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Volume 60, Number 08 (August 1942)

James Francis Cooke

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THE ETUDE

August
1942

Price 25 Cents

music magazine



LEADING PIANO TEACHERS AGREE . . .

Choosing the Right Method to Suit the Student Is A Vital Factor in Achieving Results!



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JOHN M. WILLIAMS
FIRST YEAR
AT THE PIANO

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The Gateway to Piano Playing

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An introduction to the piano for pupils of preschool or kindergarten age by means of fascinating pictures, colorful melodies, and simple piano exercises.

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The "cream of Czerny" studies carefully and intelligently grouped. These volumes and the supply exercise studies with material for technical practice from the second to the seventh grade.

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Twenty Little Tunes in Etude Form for First Year Students

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Superb tunes, as a variety of "champion" piano pieces, written by a noted pedagogical authority for use as supplemental material to the first instruction book.

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By Anna Piccilli Richter Price, 75 cents
Teachers, with an eye trained to the future of their pupils, are constantly looking for a book of preparation for the studies of Beethoven, Chopin, etc.

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This volume, the third in the series, presents pleasing study material arranged in logical order, which treats in detail triple, octave, two notes against three, the pedal and other matters necessary to technique. Memory study and ear training are especially stressed. Pleasing pieces supplement each group of studies.

GROWN-UP BEGINNER'S BOOK
For the Piano

By William M. Feltus Price, \$1.00
This book leads toward a definite goal, the playing of the many fine compositions well arranged, pleasant, about medium grade, that are suitable for piano players. Everything in the book was written by a noted pedagogical authority for use as supplemental material to the first instruction book.

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The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

It was "perfectly clear that the performers found their task congenial. The horns charmed the public, which acclaimed them . . ."



ARTHUR PRYOR, noted bandmaster and composer, who for more than fifty years had provided the world with some of its most inspiring band music, died on June 18, at West Long Branch, New Jersey, at the age of seventy-one. He was born at St. Joseph, Missouri, Sept. 22, 1870. At one time almost as well known to the public as the late John Philip Sousa, Pryor is said to have played 10,000 solos during the years he was trombone soloist and assistant bandmaster in Sousa's band. For years he toured with Sousa and then in 1902, when Pryor's father died, the son took over the direction and reorganization of the parent organization, which had been known as Pryor's Silver Cornet Band. Followed then some thirty years in which Pryor's Band became internationally known. For nineteen successive summers the band appeared at Asbury Park, New Jersey.

and Paris. Among his well known pupils were Paul Althous, Reinald Werrenrath, Lucy Marsh, the late Dan Gridley, and the late Jeannette Vreeland, who became his third wife.

THE DEPARTMENT OF MUSIC of the University of Texas has recently occupied its new music building, constructed at a cost of \$475,000, including a \$35,000 pipe organ. The structure, completely air-conditioned, represents the latest work in the science of acoustics, several of the foremost authorities in this field in the country having been called upon for expert advice.

ERNEST LA PRADE, director of music research for the National Broadcasting Company, whose work in this capacity has brought national recognition, was awarded the degree of Doctor of Music by the College of Music of Cincinnati on June 12. During a varied career of over forty years in music, Dr. La Prade has been associated with Leopold Stokowski and Walter Damrosch in important radio projects.



THE OUTDOOR MUSICAL SEASON is going ahead on full schedule, despite blackout drills and the vagaries of the weather. In New York, the Goldman and concerts are attracting the largest crowds while in Philadelphia the Robin Hood Dell concerts have had some notable programs, with Lawrence Tibbett on the opening night drawing an audience of over 7500 and Arthur Rubinstein, several nights later, attracting music lovers to the number of over 8000.

GENEVIEVE THIBBET, fifteen year old violinist of Cheyenne, Wyoming, is the winner of the 1942 Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs. The scholarship, a member of the Junior Symphony Orchestra of Denver, Colorado, and of the newly organized Women's Symphony Orchestra of Denver, conducted by Antonia Brico.

