of a scale, and the kind of a triad each tone of the scale may carry, either major, minor, augmented or diminished. He should know that I, IV and V are the primary tones of the scale and that the triads built on these tones are the primary triads. Those having the root on other scale tones are secondary triads.

It is important that the chords of the seventh be recognized aurally and visually whenever they are used. Their origin is found by adding the seventh to the triad of each scale tone. There are seven different kinds of chords of the seventh. The major scale carries only four of these varieties while the harmonic minor scale carries the whole seven, that is, a different kind of seventh chord for each tone of the scale. The dominant seventh chord which is found on the fifth

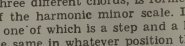
Ex. 1



of both the major and minor scales is the only primary chord of the seventh. It is the one best known and most often used. Its position in the cadence ending makes clear its importance. Here it is properly introduced by a six-four chord on its root, that is, the chord of the tonic with its fifth in the bass, and it proceeds directly to the tonic or keynote.

The diminished seventh chord of which there are only three different chords, is formed on the seventh of the harmonic minor scale. Its intervals, each one of which is a step and a half, will remain the same in whatever position the chord may appear. Due to this particular formation, each one of these three chords belongs to four different scales. In free composition this chord requires neither preparation nor resolution. Its resolution, when used, may be major or minor. Thus we find that the diminished seventh is a chord of great individuality as well as flexibility in its use. It impinges itself equally on each of the senses, namely, the auditory, the visual and the tactile.

Ex. 2



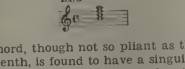
The chord of the seventh which is formed on the seventh of the major scale is identical with that formed on the second of its relative minor. It is a diminished triad with a minor seventh.

Ex. 3

This chord, though not so pliant as the diminished seventh, is found to have a singular appeal. Notwithstanding the fact that its function, when it is used in passing harmonies, may appear modest, it is a distinctive theme whose origin can be traced to this chord.

The dominant chord of the seventh and ninth is formed by adding a ninth to the dominant chord of the seventh of either the major or the minor scales.

Ex. 4



Both of these are chords of great beauty, and they must be classed with the essentials. Damrosch has designated the chord of the ninth as the "Love chord."

These are the fundamental forms which constitute the basic material of music. In order that they may be efficaciously used in piano playing, it is necessary that all technic including touch, tone and the timing of touch, should be acquired through the conscious use of these forms both in practice and in study. Thus the tactile sense is exercised and developed.

Solfeggietto, the small well known composition by Karl Philipp Emanuel Bach, is an example of what can be done with pure fundamental forms. The composer took the material and its mode of construction from a *solfeggio* or *vocalise* of the singer. Hence its name. The exercise is an ascending broken chord of the tonic followed by its descending seventh chord. Thus we find in the *Solfeggietto* these two chords, the tonic triad and its dominant seventh chord in broken-chord construction. The three different keys in which the motif appears are hung together by clearly outlined modulations. With this material Bach gave us a composition characterized by clarity of thought and symmetrical beauty.

The compositions of Mozart clearly show the basic material employed. In his sonatas it is found that he invariably gave out his themes using only the three primary chords, namely I, IV and V. In whatever order these three chords are grouped they show the influence of the cadence form. Many of his themes are chosen directly from these pure harmonies. Notable among them is the first theme of the first movement of the best-known "Sonata in C major." The "Sonata in G major" shows the same simple arrangement from pure fundamental forms. Where embellishments are found they appear to pivot on the notes of these simple harmonies.

The music of Chopin reveals many illuminating examples of inventive genius in using simple ideas to adorn fundamental forms. In none of these has he left the basic material so clear as in the *Waltz in E minor*. In none, too, has he left the invention so apparent. The introduction of eight measures holds the key to the particular kind of adornment which Chopin chose to use. This is found to be a dissonant note which falls on the accented beat. It is always a half step below the first note of a chord-group. Outside this one idea the subject-matter shows nothing but simple chords and scales with the same progressions that are used in classic form. The particular invention of using a dissonant note to begin a chord-group is a form peculiar to Chopin. He used it in many compositions, but in none so generally as in the *Waltz in E minor*. Among his compositions best known to the piano student where this invention may be found, are the *Impromptu in C minor*, and the *Etude in C minor*, known as the *Revolutionary Etude*. In all these cases the subject-matter may be assimilated as soon as the chord is recognized.

A descending passage of four measures taken from the introduction of the *Waltz in A-flat major* by Moszkowski serves as a typical example of brilliant passage work based on the dominant seventh chord. The notes of this chord built on E-flat fall on the first half of each beat. Each alternate note is a half step below the following chord note. The notes of the chord in descending order as played are E-flat, D-flat, B-flat and G. Using the fingers 4, 2, 3, 1, it is easy to find the alternating note. In this and similar passages built on the dominant seventh, a recognition of the chord will insure its assimilation. The passage becomes a product of the mind. There can be no uncertainty when playing it.

Dominant seventh chords provide the material for the brilliant cadenza in Liszt's *Liebestraum*. With the return to the key of A-flat major in the middle part of the piece, the composer began to prepare the climax which came when he reached the dominant chord of the seventh and ninth on E-flat. The uppermost note is F, the ninth of the chord, in the four-lined octave, or the fourth F above middle C. Virtuoso-like, Liszt dropped to this same chord two octaves lower by using a descending chromatic passage of broken thirds with each hand. These two

(Continued on Page 776)

Master Lesson on Chopin's Prelude in A major

by Orville A. Lindquist

FRÉDÉRIC CHOPIN (1810—1849) wrote twenty-four preludes, one for each key, and all published under Opus 28. We often read that they were written during the composer's stay on the Island of Majorca, off the coast of Spain, but many were written before he left France.

Some think that the preludes are the best of Chopin's compositions, but this is probably not so. Without question they are the most spontaneous of his works—most of them improvisations jotted down for future use. Rubinstein speaks of them as "the very pearls of his works"; Schumann, "a sheaf of moods"; and Liszt, "types of perfection in a mode created by himself and stamped with the high impress of his poetic genius."

The *Prelude in A major* is one of the shortest and easiest to play, containing only sixteen measures; these are divided into eight two-measure phrases, all having exactly the same rhythm. And still not monotonous! Who, but a master like Chopin could do this?

Let us first look at the pedaling of this little piece. The usual pedaling is this: The low bass tone is caught by the pedal and changed again on the next count in order to avoid the blurr in the right hand. The weakness of this pedaling is that when the pedal is depressed on the second beat, the low bass tone, which should continue sounding, is lost. It is much more effective to use the delayed-pedal, for, by so doing, this fundamental bass can be carried through the two measures with no accompanying dissonance.

The Monastery of Valdemosa in Majorca as it appeared in 1838, when Chopin wrote the famous "Preludes" while on a visit there. This picture was secured for The Etude through the courtesy of Dr. Guy Maier.

Meaning of Delayed Pedaling

A delayed-pedal is one in which certain notes, usually bass tones—are held with the fingers until the dissonance is passed, when the clear harmony is then pedaled. This prelude offers an excellent example of delayed pedaling.

The pedal depression should be held back until the sixteenth-note has been struck, and the left hand bass-note held with the finger until the last moment of time. The slow tempo of the prelude makes this pedaling less difficult. Do not hop over this sixteenth-note as if it were a sore foot; in other words, as you would when playing a march. From a tonal standpoint these short notes are no less important than the longer melody notes, so do not hurry them too much. Above all, do not let the dotted quarter-note get caught by the pedal; also, listen to see if the low bass tone continues to sound.

Let us note the method of pedal notation here used. Hans Schmidt, as far back as 1860, suggested the use of notes and rests for this purpose. This idea was patented, and an effort made to have it officially adopted, but with little success. It is the only correct method of pedal notation we have, although it still is little used except in specific works dealing with the pedal. By what other method could it be shown that the pedal is depressed after a sixteenth-note has been struck?

The argument generally used against the Schmidt method is that it is too cumbersome; yet the eye of the musician is trained to take in notes. The pianist would have no more trouble following this notation than the accompanist has in following the violinist or singer, or the organist the pedal clef. Certainly the Schmidt method of pedal notation should be used for teaching ma-

terial. It is decidedly meritorious.

Sometimes a dissonance, such as this in the right hand, can be shut off, without losing the bass tone, by the use of the half-pedal. In this case a quick up-and-down action of the pedal would be used on the second count. Such a quick-pedal action will shut off high tones but not low ones. A successful half-pedal here would be rather difficult as the right hand notes do not lie high enough in the treble.

Accent With Care

Some writers would have us believe that in half-pedaling, the pedal is lifted only half way. But on the contrary, in order to shut off any such note it is necessary that the dampers come in contact with the string. It is the quickness of foot-action that does the trick; the pedal must not be raised any higher than necessary.

The time signature calls for three quarter-notes to the measure, as in a waltz; however, this does not mean that the first beat of each measure is accented. The player should think of the phrases as consisting of six counts rather than three, with the accent falling on counts one and two. From the second count on, the chords should receive about the same amount of tone. If the delayed pedal is used, there should be a slight *crescendo* to the end in order to keep a proper balance between the right hand and the diminishing low bass tone.

In this composition, as in most chord pieces, the melody lies in the top note of the chord since these notes are played by the weaker fingers; great care should be taken to see that this particular note is not too weak. It should stand out with a little more tone than the rest of the chord. Keep the finger that plays this note firm. Probably more important still is that you have in mind what kind of tone you wish, for you will never get any better tone than you are thinking. You are given better muscle control on these three top notes if they are all played with the same finger.

The fingering of this prelude is as simple as the piece itself. The only irregular spot is in measure seven where the fourth finger on the right hand makes a jump from E to A. Use a finger change between two notes is not necessary to do so as the pedal is sustaining both notes.

The Need for Contrast

This prelude, more than another advantage the damper pedal has over the pedaling generally used. If you played eight one and three-quarter notes you shut off the half-notes C-sharp and E. By delaying the pedal these half-notes are sustained their full value and a much better balanced chord is thereby obtained.

A common rule of expression is that a melody is to be better, more tender. This seems to be a law of nature. True, as far as it concerns expression in piano playing, it has a definite, however, it does not mean that this piece, nor only for the melody, but also for the two-measure phrases.

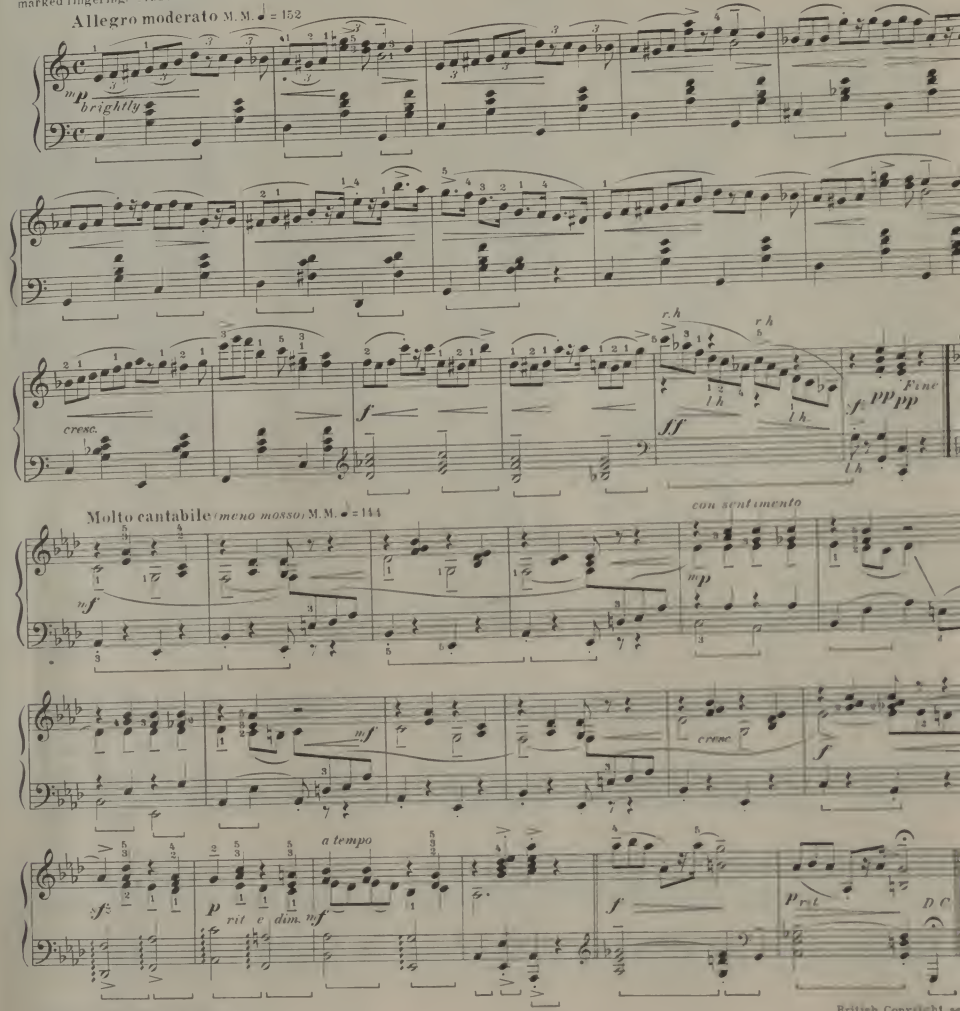
This prelude is marked *andante*, a rather contradictory tempo term in that it means slow, but also to move on. Fit

(Continued on Page 752)

ACROSS THE FOOTLIGHTS

This ingenious composition, theatrical in every note, suggests the swishing of skirts and the patter of feet. It calls for very careful attention to the we
marked fingering. Grade 4.

RALPH FEDERE



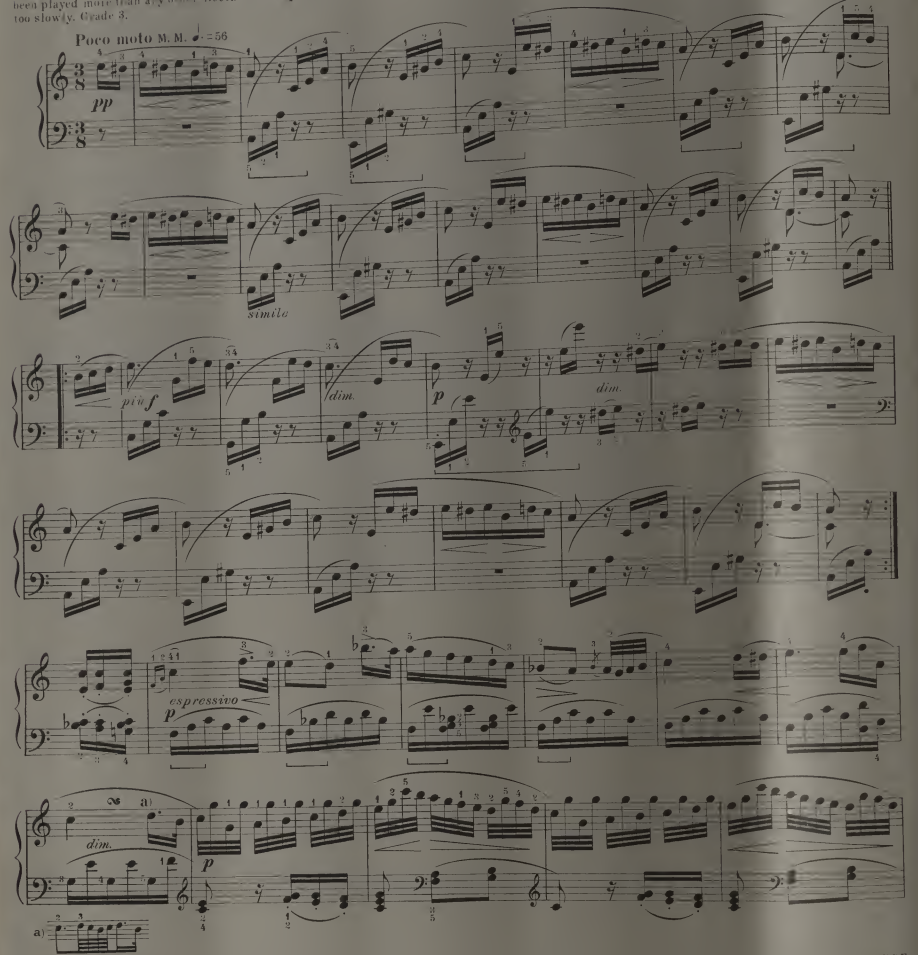
FÜR ELISE

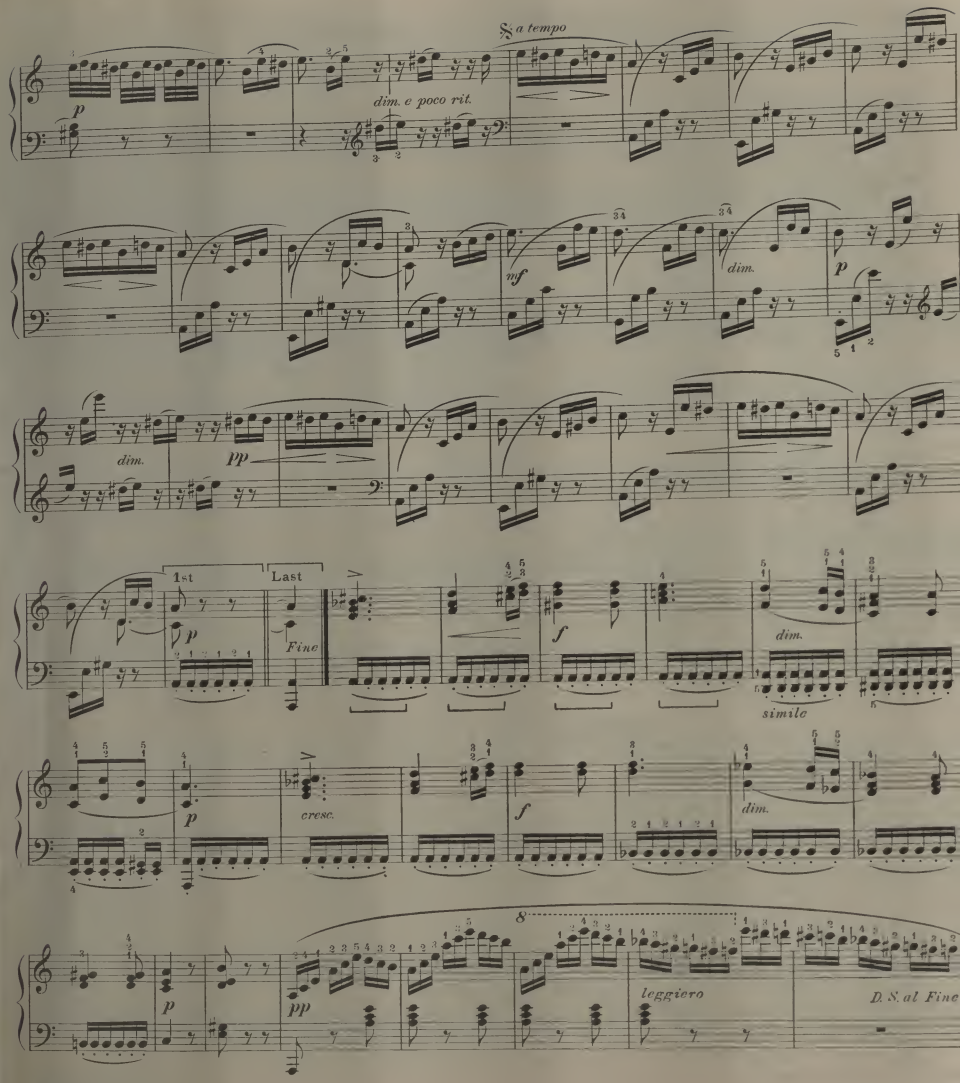
BAGATELLE IN A MINOR

Edited by I. Philipp

Beethoven's little *Für Elise* was found among the papers of one of his friends. He wrote few other bagatelles and this delightful work possibly has been played more than any other Beethoven composition for piano. It is susceptible to fine nuances in expression. Do not make the mistake of playing it too slowly. Grade 3.

L. van BEETHOVEN, Op. 173





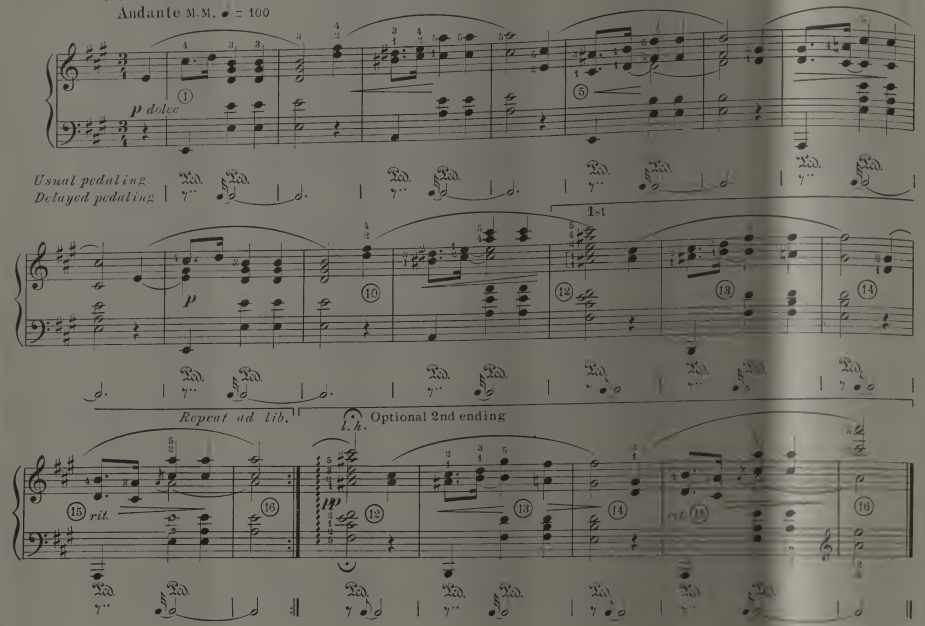
PRELUDE IN A MAJOR

Edited by Orville A. Lindquist

See another page in this issue for a Master Lesson by Mr. Lindquist on this composition.

FREDERIC CHOPIN, Op. 28, No. 7

Andante M.M. ♩ = 100

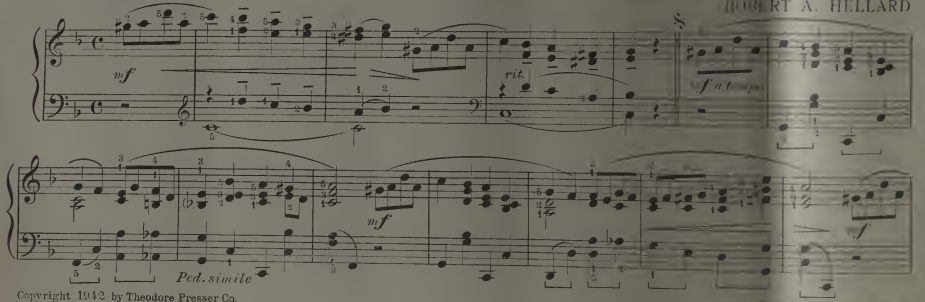


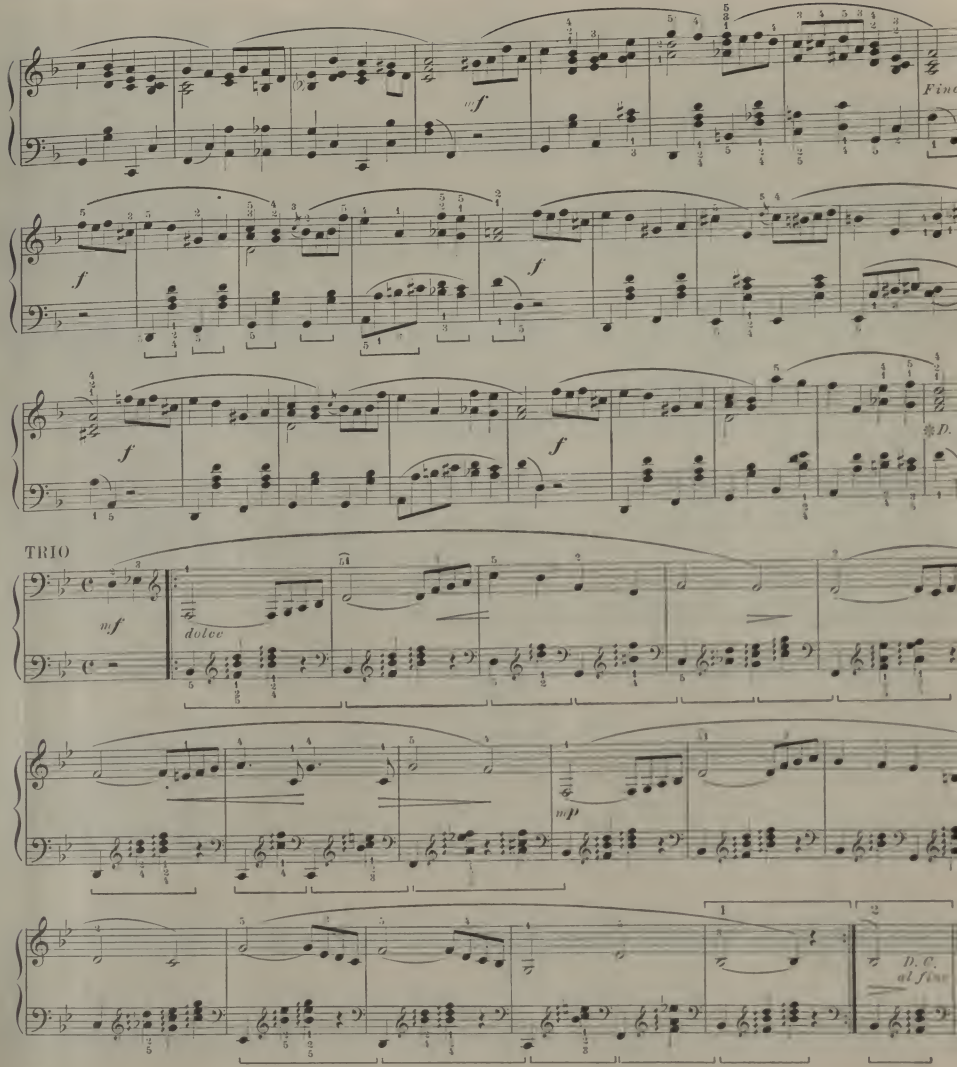
CRIMSON LEAVES

A pretty gavotte which "fits in" just the right place on a program requiring a light touch. The passage in B-flat [illegible] especially for singing tone.

Grade 3½ Moderato M.M. ♩ = 132

ROBERT A. HELLARD





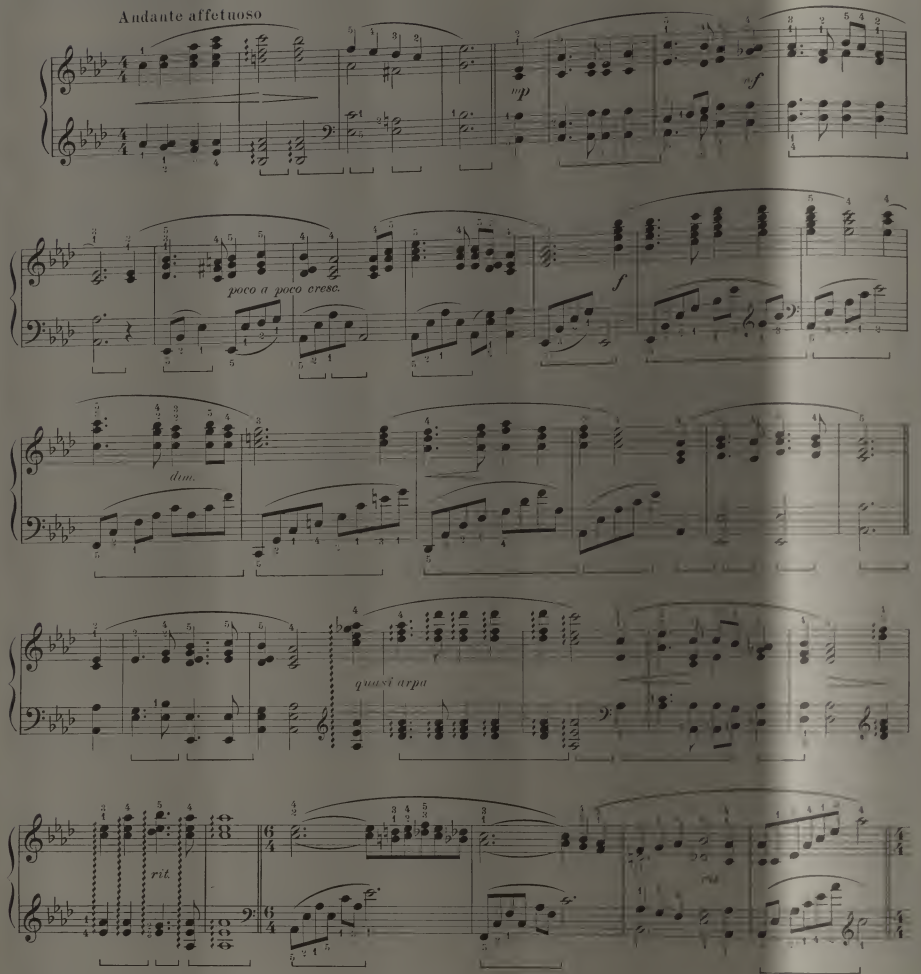
* From here go back to the *sign* and play to *Fine*; then play *Trio*.

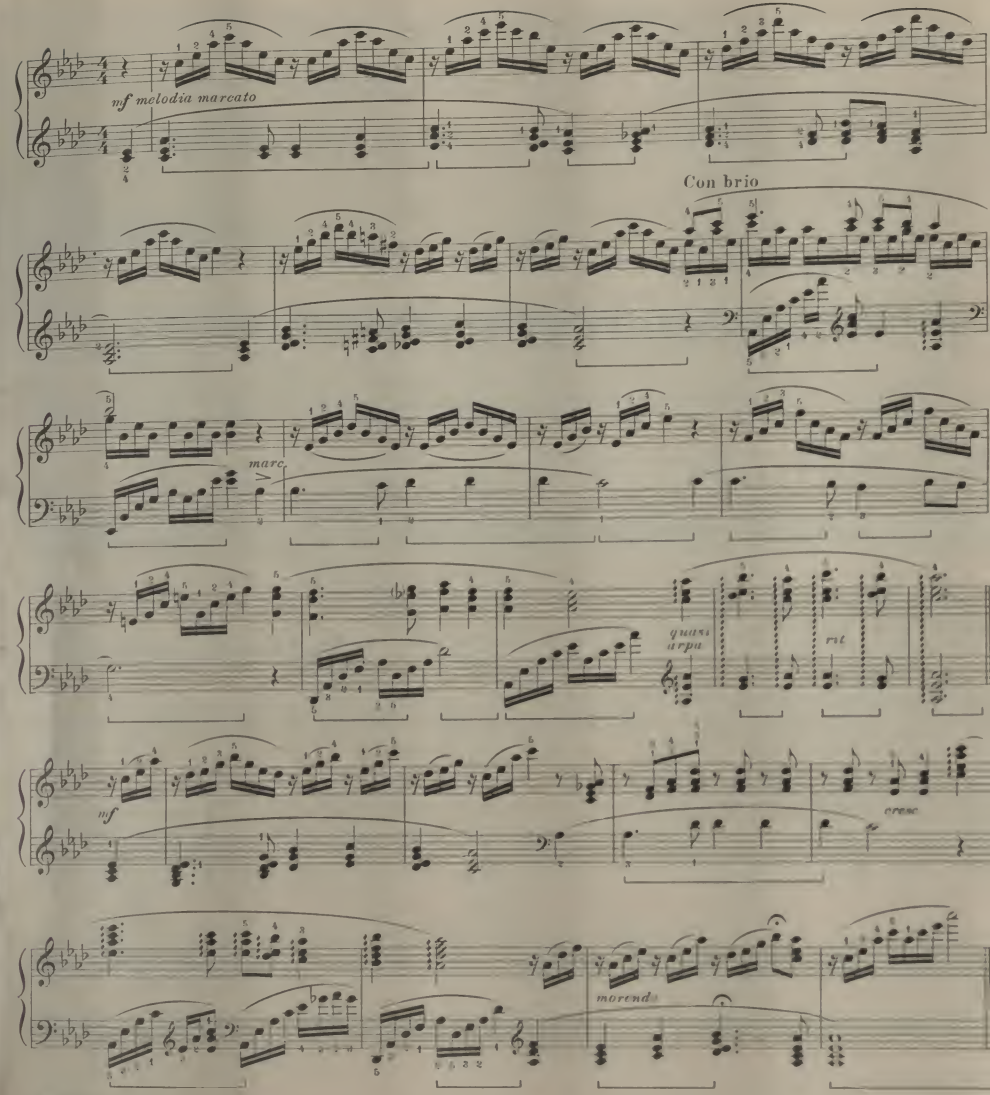
I LOVE TO TELL THE STORY

HANKEY

WILLIAM G. FISCHER
Arr. by Clarence Kohlmann

Grade 4.





AN OLD AMERICAN TUNE

This old American folk-tune is known to nearly every child in the nation. Even those who do not know their notes can pick it out with one finger on the black keys of the piano. Many different sets of words are sung to it. Most widespread, perhaps, are these:

"Peter, Peter, Pumpkin-eater,
Had a wife and couldn't keep her.
Put her in a pumpkin shell
And there he kept her very well."

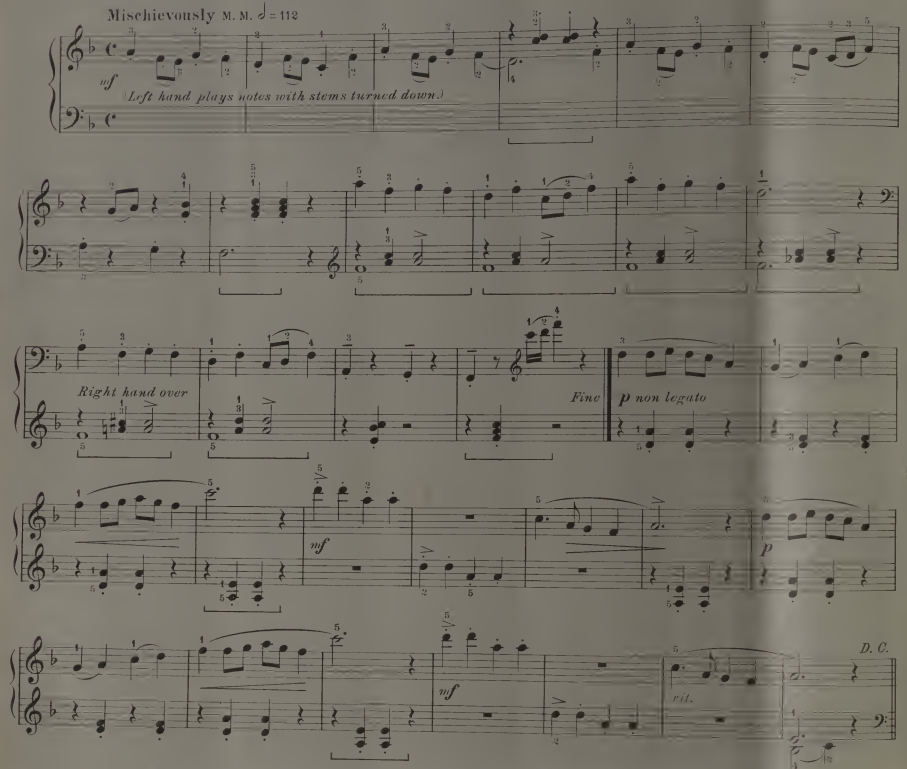
Children in the South sing these words:

"Uncle Joe cut off his toe
And hung it up to dry;
The boys and girls began to laugh,
And he began to cry."

In Georgia it is known as "Chicken-Walk," due, perhaps, to the imitation of the chicken's peculiar crossing of feet while walking. There are many others. What words do you sing to it?

Grade 2½.

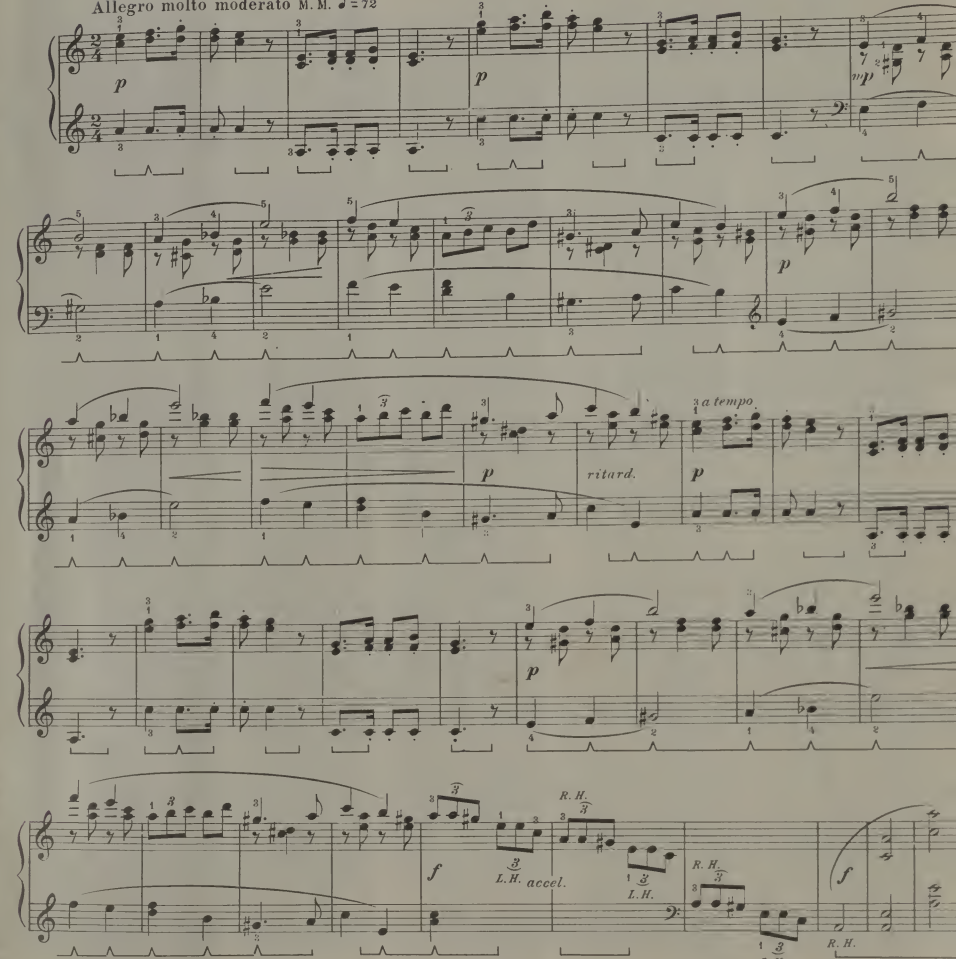
Arranged by
HERMENE WARLICK EICHHORN



THEME FROM PIANO CONCERTO IN A MINOR

EDVARD GRIEG
Arranged by Hugh Arnold

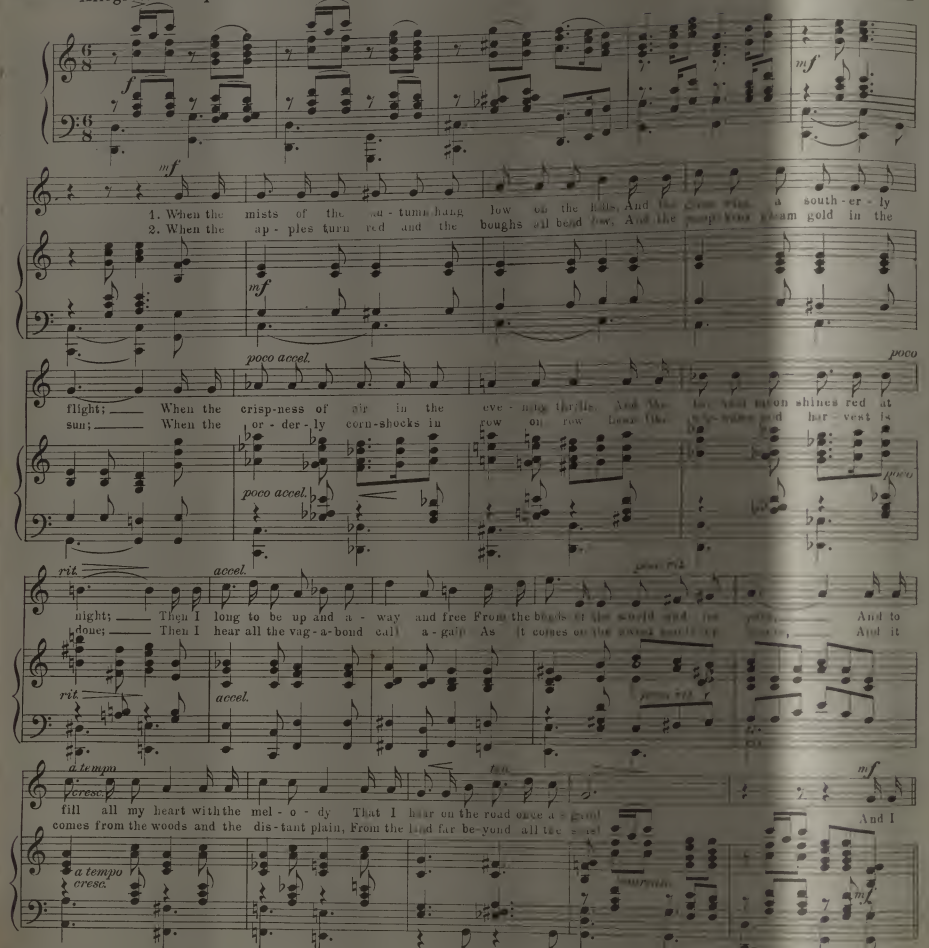
Grade 2½.

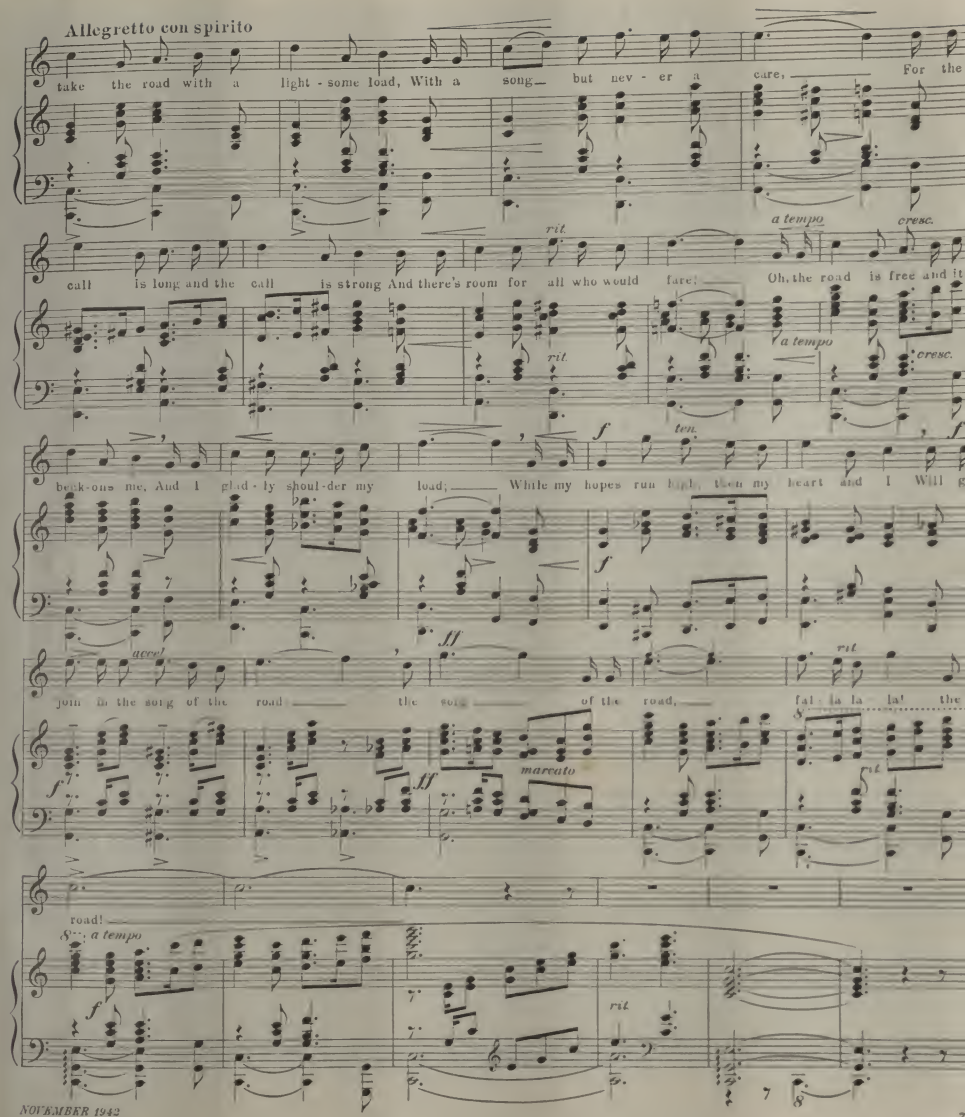


VAGABOND CALL

There is a tremendous vigor to *Vagabond Call* which one might not expect from the composer of the [illegible]. This song must be sung with great spontaneity, in which the singer will not try to introduce a false swashbuckling note. Miss [illegible] has given us a [illegible] notable.

Words and Music by
LILY STRICKLAND

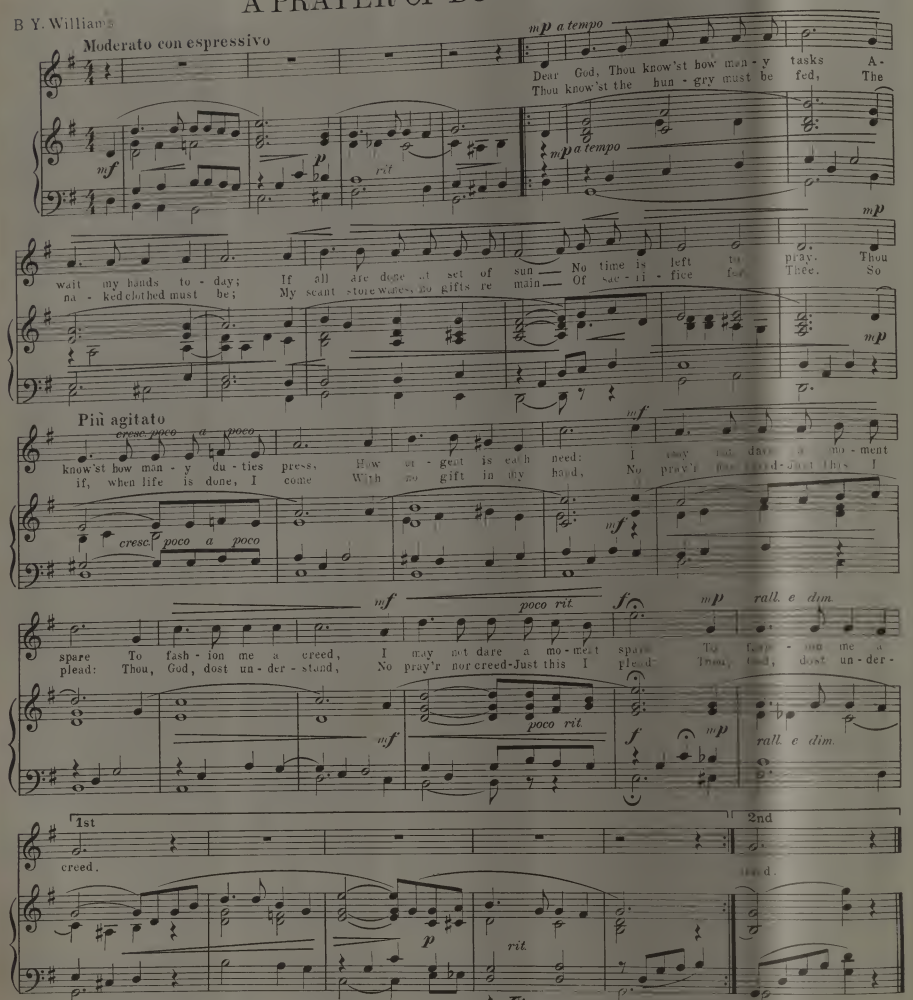




A PRAYER OF BUSY HANDS

BLANCHE DOUGLAS BYLES

B Y. Williams



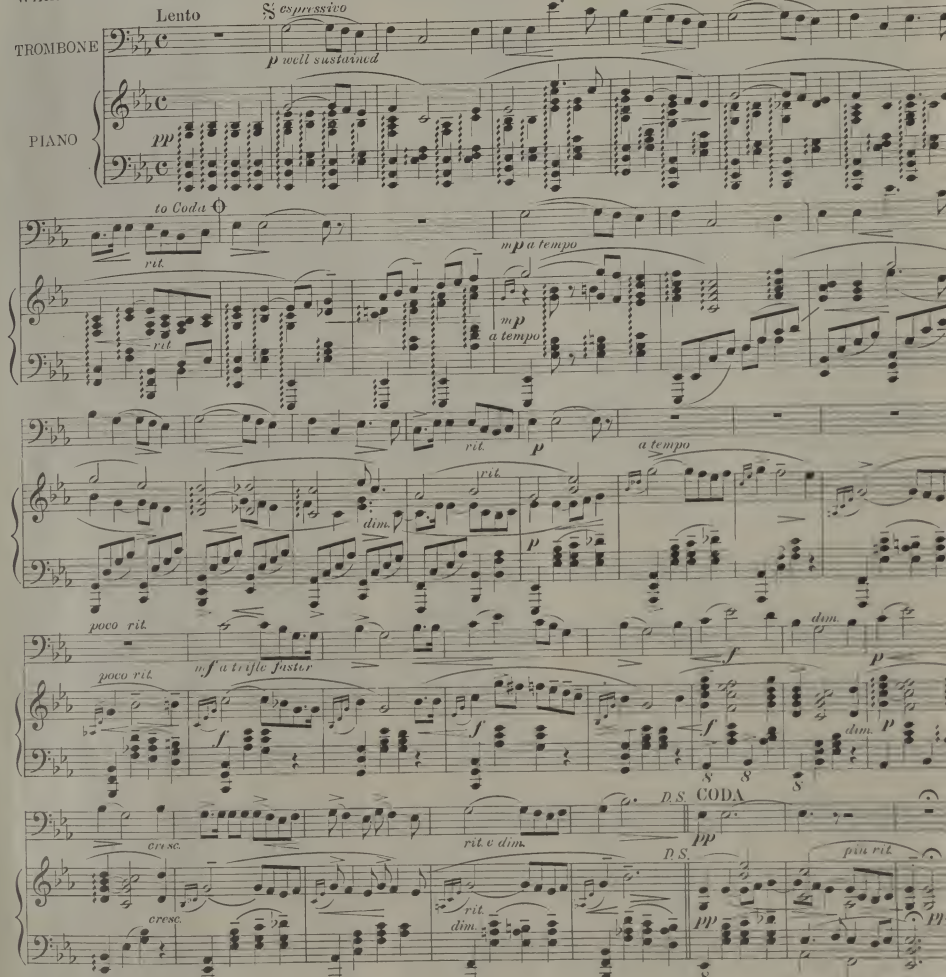
DEEP RIVER

NEGRO SPIRITUAL

Solo for Trombone (or Baritone)