THE CENTENARY OF SIR ARTHUR SULLIVAN'S birth has been observed in many parts of the world, with concerts and operatic performances of his works. Even faraway Port-of-Spain, Trinidad, British West Indies, reports a most successful event of which the feature was "Trial By Jury," given at the Government Training College Hall under the direction of Trene Umlita McShine.



GREGOR PIATIGORSKY has been appointed to the faculty of the Curtis Institute of Music in Philadelphia to succeed the late Emanuel Feuermann. Piatigorsky will teach violoncello and William Primrose will be in charge of the chamber music classes.

THE CHICAGO OPERA COMPANY will give a season of five weeks, beginning November 7, with Fortune Gallo again the capable general director. Among the artists will be Lily Pons, Helen Jepson, Rose Hampton, Richard Crooks, Lawrence Tibbett, and John Charles Thomas.

PERCY RECTOR STEPHENS, well known teacher of voice and former president of the New York Singing Teachers Association, died June 16, in New York City. He was born in Chicago, September 24, 1876, and studied voice in Chicago, New York,

THE CARDINAL BAYES HIGH SCHOOL ORCHESTRA, conducted by the Reverend John W. Ziemak, was the winner of the Seventh Annual Catholic School Music Contest Festival held at Town Hall, New York City, on May 24.

Competitions

THE SIXTH ANNUAL COMPETITION for the W. W. Kimball Company prize of \$100 is announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment of a text to be selected by the composer himself. Publication of the winning manuscript also is guaranteed by the Guild. Full details may be secured from Walter Allen Stull, P. O. Box 644, Evanston, Illinois.

verity Station, Baton Rouge, Louisiana.

AN AWARD OF \$100 IS OFFERED by the H. W. Gray Company, under the auspices of the American Guild of Organists, to the composer of the best manuscript submitted by a musician residing in the United States or Canada. The text may be selected by the composer but must be in English. For full details, address the American Guild of Organists, 630 Fifth Avenue, New York City. The contest will close on January 1, 1943.

A COMPETITION FOR AN OPERA by an American-born composer is announced by Mrs. Lytle Hull, president of the New Opera Company, New York. The award is \$1000 cash and a guarantee of performance by the New Opera Company. The contest closes November 1, and full details may be secured by addressing the New Opera Company, 113 West Fifty-seventh Street, New York City.

THE THIRD NATIONALWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, is announced by Mrs. Lytle Hull, president of the event. The contest this year will be limited to two classifications—a chamber music work and a chamber song. The contest competition closes on July 1 and the chamber music contest on November 1. Full details may be secured from Miss Helen L. Gunderson, National Contest Chairman, Louisiana State University, Uni-

A NEW "CONCERTO FOR VIOLIN," by George Dyson, was recently given its first public performance when it was the program of the London Symphony Orchestra, with Albert Sammons as the very capable soloist, and with the composer conducting. According to reports,

Pupil-Getting Helps for Piano Teachers . . .

Printed in full color, this attractive announcement stresses the delightful and profitable employment which music study affords the child. The map, below picture, shows the child's name and address. Size 4 1/2" x 6 1/2". Price, 50¢ a hundred.

This attractive folder places emphasis on piano lessons as basic music instruction and stresses the social obligation of parents to provide musical training for their children. Sent on this page provided for purchase. Print, four pages, 9 1/2" x 3 1/2". Price, 50¢ a hundred.

Adaptable for use as either an envelope or a map, this attractive announcement stresses music training as basic instruction. Printed in full color, this attractive folder places emphasis on piano lessons as basic music instruction and stresses the social obligation of parents to provide musical training for their children. Sent on this page provided for purchase. Print, four pages, 9 1/2" x 3 1/2". Price, 50¢ a hundred.

A striking folder which graphically illustrates the parents' responsibility in guiding their children along the road to success in piano study. The reverse side contains a form in which the value of music training is given added emphasis by the parent. Sent on this page provided for purchase. Print, four pages, 9 1/2" x 3 1/2". Price, 50¢ a hundred.

Young Music Beginners Respond to the Appeal of These Special Teaching Materials...