Song arrangement by
William Arms Fisher

Arr. for Trombone and Pia
by N. Clifford Page

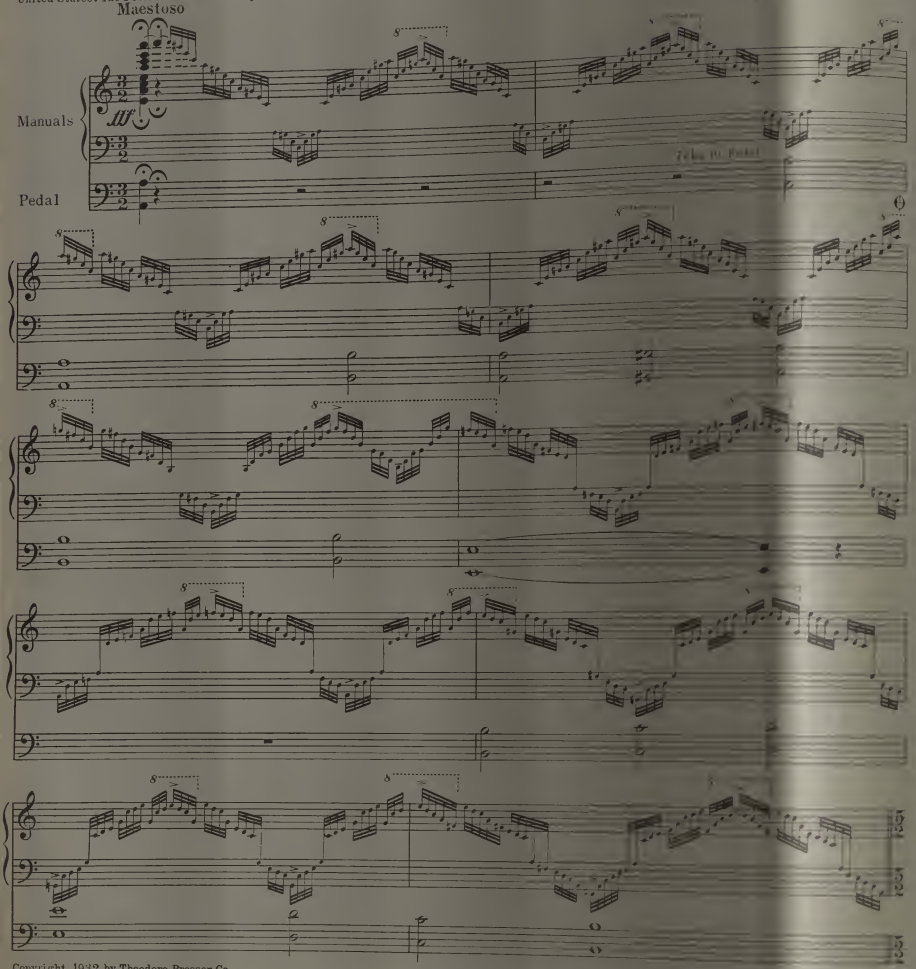


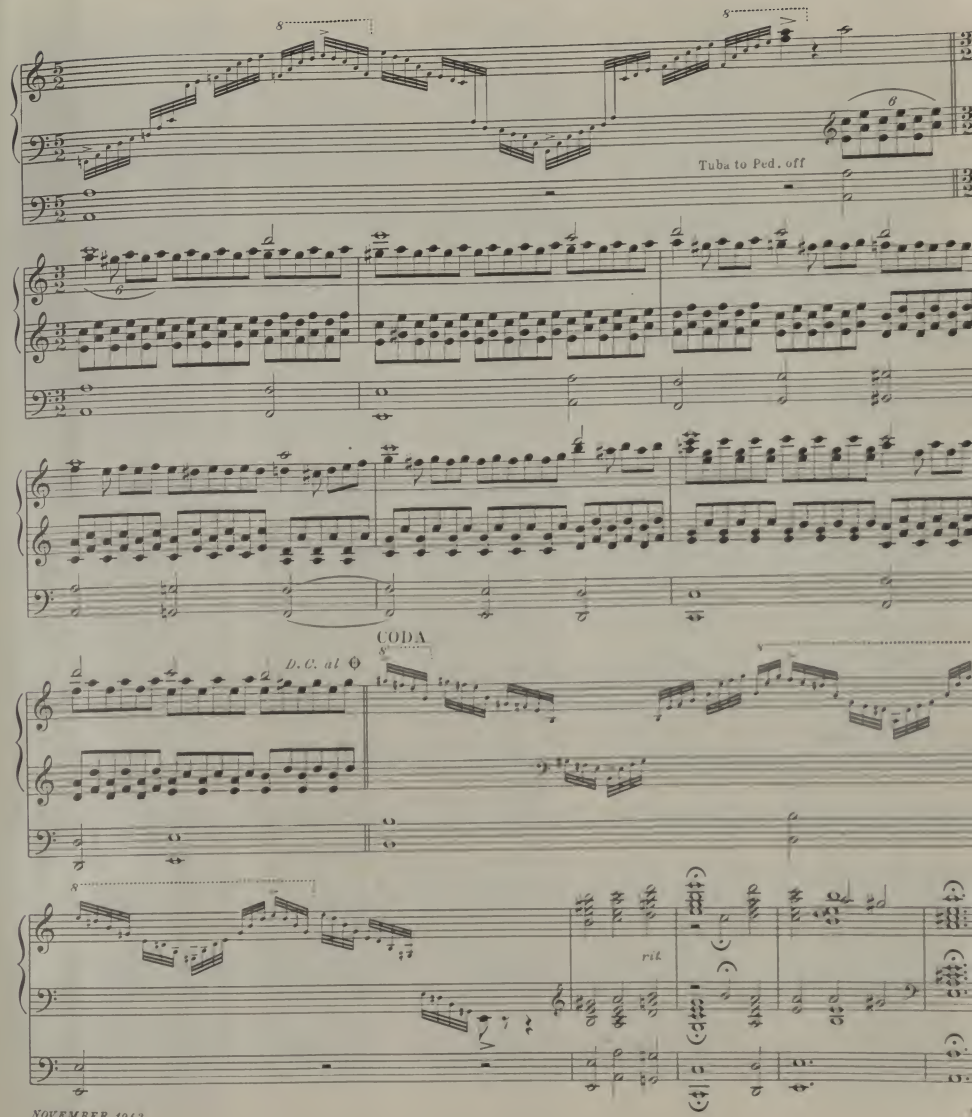
TOCCATA
ON "O FILII ET FILIAE"

Lynnwood Farnam's *Toccata on "O Filii et Filiae" (O Sons and Daughters)* is one of the most distinctive [illegible] brilliant American organist who was born at Sutton, Quebec, in 1885 and died in New York in 1930. Trained in Canada and in England, [illegible] as an organist in the United States. The *Toccata* calls for a very sure technic and a majestic style.

LYNNWOOD FARNAM

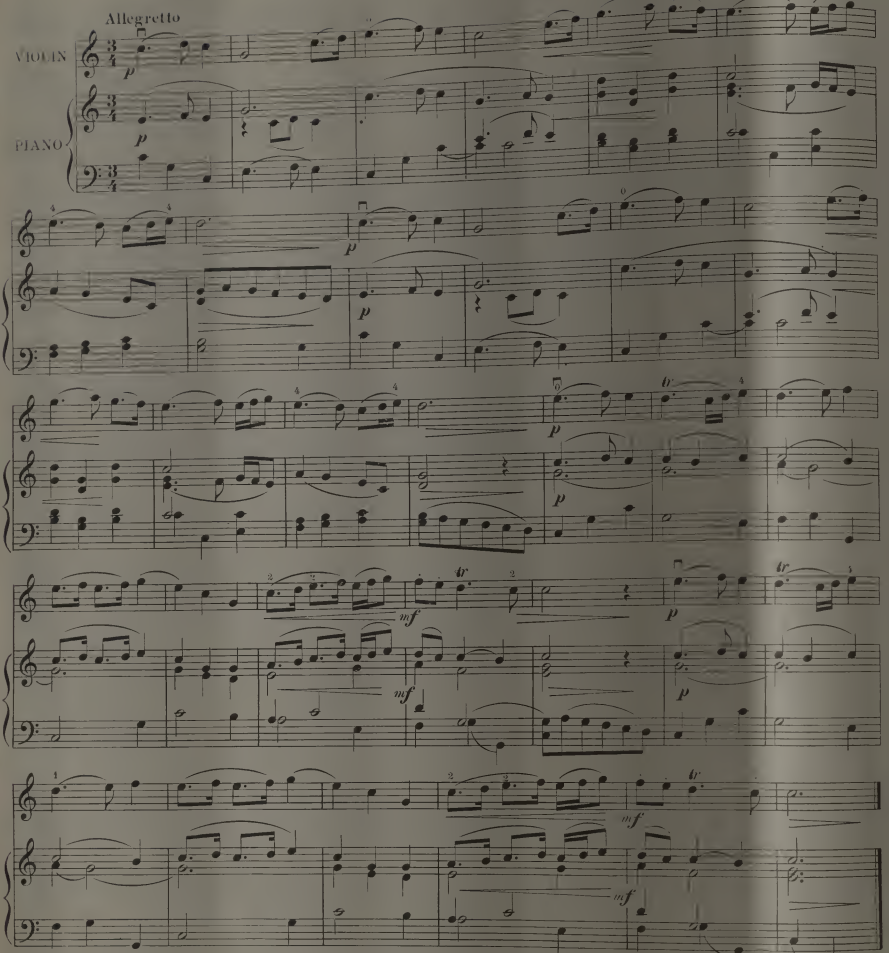
Maestoso





AIR

HENRY PURCELL
Arr. by Leopold J. Beer

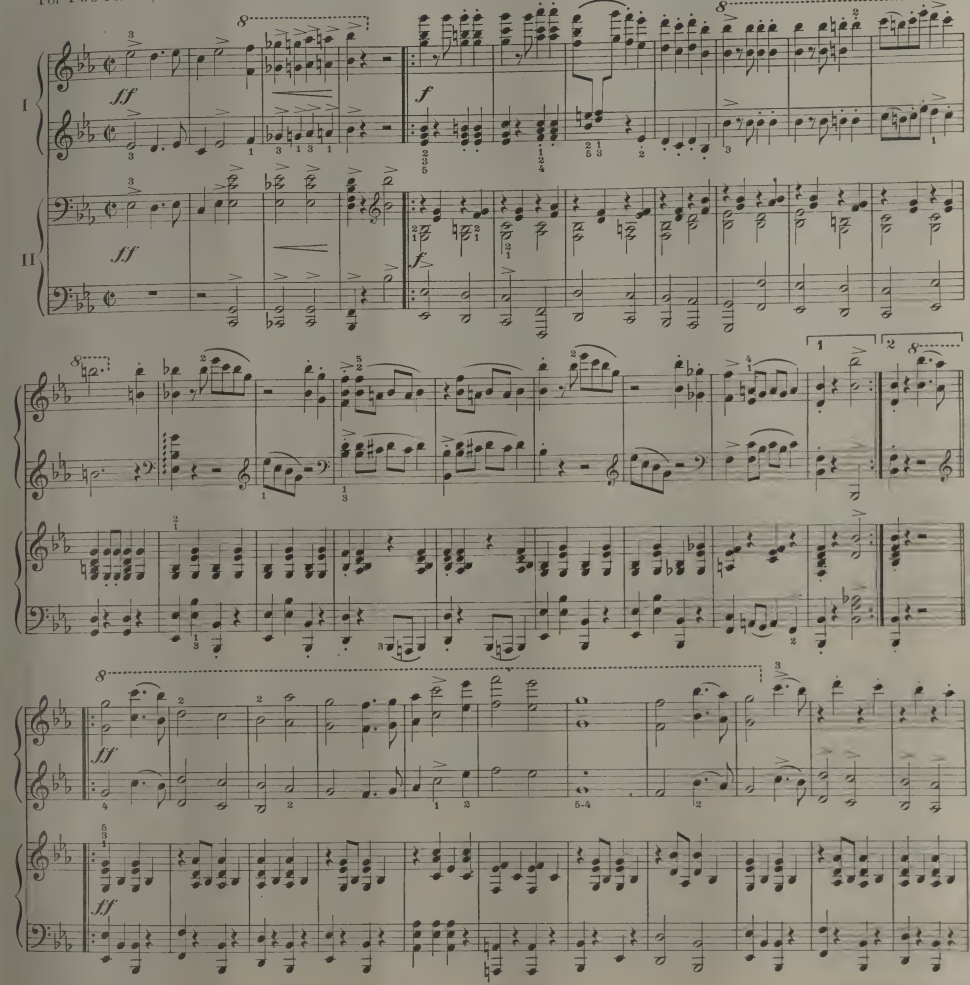


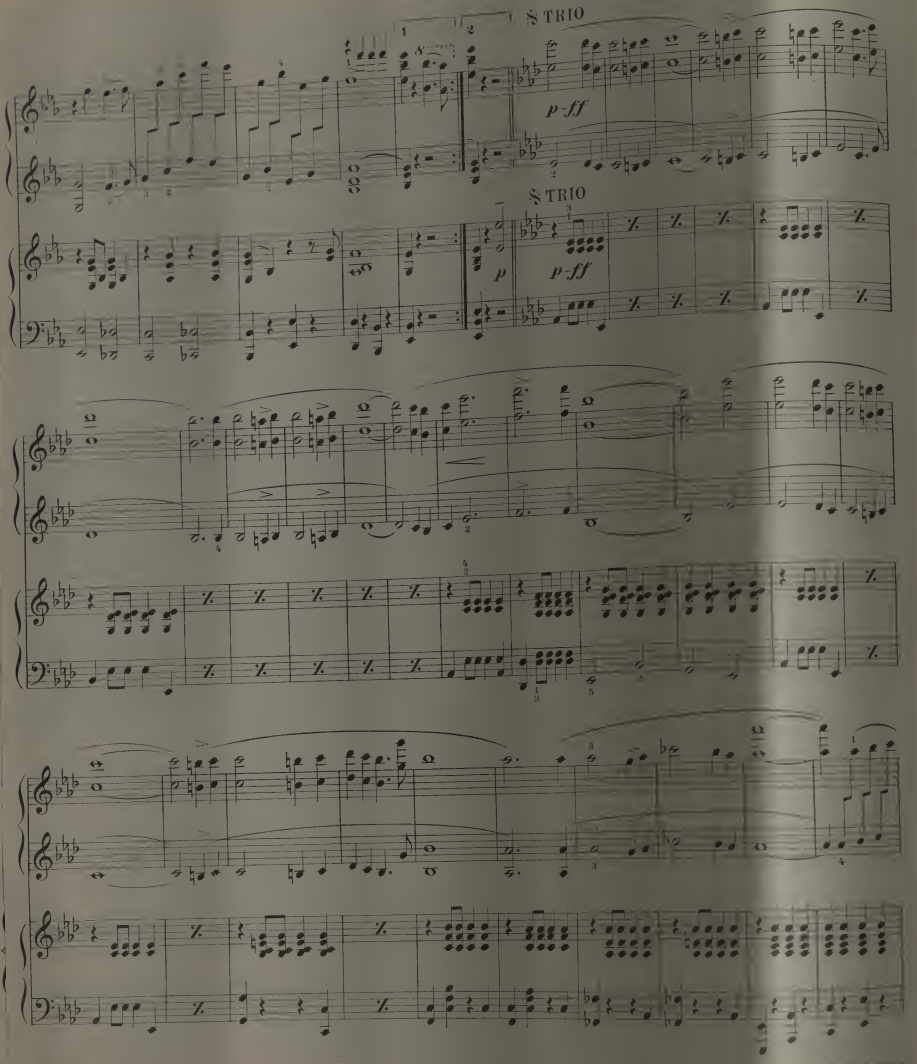
THE STARS AND STRIPES FOREVER

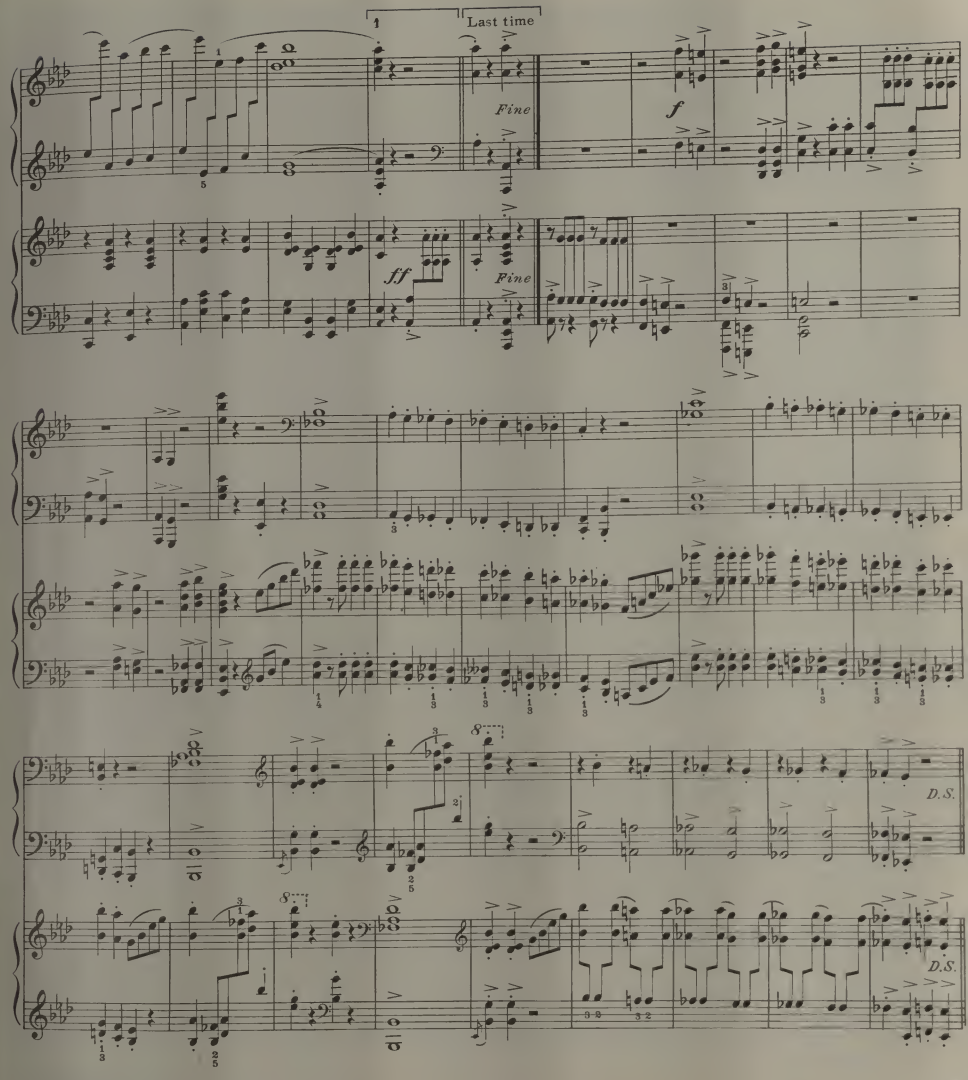
MARCH

JOHN PHILIP SOUSA
Arranged by Michael Zadora

For Two Pianos, Four Hands.





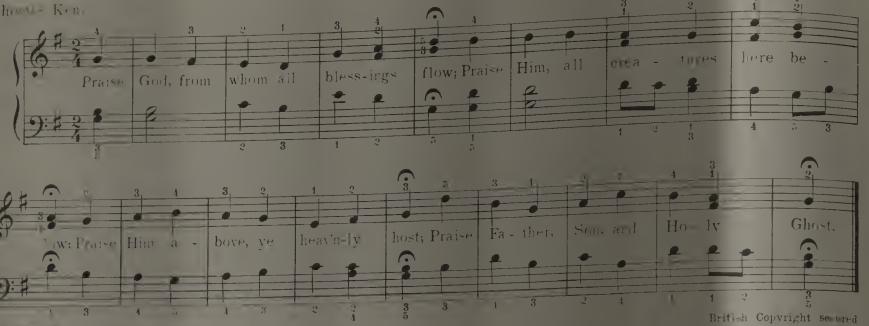


PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW

LOUIS BOURGEOIS
Arr. by Ada Richter

Grade 1

Thomas Ken

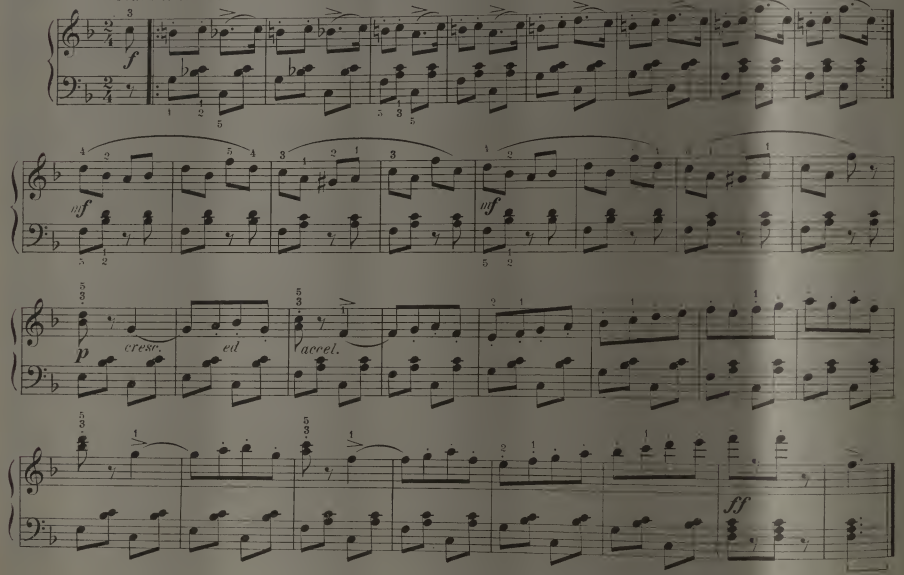


HUNGARIAN DANCE

FROM RHAPSODIE, No. 2

FRANZ LISZT
Arr. by Bruce Carleton

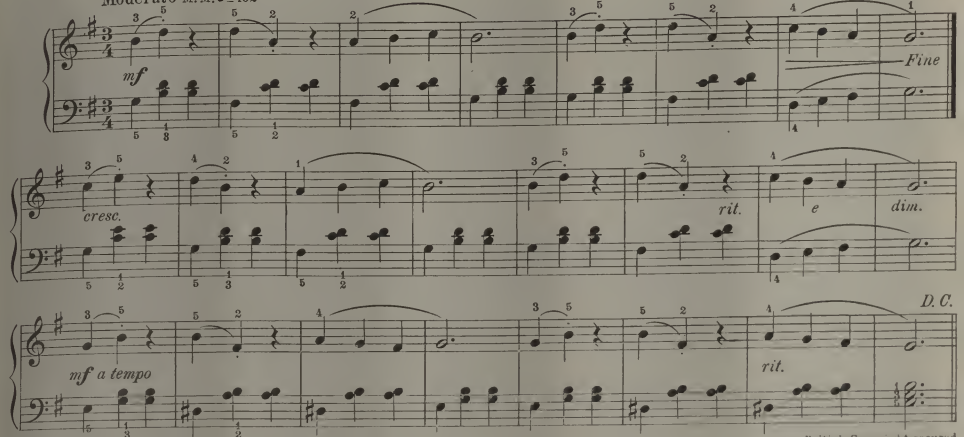
Grade 2.



BRIGHT MORNING CALL

ANNA PRISCILLA RISHER

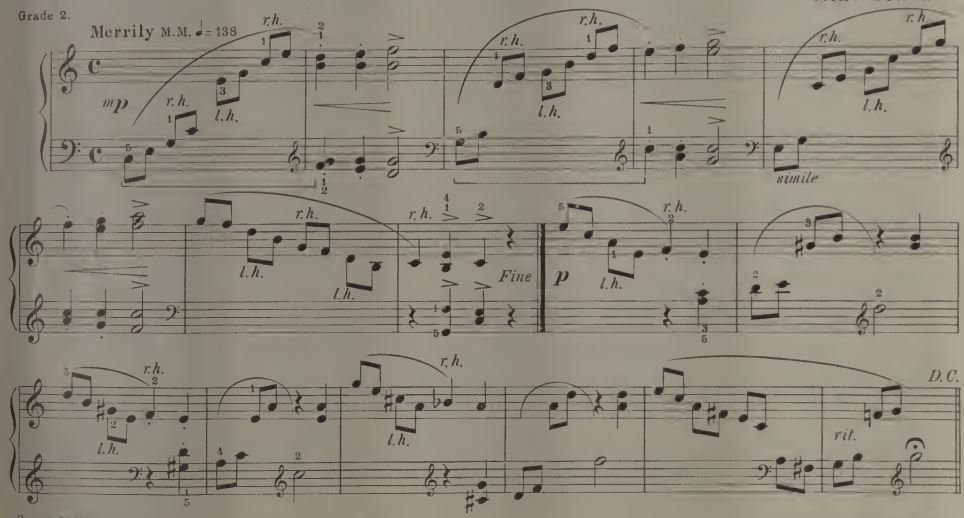
Grade 1½.



CLOWN CAPERS

MILO STEVENS

Grade 2.



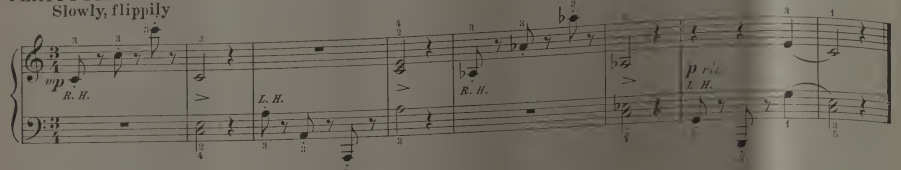
FLATTY THE FLEA

See Technistory and application on opposite page

GUY MAIER

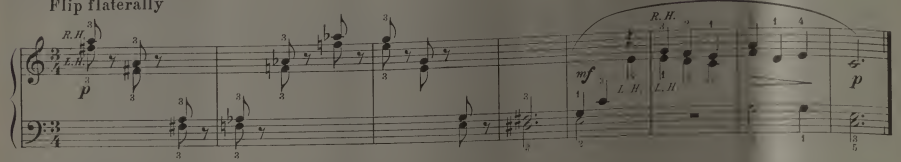
FLATTY PRACTICES FOR THE DERBY

Slowly, flippily



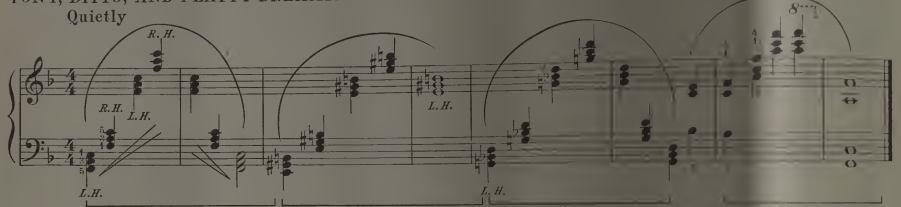
DITTO JOINS HIM

Flip flaterally



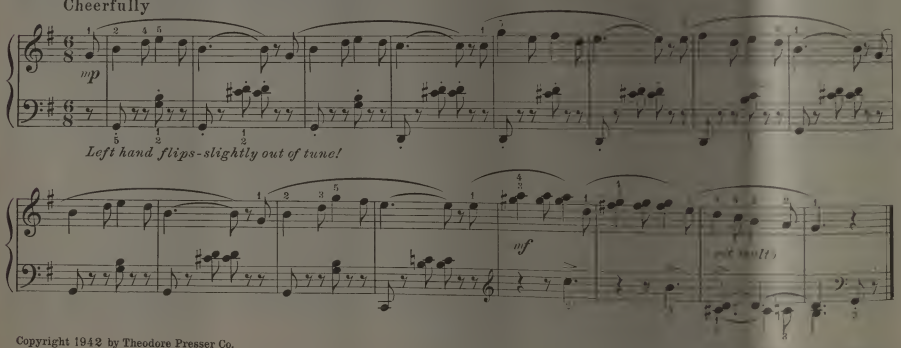
TONY, DITTO, AND FLATTY DREAMING

Quietly



TONY'S HAPPY TUNE AFTER THE DERBY

Cheerfully



The Technic of the Month

Conducted by Guy Maier

Technistories for Boys and Girls

by Priscilla Brown

With Application and Music by GUY MAIER

(Illustrations by LaVay Williams)

FLATTY THE FLEA

TONY, THE ORGAN GRINDER, lived with Ditto the Monkey and Flatty the Flea around the corner in the cellar of the City of Skyscrapers. Whenever Tony saw his Ditto itching and scratching, he laughed. "That's Flatty tickling and jumping about again, flippy flaterally," he said. "My Ditto the Monkey, and Flatty the Flea are special friends, bosom friends."

Now Flatty was full of a jumping ambition to join a circus. Ditto was full of an itching ambition to join a circus. Tony the Organ Grinder was full of a grinding ambition to join the circus. But they had no money.

So every morning Ditto put on his green hat and red coat all buttoned with gold buttons and sat on Tony's shoulder. Tony hugged his organ grinder with the crooked handle of sad and happy tunes under his arm.

All three started out, the flea on the monkey's shoulder, the monkey on Tony's shoulder, and Tony walking, until they found a street corner, where the people go both ways with money in their pockets.

"I Look Where I Ain't"

"People going both ways like sad and happy tunes," said Tony, grinding music from the crooked handle. The happy and sad people threw pennies, nickels, and dimes for Ditto to pick up with his five brown clutching fingers.

"Atta boy!" said Flatty the Flea, sitting quiet on Ditto's shoulder, and full of a jumping ambition. "Someday we'll join the circus," said the flea.

*Flatty has never been to school, so please forgive his bad grammar.

So every night the pennies, nickels, and dimes clinked and counted. Every night Flatty and Ditto talked secrets about joining the circus. "My Flatty the Flea will be the best flea jumper of all the circus flea jumpers," said Ditto, "because he jumps flippy flaterally. . . . Why do you always get where you're going quicker than I do?" asked Ditto with thoughtful itches.

"Because I look where I ain't," and FLIP!—here I am," answered Flatty, flipping his leg for exercise.

"I have a scratching knowledge of your answer," said Ditto.

Then these two would sleep and dream dreams of circus flea jumpers, circus ditto monkeys, and circus organ grinders.

One day Ditto, reading the newspaper upside down, read, "There will be a flea derby of all the monkeys in the City of Skyscrapers. Each monkey thinking he has the best flea jumper will bring his flea to Flat Rock Park on the first Friday in February," read the newspaper.

"We'll be there," said Flatty, tickling Ditto's ear. "And FLIP!—we'll win the one hundred dollars cash prize to join the circus."

So on Friday of the flea derby, Flatty the Flea and Ditto the Monkey sat proud in the crowd of monkeys, all chattering with the chatters that their flea was the best jumper. Ditto sat proudest chattering to Flatty. "No flea but you knows the secret of a good jump. It isn't how high you jump, but how flat and fast."

And Flatty whispered, "I look where I ain't and FLIP!—here I am."

"And FLIP!—here I am."

Flatty watched all the fleas kicking their hind legs, exercising for jumping. Some were bow legged, some

(*Continued on Page* 772)

Historical Schools of Singing

(Continued from Page 737)

methods in these words: "To the majority of mentalities it is more important to hear voice than to scientifically see voice. After all, singing can be only the ear. Visualizing may help at certain periods, but in the last analysis it is entirely hearing."

The psychologists contend that only through the mind can singers control the involuntary processes. They maintain that they align closely with the Old Italians in stressing listening, imitation, and the training of the ear. However, they must share with the Muscular Action School the concept of control of the muscular processes through the sense of touch and the kinesthetic sense, or awareness of muscular action.

The Modern Scientific School

Since the Great War the rise of experimental science as an influential factor has been the paramount distinguishing feature of the history of voice. It is all part of an extensive development which has permeated many departments of human knowledge. Radio, sound pictures, telephony—these practical fields of acoustics not only have brought about new departures in social conditions but also have affected radically the thinking of many voice teachers. Direct investigations by the present author (who entered the pursuit of art partly to avoid further contact with mathematics) have revealed relatively widespread reading of books on the scientific approach to voice. How much of our music now comes to us "canned" or amplified and no longer by direct contact!

Most surely the newer emphasis upon the scientific approach, which must constitute our sixth mile-stone, has clarified some of the vocal atmosphere even as it has placed more than one disciple of the older schools into a state of quandary. For one thing, the terminology of voice, wherein it concerns science, has been made more exact. For another, because of science we have a much better understanding of certain phenomena, such as the vowel and "resonance." The science of phonetics without question has thrown new light on all that is connotated under the inclusive word "diction.'

Three Other Schools

Two schools of thought regarding singing that are historical in character are now named but not treated in extended detail because we have found the related documents meagre.

The first of these two schools had vogue in the early part of this century. Its thinking went this way: Set the mechanism as it is employed in good singing and the result for the pupil will be beneficial and probably correct. For example, take the syllable "lah," which generations of great artists have used in vocalization. If the articulation of it is prepared for silently and then it is sounded, the tone, it is argued, should be free and of fine quality.

The second group of thought, attempting to get away from the accepted phonetic sounds of the language of civilization and seeking the good that might come from involuntary and spontaneous utterances, has employed grunts, shouts, calls, exclamations—in fact, an assortment of "animal" sounds or those which might be expected from prehistoric man or his progenitor whether of the ground or the tree. While there is logical merit in the hypothesis, we would hate to think that some soprano, overdoing in practice the imitation of a certain domestic animal we know, would be heard in concert with feline rather feeling in her voice.

A third school knows no one period of history, for it began far back in the heyday epochs of the Greeks and Hebrews. This school has followed the simple thesis that if beautiful speech is prolonged as to the vowels the result is beautiful song. Because it knows no one limited time and no bounded geography of space, we do not here give it extended treatment.

The Organic or Coördination School

This last to be treated school may be considered as the newest and least generally comprehended, as well as apprehended, movement of historical thought in the field of singing. This author's study of the bibliography gives him the present opinion that a leading pioneer was Herbert Witherspoon, beloved and intelligent singer as well as philosopher of voice. In his "Singing" we read this both historical and prophetic statement: ". . . . the action of the vocal organs is coördinate; that is, they act in relation to, and in a manner dependent upon, each other. They perform functions for purposes of pitch, changes in resonance, quality, volume, and speech or pronunciation." In other words, particularized units of voice in function are complementary, supplementary and reciprocal.

Here is a philosophy of the broadest possible viewpoint. From it may emanate many reconciliations of the antipathies and antagonisms frequently found to divide certain of the schools herein treated. If you will permit the author a word of personal comment, the great need of singing in the present day is a much more intensive stress upon the philosophy of coördinating evaluation.

Witherspoon's "Singing" came out in 1925. Eight years previous to that publication Dr. Frank E. Miller in "Vocal Art-Science" asserted a theory of "autonomies" or separate units, whose perfect adjustment made for correct singing. We note in the "Outline of Theory" sent out in 1925 by the American Academy of Teachers of Singing, to which Witherspoon belonged, the use of the term "Coordination" and that it parallels generally the broadminded lines of statement employed by their member author.

Conclusion

In attempting this description of historical schools of singing the author has sought to offer a narrative from which would be absent of any great praise or disparagement of any one given movement. He has taken the attitude that where there has been survival of a concept or precept there also must be utility or usefulness to the intending singer. To the careful student of this narrative the practical suggestion is made that he go through the preface or introduction of any book on singing he intends to read with a view to an approximate or a tentative classification of its contents in advance according to the list of schools herein presented. He is likely to find that the authors will tend to classify not under just one but under several of the schools submitted.

Flatty the Flea

(Continued from Page 771)

knock-kneed, others toed in, others toed out. Each knew he jumped the best jump.

Flatty the Flea was the last to jump. FLIP!—away he hied and flipped flaterally, and he landed the farthest of the far.

When Tony the Organ Grinder saw the one hundred dollars cash prize, he got all mixed up, and said "Bravo Flatto! Bravo, Ditty!'

Ditto was so tickled with tickles he only chattered and laughed.

Flatty flipped his hind leg and said, "I jumped fast and flat, flippy flaterally. It isn't how high you go, but how flat and fast. FLIP!—here I am!"

So all three with their [illegible] itching, grinding ambition joined the circus.

* * *

What is a flip? A flip is a swift shift of the hand from one part of the keyboard to another. To play the piano well, you must become a flip expert. All pieces are full of flips—near flips, far flips, little ones, big ones. A good pianist never leaps into the air, but like Flatty in the derby flips or skids his hand lightly over the keyboard as he shifts with lightning speed.

Put down the cover of your keyboard and try some silent flips with the right hand. Flip up and down several times starting with little flips and ending with big ones. A good flip is just like a dog or cat shaking off its paws, or like shaking marbles out of your sleeve.

Now open the piano and try flipping from one C to another in this way. Touch Middle C with your third finger tip but don't play it. Now look at the next C higher up. Then all in a flash play Middle C and flip lightly along the keyboard to the higher one. Don't play this new C but just touch it until you spot the next C. Then play and flip again. Keep on this way until you want to stop. Next day try the C-sharps, G-flats, D's or any other notes. Your teacher will assign other flipping exercises to you—thirds, sixths, chords, and so on, singly and hands together.

Here's another way to practice flips. Touch the first tone lightly with your third finger tip, then say slowly "Rest, Look, FLIP!" When you say "Look," you must spot the note you're aiming for, and when you say "FLIP," you play the note you're on, and the same instant flip to the new note. Then you say "Rest, Look, FLIP!" all over again. And so on to the end. It's great fun to flip flaterally! Flateral is a made-up word, a combination of "flat" and "lateral" which means sidewise.

Here's hoping you will soon become a flip expert!

Leading Revival Singing

(Continued from Page 744)

purpose [illegible] be accomplished must be sung with spirit and understanding. In our music conference at Winona Lake, Indiana, each August, [illegible] there to be "checked up." Many lose the effect of their [illegible] by dragging them; others by failing to interpret and phrase the words. Some are bound by the music instead of the words. The music of the oratorios and great [illegible] spread out and perfectly interpreted by the old masters who [illegible]. In gospel songs the words are paramount. The music of the best gospel songs perfectly interprets the thought in the poem, but [illegible] of music must interpret three different stanzas of the poem. It requires intelligence to [illegible] and interpret each stanza properly.

We urge our young people to read the poems carefully, get the thought fixed in their minds and hearts, then change the musical phrasing, if necessary, to make the message clear. This also requires an intelligent accompanist who will follow.

One of the most popular songs for solo, duet and congregational singing is

(Continued on Page 77[illegible])

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

Forcing the Voice

Q. Will you please tell me what I can do to overcome forcing the voice. I was judged down for it although I was not aware that I was forcing. I try to sing as easily as I can but if I get too soft I have no range and I sing breathy tones. Although I am a tenor I cannot sing G unless I sing loud. I never knowingly strain in my throat, but I feel tight and strained around the diaphragm at times. Is that because I do not relax? There is often a stinging, burning sensation in my throat. Does this have anything to do with my forcing?
—G. McA.

A. A tone is forced when the pressure of breath is greater than the vocal cords can comfortably resist. Forcing produces three or four different results.

1. The crico-arytenoid and thyro-arytenoid muscles loosen slightly and the tone becomes breathy.
2. The whole structure of the larynx shakes slightly and a tremolo occurs.
3. The highest tones become increasingly difficult.
4. Both the exterior and the interior muscles of the throat become tense, making the tones thin, strained and lacking in beauty.

If you have a stinging, burning sensation in the throat, even when you are not singing, there must be some abnormality or malformation to produce it. Consult your throat doctor and have him examine your throat.

5. You seem to have a very vague idea of the action of the diaphragm and the other breathing muscles during singing. It might be well to buy a book upon the anatomy of the chest and learn from it how to breathe.

The Effect of Fumes Upon the Mucous Membranes

Q. 1. I am a boy almost twenty years of age with a baritone voice, but have taken no lessons. I work in a wire mill where there is a rubber room which has many unpleasant odors. There is powder in the air and fumes of rubber and other compounds, including melting tar. The air is not quite healthy. Will the powder, dust and fumes affect my voice? I chew gum and drink a lot of water. In the morning when I get up, my voice is soft and nice and it is naturally easy for me to speak. At noon my throat seems to tighten and at night it is very difficult for me to speak clearly and my voice is weak. I scarcely speak at all during my working hours, in order to save my voice. Am I doing the right thing? If I only had professional advice I am sure I could make something out of myself.

2. Will the voice change in pitch after nineteen?

3. At what age should one commence singing lessons?

4. Please recommend a book or two for me to read.—A. C.

A. The throat and nasal passages of some singers are unduly sensitive to dust, powder, and the acrid fumes of coal or tobacco smoke, burning wood, tar, pitch, rubber, leather or similar substances. Any or all of these things may produce irritation in the mucous membranes of these passages and even in the vocal cords themselves, which changes the natural quality of the voice, and makes its production difficult and hazardous. This seems to be what has happened in your case. While your voice is clear and natural in the morning, after you have inhaled the dust, fumes, and so on, all day long, you can scarcely speak at all. A respirator, which is designed to catch the dust and neutralize the irritating quality of the fumes, might help you a little. You need a thorough examination by a physician who should be able to tell you just what to do. Drinking water and chewing gum also might help you temporarily, but cannot cure you.

2. At almost twenty, your voice should be sufficiently settled for you to take regular lessons from a good singing teacher.

3. Just what your voice may become depends, upon your talent, your industry, the amount of time you can give to study, as well as upon the physical conditions under which you live and work.

4. There are many good books which treat of the voice and its culture. None of them can take the place of the Viva Voce explanations of a good teacher. Read William Shakespeare's treatise called, "Plain Words About Singing." It can be procured from the publishers of THE ETUDE.

How to Cure Throatiness; "Bel Canto."

Q. 1. I am eighteen years old, a soprano, and I have studied two years. My voice is throaty and I have not been able to correct this fault. Can you suggest anything that might help?

2. After a recent recital, a voice teacher remarked that I sang in a "Bel Canto style." What exactly does this mean?—H. H.

A. 1. That peculiar quality of tone called throatiness occurs when there is stiffness about the uvula, the fauces, the jaw or the deep parts of the throat. This quality is the result of several different causes, notably faulty breathing (either too much or too little breath pressure) or a stiff and heavy vowel and consonant formation. You should find out if either of these errors exists in your voice production and find a remedy. Shakespeare's book, "Plain Words about Singing" and Nellie Melba's "Method" might help you, but you need the advice and help of an experienced teacher. Any of these books may be procured from the publishers of THE ETUDE.

2. "Bel Canto" might be translated "Beautiful Singing." It is that style which demands beauty of tone, freedom of emission, and fine control of the breath. A lovely *legato*, a delicate but clear cut enunciation, and a sensitive use of dynamics are characteristics of this manner of singing, sometimes called "The Old Italian Method", in contrast to the intense, dramatic, over-emotional delivery which seems to be the fashion at the moment.

Is She a Contralto or a Mezzosoprano?

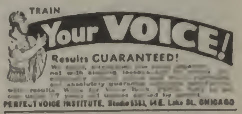
Q. I can sing from A, below Middle C, to A, first line above the treble clef, and can vocalize one tone higher and lower. I sing alto parts, and call myself a contralto. The low tones are sweet and clear but not strong. I play both violin and piano. Am I contralto or mezzo?

2. Would a six weeks summer school session be long enough to benefit me?—R. G. G.

A. 1. As we have pointed out many times in these columns the classification of your voice depends almost if not quite as much, upon its quality as its range. There are many excellent contraltos with fine high tones. In fact the operatic contralto must sing as high as B♭. Nevertheless, she does not neglect her lowest tones.

Look at the alto parts in "Trovatore", "Tristan", "Lohengrin" and "Samson and Delilah." We could not hope to tell you with any certainty whether you are contralto or mezzo without hearing you. Why do you not have an audition with the most famous singing teacher or the best known operatic conductor available and ask his opinion.

2. Six weeks is a very short time in which to learn much about singing. However, it is better than nothing. If the singing teacher knows his business and does not try to crowd all the theory and practice of his art into three weeks, it ought to help you.



Music of the Church and Chancel

(Continued from Page 723)

House, or else daringly admitted a Bull fiddle, down to the present, with its glorious musical services in churches and synagogues, in all parts of the country, music has played a very important and ever growing rôle in church life.

The investment in a fine modern organ in a new church is of great economic importance in the church life. The beautifully rounded service, in which the pulpit and the choir left work in an exalted spirit of co-operation, is often the reason for the difference between empty pews and full pews. Experienced church organizations have time and again demonstrated this. The expenditure of funds for a splendid organ, the best that can be procured for the available money, often has raised the income of a church surprisingly.

A new generation of excellently trained young organists and choirmasters is arising in our country. Among the representatives of these music workers is Mr. Robert Elmore, formerly a pupil of Pietro Yon of St. Patrick's Cathedral, New York. For many years Mr. Elmore was organist of the Arch Street Methodist Church and at present is Organist and Choirmaster of the Church of the Holy Trinity in Philadelphia. He is represented in this issue by an interesting discussion of a technical phase of organ playing. He is, withal, a typical American organist, finely trained in his art, but he is also representative of hundreds of young organists imbued with the huge spiritual opportunities of their calling. With such splendid material, the fine traditions established by Lowell Mason, Dudley Buck, David Wood, R. Huntington Woodman, Clarence Eddy, Walter Henry Hall, and others, will be maintained in our American ecclesiastical life.

On all the fronts of the world—on land and on sea—young American men from American homes are faced with the greatest conflict of history. Their spiritual needs have been gravely considered by the country, and provision has been made for the continual counsel of religious leaders. Many are singing the hymns of their forebears, as did the Crusaders of old. Inspired by noble aims, their spirit is exalted by the power of sacred music in the dreadful routine of war.

The spiritual eclipse which has come over vast sections of the earth is temporary. We are all waking up to the fact that the only solution for the world conflict, after the righteous victory is won and the wickedness of the totalitarian tyrants is overcome, is international understanding based upon the foundation rock of Christianity—the Sermon on the Mount. With this will surely come a need for more and more musical servants of the Church, trained in the higher needs of their calling.

A Challenge for Younger Organists

(Continued from Page 729)

First, the organist should practice his accompaniments by himself before he ever meets the singer or rehearses with the choir. He should know the notes, the registrational changes, what he is going to "fill up" and what he isn't. Second, he should always rehearse with a soloist, at the organ and, as often as possible, with the choir, at the organ. So many times choir, at the organ. So many times the registration that one plans does not come off. I make it a point that preceding each service, to practice everything again that is to be played at that service. Every hymn, every chant, every anthem, in addition to preludes, postludes and offertories—all are given a final going over. Where we do an oratorio or a cantata each Sunday afternoon from October until Easter, as in the Second Presbyterian Church in Philadelphia, it does make a great deal of work on Sunday I am sure, however, that it pays nothing ever happens that we are not ready for. As important as the preludes, postludes and offertories are, they should not be put off until the last. I am perfectly sure that if an organist plays his service well, he plays his preludes, postludes and offertories well.

There are greater opportunities for organists now than ever before. It seems to me that a day does not go by that some one does not write to ask that I suggest someone for a particular position. They always say that they want a good player, but not just a recitalist; they want a good choirmaster and one who can play the organ well for the choir. They also want some one, of course, who has a fine character. Many times we find many of what we should be. Many organists hold positions just to have a salary and have a good organ on which to practice. We have to be something more than that or we shall fail.

Even if we apparently play the organ well, we must remember that we have to be good musicians, we must have the highest type of character and be something more than just the man who has a job playing the organ for an instrument and a

Progress with the Boy Choir

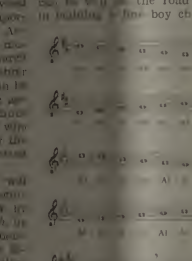
(Continued from Page 730)

specifications. An empty wall space plus your beaverboard and wooden moldins and you have an economical bulletin board ready for all important notices for your choir. Announcements of local concerts, musical current events and the choir bulletin should be displayed. A short bulletin board wisely planned can be a stimulation for genuine music appreciation. Records of attendance contests and the names of boys who have done outstanding work for the past month should also be allotted space on the bulletin board.

This group of compositions will serve as an excellent guide for beginning boy choirs: *Lead Me, Lord*, by Wesley; *Jesus, Jesus Of My Faith*, by Bach; *Thee We Adore* by Dudley Peery; *Accept Our Thanks*, by Mendelssohn-Hodson; *Heavens Are Declaring*, by Beethoven-Austin; *I Look Up Your Hearts*, by Mendelssohn-Hodskel; *Come, Holy Ghost*, by Palestrina-Runkel; *The Strife Is Over*, by Palestrina-Runkel; *Adoramus Te Christe*, by Mozart; *Bless The Lord*, by Ippolitoff; *Jesu, Joy Of Man's Desiring*, by Bach; *Send Out Thy Light*, by Gounod.