• THIRTY RHYTHMIC PANTOMIMES 1.25

for Home, Kindergarten and Grade Classes

By Alice C. D. Riley, Jessie L. Gaynor, and Dorothy Gaynor Blake

From the celebrated volume "The Child World" thirty rhythmic pantomimes have been selected for this book. The mime stories are simple, easy to understand, and the rhythmic accompaniment is simple, easy to play. The mime stories are simple, easy to understand, and the rhythmic accompaniment is simple, easy to play. The mime stories are simple, easy to understand, and the rhythmic accompaniment is simple, easy to play.

• SONGS OF THE CHILD WORLD (3 Vols.) Each, 1.25

By Alice C. D. Riley and Jessie L. Gaynor

The most popular collection of children's songs published for years. For years there have been no songs in the kindergarten, no primary school, no public and private schools, and no home music books and societies. The songs are classified for various seasons and occasions, for various ages, and in the life of a child. They are educational, recreational, and even devotional, as well as being songs for Sunday school groups are included.

• A METHOD FOR THE PIANO (For Little Children) 1.00

By Jessie L. Gaynor

Published last in Mrs. Gaynor's series this book really is a transcription to the printed page of her successful piano instruction for which little children quickly comprehend the beginning of every playing. Includes instruction, games and other helpful suggestions.

• FIRST PEDAL STUDIES FOR THE PIANO60

By Jessie L. Gaynor

This is probably the most thoroughly used of Mrs. Gaynor's educational books for very young piano students. It gives the child a firm grasp of pedal technique, which must precede any other study. The book is a practical study and does so in an understandable manner, according to the child's level. It may be taken up in the second grade.

• SONGS OF MODERN CHILD LIFE 1.00

By Jessie L. Gaynor and Dorothy Gaynor Blake

This book, the last work of Mrs. Gaynor, has groups of twelve songs devoted to health, safety, science and modern life. The songs are simple, easy to understand, and the rhythmic accompaniment is simple, easy to play. The songs are simple, easy to understand, and the rhythmic accompaniment is simple, easy to play.

• SONGS AND SHADOW PICTURES for the Child World75

By Jessie L. Gaynor

A little music book of songs for the child. The verses were contributed by Rachel Barton Post and the shadow pictures by the artist in the first hand paper copy by Suzanne Kemm. Includes a book of shadow pictures for the child.

• FINGER PLAYS (Elemental Hand and Finger Exercises)60

By Jessie L. Gaynor

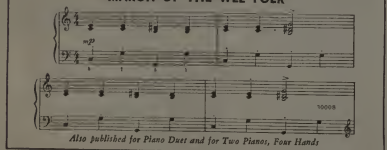
A little book of finger plays, with pictures and descriptive verses and rhyming tunes, for use in teaching hand position and finger movements. Numerous illustrations accompany the descriptions.

Piano Pieces by Jessie L. Gaynor

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MARCH OF THE WEE FOLK



Also published for Piano Duet and for Two Pianos, Four Hands

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EDITORIAL AND EDITORIAL STAFF

DR. JAMES CLAYTON, Editor

Guy McCay and Prichard, Assistant Editors

Robert Brin, Editor Emeritus

George C. Krick, Editor Emeritus

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Climbing to Musical Success

by Blanche Lemmon

WHEN PAUL CRANE SHURE was eight years old he built a harp, strung it with piano wires, painted it golden, and tuned it to perfect pitch. Then, in order to have something to play, he wrote a song with harp accompaniment. In some way his achievement was noted abroad, and he was asked to perform on his home constructed instrument for a meeting of a Parents Teachers Association. His appearance on that occasion gave teachers in the Los Angeles schools their second prophetic indication that their school system harbored an exceptional musician. The first had been his successful singing and speaking in a school play.

PAUL CRANE SHURE



Paul is the boy with the harp that he made himself at a school in Los Angeles.