The following vocalises are good for "warming up" at the beginning of the rehearsal. Various other exercises may be acquired if the choirmaster desires to spend the time. It should be used in building both the lower and upper registers.

Fortified with thorough musical knowledge and a very real love for children, the ambitious choirmaster can go on the road to success in building a fine boy choir. Expert



"We cannot have too much music—the world needs it—probably more than ever before. And I am for it in every effort to give it its rightful place in our national life."—Warren G. Harding

Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Please send me a list of hymn books suitable for a Protestant Church. We have certain hymnals that I have not tried, but I would like our youth to know more of the good old classics. I feel that we need more dignity in our church service. I would appreciate also a list of good organ numbers and anthems for church services.—A. T. T.

A. We suggest that you examine these hymnals: "Praise and Service," H. Augustine Smith; "The New Hymnal for American Youth," H. Augustine Smith; "The Hymnal for Boys and Girls," Parker and Richards. We suggest also that you examine these organ numbers: *Elegy*, Noble; *Benedictus*, Edmundson; *Adante Solenne*, Edmundson; *Canzone Pastorale*, Scarmolin; *The Cuckoo*, Arensky-Nevin; *Concert Overture*, Maitland; *Clair de Lune*, Karg-Elert; *Dunes*, Jenkins; *Night*, Jenkins; *Ave Maria Stella*, Bedell; *Festival Prelude on Ein 'Feste Berg*, Faulkes; *Intercezzo*, Rogers; *Soliloquy*, Rogers; *Introspection*, Frederick Stanley Smith; *Minuet in E-flat*, Boccherini; *Noel (with Variations)*, Bedell; *Festival Introit Lord Jesus*, Edmundson; *Prelude on Rhosymedre*, Williams; *Variations de Concert*, Bonnet. Since the list of anthems would be quite large we suggest your consulting a few of such numbers. You might investigate these collections: "The Cathedral Choir," Prosser; "Distinctive Anthems for Church Choirs"; "Select Anthems for General Use," Lichter; "Short and Easy Anthems," Morse.

Q. Will you furnish comparative data on the organ housed in the New York residence of the late Charles M. Schwab and the organ at the Academy of Arts and Letters, New York?—O. L. M.

A. For data on the organ housed in the residence of the late Charles M. Schwab, we suggest that you communicate with Archer Gibson, 257 West 86th Street, New York, who was private organist to Mr. Schwab. We believe the organ in The Academy of Arts and Letters was installed by the Aeolian Skinner Co., and we suggest that you address them for information, at 677 Fifth Ave., New York City.

Q. Will you please advise me where I may get a copy of "How to Build a Reed Organ," by H. F. Milne, and the price?—J. H. M.

A. If the book, "The Reed Organ—its Design and Construction" by H. F. Milne, is ordered, the publishers of The Etude will endeavor to secure for you, but on account of present conditions neither price nor delivery can be guaranteed.

Q. Several members of our church choir feel that we should rehearse our anthems for Sundays entirely with the Church organ. Others think it best done with the piano in a smaller room. What is your opinion in the matter?—G. M. L.

A. We much prefer to rehearse the choir with a piano in a smaller room than in the Church. It might be well, occasionally before singing the rehearsed number on Sunday, to go over it with the organ, but as a rule we prefer the preparation to be done with a piano.

Q. What are each of the following couplers used for? Swell to Great, Swell to Pedal, Swell to Choir, Choir to Great, Great to Pedal, Choir to Pedal, Swell sec and Swell sub sect? I wish to form a mixed choir of about fifteen voices, a mixed choir of about sixteen voices, and an all men's choir of about ten voices. Please indicate the number advisable for each part. Can a men's choir sing from S. A. T. B. arrangements? In the Catholic Church, after the Gloria, the organist usually gives an intoning note to the Priest softly. How can this effect be produced immediately after the Gloria Amen?—H. P.

A. The couplers are used as the names indicate—Swell organ to Great organ and so forth. Swell 8ve couples notes on the Swell, one octave higher; and Swell Sub 8ve couples notes on the Swell, one octave lower. The number for each part of the choirs you mention will depend on the balance of the voices. We suggest the following basis to be varied somewhat as circumstances dictate. For the mixed choir of fifteen voices—five sopranos, three altos, three tenors and four basses. For the mixed choir of seven voices three sopranos) one alto, one tenor and two basses. For the men's choir of ten voices three first tenors, two second tenors, two first basses, and three second basses. In some rare cases, the men's choir might sing S.A.T.B. arrangements, if location of parts is changed. This is not an advisable practice, however, and it is much better to have an arrangement for men's voices. The soft effect after the *Gloria* can be attained by reducing the organ for the modulation to the note to be given the Priest or if no modulation is necessary, by a very short interlude, or the "giving" of the note on a softer organ.

Q. It is my understanding that modern organ consoles are built to certain measurements suggested by The American Guild of Organists. Can you give me these specifications or advise me where they can be secured? I am especially interested in the measurements of the pedal board.—V. E. M.

A. We suggest that you ask for the measurements from the headquarters of The American Guild of Organists, Room 3405, International Building, Rockefeller Center, 65 Fifth Avenue, New York City.

Q. The organ for our church is now being rebuilt and revoiced from a theatre organ. Since our contract permits us to change at least one set of pipes, we wish to know if it is advisable to do so for our church seats seven hundred and has very fine acoustical quality.—V. P. S.

A Of course, as you may be aware, the instrument is duplexed and unified according to the specification you send You might substitute a brighter Trumpet for the Tuba.

Q. Can you make some suggestions that would help me in selecting organ music for Easter? Am anxious also to know whether there are any selections for the use of chimes—E. F. L.

A. For Easter organ music you might examine the following *Cristo Trumfante*, Yon *Hosanna*, Dubois; *Jubilate Deo*, Silver. *Resurrection Morn* Johnston; *Coronation March*, Meyerbeer; *Hallelujah*, Handel; *Exultemus*, Kinder; *Festival Prelude on Ein Feste Burg*, Faulkes; *Spring Song*, Hollins; *Two meditations on Themes by Palestrina*, Brown; *Sunrise in Emmaus*, Maitland; *The Risen Christ*, Hoamer, and *Easter Dawn* Hodson. For use of Chimes you might examine "The Chimes and Harp in Organ Playing," by Gordon B. Nevin. This volume contains five pieces for chimes.

Short-Cuts to Violin Mastery

(Continued from Page 745)

relax, and try to push away the intruding thoughts. In this way only can a habit of concentration be built up.

2. The student must develop his sense of self-analysis. He must learn to hear himself play and to criticize his playing as impartially as an outside listener. It should seem self-evident that a student should try to improve on his playing all along, and sometimes even experienced teachers fail to realize the extent to which students go mentally to sleep the moment they put their violins under their chins. The student must constantly remind himself to think, to keep clearly in mind what each particular study is supposed to develop, to be on guard against carelessness, hurry, and self-satisfaction, especially the last.

3. The student must approach each new study, each new technical problem, each new piece of music, with the purpose of remembering it. We learn only through remembering what we practice, and consequently a good memory is an absolute necessity to the music student. Fortunately, memory will improve as it is being used; and the main thing is to begin everything with the intention of remembering. In memorizing, the intention is, indeed, half of the battle. This cannot be emphasized too much. Furthermore, there are a number of aids to exact and rapid memorizing: melodic analysis, singing of phrases, repetition with strictly the same bowing and fingerings, following carefully the printed score, the coördination of the visual memory, the sound memory and the kinaesthetic memory. In fact, memorizing, which once was left to haphazard accident, has now become an art ruled by scientific principles, which any one can master with little effort if he has the proper guidance.

The student who regards these or any other short-cuts as substitutes for hard work, will naturally be disappointed. Far from making less work, short-cuts often demand more, both in concentration and in intense practice. But the young violinist who regards them in their proper light, as a welcome shortening of a long road, will be fully repaid for the extra effort. He will find that a short-cut is not an evasion of the difficulties. It is instead a bold frontal attack to overcome them as quickly and efficiently as possible. And it usually succeeds in doing exactly that.

Stage Fright Can Be Cured

(Continued from Page 738)

the preparation of which is done in a kindly, mannerly, congenial home, will know little or none at all of the sporadic nuisance here under discussion. He has never been taught or permitted to think in terms of failure. His teacher stresses only his art, and even in festivals or contests the "horse race" aspect is judiciously subordinate to a faithful honest performance. He moves among his fellow students as a cog in the great machine of good music.

A Teacher-Parent Proposition

A sound honest parental attitude is the only thing that can supplement the conscientious teacher's work. The two factors are indivisable; isolate one, and the efforts of the other suffer. Self-confidence is usually a thing cultured, grown, instilled, and made permanent by right thinking on the part of the teacher, the parents, and consequently the child.

The writer has a student of twelve years, healthy, normal, and reared in happy, wholesome surroundings. Before he was to appear at the state contest where a packed auditorium and several judges were hoping he would show up so they could proceed, our young entry was located in a back hall exhibiting his prowess as a marble shot, totally unconcerned about the whole thing. When called, he got up, handed the marbles to his little sister, and said in a cheerful voice (to anything but the comfort of witnessing contenders), "Well, let's go!" Needless to add, he played remarkably well, and his grade set a new peak in the day's event. Had his mother nagged and threatened the usual maternal procedure, "Now make us proud," or "Play good or you get no more lessons," the youngster would have felt unnecessary weight on his young efforts. Good, understanding parents have no substitute.

When, during a very talented boy's lesson with the distinguished Mr. Auer, Papa, peripatetic Mama, and a few relatives were prodding the poor youngster with "Ah-Ah, you didn't practice right," and "Papa, it for Professor Auer like you did for Papa." The boy was a wreck! After his lesson the writer asked Mr. Auer the best teaching procedure for such a talent (contiguous, graded technical work, or a bit of this and that as the student needed). With a wistful look, he said, "In cultivating a talent such as that, first *drown* the parents!"

If you should go into any of our large conservatories and, at the end of a day's study, ask boys and girls how they feel, you'd likely get as an answer: "All right, I guess, but I have a headache." Without exception their minds are full of counterpoint, fugue, bowings, three part song form or that new Paganini *Caprice* to be memorized. They have days on end of strenuous mental and intricate digital work, when the entire lot would scramble over each other to enjoy one day's hard physical work. And here is another haystack burner! Growing youngsters demand physical exercise. A pair of bulging biceps isn't essential to stage control, but they do have a way of calming nerves. If you think otherwise, try picking up a heavy object when unused to it. You shake! Why? Those muscles are flabby and unaccustomed to the momentary physical demand. A few more attempts, and the object seems lighter. Mother Nature, once convinced that you seriously intend to cavort around with that keg of nails, puts some muscle where you need it, and as long as you need more, you will get it. A physically sound student may be scared blue, but the audience will not catch on as quickly as it will with the delicate, under-developed student.

Where stage fright is concerned, no two subjects are identical. The warm, fertile ground for its growth is ambition. Its annihilation is self-confidence.

Any student, sound in mind and body, with the essential love for great music, and a kind understanding attitude toward his fellow students and the world in which he lives, will have little trouble on or off the stage.

How Analysis Helps Piano Study

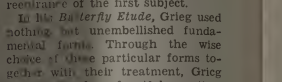
(Continued from Page 747)

thirds form a dominant seventh chord in the third position. The aid to the execution of the passage will be to keep in mind the chromatic scale, playing major thirds with the right hand and minor thirds with the left hand. When played rapidly there is heard the unmistakable dominant seventh chord descending by half steps.

The *Prelude in C-sharp minor* by Rachmaninoff furnishes an example of an extended use of the diminished seventh chord with its resolutions. Only two different diminished seventh chords are employed in filling twelve measures, one of which resolves to F-sharp minor and one to C-sharp minor. The bravura passage at the end of the middle part is composed of these two chords which fill nine consecutive measures. Three consecutive measures of the same chords are found in the first half of the middle part. A composition like the *Prelude in C-sharp minor* by Rachmaninoff will offer no difficulties in reading or memorizing if the fundamental forms are recognized.

In his piano sonatas Beethoven has employed the diminished seventh chord to express varied moods and fancies. In these compositions no more suitable and beautiful example of this chord and its uses in expression can be found than that in the opening measures of the "Sonata Pathétique." Later in the *Adagio Cantabile*, there are two full measures of the chord. In the first movement of the "Moonlight Sonata," we find five measures of this chord in a passage of ethereal beauty; while in the third movement, for four measures the notes of the chord are piling up for the climax before the reentrance of the first subject.

In his *Butterfly Etude*, Grieg used nothing but unembellished fundamental forms. Through the wise choice of these particular forms together with their treatment, Grieg has produced a fanciful creation. Analysis reveals the structure to consist of the forms which have become known in the preparation for analytical work. The key to the rhythmical figure of the melodic outline and to the basic material employed is found in the first two measures.



To increase his subject, Grieg used the secondary seventh chord built on the seventh of the major scale of A. In effect he carried this chord to C-resolution, the tonic triad, by a semitone-like chromatic scale and without stopping, passed on to the alternating diminished and dominant seventh chords. The introductory chord offers a rare opportunity to become acquainted with this secondary seventh chord and to note the reaction of our sensitivity to this particular form of harmony. It will then be more easily recognized.

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VIOLIN QUESTIONS

Answered by ROBERT BRAINE

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

Choosing a Teacher

A violin student, whose home is in Los Angeles, writes thus: "I would appreciate it immensely if you could recommend a list of good violin teachers. I have been trying to learn to play the violin for three years, but have made no progress because of poor teachers.

"The first teacher I had was all right, but as he now lives in a distant city I can no longer take lessons from him.

"The next teacher I had neglected my technical training, and insisted on my playing pieces and scales which were beyond my powers. I had had a good foundation from my first teacher, but the second one attributed that to a natural ability of my own and tried to rush me. This, I find has been the fault of every poor teacher I've had. The third one, who, incidentally, is a member of a very famous string quartet, told me that since I only wished to be an amateur, I should not be so particular in obtaining correct intonation. Now, it is true that I want to play for my own pleasure, but I do not wish to torture people. He also ordered my instruction books, much as I rebelled against it. Up to that time I had been using the Leopold Auer Graded Course of Violin Playing and, though I suppose there are many other books equally as good, I do not believe in changing, once one has started on a satisfactory series of studies.

"The next teacher, a concert violinist, assigned one page for me to practice for the following lesson, and upon returning to his studio the next week, he would have me play another page which was entirely irrelevant to what I had been practicing. So, then I gave up! I am at my wit's end and would appreciate it very much if you would advise me what to do. I live in Los Angeles, which has a symphony orchestra. Do orchestral players make good teachers? Price does not make so much difference to me. I can afford to pay around three to five dollars for a lesson."

No doubt many of our readers have had similar experience in finding a teacher for the ideal violin teacher. Great violin teachers are born, not made, and are really very scarce. In justice to its subscribers and advertisers, THE ETUDE does not recommend certain teachers to the exclusion of others. In answer to another question some orchestral players make good teachers while others do not.

I would advise our correspondent to make a list of the best and most prominent violin teachers in the city where she lives. Inquire of prominent teachers concerning the professional reputation of these teachers, also, of any noted or prominent pupils they have produced. Probably, in any all of these teachers give pupils' recitals to which the public is invited. Make it a point to attend these recitals, and you will thus be able to check up on their pupils. "By their fruits ye shall know them," is an excellent proverb for the student in choosing a teacher.

Kreisler Plays Again

H. O. T.—Rumors of the news spread throughout the musical world some months ago, that Fritz Kreisler, the great violinist, had suffered a severe accident, which might result in depriving him of his violin, a great wave of sorrow affected musical people everywhere. Together with this, came hope that the violinist would make a complete recovery and regain his splendid powers. Musical people everywhere will rejoice that the latter has happened, and that he will soon resume his tours.

During his convalescence, he frequently asked his physicians how soon he could grasp his beloved violin and play. For only a few notes, so that he might know whether he could return to his concert work. The physicians begged him to have patience, and although the outlook was favorable, they could not guarantee anything. However, thanks to his good physique, and his life-time of clean living, he made rapid progress, and the time soon arrived when they put his beloved violin into his hands and told him he could play a few notes, if he promised not to overdo his strength. To his delight the test was satisfactory. So, we again have Fritz Kreisler, one of the greatest masters of the violin.

Good Position Studies

B. F. F. I.—Without hearing you play, and examining your technic as far as you have gone, it would be somewhat difficult for me to outline the next studies for you to take up. The C. H. Hohman studies which you have been using are widely used, and give good results, and if you have mastered them fairly well, I should advise you next to take up the study of the third position studies by the same author. It is best to study the positions in this order, one-three-five, and then two-four-six. In shifting, when playing the scales, this is the order in which the fingering is done, although there are exceptions. This will become clear to the student as he takes up studies in the positions. In addition to the Hohman third position book, you might study a few of the easiest studies in the fifth position, after which the next three positions could be taken up in regular order. If you master these fairly well, you will have a good foundation for the next higher positions. I would advise you to continue the study of the first position studies by Wohlfahrt, and by Sevcik, which you have previously studied, along with your position work. As in regard to your playing the melody notes of your wife's piano compositions, it would be better if you had a good arrangement of the compositions (carefully bowed and fingered), but as you play from the piano part, and in the first position only, I do not see where it will do you any especial harm.

Impossible to Tell

R. G. C.—It is impossible to answer your question as to whether a boy of sixteen could become a virtuoso violinist, if he practices three hours daily. I should want to see the boy, and examine him for talent, and natural adaptability for violin playing. Better go to Boston, which is not far from your home, and consult a first rate violin teacher. After a thorough examination, he will be able to give you a dependable opinion.

The Maker Gaffino

W. T. W. 1.—Joseph Gaffino was an Italian violin maker, who settled in Paris. He is usually classed among the French makers. He was a pupil of Castagneri, and while not a famous maker, he made some excellent violins. His studio was in the Rue des Prouvaires, Parigi, Paris. 2.—I am glad you have made a scrap book of articles taken from the Violin Department of The Etude. 3.—I have not seen any late quotations on Gaffino violins, but judge they would sell in the neighborhood of three hundred dollars, if in good condition.

Can He Be a Virtuoso?

J. C.—From your letter I should judge that you have made excellent progress if you play the compositions you name *really well*. However, whether you can become a virtuoso is another matter, since your lessons were not begun until you were fourteen. Before you spend much time and money on your future career, I would suggest that you consult a first rate violinist, and take a thorough examination for talent and natural ability. No one can judge of your talent for the violin without hearing you play.

Duty—Honor—Country

(Continued from Page 726)

"Strengthen and increase our admiration for honest dealing and clean thinking, and suffer not our hatred of hypocrisy and pretence ever to dimish.

"Encourage us in our endeavor to live above the common level of life.

"Make us to choose the harder right instead of the easier wrong, and never to be content with a half truth when the whole can be won.

"Endow us with courage that is born of loyalty to all that is noble and worthy, that scorns to compromise with vice and injustice and knows no fear when truth and right are in jeopardy.

"Guard us against flippancy and irreverence in the sacred things of life. Grant us new ties of friendship and new opportunities of service.

"Kindle our hearts in fellowship with those of a cheerful countenance, and soften our hearts with sympathy for those who sorrow and suffer.

"May we find genuine pleasure in clean and wholesome mirth and feel inherent disgust for all coarse-minded humour.

"Help us, in our work and in our play, to keep ourselves physically strong, mentally awake, and morally straight, that we may the better maintain the honor of the Corps untarnished and unsullied, and acquit ourselves like men in our effort to realize the ideals of West Point in doing our duty to Thee and to our Country.

"All of which we ask in the name of the Great Friend and Master of men.—Amen."

The military music at West Point is naturally under totally different supervision than that of the Chapel. The commander here is Captain Francis E. Resta. The Band dates from 1817, and Richard Willis was its first leader. The Band numbered twenty players. One hundred and one years later, the Band had a total of fifty members. In 1841 a Detachment of Field Music Fifers, Buglers, and Drummers was first organized. The Band and the Detachment now comprise ninety men. The Band is not made up of students. All members (except first chair men) are required to double on strings; thus it can function as a concert band, a marching band, a concert orchestra, and provide for all kinds of ensemble combinations, including dance bands.

Except for daily rehearsals, members of the U. S. M. A. Band receive no additional training. Applicants must report for an audition, qualify upon at least one instrument, and be under thirty years of age before they can be enlisted for the band. The instrumentation of the Band is:

1 Drum major (1st Sgt.)
2 Flutes
1 Piccolo
1 Eb Clarinet
16 Bb Clarinets
2 Alto Clarinets
2 Bass Clarinets
2 Oboes (Cymbals for parades)
1 English Horn (Field Drum for parades)
2 Bassoons (Saxophones for parades)
4 Saxophones (Soprano doubling on Alto, Alto, Tenor and Baritone)
4 Cornets
1 Fleugelhorn
4 Trumpets
5 Horns
1 Euphonium
2 Baritones
7 Trombones
1 String Bass (Brass for parades)
5 Basses
4 Percussion

Additional historical data on the U. S. M. A. Band may be found in the "History of West Point" by Captain Edward C. Boynton

Transferring from the Piano to the Organ

(Continued from Page 739)

but these must, after all, be only suggestions, owing to the individual characteristics of each instrument. The fine organist is distinguished from the inferior organist because of his superior taste and judgment in musical aesthetic matters of this kind.

The grand *bête noir* of the pianist transferring to the organ is of course the study of the pedals. Not until the player is so familiar with the pedal board that he does not have to feel for the notes can he hope to play fluently. The only way to acquire this familiarity is by actual experience. As for exercises, each teacher has his own. Probably the best of all exercises for the pedal are scales and arpeggios. This means the scales of the major and minor keys and the chromatic scale. One thing I always insist upon is that the pupil must never hold on to the bench with the hands while practicing. If he does this, he is likely to clutch the stoculs when he combines them with the pedals, as though he were hanging on to a bannister for dear life. Another good exercise with the pedals is to play hymn tunes, using the soprano melody on a solo stop, and the bass on the pedals, with nothing else. If you find this an extremely difficult exercise, you may be sure that you have not been giving enough attention to the pedals. Remember that the pedals are the foundation of the whole organ structure, and that the player who is not sure of his pedals is not sure of himself.

Leading Revival Singing

(Continued from Page 772)

In the Garden by C. Austin Miles. To appreciate it fully you must know the story it tells. When Mr. Miles got the inspiration for the song, he was reading the Bible. He read the story of that early morning when the sorrowing women came out to the tomb to show her love for Her Master.

The most popular of all songs is *The Old Rugged Cross*, by George Bennard. A dozen and a half phonograph records of this song are in the homes of America. It is called for on countless radio programs many times more than all other songs. It is one of the few songs oft repeated by "request" time of Charm"

We could fill a book with stories of the success which have been won by singers through the medium of *The Old Rugged Cross*. One very strange thing is the curative value of this song in personal and especially nervous disorders. From Canton, China, came the story from Miss Alice Scudder, a missionary in the Mission Home for the Blind, of curing a little blind Chinese girl of terrible nervous disorder. She could not understand the words, but the melody, rhythm, and harmony of the song on a phonograph record put into order the disturbed nervous system and brought peace and quiet to the poor frail little body. It is a perfect illustration of how music and harmony could be brought to individuals and even to whole nations, nerve-wracked, war-torn, and sorrow-stricken through the message of *The Old Rugged Cross*.

So we see that even the world's most popular Holy Sunday medley would always join *The Hallelujah Chorus*, Handel's *Largo*, the *Gloria*, and others in the program of our Worker's Life Study Conference we should include one oratorio such as "Elijah," "Messiah," or "The Messiah," and we study the greatest music composers. We believe our students will have a great appreciation, and be better able to interpret and characterize their gospel songs if they hear oratorio. However, it is not long before the message of the gospel and the love touched the hearts of our students and they are clamoring for more gospel songs, turning attention to the Fanny Crosby Fishers, *Living Song*. We keep the great hymns of the church. Let no one be prejudiced against them. We must not forget that the heart of the gospel song is keyed in rhythm, melody and harmony. We can turn these to God's great plan for the world through the gospel song. Then will souls sing and march along with the triumphant power and power by the Lord's command to uncounted millions [illegible] all joining in the great Christian National anthem, *All Hail The Power of Jesus' Name*)

How Music Can Help Win the War

(Continued from Page 741)

units can perhaps best serve their communities and the nation by their performances at school functions. Since most of the citizens of a community are school patrons and attend the various school functions, it is only logical to assume that here is an opportunity for our various school music organizations to do their part in developing community spirit and morale. These functions offer ideal outlets for the music units and for programs emphasizing patriotism, home defense programs, and for the foundation of unity for the future. It is at these affairs that our patrons are in their best spirits and most desirous of taking active part in the program of events. We should, therefore, be certain that on such occasions we perform the type of music which will encourage audience participation. There are over twenty million students in our schools; the performance of music that will lift the spirit of these students to sound patriotic ideals and to the importance of strengthening our American morale and unity will have a profound influence not only upon them, but also upon their families as well.

Much more can be done with mass singing at our football and basketball games. The school chorus can be used as a nucleus and as a foundation for the vocal parts. The words of two or more patriotic songs printed on the program will serve as an aid to securing audience response. This form of audience participation can be extended and elaborated to include various types of music, including school songs and songs pertinent to particular formations, as for an example—a small band can form certain letters such as a V for Victory, or an A for America. (This can be done between the halves of a basketball game.) While the band is standing in such a formation the audience can participate in the mass singing of appropriate patriotic music. Our school bands should parade through the streets of their city at least once a week, and the music on such occasions should consist of good patriotic military marches. With the curtailment of transportation facilities, gas rationing, tire shortage, and so on, we are certain to face a lessening of emphasis on interstate and state competition festivals. This will require ingenuity on the part of every conductor. We must not permit these difficulties to retard or impair our musical program or our contribution to the present situation. Local festivals, uniting the various community groups, American Legion Drum and Bugle Corps, church choirs, municipal bands, school bands, Boy Scouts, all of these and others can form the major portion of a very interesting community festival. Dance groups, community mass singing, soloists, both vocal and instrumental, can do much to substitute for the annual instrumental festival. If every community will foster such a project, it is certain that music need not be concerned as to its contribution to our war program. Of one thing we are all in accord—This is no time for music educators to curtail their activities. We need more music.

Present conditions represent a challenge not only to our music program, but also to our imagination, to our ingenuity, and foresight, because unless music can serve this country during this present crisis we can rest assured that our program will be subject to considerable scrutiny in the days to come. We might well take a page from the books of our athletic departments, who have proven so well their value as body and morale builders. The challenge is here.

Appropriate Program Pieces

Since the matter of materials is an important one in connection with our various activities, your editor is taking the liberty of recommending a few selections which he hopes will prove practical. While the list is not intended to be exhaustive, it represents a few of the compositions most appropriate for the occasions mentioned above.

SELECTIONS FOR BAND	Composer:
Reminiscences of the War	Beyer
America	Goldman
Over There	Grafé
Voice of Freedom	Rubinstein-Cailliet
America	Williams
SELECTIONS FOR BAND AND CHORUS	
Arms for the Love of America	Berlin
God Bless America	Berlin
America, My Own	Cain
I Am an American	Neal
The Marines Hymn	Phillips
A Real American	Williams-Bower
SONGS	
All Out for America	Adams-Lake
U. S. Field Artillery March	Sousa
America Awakes	Zimmerman
BAND MARCHES	
The Army	Alford
National Emblem	Bagley
Wings Over America	Free
The Stars and Stripes Forever	Sousa
Semper Fidelis	Sousa
Washington Post	Sousa
SELECTIONS FOR OUTDOOR BAND PAGEANTS	
American Flag Parade	Pronk-Wenger-Prescott
Uncle Sam in Review	Pronk-Wenger-Prescott
SELECTIONS FOR ORCHESTRA AND CHORUS	
Pledge of Allegiance	Bergh
America	Bloch
Marines Hymn	Phillips
America	Williams

A New American Symphonist

(Continued from Page 724)

to New York, tried to find work, only to experience the misery of polite rebuffs and the desolation of the fiercely ambitious person who finds himself stalemated. At last he was given an apron and set to work making frosted chocolates, lemon "cokes" and "to-day's special"—in other words, he found work back of a soda counter. While he was thus engaged in an upper Broadway drugstore, news came of the death of Maurice Ravel. It brought memories to Diamond of the composer as he had last seen him. Two days later he was at work on an *Elegy*.

In the spring of 1938 Diamond's fortunes underwent a decided change; he was awarded a Guggenheim Fellowship for his *Psalm* and "Violin Concerto," and again he crossed the Atlantic. Trouble was already settling over Europe; during the year Hitler *anschlussed* Austria, stepped up persecution of the Jews, gave worthless promises at Munich. It was a period of apprehension for everyone. But Diamond managed to round out a year of study.

Back in the United States he experienced another depression of joblessness followed by the elevation of a chance to work undisturbed at Yaddo, the Trask estate at Saratoga Springs, New York. In these quiet surroundings he wrote a composition that for him, as for most composers, marks a milestone—his *First Symphony*. This had its premiere last winter when it was played by the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos. A renewal of his Guggenheim Fellowship followed, then his "First Symphony," together with his "String Quartet No. 1," won the 1942 Prix de Rome. David Diamond, as we have said, spent little time bowing over his honors; instead, while his room and board problem is solved, he has gone right on working at top speed. He has known what it means to be down to a diet of doughnuts and coffee; he has seen the foundations swept out from under his family during a depression; he knows that the future is uncertain—the demands of war or countless vicissitudes may overtake him. While opportunity is his he can waste no moment in occupying a pedestal or wearing a laurel crown. The thing that matters, the thing that presses upon him, is the urgency of work. Thus far, although he has composed a good many more works than we have enumerated here, he has written but a prelude to his life history, for he is a very young man, still in his twenties. In the remaining and larger fraction of his life it is likely that he will write what may prove to be one of American music's most distinguished autobiographies.

A Background for Opera

(Continued from Page 727)

the work, the greater integrity his performance will have.

In casting a performance of an opera, the conductor looks not only for suitable voices, but for types that will also fulfill the work's demands, physically and psychologically. It may happen, of course, that no one among the artists available truly approximates the composer's ideal. Then it becomes the conductor's duty to weigh values and decide which of the desirable characteristics may most safely be dispensed with, without offending the integrity of the performance. When such decisions have to be made (and no performance is ever completely perfect!), musical and psychological accuracy must be given first consideration. A singer who projects the music and the psychological truth of his rôle may be forgiven if he does not exactly look the part; a singer who *merely* looks the part, without being able to convince his hearers of psychological or musical truth, mars the performance.

Where, then, are the conductor and stage director to find their standards of truth and accuracy? Always, from the composer. In many cases, musical and dramatic requirements are marked into the score by the composer himself, and need only to be read and followed. In other cases, no such direct indications exist. Then the conductor and stage director must assume the task of searching for bits of evidence that can shed unmistakable light—not on what is "good theater" or what will make an "effect," but on what the composer desired. That is no easy task, of course, but it can be achieved. There is the score that contains, "between the lines," all necessary indications for those who can read. Sometimes tradition tells of the composer's intentions. In every generation, there are artists, conductors, critics, teachers, who derived their authority from the composer himself, or from someone who knew at first hand, what his wishes were. The transmission of such word-of-mouth instructions also builds operatic tradition. People who worked directly under Mozart, for example, explained their performances to friends and pupils of their own, who thus became familiar with the true Mozart tradition and handed it on to the next generation. Near the close of "Das Rheingold," for example, Wagner directed *Wotan* to grasp a sword that the giants had left and then to sing, *"So gruess ich die Burg,"* as he looks to the home of the gods. In the score, there is no indication whatever of this bit of gesture; yet it properly belongs to the playing of that particular moment, because we know, not through documentary evidence, but from Cosima Wagner that the Master wished it so. This is one of the traditions of Bayreuth. It will serve as an indication of what true operatic tradition implies—the closest possible approximation of the composer's ideal.

Meaningless "Tradition"

There is another sort of tradition which is worthless. This is the mechanical routine of doing the same things, thoughtlessly and without reason, solely because they have been done in that way before. It is this routine "tradition" that is responsible for many of the bad points of operatic technic—the wide, meaningless gestures; the mechanical actions; the drawing out of tones that have no right to be drawn out. Thus, discrimination must again be the test of performance values.

Three groups of people are necessary for the building of worthy operatic traditions: the leaders, conductors and stage directors who continue the work; the singers who perform it; and the audience-members who receive it. The first two bear a responsibility in erecting the artistic foundations of opera: The truest talent, practice and conscientiousness of a high responsibility BUILT UP through the comprehensive cooperation of the audience. That is why the recent shifting of the music center to America seems a particular boon to us. It has passed the time when music itself was a novelty; the time is now ripe to develop an operatic art, and deal with it with discrimination and skill to serve the best in art.

Musical Flares

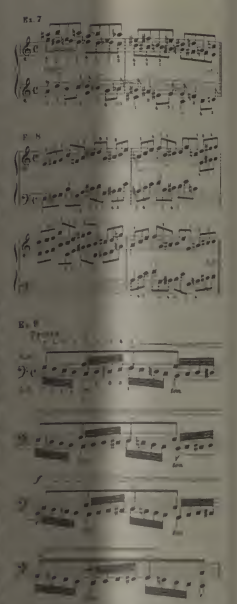
Three Negro singers, according to *Variety*, earned over $1,000 each last year. They are Paul Robeson, Marian Anderson, and Dorothy Maynor.

* * *

Fortune Gallo's San Carlo Opera Company has given nine thousand performances in thirty years, playing to an estimated audience of ninety million people.

The Teacher's Round Table

(Continued from Page 742)



(Continued on Page 787)

The Piano Accordion

Bellows Shake

By Pietro Deiro

As told to ElVera Collins

WE HAVE BEEN ASKED to discuss the "Bellows Shake". Some of our readers are learning to play the accordion without the assistance of an instructor and have heard the bellows shake used on accordion recordings and also on the radio but have never witnessed a performance of it.

When the bellows shake was first introduced it was looked upon as a sort of novelty but later came into universal use as a means of producing rapidly repeated notes distinctly. The accordion is so constructed that when the action of the bellows is reversed the tones from the reeds just played are immediately silenced and although the same keys may be depressed and the ensuing tones be identical with those just played, they are produced by different reeds. The quick reversal of the bellows insures more distinct and rapid repeated notes than can be produced by the actual playing of them. The reason is that the tones are produced by the passage of the air on reeds through the action of the opening and closing of valves when keys are depressed. The delay caused by this procedure may occupy only a fraction of a second but it is just enough to make it take more time than if the keys were kept depressed and the notes repeated by reversal of the bellows. Then too, the fingers usually become a little lazy, and are inclined to slow up after many repetitions.

The subject of actually playing repeated notes rather than producing them by the bellows shake has often been debated among professional accordionists. Some have denounced the practice very severely, and yet we have observed that these same accordionists employ the use of the bellows shake whenever possible.

The First Consideration

When beginning to practice the bellows shake, the first thing to consider is the position of the accordion. Those who have become negligent and have fallen into the habit of holding the accordion any old way had better review the rules for the correct playing position. The straps should be pulled tight enough to hold the instrument in a firm position so that it will not shift about. The beginner will find the sitting position somewhat easier for practicing the bellows shake, but when the feat has been perfected the player should be at equal ease playing sitting or standing.

The second matter of importance concerns the opening of the bellows. They should be extended the smallest amount possible to produce a distinct tone. The palm of the left hand should rest against the back of the box so that it may stop the outward action immediately after the tone has sounded. In other words, it is used as a sort of a brake. Some players obtain the best results by practicing with the bottom bellows strap fastened, so the outward and closing action of the bellows is all from the top. There is hardly a better comparison than that which we frequently use of a ladies folding fan.

As a beginning exercise we recommend the playing of the chord of C with the right hand. Let us assume that the chord is to be repeated four times to the measure. The keys should be kept depressed and the bellows reversed four times. The time may then be cut to eighth notes with eight reversals and later to sixteenth notes with sixteen reversals of the bellows to each measure. Remember the rule of having the bellows extended the smallest amount possible to produce the tone. The upper part of the bellows will have the appearance of shaking or quivering, and this, no doubt, is where the term "Bellows Shake" originated.

Like all other forms of practice, the bellows shake should be begun slowly and the tempo gradually increased. It must be done absolutely rhythmical, otherwise the repeated notes will sound like a lot of confusion rather than distinct notes.

Triplets are often effectively repeated by the use of the bellows shake but care must be taken that they are properly accented whether the action of the bellows be outward or inward.

We caution accordionists not to become tense when they use the bellows shake. True enough, more effort is required to manipulate the bellows than in regular playing but if this is recognized in the beginning of the practice there is no reason why the player cannot be just as relaxed as in any other form of playing. The facial expression should be watched because there is sometimes

(Continued on Page 783)

WHERE SHALL I GO TO STUDY?

Profitable Piano Practice

(Continued from Page 726)

from tension without degenerating into the slovenly relaxation that does more harm than good. In the matter of exercises, though, guidance must come from the teacher.

'Scales are of the greatest importance. They should never be practiced for speed alone. Scales must be approached from the viewpoint of evenness, expressiveness of touch, and dynamic gradation. It is quite impossible to play Mozart, Haydn, or Beethoven without a fluent mastery of scales. Here, again, a knowledge of style is intimately bound up with the pianist's technical approach to his work. The student must know that Mozart achieved and insisted on perfect scales and on perfect *cantabile* phrasing. Indeed, it is said that he objected to passages in double notes lest they might spoil his scale! Fortified by such knowledge, the student will make use of it by bringing to his Mozart playing fluent scale technic, *cantabile* phrasing, and a willingness to take thirds in Mozart tempo, regardless of how rapidly he may be able to run them off.

"The entire question of technic opens an interesting contrast between the pianist's purely mechanical equipment during the 'gay' days and now. Seventy or eighty years ago, the rendition of a work of the purely technical properties of the Paganini-Liszt *Campanella*, for instance, was possible only to the very greatest performers and was regarded as unusual even in their hands. To-day, practically any advanced conservatory student can rattle it off! The reason for this, I believe, lies chiefly in the development of the instrument through technical masters like Liszt and Anton Rubinstein, whose feats of skill inspired others to analyze and duplicate them; and partly, perhaps, in the general trend toward greater muscular and sports development. It is a fine thing, of course, that technical progress has been so great—but, like all good things, it brings with it the possibility of evil. In this case, the 'evil' lies in the danger of overemphasis and lack of balance. Many students are so eager to develop themselves technically that they neglect their purely musical development.

"To return, though, to my stages of progress in mastering a new piece—after I have memorized the work and cleared up all possible technical difficulties, I put it aside for a while and allow it to mature within me. It is surprising how much more clearly musical patterns and meanings stand forth after they have been allowed this maturing process. Not once in my listing of 'steps' have I spoken of interpretation. That is because I believe in working musically and interpretively from the very beginning. Certainly, certain sharp distinctions must be made between *practicing* and *playing* a piece. In practice, for instance, it is better to work steadily without pedal of any sort, so that every voice may be heard and so that the pianist's own tonal carrying powers may be developed. Again, it is hardly possible to play with full emotional expression during the process of slow practice. But these differences have to do only with the mechanics of practicing, and not with the musical plan of one's work. That musical plan must be built at the start. One might compare the process to the building of a house. The architect's plan is ready and done before the mechanical structure is begun. And no matter how unfinished that skeleton structure looks during its building, it is nonetheless keeping faith with the finished plans. To practice a work technically and then to gloss it over with an interpretive patina *after*, would be equal to erecting the skeleton of a house and then stopping work to draw up the plans!

"I am often asked about the value of phonograph recordings in study. Their chief service is distinctly on the good side; but, again, an unwise use of them may do incalculable harm. The harm lies, of course, in copying the musical thought of the recording artist's interpretation. If even the best records are copied as models, they cramp the student's ability to think for himself. Their best pedagogic use is to round out the all-important background of style, form, and technique. Let us suppose, for instance, that a student is working on the 'Moonlight' Sonata. He can do himself a better service than simply hearing a reliable recording of that work: let him get a number of recordings of other Beethoven works of the same period—those works, verses and piano sonatas and trios—and listen to them carefully for style. That will reveal how to know the paramount issues of Beethoven's development as the time the 'Moonlight' Sonata was written. Then will you grasp the Sonata's message with the interpretive treatment which the score in the Beethoven of that time. The end of all practicing is to create the treasure of the piece."

The Secret of Controlled Relaxation

(Continued from Page 748)

One writer differs as to the actual value in placing the fingers to the *after*, would be equal to erecting the skeleton of a house and then stopping work to draw up the plans!

"I am often asked about the value of phonograph recordings in study. Their chief service is distinctly on the good side; but, again, an unwise use of them may do incalculable harm. The harm lies, of course, in copying the musical thought of the recording artist's interpretation. If even the best records are copied as models, they cramp the student's ability to think for himself. Their best pedagogic use is to round out the all-important background of style, form, and technique. Let us suppose, for instance, that a student is working on the 'Moonlight' Sonata. He can do himself a better service than simply hearing a reliable recording of that work: let him get a number of recordings of other Beethoven works of the same period—those works, verses and piano sonatas and trios—and listen to them carefully for style. That will reveal how to know the paramount issues of Beethoven's development as the time the 'Moonlight' Sonata was written. Then will you grasp the Sonata's message with the interpretive treatment which the score in the Beethoven of that time. The end of all practicing is to create the treasure of the piece."

The Secret of Controlled Relaxation

(Continued from Page 748)

One writer differs as to the actual value in placing the fingers to the keys must acknowledge position in play scales ascending, on other hand, is the arm drive must have freedom of relaxation extending from the shoulder to the very tips of the fingers.

If the student will make a play with complete relaxation, muscular and nerve, he will find that the keys of the instrument respond with a marked readiness to service. Also his tone quality will be greatly enhanced, and that he can play more longer than formerly with little or no fatigue.

"And now we present Mme. Apery, our honey voiced contralto."

Master Lesson on Chopin's Prelude in A Major

(Continued from Page 748)

indicate mean a little slower as one would naturally think, but that the movement should be a little faster. However, *andante* is a very good direction for this composition because it is important that, although it is quite a slow tempo. It also should have motion.

Chopin was never very extravagant in the use of expression marks, but, in this prelude he is more economical than usual marking *piano* but once at the start and again at the beginning of the second half. However, one must retain that this Prelude should be played on a level quite as important. The amount of tone given to the phrases should be considered. This composition consists of two-measure phrases but never should one phrase be played with the same amount of tone as the one preceding—It is always either a little softer or a little louder than the one preceding. The second phrase is a little louder than the first one, the third phrase softer than the second and beginning on a still softer fourth phrase. Observe at the start of the second half, is like phrase one, the third phrase (6ths), is the opposite of the first, at that, not a phrase, these lead to the end there is a general *diminuendo*, the last phrase of course being the softest. Try and follow this *ritard* and see that the proper tonal balances well with the two tonal levels (A) in the bass.

Whether one player performs this Prelude with good expression depends greatly on how he varies these two contrasting phrases. Since the melody is in the top voice throughout the piece there seems to one much more to do in the way of interpretation, with the possible exception of measure thirteen, where a pleasing effect is obtained by putting a little more tone on the three notes (B, A-natural, G-natural) in the alto.

As to the pedal, the chords be played so that the organ point is not jarring, yet a perfect balance of parts must be kept at all times. Do not put too much accent on the last eighth note, especially if you are using the delayed pedaling. A little variety in pedaling can be obtained by using the customary pedaling on the first three and the delayed pedaling on the repeat.

When playing this repeat, notice the changes in the last five measures. Where in measure twelve the extended chord in the right hand is taken instead of struck together and a little emphasis is given the latter to a sudden *pianissimo*, in measure thirteen the first the right hand playing D sharp in place of F-sharp, and a difference between the final chord in playing an octave higher.

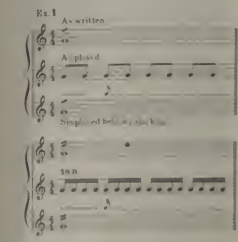
Bellows Shake

(Continued from Page 781)

a tendency to make it look like a lot of hard work and audiences prefer to watch accordionists play with ease rather than struggle with their instruments.

The air release valve must be employed frequently when the bellows shake occurs here and there among other musical passages, because a measure preceding its use may require that the bellows be fully extended at its completion. In that instance the air release valve should be quickly applied to bring the bellows in to a closed position from which to start the measures using the bellows shake. We have always advocated the use of the air bar rather than the air button as it may be applied from any playing position without changing the position of the hand.

Ex 1



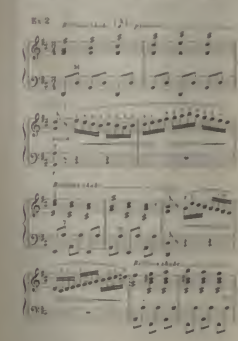
Our first musical example shows how the bellows shake is indicated in accordion music and how it is to be played. This illustration was taken from the text book "The Bellows Shake."

Example No. 2 shows an excerpt from a Spanish Quick Step entitled *La Florera*. The bellows shake should be used in the first two measures. The notes are played as sixteenths so there will be four bellows reversals for each quarter note. The bellows action in the third and fourth measures must be so timed that they will be in a closed position ready to begin the bellows shake in the fifth measure.

We urge accordionists to practice the bellows shake, for even though they prefer not to use it for repeated notes, they will find that the bellows technic developed by its practice will be a great help in mastering the manipulation of the bellows for all playing. Accordionists cannot hope to give artistic interpretations of fine music until they have mastered the bellows to such a point that there is an even flow of air and they can produce all tonal shadings with the same ease as a singer.

Petro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania

Ex 2



How to Improve Orchestral Playing

(Continued from Page 732)

musicians who spend their free time playing ensemble works or composing or studying some detail or other of musical science

I began my own musical work at the piano I was born across the street from the Metropolitan Opera, and used every chance I had to listen to the rehearsals of the opera's orchestra. By the time I was twelve, I was already experimenting with orchestral forms. Any form of personal musical experimenting is wholesome. The chief thing is to dig in and begin at! One of the NBC Symphony men experimenats with writing difficult studies and exercises for various instruments, and his colleagues seize eagerly upon them and use them as very helpful practice material. And the question of whether or not these studies may ever be brought to public attention has no influence whatever upon their composer. He keeps right on experimenting anyway, for the joy of it. That man is a true musician. Anyone who allows disappointments of progress or a glimpse of the rougher aspects of the musical career to disillusion him, had best drop it at once and earn his living at some other calling. The first necessity of a career—more significant even than study and practice—is the abiding love of music and musical work that stands as its own reward

Musical Pageantry of the Gridiron

(*Continued from Page* 740)

The University of Michigan band is called the Fighting Hundred, which name points out that the band is a visible evidence of the fighting spirit expressed in the well known Michigan march *The Victors*. The musical director of the Michigan band is William D. Revelli and its evolutions are planned in a novel manner. The director and his assistants figure out maneuvers on a large table marked off with white lines, five yards apart just like a regular gridiron. One hundred and thirty toy figures represent the one hundred thirty bandsmen, and the director can plan intricate designs and letter formations by shifting the toy men quickly to various positions on the miniature football field. At Northwestern the director, Glenn C. Barnum, teaches formations by a chart system, and he also has moving pictures taken of gridiron maneuvers so that his own, as well as other college bands can profit by finding errors which might not otherwise be apparent.

Ohio State has a crack band of one hundred twenty pieces, and it is famous for its floating and script formations. In 1934 the band became the first college all-brass marching band. Special instruments were made to give the band more tonal power. During the 1936 season, Director Eugene Weigel introduced the flowing formation in which the letters of a word flow from one into another without a break. Director Weigel conceived the script idea from watching various airplane sky-writing stunts.

The University of Indiana band is one of the finest of all the marching bands, and it makes a specialty of fast stepping and quick precision. An outstanding feature of its performances is that it marches continuously from the start of its formations to the end of them. A pistol shooter guides the intricate movements by firing blank cartridges at proper intervals. The famous orchestra leader Kay Kyser paid a fine tribute to the Indiana band several years ago when it played in New York, and he gave his football program to the drum major with the written notation that the stunts and marching of the band gave him one of the greatest thrills he ever experienced in attending a football game.

The Drums of Notre Dame

The Notre Dame band is a very colorful organization, and since 1923 it has grown well apace of the football team in local and national prestige. The drum section is one of the outstanding features, the members of this group beating their drums with many flourishes and raising their arms high in the air in perfect unison. The players also wear spats and carry green handkerchiefs which are waved in unison.

Another outstanding Big Ten band is Purdue. Much of its fame is due to its director Professor Emrick, to whom is generally given the credit for conceiving the idea of a college band forming a letter on the gridiron. Others of his innovations include such stunts as "marching words," trumpet fanfare, pulling the letters out one at a time, from mass formation, representing an electric bulletin board, and the presentation of a gyrating "P" in which the inside and outside columns move in opposite directions representing an electric theatre sign.

The Purdue band introduced lights during night exhibitions at the Kentucky Derby parades. After other bands adopted the same idea the Purdue musicians mounted their big drum on a truck and installed an intricate switchboard in the cab so various designs could be made with the lights on the caps, horns and legs of the players.

The University of Illinois has three bands and for the big football games over three hundred musicians are used. The Illinois band features concert music and such instruments as kettle drums and chimes are used. Some of the most clever Illinois formations have included the Army mule, a butterfly for the playing of a selection from "Madame Butterfly," the word "MUSIC" during which classical selections are played, and an outline of the state of Ohio with the Ohio river flowing to the music of the *Beautiful Ohio*.

The Army-Navy game has always been one of the outstanding contests of the season because of the color and pageantry connected with it. The drilling of the cadets and middies have ever been one of the highlights of the game, and the sight of their trim uniforms and snappy marching sends a thrill through the heart of every spectator. More color is added to the occasion by the splendid music of the Academy and Navy bands and the rousing songs and cheers of the rival rooting sections.

The Navy cheering section is famous throughout for its novel card tricks. In these stunts the rooter himself never sees the complete picture at a game and plays his mechanical part blindly. He simply raises before his face a colored card at the command of the cheer leader, supplemented by directions marked on an instruction sheet. The cards used are of various colors. Not only letters and single designs are formed but also motion pictures are made. One of the most striking of the Navy designs is that of the American flag, and for the Army game the Midshipmen usually form the Army mule in honor of their opponents.