Teachers in the school which he attended already knew that he was above average mentally, for a Binet Intelligence Test placed him in a room with mentally superior children. They knew, too, that he was not robust. In fact he had been so delicate that his parents had not allowed him to enter school until he was seven. But Paul in no way thought of a frail body as a handicap. Fulfilling a desire of his father, he started violin lessons in his ninth year. He found the violin even more fascinating than his harp. His spare time was devoted to drawing pictures. Living near Hollywood, he and his small friends were naturally interested in motion pictures, and on one occasion they gave Walt Disney a bit of competition. With painstaking artistic efforts, they covered a large roll of wrapping paper, then cranked it by hand between lights and a screen. A little later their interest swerved to musical journalism, and this time it was *The Etude* that seemed to be in for some competition. Their sheet, of which Paul was editor-in-chief, was mimeographed, and sold during its extremely brief lifetime for one cent a copy. While Paul was in junior high school he was given a scholarship by the Chouinard School of Art. This enabled him to attend classes there during two summer vacations. Drawing remains one of his chief interests to-day, and, if he had not cared quite so much about the violin, America might have gained another Whistler. But by the

similar position also in the All City High Schools and Junior College Orchestra. Such honor was a pleasure of course; yet this was local and transitory. How Paul was to continue with violin lessons when there were no funds at his command was a problem. By the time he was a senior the school officials and representatives of the Music and Art Foundation, Inc., of Los Angeles, had formed a plan. Paul's record was so outstanding that it seemed to point definitely to a career. He had entered school at seven; he would be graduated at fifteen and a half with scholastic and musical honors. He was advised to try for a Curtis Institute of Music

scholarship. And in preparation for this test the Music and Art Foundation made it possible for him to study with Peter Meremblum.

The Philadelphia Orchestra came to Los Angeles the spring when Paul was a senior, and during their stay Alexander Hilsberg, the concert master, conducted Paul's audition. A month later Paul was notified that he had won the scholarship; that he was to report to Philadelphia in the fall; and that he would study with Mr. Hilsberg.

This was the first of a series of auditions in which Paul was successful. He traveled across the continent, which seemed to him then like a great deal of territory. He had no way of knowing that he would later cover many times that number of miles in company with the men and women of two famous orchestras. He only knew that this trip was wonderful, and this, his opportunity, was the most priceless birthday present a boy ever received. He was just sixteen on the day he reported to Curtis Institute.

After he had studied there for three years and had gained experience playing in the Curtis Institute Orchestra, under Fritz Reiner, a second chance for an audition came. Though more confident than on first auditions, Paul knew the competition would be keen. Like thousands of other young people he was trying for a place in the All American Youth Orchestra, being formed by Leopold Stokowski.

It was a great moment in his life when he learned that he had won. Rehearsals started in Atlantic City. Paul was surprised to find himself assigned to first chair. Of course such a position in your high school orchestra is one thing; it is indeed a distinction of another sort playing before one of the greatest conductors in the world.

On his return from the South American tour, Paul tried another audition—membership in the Philadelphia Orchestra. Had there been an opening for a violinist he might have been taken into its membership at nineteen, but as there was no vacancy in the violin section he went on a tour of the United States with the second All American Youth Orchestra, again acting as its concert master. Last fall an opening did occur in the Philadelphia Orchestra and Paul was offered a contract—at the age of twenty.

He was the "baby" of the orchestra and as such might, perhaps, have been patronized a little. But the men of this great organization treated him as a fellow artist, and during this past season he has enjoyed the inspiration of their superb musicianship, the warmth of their comradeship and has had the pleasure of playing under the leadership of such men as Eugene Ormandy, Arturo Toscanini and Sir Thomas Beecham. While he considers it an honor and an achievement to have won a place as one of the personnel with the Philadelphia Orchestra, at his age, he does not expect to rest on his laurels, but intends to continue studying and working toward an even higher goal in the musical world.

In the Shure household there has been much rejoicing over Paul's record of accomplishment, but Paul is anxious that it shall be confined to the family circle. "You mustn't tell people how young I was when I did this or that," he often warns his mother. "It sounds like boasting."