At the St. Mary's game several years ago, the Southern California rooting sections with colored cards formed a picture of a bell. At given signals from the yell leader the cards were changed to form a moving picture of a bell swinging. As the bell swung to each side four bells placed in different parts of the stadium were rung, with the band in the meantime playing the strains of *The Bells of St. Marys*.

The Wisconsin band features Swiss flag wavers, and ten students wave the flags of the Big Ten universities throwing them to great heights and catching them in precision style while the band plays its various selections. The art of flag waving was introduced from Switzerland, and it is being done by quite a few schools.

One of the most colorful college units is the University of Iowa bagpipe band with pipers and drummers dressed in colorful Kiltie uniforms imported from Scotland at a cost of three hundred fifty dollars each. The bagpipe band was organized when an R.O.T.C. officer returned from Scotland enthused over the Black Watch skirters of Edinburgh.

Animal Mascots

The bands of the various universities in Texas are noted for their great pep and color. The bands of Southern Methodist, Rice, and Texas Christian feature musical arrangements in swing tempo and the S. M. U. band is as famous as its football team. The S. M. U band had a [illegible] mascot named Peruna, and once the animal had a fine [illegible] ride from mid-town New York to the [illegible] grounds when the band [illegible] failed to show up in time.

A good percentage of the bands now use good looking girls as drum majorettes to strut, [illegible] and twirl in front of the [illegible]. As a result of all this emphasis quite a few schools of twirling have started in different parts of the country. One of the most famous is located at Long Beach California, and it is run by Major Fred Sincock who has trained hundreds of girls to steal the show at football games and parades.

His most famous pupil is Miss Betty Atkinson who served for three years as leader of the Trojan band of the University of Southern California and who was featured as an [illegible] twirler on ice skates, in a colorful ice show in Radio City New York.

Animal mascots form as much a part of college football color and pageantry as the bands, the cheering sections or the drum majors. The Army-Navy classic for example would not seem complete without the Army mule and the Navy goat. The first Navy goat started his career back in 1890 when some officers on their way to the Yale-Navy game decided to take along a mascot. The first likely prospect sighted was a goat and a Billy became the official good luck symbol. The mule has been the Army's for many years, and one of the cheer leaders usually rides him around the gridiron before the game—that is, if the mule is not too stubborn.

The Yale mascot, Handsome Dan, a bulldog, is one of the most famous of all the good luck charms. The first bulldog was owned by Andrew Graves who took him to all the Yale football games. When the dog died he was preserved and mounted and placed in a glass case in the Trophy Room of the Payne Whitney Gymnasium. There have been quite a few Handsome Dans since the original one. It is said that one of them was kidnapped by some Harvard students on the eve of the Yale game and made to pose for a very humiliating picture, showing the proud dog licking the boots of the statue of John Harvard.

Harvard students have not been the only ones to attempt to steal the mascot of their arch rival before a big traditional game. One year some New York University students purloined the Fordham ram a week before the game. The Fordham followers searched in vain for their pet. Their faces turned a deep crimson on the day of the game when the ram turned up at the field with his wool painted a bright violet, N. Y. U.'s color.

There are many humorous anecdotes concerning the experiences of college bands and one of the funniest happened at the after-game celebration when Navy took the measure of Penn some years back. The [illegible] admirals were not content with the goalposts and the [illegible] one Middie grabbed as [illegible] memento the two foot high white shako of the very [illegible] Penn drum major.

Inspired by his action the other [illegible] started for the caps of the Penn bandsmen, when the [illegible] director had a sudden but brilliant inspiration. He called for the playing of *The Star-Spangled Banner* and when the [illegible] blared forth the [illegible] Middies had to cut short their fun and stand rigidly at attention. The quick thought of the Penn director had saved the honor of the Penn band if not that of the drum major.

How Analysis Helps Piano Study

(*Continued from Page* 776)

The result of this kind of study will depend upon the ability of the student together with the amount of time he is able to devote to study and practice. Whatever the results, great or small, the value of such music study as an educational force is even greater to the pupil as an individual than as a music student.

FRETTED INSTRUMENTS

Legato Playing for Guitarists

by George C. Krick

A CURVED LINE over or under a group of notes means that these notes should be played in a smooth and connected manner with no break between the tones; or, in a word, *legato*. In the second volume of his "Guitar Method," Pascual Roch lays down the rule that to play *legato* one should use the slur only. Now, while the slurring of notes is quite effective in *legato* passages, especially so in fast movements, we must not overlook the fact that in slow movements, all notes may be picked separately with the fingers of the right hand and still be played *legato*. This depends on the proper use of the left hand fingers, and it should be practiced diligently before attempting the slur. To bind the tones together it is necessary to drop the left hand finger on the proper fret and strike, retaining a firm pressure on the string, which prolongs the tone. While the string is still vibrating we drop another finger on the next note, keeping this finger firmly on the string until we are ready to repeat the same action with another finger. For preliminary practice we suggest this procedure: Use alternating first and second finger of right hand to pluck the strings—strike the open D string; then drop the first finger of the left hand on D-sharp, 1st fret, strike and retain pressure on the string, play E on the second fret without raising the first finger, play F on third fret and then F-sharp on fourth fret, meanwhile retaining all the fingers on the string.

Descending, lift fingers one after another until we are back to the open string. Continue on the same string by moving the first finger to the fifth fret, and proceed in similar manner on the fifth, sixth, seventh and eighth frets, and again with the first finger on the ninth fret using the second, third and fourth fingers on tenth, eleventh and twelfth frets respectively. Repeat this exercise on all the other strings, and be sure to remember the importance of keeping the fingers firmly on the string until it is necessary to lift them for the descending scale. When this is well understood and thoroughly mastered it is advisable to practice the major and minor scales *legato*, using the same method. Beginning with the C scale, let us play C on the A string, then play open D while the third finger still holds C; E and F are played with the second and third fingers on the proper frets, and these are firmly held until the open G string is played, and then it is continued in like manner to the end.

In slurred passages the first note only is plucked with the right hand finger, while the other notes are executed with the left hand by dropping the fingers on the proper fret and keeping these fingers firmly on the string until the last note of the group is played. This rule applies to a group of two, three or four notes ascending. For four notes descending it is necessary to place the four fingers of the left hand on the proper frets, pluck the first note of the group and then slur the others by pulling them off the string thereby sounding each note. As stated before this is most effective in fast movements and requires considerable practice. Care should be taken that all notes be given their correct time value, that they be played evenly and smoothly and the tones brought out distinctly.

To those who have not used the slur we make the following practice suggestions: Place the first finger on F-sharp, second fret, first string; strike and then quickly drop the second finger on the third fret; practice this until the second finger produces a clear tone, without assistance of the right hand. When this has been accomplished, start again with the first finger on the second fret, first string, and quickly drop the second finger on the third fret, and follow with the third finger on the fourth fret. Try this on other frets on the first string and again on the remaining strings. Now proceed as before and add the fourth finger on the fifth fret. Remember to strike only the first note and then drop the first, second, third and fourth fingers in rapid succession, keeping them firmly pressed down until the fourth finger finishes the passage. This last is most important, also be sure to listen to every tone as it is produced.

Legnani was one of the first guitarists of the classic period to introduce in one of his compositions a com-

(*Continued on Page* 787)

Keyboard Mechanics From a Virtuoso's Standpoint

(Continued from Page 730)

consequently the separation and independence of the fingers and thereby increased the strength of the muscles.

Now I know the question that most of the professionals will ask about this kind of piano practice, "Won't this produce stiff fingers and a hard tone?" Yes! They are absolutely correct, and I agree; but when you have achieved the maximum quantity of tone and independence in the fingers, you can relax and use only ten or twenty per cent of the effort. The fingers are then ready from a muscular point of view, and you can control the tone.

The fourth finger is the most difficult to control, and it is the weakest, while the thumb puts the hand out of balance because it does not attack the keyboard in a normal position.

When you practice slowly, you increase the strength of each finger, you correct each one in its own weakness, and you find out the weakness of your own hand.

Piano students believe in repetition—*I believe only in stopping.* Many students practice fast and never take the time to clean up their mistakes. They hear a great artist play at top speed in concert but do not realize how slowly the artist must practice in order to accomplish his technical feat before the public. Many piano teachers have told me that it is one of their great problems to impress upon their pupils the need of slow practice.

Learn how to give each finger the proper *attack*, and clarity and dexterity will result from the attack. When clarity is finally achieved in piano technic, you will play easily and at any speed. When you have perfect control of the fingers and arm, the result will be piano playing that will sound. It will be like pearls on a chain and will sparkle like a diamond.

The Czerny Etudes

When you are able to control the attack of the fingers, you will also be able to control the amount of weight you want to employ at the keyboard, for the point of gravity is from the shoulders and the arm, and the result can be the lightest and most piercing kind of pianism. In *Etude No. 3* it is all right to talk about weight, but the trouble is that you cannot apply it when you are playing at a fast tempo, if you do not have the attack. You may ask the question, "How does one ever learn to play fast?" When you practice slowly, the motion in the attack of the fingers is always fast; the intervals are shorter when you play fast but the attack remains the same, slow or fast. Therefore, use about twenty per cent of your practice in fast tempo at the end of your daily practice, and you will begin to play fast with ease.

In *Etude No. 2* a little arm motion will help after your fingers are playing automatically. As a rule when you play with the arm, the result is muddy and uneven. To prove this, put a chain on your arm, and rotate your arm and hand rapidly. The chain will always move unevenly toward the outside, and always in the same direction.

Perfect clarity can be attained in each hand in *Etude No. 20* through the same principle; that is, of raising the fingers. As for practicing the Alberti bass, which is an accompaniment, the principle still remains the same. In the etudes containing scales and passages of figuration, I still use the same principle.

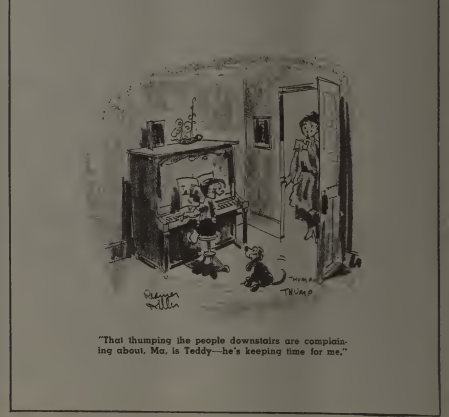
When practicing the Czerny octave *Etude No. 28* (School of Dexterity) use only the wrist, and bring the hand toward the arm, the same as you raise the fingers toward the hand to strengthen them.

In practicing Czerny, I use no pedal, no interpretation or shading; and I do not believe in transposing these exercises, as is frequently done by many teachers and students. I will explain my reason. The difficult tonality is C major because the keys being even, and the length, strength, and separation of the fingers being uneven, you have to adapt one to the other. Therefore I practice the studies in the keys in which Czerny has written them, for if I transpose them I will be making it easier for myself, and this I do not want to do.

The Czerny School of Velocity has always served my purpose but in my own case I would not call it a school of velocity at all, for I practice each etude with the same slow method of attack, and this has given me the answer to *quality* in my piano playing. I try to make my fingers and hands my slaves. Technic holds no terror for me to-day, but it is the music itself, the spirit and interpretation over which I worry and ponder.

I feel that it is wrong to practice on pieces. Instead, they should be approached, only when you feel technically ready. This will give you several advantages: (1) you will be able to play a piece from a musical point of view; (2) you will not wear the piece out repeating passages dozens of times; (3) in your mind, spirit, and soul, the piece will not be stale. You should be ready to play the big compositions in exactly the same way as you would be ready to read a piece of literature, a classic, but you must first learn grammar. After this you are ready to learn the interpretation of a piece, or a Mozart Sonata, or any composition of the great masters, which you must approach through quality or technical clarity.

Czerny is the sum of all other exercises that the student could possibly practice for all of the technic in piano literature is included in his writings. Other etudes such as Pischna, Kramer, and Moscheles are good, but they are more or less repetitious of Czerny. We have a saying in Spanish, "If you wish to go to God don't go to the Angels."



"That thumping the people downstairs are complaining about, Ma, is Teddy—he's keeping time for me."

Wireless Masterpieces in Homes Everywhere

(Continued from Page 734)

a CBS conductor on September 20 by performances of music by Beethoven and by his young colleague, Bernard Herrmann. On September 18, 1927, leading an orchestra of twenty-two musicians, Barlow began his noted series of symphonic concerts which have become a regular feature of the Columbia network during the period in which the Philharmonic-Symphony is off the air. Through the years Barlow has gained national reputation as one of radio's most able program makers, and also as one of the foremost champions of the American composer.

Recently, **Major Edward Bowes** celebrated the start of his seventh year over the Columbia network (Thursdays, 9:00 to 9:30 P.M., EWT). During the years his amateur program has been on the air it is estimated that nearly 200,000 aspirants have been auditioned by the Major and almost 6,000 have appeared on the program. Of these many have become outstanding performers in the entertainment profession. In addition to auditorium presentations young people from all walks of life, members of the Major's radio cast are now conducting amateur programs at service training centers. Already more than a dozen camps have given amateur programs and Major Bowes has brought some of the best of the performers to New York to appear in his coast-to-coast program.

On Saturday, October 3, **Mutual's** weekly **Operetta Programs** returned to the airways featuring the voices of soprano Margot Crare and the Metropolitan baritone Thomas L. Thomas. Each week at the same time (9:00 to 10:00 P.M., EWT) listeners are to hear a favorite operetta or opera, specially adapted for radio performance of an hour's duration. All dialog will be streamlined so as to emphasize the musical portions. As in past seasons, Henry Weber conducts the orchestra, and the chorus work is under the supervision of Robert Trendler.

Alfred Wallenstein, musical director of Mutual's New York station WOR, recently returned from vacation and assumed direction of his **Sinfonietta** on Thursday evenings (8:00 to 8:30 EWT). Wallenstein's Sinfonietta still remains one of the finest programs of its kind on the airways; it offers mostly orchestral music of the chamber music genre.

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"In the hearts of those who learn to perform music there grows up a certain affectionate intimacy which can never come to the listener."

—Henderson.

Legato Playing for Guitarists

(Continued from Page 785)

plete variation played with the left hand alone. Long passages of similar nature can be found in some of the modern Spanish compositions.

Banjo Notes

Our column in the July number of THE ETUDE, devoted to the banjo, seems to have stirred up some lively interest among players of this instrument throughout the country, judging from numerous letters received by the writer. Many wanted to know what has happened to the five string banjo, since at present it is rarely heard in concert or radio. This banjo was a universal favorite for many years until about 1920 when the tenor banjo was introduced into the dance orchestra. Talented performers could be heard frequently on the concert stage and in vaudeville theaters. Outstanding amongst the banjoists of the early period were Gus Mead, Tom Briggs, Frank Converse. Later came Vess Ossman, Van Eps, Paul Eno, Brooks and Denton, and Alfred Farland who is still active; as are Bill Bowen, Raymond Challis, Fred Bacon, Frank Bradbury and others. In his prime Farland was considered the greatest artist of them all and his recitals attracted banjo enthusiasts as Segovia now appeals to guitarists. For many years Farland made annual concert tours through every state in the Union and invariably he played to sold out houses. His programs consisted of original banjo numbers and classical transcriptions and his marvelous technic and beautiful tone were a delight to his listeners. One reason why Farland was able to hold the attention of a musical audience for two hours, was the fact that the banjo was strung with gut and silk wound strings and was played with the fingers similar to the classic guitar. The tone quality of such an instrument is much superior to one with wire strings, and we have yet to hear a player of the plectrum or tenor banjo give a complete recital of unaccompanied banjo music to the satisfaction of a critical audience. The tuning of the banjo beginning with the low string is C—G—B—D, the short fifth string G corresponding to the fifth fret of the first string. This tuning permits much more satisfactory chord combinations, than are possible on the tenor banjo which is tuned in fifths, and for that reason it remains the superior solo instrument of the banjo family. If some of the younger players would seriously examine these facts, there is no doubt that this instrument would again attract a host of students.

The plectrum banjo, as already mentioned, is strung with four wire strings and tuned in the same manner as the original banjo just described. Played with a plectrum, it has a powerful, penetrating tone and for that reason has become popular with a goodly number of professional players. The best known of these is Eddie Peabody, now Lieutenant Commander Edwin E. Peabody of the U. S. Naval Training Station, Great Lakes, Illinois. From recent reports one learns that most of the musical activities at this station have been under the direction of this popular banjoist.

The Teacher's Round Table

(Continued from Page 780)

exercises are priceless. Here are a few:

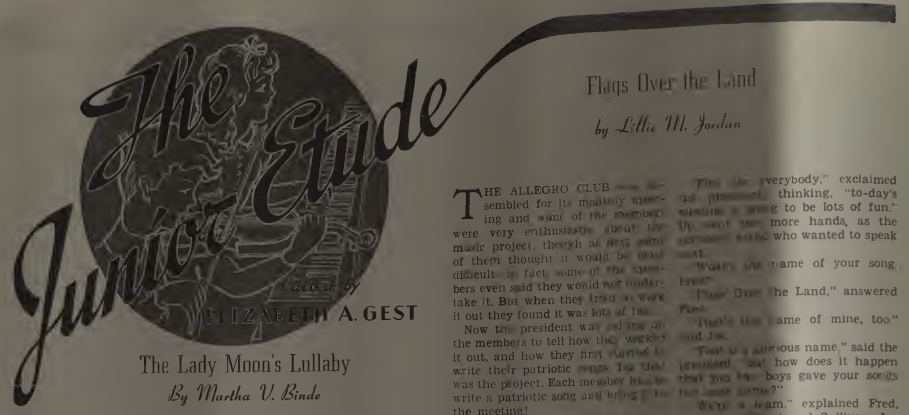
If the execution of the Caprices is to be *technically finished*, the player should aim at buoyancy and mellowness of tone, at finish and precision of individual parts, and at fluency and lightness of the whole. When he has overcome these *external* difficulties, his imagination will have free play enabling him to impart life, light and shade to the work, and to perfect whatever may still be lacking in freedom of interpretation.

In other words, your task is by no means finished when you have overcome all the formidable *external* difficulties. The *internal* kernel is yet to be extracted!

Finally, Schumann observes that "It is better to lay aside your pieces from time to time, just selecting passages from them for daily practice, until the moment arrives to apply the finishing touch to the composition. . . . Moderate study, combined with warmth and susceptibility will greatly facilitate progress, maintain an even balance of forces, and preserve for art that magic charm which constitutes its very soul."

And now, Round Tablers, how can you clear the decks for a profitable study of Schumann's style? By practicing some of the above exercises fifteen minutes daily for the next few weeks, and by intensively studying one of his great works —the "Scenes from Childhood," the "Phantasy Pieces, the "Papillons," "Carnaval," "Symphonic Studies," "Kreisleriana," or any other.

Write down for yourself the salient characteristics of the Schumann style (at least ten points)—and then you'll be all set to compare yours with mine in next month's ETUDE.



The Lady Moon's Lullaby

By Martha V. Binde

Each night I hear the lady moon,
Away up in the sky;
She sings a crooning evening song,
The starlet's lullaby

I listen, oh, so quietly,
To hear her fairy song;
She has a tiny, silv'ry voice
It isn't very strong.

"Now, go to sleep, my baby stars.
In heavenly meadows blue;
The earthly children hear my song,
And they are nodding, too."

I love to hear her lullaby,
A far-off elfin tune;
She sends me drowsy, happy dreams
My lovely lady moon!

Patricia's Hobby

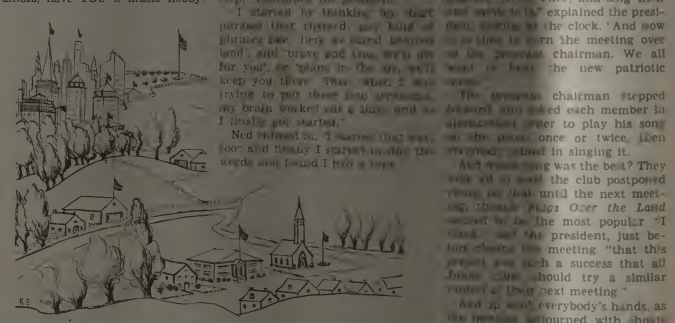
By Annette M. Lingelbach

It was Patricia's birthday and she rushed to open the present her Aunt Lucy sent her. She was pleased when she saw it, for it was a lifelike bust of Beethoven, rather small, carefully worked.

"Why not collect busts for your hobby, Pat?" asked her mother, who was also admiring the bust of Beethoven. "You know, every one these days has a hobby and your music is so much a part of your everyday life that your hobby should have something to do with music."

So Patricia began to collect busts of composers. Her friends became interested in it too, and they sent her Christmas presents and mementos from trips, and sometimes sent them to her for no reason at all except that they knew she liked them and was collecting them. Soon she had ninety, and she kept them in a special, lighted cabinet. Everybody who came to her house noticed them and asked who they were, and because some of them were of composers new to her, she had to study their biographies in order to tell her friends about them.

Whenever Aunt Lucy would come to visit, Patricia would bring out several of the busts and play compositions by these composers; and soon she increased her repertoire so that she could play a composition by each one of the composers represented. Juniors, have YOU a music hobby?



FLAGS OVER THE LAND

Flags Over the Land

by Lillie M. Jordan

THE ALLEGRO CLUB was assembled for its monthly meeting and some of the members were very enthusiastic about the music project, though as long as of them thought it would be quite difficult. In fact, some of the members even said they would not undertake it. But when they tried to work it out they found it was lots of fun.

Now the president was calling on the members to tell how they worked it out, and how they first started to write their patriotic songs. For that was the project. Each member had to write a patriotic song and bring it to the meeting!

"Who has done the assignment and brought in a patriotic song?" she asked. Every right hand went up at once. The president was, of course, delighted. "Fine," she exclaimed, "we will enjoy trying these songs out a few minutes, but first let us hear from those members who did not think they could do it. How did you start, Dorothy?"

"My English teacher suggested once a bird in the very first song, so I took a verse from a song book and counted the syllables in each line. Then I found that by changing words a little I could make the second, fourth and sixth lines have seven syllables. That was quite a long speech for Dorothy so she was very quiet and never said another word the rest of the meeting.

"Bob," you were another of the composers. Tell us about your first step," continued the president.

"I started by thinking up short phrases that rhymed, any kind of phrases just here we stand United hand to hand, and brave and true we'll die for you', or 'plans on the go, we'll keep you busy. That's what I was trying to put these two sentences in my brain worked all right and so I finally got started."

Ned entered in, "I started that way, too, and finally I started to fit the words and tunes I had a topic

"Fine for everybody," exclaimed the president, thinking, "to-day's meeting is going to be lots of fun." "Do we want more hands, as the members seem to who wanted to speak next.

"What's the name of your song, Fred?"

"Flags Over the Land," answered Fred.

"That's the name of mine, too," said Joe.

"That is a glorious name," said the president, "but how does it happen that you two boys gave your songs the same name?"

"We're a team," explained Fred, "like Mr. Gilbert and Sullivan. Joe writes the words and I wrote the tune. Joe's going to sing it for a solo and then we are all going to repeat it in chorus," he added.

"The first is what we are going to do with all the songs, in a moment, but first let's hear from Ann and Sue and the two members then we will have the pianos and singing."

"Well, Mrs. Ann, slowly, "we were not very good on the tune part of it, one or anyway so we just took an old tune we knew and put our patriotic words to it. We did it to another tune, but my music teacher said that *America, Ye of Thee*, and the *Star-Spangled Banner* were done that way, too."

"Of course they were," answered the president. "In fact many different countries use the tune of *My Country, 'Tis of Thee*, and sing their own words to it," explained the president, looking at the clock. 'And now as the time to turn the meeting over to the program chairman. We all want to hear the new patriotic songs."

The program chairman stepped forward and asked each member to alternately refer to play his song on the piano once or twice, then everybody joined in singing it.

And which song was the best? They were all so good the club postponed voting on that until the next meeting, choosing *Flags Over the Land* instead to be the most popular. "I think," said the president, just before closing the meeting "that this project was such a success that all Junior Clubs should try a similar contest for their next meeting."

And up went everybody's hands, as the meeting adjourned with shouts of "so do I."

Junior Club Outline No. 15

Folk Song and Art Song

History

All countries have had their own folk songs for hundreds of years, written by unknown composers, and these songs have been sung by the people in the country where the songs originated. They are very simple songs, and the same tune is repeated over and over for all the verses. Art songs, however, are written by artistic composers who desire to set certain poems to music and to express the character and thought of the poem through the music. Therefore verses are not repeated to one short melody. Usually these songs are written with a piano accompaniment though sometimes an orchestra is used.

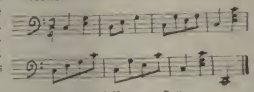
a. Name five folk songs and tell from what country each one came.
b. Schubert is considered one of the finest composers of art song. Name five of his well known songs.
c. Name three other composers of art songs.

Terms

d. What is meant by accompaniment?
e. What is meant by *sotto voce* (pronounce vo-tschay)?

Keyboard Harmony

f. Review the tonic major and minor triads in as many keys as possible, but instead of playing them as solid chords, break them according to the following or similar patterns:



Keyboard Harmony Pattern

Musical Program

If no singers are available, folk songs and art songs may be played in piano arrangements. Recordings should also be listened to.

Summer Study

(Prize winner in Class C)

Summer music study is as important as at any time. Never refuse lessons during the summer, for if you do, you are apt to forget many things you learned during the winter. You know, practice makes perfect, and without practicing in the summer we have to start all over again. Of course, we can practice during the summer on the things we know without forgetting everything, but that is not the same as learning new things or studying with a teacher, because without a teacher we are in the dark, teachers bring new things and light. The new things are important and we like to know them. We might lose the key to Musicland, without a guide. When a course is begun on any instrument, I think it should be continued without stopping, winter or summer. So always keep up summer study and summer practice.

That is my opinion of summer study.

Rachel Fay Armstrong (Age 11),
Mississippi

Summer Study

(Prize winner in Class B)

Musicians must always keep in practice. I play six instruments, so I know the real meaning of these words. In winter I advance on three of these, playing in the orchestra, band and at entertainments. Living in the country, I have chores to do, making it late before my leisure time comes. I leave early in the morning, making it necessary to have two weeks between piano lessons.

My mother teaches me, so during the summer I make up for this, as I devote much time to practice and reading the articles in The Etude. Thus summer study is needed, or all my winter practice is useless. Like pushing a wagon up hill all winter and then letting it coast down all summer. I have been pushing my music clear of the instructor's stopping place and I now have recognized the need for summer study combined with a love for music.

Raymond Pioeta (Age 13),
Oklahoma

Answers to June Ladder Puzzle:

Sing-wing-wind-wend-weld-well; also the following, sing-wing-wind-wild-will-well.

Prize Winners for June Ladder Puzzle:

Class A, Ruth Teague (Age 15), North Carolina.

Class B, Peter Corteau Conrad (Age 13), Virginia.

Class C, Martha W. Duval (Age 10), District of Columbia.

Mt. Carmel Rhythmic Orchestra
Camden, N. J.

KNITTERS

If you have not yet sent in your four-and-a-half inch knitted squares for the Junior Etude Red Cross blankets, do so when you can. The third blanket is now being put together.

Honorable Mention for June Ladder Puzzle:

Beverly Bassett, Doris F. Stephenson, Betty Ruth Olson, Edith Tatchell, Cynthia Herwin, Mary Hazelton, Long, Margaret Knapp, Arnold Dolan, Louis Bonesit, Mary Jessie Shaw, Nolanda Anderson, Homer M. Stanton, Sarah Nell Baker, Barbara Rose, Ruby Earle Graham, Marjorie Ann Pugh, Rosetta Magazine, Albert Baum, Merle Pozanek, Eva Mark, Ruth Patterson, Jacqueline Whitney, Huber Elsen, Adele Moss, Clara Bubbly, Eleanor Higgins, Myrtle Murray, Lorna Doyle, Sidney Struthers, Anna Valentine, Pauline Bassil.

Junior Etude Contest

SUBJECT FOR THIS MONTH

"The Importance of Scales"

All entries must be received at the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa., not later than November 22nd. Winners will appear in the February issue

CONTEST RULES

1. Contributors must contain not over one hundred and fifty words.
2. Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on

to all boys and girls under eighteen years of age. Members of Junior Etude Clubs are graded according to age as follows:

this page as a future issue of The Etude. The forty next best contributors will be given a rating of honorable mention.

Summer Study

(Prize winner in Class A)

Summer study is a subject I am glad to write about, because for me, summer time is musical accomplishment time. This is especially true during these war times. Since traveling is "taboo," why should I not make constructive use of my time spent at home, which might otherwise be thoughtlessly wasted? Why not surprise myself and others by having several new and worth while solos ready for public performance in the fall? Why should I not spend the greater part of my summer in making myself keener mentally through music?

I should, and I will, if only for the purpose of improving myself in order that I may be of the greatest possible service to my community and my country.

Barbara Ann Reed (Age 16),
Washington

Singing Grace

By Aletha M. Bonner

In these days it is well to remember that while the American Juniors have plenty to eat, the Juniors in many other countries are going hungry. Therefore at your next Junior-club luncheon or party, or meeting where there are refreshments, why not sing the following "thank-you" words to the tune of Bradbury (Just as I am) or some other hymn tune in similar rhythm.

We thank Thee, Father, for this food
For life and love and all things good
May Thy kind blessings wide be spread,
And all earth's hungry ones be fed.
Amen.

JUNIOR SOLOISTS

Mary Louise Kennedy, Paxton, Illinois; Paula Jane Fite, Lebanon, Missouri; Marelyn McNeely, Ft. Worth, Texas.

Honorable Mention for June Essays on Summer Study:

Constance Chiera, Martha W. Duval, Martha May, Lucinda Smith Brown, Hazel Metzger, Betty Ruth Olson, Anna E. Mounce, Marian Maloney, Mary Rosetta Jones, Thelma Frost, Louis Bonesit, Homer M. Stanton, Mary Chandler, Anne Roosevelt, Jack Dorsett, Daisy Mauriello, Ophal Bailey, LaVerne Whitmore, Russell Brunner, Dorothy Whitworth, Patsy Baker, Bonnie Robinson, Katherine Wilson, Elsa Thiem, Mary Dimmick, Eileen Oehlke, Connie Walker, Juliet Lester, Marianna Wigmore, Betty Mae Moore, Selma Kiesewhmidt.

CHRISTMAS MUSIC—Among the matters most urgently in need of thought now is the planning of Christmas programs and services. The more important the occasion, the greater the care that should be used in planning it.

The efficient, well equipped, and deservedly famous Mail Order Department of the Theodore Presser Co. offers silent but effective counsel on your musical problems. If you will tell us your requirements in a letter, experts will send you an assortment of material from which to choose. Cantatas, Anthems, Vocal Solos, Organ Music, Piano Music, and publications for various other instruments and combinations are available for examination. Quantities, when required for performance, can be ordered on a definite sales basis after selections have been made from the music sent "on approval." Too, we are prepared to meet your needs for specific titles chosen from any publisher's catalog. Give this famous service a trial today.

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FAVORITE MOVEMENTS FROM THE GREAT SYMPHONIES—*Compiled by* **Henry Levine**—The avidity with which Mr. Levine's earlier compilation, THEMES FROM THE GREAT PIANO CONCERTOS, was taken up by the public is indicative of the enthusiasm which will greet this new book. This enthusiasm is entirely justified, for both of these collections are considered to be of highly superior quality in their respective categories.

Thanks to the media of radio, phonograph, sound films, summer festivals, and regular concert seasons, a far greater general public appreciation of symphonic literature has been stimulated and developed. In this day the best works of the masters are available to all at very little cost or effort. In keeping with the trend of the times, Mr. Levine has prepared this companion volume to the one containing concerto themes.

This product of excellent musicianship and editorial perspicacity meets admirably the demand for musically, well-edited piano arrangements of this type. The collection contains favorite movements from the symphonies of Beethoven, Brahms, Dvořák, Franck, Haydn, Mozart, Schubert, and Tschaikowsky. Pianists should place an order now for a single copy at our special advance of publication cash price of 35 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

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THREE LITTLE PIGS—*A Story with Music for Piano, by* **Ada Richter**—The immediate success with young music students of CINDERELLA and JACK AND THE BEANSTALK, inspired Mrs. Richter to set to music the story of the THREE LITTLE PIGS. This familiar tale has been interwoven with tuneful, but not too difficult music descriptive of the three pigs, the big bad wolf, and their escapades. Clear cut line drawings which may be colored for home or class work are included, along with suggestions for use of this clever little book as program or recital material. For programing, an older student might read the story while younger students play the descriptive little pieces or the story might be "acted" with the illustrative music in the background.

Mrs. Richter's intimate knowledge of young students and their interests assures a book that will really appeal to children and contain music of a high, worthwhile caliber. During the period of preparation, a single copy of this book may be ordered at the special cash price of 25 cents, postpaid.

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SINGING CHILDREN OF THE SUN, *A Book of Indian Songs for Unison Singing*, by **Thurlow Lieurance**—No composer has done more than Thurlow Lieurance to record, prepare for modern use, and perpetuate the lovely tribal melodies of the American Indians. Of paramount importance to Mr. Lieurance throughout his active career, the songs and chants of our Indian friends have become, in his musicianly adaptations, standard in the concert and radio fields and in the home.

This new compilation will take its place as a school and community song book along entirely new lines. We say this because the contents will be entirely new to collections of this kind. Arranged for unison singing, it will find wide use in school, home, and community gatherings or assemblies for the spontaneous joy of singing together. Patterned to the familiar song book style and format, this collection will be a notable addition to the school and community repertoire.

Mr. Lieurance's flair for the unusual will be reflected in the contents of *Singing Children of the Sun*. Among the selections to be included are *By Smoke Waters; Wi-ma, Chant of the Corn Grinders; Where the Blue Heron Nests; Corn Song; Ski-hi-hi-ac* and the ever-popular favorite, *By the Waters of Minnetonka*. Also to be included are several distinctive unpublished songs by Mr. Lieurance. These are *Lost Bird; Spring Along the Yellowstone Indian Love Song*; and *In the Spring*.

While this book is being reserved for publication, orders are being taken for single copies at the low sponsors of PUBlication cash price of 20 cents, postpaid. Deliveries will be made as soon as the copies are received from the press.

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THE CHILD'S CZERNY—*Selected Studies for the Piano Beginner—Compiled by* **Hugh Arnold**. For a solid foundation in piano technic, the famous exercises by Carl Czerny are hard to beat. All pianists have benefited the Czerny studies in some form in their career. Many useful exercises of the earlier grades have been bowdlerized, however, due to the fact that Czerny wrote them with both hands in the violin clef, a procedure not approved by modern teachers. The compiler of this book has overcome this objection by adroit transposition and rearrangement so that the bass clef is used for the left hand from the very beginning.

To make the book appealing to children Mr. Arnold has chosen fascinating titles for each little study. Charming illustrations add to the book's attractiveness. Some forty short exercises are included and these have been drawn freely from all the writings of Czerny. The selections are confined to the easy keys of C, G, and F Major, and to the more common rhythms.

Every progressive teacher will want a reference copy of this book, which may be assured by placing an order now for acceptance of publication at the special advance of 25 cents a copy, postpaid.

PORTRAITS OF THE WORLD'S BEST KNOWN MUSICIANS, *With Thumb-nail Biographical Sketches*—Teachers, students, and music lovers in general are sure to welcome the forthcoming publication complete in book form, of an outstanding feature which originated in THE ETUDE. This feature is well remembered, presenting pictures and brief biographies of the world's outstanding musicians and composers—celebrities of all time. The most comprehensive undertaking of its kind, this historical-portrait series attracted worldwide attention, eventually resulting in ever-increasing demand for a presentation in book form. This is now being done under the editorship of Mr. Gay McKay. The book will be issued in the 7 inches by 9 inches size, cloth bound, with 28 pictures and biographies to a page. The presentation will be alphabetical and will include some 4500 composers, artists, teachers, conductors, and outstanding personalities past and present in virtually every field of musical endeavor.

The value of this soon-to-be-published book is obvious for program notes, for reference in the history and appreciation classes and in many other musical connections. Readily can be imagined what the potential for this book is being assembled, arranged, edited, and brought right up to date. A single copy may be ordered at the special bargain price of $1.00, postpaid. Delivery will be made as soon as copies leave the press.

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CHAPEL MUSINGS—*An Album of Sacred Compositions for the Piano—Compiled by* **Rob Roy Peery**—Every church and Sunday school pianist will be grateful for the new collection of sacred music and will welcome it not only for his or her own, as well as for the pupils' use. The contents of this volume are well sophisticated in any other connection. All are THEODORE PRESSER CO. copyrights and most of them have been either arranged or composed especially for this book. Included in the list of contents are numbers by Spanish, Russian composers, and all portions of the globe, from the isolds through the Mediterranean to the Antipodes.

The names of Ralph Federer, G. O. Hornberger, Guy Wilhelm Kirk, Frederic Ormsby, and Cyrus S. Mallard on the table of contents are assurance of a fine, musicianly collection of numbers in the proper devotional spirit.

To the account of securing a copy, place your order today at the special advance of publication cash price of 40 cents, postpaid.

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PASTELS FOR THE PIANO—*Tone and Relaxation Studies, by* **Guy Maier**—We are happy to announce the forthcoming publication of a new work by Dr. Guy Maier, well-known music pedagogue, editor and journalist whose experience as a performer and teacher qualifies him admirably for the task.

In the book of Pastels, Dr. Maier has presented a series of interesting, instructive, and original tone pictures with which the noteworthy adaptation of illustrative material has been accomplished. Within the keen understanding of musical science he has presented a group of works which will prove a worthwhile supplement to the usual keyboard teaching material.

Included in the contents of this book are such original tone pictures as *Sunset Reflections; Dreams at Sundown, Oriental Dirge, Shakespeare, The Sounding Sea, Chinese Temple, Drear December, November Rain, The Wayward Brook*. The classics include *The Stars, Under the Linden Tree, Let Me Dream*, all by Schubert; *Roses at Evening* by Brahms; *Minuet* and *Adagio* by Mozart; *The Madonna's Lullaby*, a folk tune; and the unfamiliar *Ave Maria* by Franz.

Orders for a single copy of this book in advance of publication are being taken now at the special cash price of 35 cents, postpaid.

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CHILDHOOD DAYS OF FAMOUS COMPOSERS—*The Child Bach, by* **Lottie Ellsworth Coit** *and* **Ruth Bampton**—The choice of Johann Sebastian Bach as the subject of the second book in a delightful new series for young students is sure to be approved by all those progressive teachers who are on the alert for attractive and interesting music appreciation material. Like its predecessor, THE CHILD MOZART, this new book will tell of the boyhood of the great master with pictures and music to illustrate and verify. Five of the better known Bach pieces (four solos and one duet) are to be included, all cleverly arranged and simplified so that they are easy to play yet retain the essential elements of the original.

Complete directions will be given for dramatizing and visualizing the story for recital purposes, including the construction, in miniature, of a scene based on an event in the life of the master. A suggested list of Bach recordings appealing to children also will be included. The book will be issued in oblong shape with a colorful cover.

While editorial and printing details are being cared for, a single copy of this highly desirable book may be ordered at the special advance cash price of 20 cents, postpaid.

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SYMPHONIC SKELETON SCORE, *No. 8—A Listener's Guide for Radio and Concert, by* **Violet Katzner**, *Symphony No. 3 in F Major, by* **Brahms**—Advance orders from the many already familiar with this published skeleton scores of Beethoven's *Fifth Symphony*, Franck's *D Minor Symphony* Mozart's *G Minor Symphony*, Schubert's *Unfinished Symphony*, Tschaikowsky's *Fourth* and *Sixth Symphonies*, and Brahms's *First Symphony* indicate definite interest in the forthcoming publication of the Skeleton Score to *Symphony No. 3 in F Major* by Brahms. This is one of the best loved of Brahms's symphonies and has a wide appeal among all ages and types of music lovers. The lofty ideals and great musical originality found in Brahms's works are especially notable in the *Third Symphony* and may be followed easily in this Skeleton Score. This is made possible by a clear showing on a single staff of the melody as it moves from section to section of the orchestra. Notations at the edge of the staff clearly outline the symphonic form. A discussion of symphonic form in general, as well as a full page portrait of the composer, also is included.

Those already acquainted with this unique series will not need to be urged to take advantage of the special advance of publication price of 25 cents, postpaid, for Skeleton Score, No. 8. To those who are not familiar with the Symphonic Skeleton Scores, here is a not-to-be-missed opportunity to obtain an important addition to his or her musical library.

ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLA AND PIANO—This volume, in its original form for violin and piano, has long been a great favorite among young violin pupils. Now, however, it is to be available for viola players as well, and should prove a source of great satisfaction to those violists who have difficulty in finding suitable easier solos for their instruments.

The necessary transposition and editing have been done by August Molzer, formerly of the University of Wyoming, now of Denver, Colorado. An experienced performer and teacher of viola, Mr. Molzer is admirably qualified to prepare the new edition of this book.

The collection contains twenty-two ex-

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CATHEDRAL ECHOES, *An Organ Collection with Hammond Organ Registration. Compiled and Arranged by* **William M. Felton**—It was indeed fortunate that, before his sudden passing, Mr. Felton had completed work on this album. The so gratifying success of his AT THE ORGAN CONSOLE had made this companion volume a cherished dream with him, and we do regret sincerely that he cannot see it launched toward the success it will undoubtedly achieve.

This book definitely bears the mark of the Felton atelier and will readily sustain for its compiler the excellent reputation he always enjoyed. Its contents of forty-two carefully chosen numbers will include not only Mr. Felton's fine arrangements of well-known pieces, but also several of his own original works. It has been skillfully registrated throughout for two-manual organ and also for the Hammond Organ. The pedal parts have been ingeniously kept within the abilities of the average church organist. In short, the editor's complete understanding of the average organist's needs has made this collection a useful one in every sense of the word.

While CATHEDRAL ECHOES is being prepared for publication, a single copy may be ordered now at the advance of publication cash price of 60 cents postpaid. The sale will be limited, however, to the United States and its possessions.

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ALBUM OF DUETS FOR ORGAN AND PIANO, *Arranged by* **Clarence Kohlmann**—This will be the first book of its kind in the Theodore Presser Co. catalog. In recent years leading American publishers including Theodore Presser Co. and Oliver Ditson Co. have added to their catalogs some fine arrangements for this effective combination as the introduction of small pipe organs and the electronic type of organs in churches and homes has made possible the more frequent playing of piano and organ duets.

The purchasers of this book will find its fine selection of material an economy their music-buying budgets will welcome. The arrangements, too, are well within the capabilities of the average player.

In drawing on the classic masters for the contents of his book, Mr. Kohlmann has made most felicitious selections by such, as, the beautiful *Ave Maria* by Schubert, the beautiful *Ave Maria* by Schubert, *The Swan* by Saint-Saens, the *Adagio* from Beethoven's *Moonlight Movement* from *1st Symphony* by Brahms, and the Andante from the *5th Symphony* by Tschaikowsky. Other compositions that will appeal are the Fantasies arranged by the author on favorite Christmas and Easter themes.

Because of copyright restrictions on some of the numbers included, the sale of this book will be confined to the United States and its possessions. A single copy of the collection, which contains both the piano and organ parts, may be ordered now at the special advance of publication cash price, 40 cents, postpaid.

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A single copy of any or all of the 17 Instrument Books and of the Conductor's Score (Piano) may be obtained, when published, by ordering now at the special advance of publication prices—15 cents each for the Instrument books and 35 cents for the Conductor's Score (Piano) book. Because of copyright restrictions this collection will be sold only in the United States and its possessions.

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PUBLISHER'S NOTES

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

November 1942

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ALEC TEMPLETON TALKS ON INTERPRETATION

The brilliant nimble pianist, who has added so much to the entertainment of the area. American public through concerts and over the radio, has given serious consideration to the matter of interpretation and here is what he has to say. You cannot help reading this!

A RENOWNED VIOLINIST SPEAKS

Bronislaw Huberman, Polish born violinist is one of the most prominent of living masters of the violin virtuosi of our day. He has the power of drawing from a violin exquisite tones that are truly inspiring. Here is what he has to say about violin tone production.

A GREAT FRENCH ICONOCLAST

Erik Satie, leader of the Incohate Arts (Honegger, Milhaud, Poulenc, Tailleferre, Auric, and Durey) has had a marked influence upon the music of modern Paris. Maurice Dumesnil, noted French pianist, composer, teacher, and conductor, gives us some information about this master's career.

HAVE YOU PIANO HANDS?

Sidney Silber, famous Lewisohnite exponent, by means of personal contact with various pianists and through the exhaustive study of photographs tells what the ideal piano hand should be and shows how ordinary hands can be turned into good piano hands.

POSTAGE STAMP MEMORIALS TO MUSICIANS

Twenty-five years are the years of patience, picture of a great musician upon a postage stamp would have been considered impossible. Such honors were reserved as a rule, for historical figures or military personages. But Robert B. Wallis' article generously illustrated, upon musical postage stamps of the world, is one of the best testimonials that the world is slowly recognizing the importance of education and culture play in politics and its programs toward a better existence.

ESSENTIALS OF VOCAL ART

Emilio de Gogorza, eminent American artist of Cuban descent, who has headed the Vocal Department of the Curtis Institute of Music for years, is one of the great figures in the vocal educational world and his views and discussions of essentials are most valuable. A very timely article.

The Etude Christmas Music Section has been prepared with the idea that thousands will want to use this issue to start a subscription for the new year, and therefore the "gift" quality has been stressed.

Educational Records With New Charm

(*Continued from Page* 733)

Jascha Heifetz (violin) and William Primrose (viola). Victor disc 11-8191.

Halvorsen's arrangement of the last movement of Handel's harpsichord "Suite No. 7" is one of the most effective pieces ever written for the combination of instruments. It is a stirring musical experience to hear this music played as it is here. Those who think that unaccompanied violin music is not enjoyable are recommended to hear this recording. Tonal beauty as well as technical mastery abound in this performance.

The Evolution of Piano Music—Part 1 (Before 1700): Sylvia Zaremba (harpsichord). Bost Record Co. album No. 2, four 12-inch discs.

This is the first of a series of albums which will aim to trace the evolution of keyboard music. The eminent musicologist, Kurt Soehn, who directed the recordings in Lithologie Sonore, is the guiding spirit behind this venture. Although it will be admitted that one will derive a liberal education in the development of piano music rather than one can expect across four 12-inch discs, all of these pieces are worthwhile music to be enjoyed as such, even "the old" forms of art be what. The musical appeal to this set is to the listener and the student. The only question which have a wide appeal is the selection, as in the last two discs—works by Frescobaldi, Froberger and Pinnagrew. The other material has the virtue for teaching purposes, and to this end it will be of interest to many to know that the Music Master Shop will shortly publish the complete of this album. The attendant notes on works by Paumann, Tetzel, Farnaby and Charbonnieres, besides the composer already mentioned, Mme. Martineau's playing is remarkable and the recording satisfactory. The selections are arranged in chronological order which does not permit the needle to pass freely from one piece to another.

A Grace Moore Program of French Songs and Operatic Arias: Miss Grace Moore (soprano) accompanied by the Victor Symphony Orchestra, conducted by Wilfred Pelletier. Victor set M-718.

The singer's admirers will find her at her best on records in title set. The singing of the *Adieu notre petite table* and Gavotte from "Manon," and *Il est doux, il est bon* from "Herodiade" are accomplished with vocal beauty and sentient warmth in the rendition of songs by Paladilhe, Hahn and Duparc. Miss Moore does not measure up to the standards achieved so by Charles Panzera and Maggie Teyte. Connoisseurs of rare song interpretations will prefer the latter's recordings. However, there is much to admire in the beauty of tone which Miss Moore brings to *Psyche* and *Si mes vers avaient des ailes*, although here and there incident accompaniments are not in keeping with the composer's conceptions.

Russian Folk Songs: Alexander Kipnis (bass) with Balalaika Orchestra. Victor disc 11-8191.

Kipnis sings with a masculine sense of time and with an earnestness and simplicity which are wholly admirable. The wide public interest in Russian music and art at this time makes this set a timely contribution. Musically not all of the songs are worth while, but present-day Russia, many of them are familiar to the people from the theatre. The most appealing to us are the lighter ones—*The Mulberry* and *The Bugle*. Impressive, however, are the revolutionary *Dubinushka* and the Siberian prisoner's *Lullaby*. One song called *Night* is a genuine novelty, which the late Chaliapine has already recorded. We recommend that all who admire fine singing hear this set.

World of Music

(*Continued from Page* 721)

ERMINIO AMATO, one of the most famous tenors ever to appear with the San Carlo Opera Company, died suddenly on August 12, in Jacksonville, Fla. He was born in Naples on March 2, 1870 and after study at the Royal Conservatory, made his debut in La Traviata in his native city in 1894. He made his debut with the Metropolitan Opera Company and immediately became one of the favorites of that season. He created several important roles including the title role in "Cyrano de Bergerac" of Walter Damrosch.

ADOLF JOHANN, "father of the melodrama," who created "The Dying Poet" for the incomparable Anna Pertzka, died August 23, in New York City. The most remembered of the Russian music was born in St. Petersburg (now Leningrad) on April 26, 1880. He was trained at the St. Petersburg Imperial Theatre School and then, breaking away from the set and traditional he established himself as one of the ballet masters of the Imperial Theatre. It was for one of his performances that he composed "The Dying Swan." He had successful seasons in Paris and then, in 1916 he came to New York City, where on December 28, of that year, he made his debut at the Metropolitan, in a revival of "Carmen," with his wife, Vera Fokina. Following this, he had a series of successes. He earned the greatest fame as "the creator of the 'Pavlova' dance." He was the teacher of Pavlova, Karsavina, Nijinsky, Mordkin and others.

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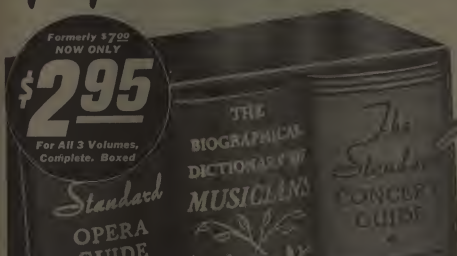

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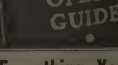

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