Paul started a new chapter in his life recently. He enlisted in the Navy and joined the Navy Band. This seemed the spot in which his musical talent could best be used for his country during this time when we all must put America's collective interest first. To many this may seem like an unfortunate interruption to a successful career, but to Mr. and (Continued on Page 556)

Music, Morale, and Elsa Maxwell

An Interview Secured Expressly for *THE ETUDE* with One of the Most Picturesque International Figures

by Rose Heylbut



Elsa Maxwell's infectious humor always "gets" her audiences.

IT IS THE HIGH MARK of achievement when a name alone stands as the *non plus ultra* of its owner's product. When you hear Stradivari, you think of violins; when you hear Steinway, you think of pianos. And when you hear Elsa Maxwell, you think of parties. Alert, energetic, most successfully concealing that amplitude of girth that forms the main joke of her radio program, Miss Maxwell has made of parties a business, a sport, and a wedge into fame. If you think that such an intensive concentration on fun has made of Miss Maxwell a brittle feather-brain, whose idea of a real problem is whether to use gold or blue in the decorations, you are badly mistaken. Miss Maxwell is a lady of thoughtful temper and searching intellect, with a keen wit and an instinct for reaching down to the root-causes of things and bringing up startling truth. For the time being, Miss Maxwell is

tired of parties. Until the war is won, she has no heart for them. Such parties as are—and must be—given, should find their reason in benefiting war causes, rounding out pleasant hours for the men of our armed forces, or building up public morale. Otherwise they degenerate into vacuous noise, and vacuous noise has no place in present-day America.

To what shall we turn, then, to take the place of idle gaily? To no one special thing. Miss Maxwell tells you—but to something, anything, that carries with it the spiritual power to penetrate beneath the surface of idle gaily. One person may turn to art; another to good books; a third to useful services. Elsa Maxwell herself turns to music. She is well able to do so. A gifted and accomplished musician, she has been at home with music since her earliest childhood; has earned her livelihood in various branches of the art; has retained for it an ardent and refreshing enthusiasm.

A Child Prodigy

"I was a child prodigy," Miss Maxwell tells you, "and it ruined what might have been a worthy artistic career. When I was seven, my father took me to hear a performance of 'Lohengrin.' It was my very first opera and I sat there spellbound. I remember feeling immensely sorry for the blonde heroine—quite apart from the fact that her name was *Elsa*—and wanting most desperately to rush up on the stage and tell her to be sensible and not let sheer idle curiosity wreck her romance with that lovely, be-cured knight. And the music! It was as modern in those days as Shostakovich is now, and it lifted me into those super-earthly realms that one can sense but can't explain. Well, the moment we returned home, I sat down at the piano and played the whole of *Elsa's Dream* by ear. That was my undoing. From that moment on, I was a prodigy. It was discovered, unfortunately, that I could play anything, by ear, on any instrument that came within my reach—I still can—and when I had nothing else to play, I made up songs, sonatas, operas, and even symphonies of my own—



Miss Maxwell is a capable musician.

I still do. That discovery came immediately after what might be termed my debut in 'Lohengrin,' and it did even worse for me than the original performance. I was exhibited, exploited, told how too, too marvelous I was—and never once taken seriously. If I had been, perhaps . . . but that's a long time ago.

"I never had a music lesson in my life, of any kind; yet I could always play, accompany, compose. If you play by instinct, you can't go wrong. Only those who depend on rules can make mistakes. I once played 'La Tosca' for Puccini. I had no idea what the score looks like, but I knew how it sounds. So I played it as it sounds; not just melody and accompaniment, but with strings, clarinets, oboes—orchestrally. Puccini asked me how I did it. I wish I knew! Well, when in my early teens I had to make my own living, I turned naturally to music. There I was, with my instinctive ear that never made mistakes, and the adulation of all those who had heard me in pigtails; surely the world was waiting for me to show myself! I did show myself—playing the piano in a cinema theatre. That was quite an auspicious beginning.

"For years I was a professional musician—at least, I made my living from music. As accompanist, I have played for Caruso, Melba, Alda. I wrote music, too. Kreisler, Melchior, Tibbett, Alda, and many more distinguished artists have included my compositions on their programs. I wrote scores for revues and musical comedies, and I have at least one major symphonic work to my credit. And, of course, I got to know people. The next step was giving parties for my friends. And before I knew it, I had a reputation—not as a musician but as a party gal! Now, the odd thing is that parties—even though I enjoy them, and who does not?—have never meant anything to me. Giving parties is about as significant as feeding peanuts to the animals in the zoo. Yet my parties earned me that dreaded 'specialization' tag, while my music was never taken seriously at all. How could a party gal be expected (or allowed) to write, or perform, or even think of serious music? My artistic aspirations were absolutely ruined." (Continued on Page 570)

GARCIA ESTABLISHED HIMSELF again in Paris. After a few performances of opera, in which his voice showed that it could no longer be counted on, he gave all his time to the teaching of singing, for which his long musical life so well fitted him. He died in 1832, at the early age of fifty-seven.

As a singer, Manuel Garcia won his victories by the intensity of his style—"the Andalusian frenzy of the man"—and his mastery of vocal technique. He was not a lovable man and this lack must have been apparent in his singing. His strong will and domineering temper won for him respect, rather than affection. Even his children seem to have feared more than they loved him. His lessons must have been exhausting, even harrowing, experiences. Tradition has it that passers-by would hear sounds of distress issuing from his house. On inquiry they would be told, "Oh, that's nothing! It's only Mr. Garcia teaching his pupils how to sing."

He was equally ruthless with himself when there was a desirable goal to be obtained. In his day there lingered the tradition of the vocal feats performed by the castrati. Garcia seemed to be determined to show that he could duplicate, even surpass, their skill with his normal masculine voice. He excelled all his contemporaries in the ease and security with which he executed the most difficult ornaments. His musicianship too was extraordinarily fine for a singer. In the course of his career he composed some forty operas, all of which were forgotten long ago, but attested his musical facility and technical skill.

Garcia, Junior

Manuel Garcia, Junior, was born in Catalonia, Spain, in 1805, and died in London in 1906, the longest-lived of all singers or teachers of singing, though statistics show that teachers of singing are exceptionally addicted to longevity. Temporarily, he was the antithesis of his father, who tried in vain to mould him in his own pattern. For the first twenty years the boy was under his father's tutelage and, as already mentioned, was in his opera company in America. His voice was a baritone, capable of singing both *Figaro* and *Leporello*; also equal to his father's tenor rôle in an emergency. But theatrical life was distasteful to the young man, who was of a quiet, studious disposition, much more at ease in the studio than behind the footlights. It was not long before, much to his father's disgust, he gave up all thought of a stage career and devoted himself exclusively to the teaching of singing, for which his instincts and his education so well fitted him.

In 1829 he was made a professor of singing in the Paris Conservatory; in 1848 he moved his studio to London, which was his home during the next fifty-eight years of his life. For more than eighty years he devoted his great intelligence to the study of the human voice. In 1854 he gave to the world his invention, the laryngoscope, which has told us much about the vocal

The Amazing Garcias

by
Francis Rogers

Part II

processes, but, in the long run, has been much more valuable to laryngologists than to singers. Garcia himself soon discovered that his chief value to him was, as well as other studies of voice before him, had held to be true.

The number of pupils of Garcia, Junior, was legion. At one time or another many famous singers, as well as countless mediocrities and nonentities, frequented his studio. Among the famous were his two sisters, Maria and Pauline; Jennie Lind (whom he seems not to have greatly admired); Johanna Wagner (a niece of Richard); Mathilde Marchesi, Stockhausen, Charles Santley, Marie Tempest (probably still living) all of whom were proud to call him master.

On his hundredth anniversary the sovereigns of Spain, Germany and England sent him decorations and laudatory messages; other admirers, including celebrities in both the medical and the musical world, gave him a dinner and presented him with a life portrait of himself, painted by the American, Sargent. No one so well as he was capable of passing on the best traditions of the nineteenth century to the twentieth.

An Unfortunate Step

Maria Garcia's marriage to Malibran took place in New York in March, 1826. Why she consented to marry him or why her father permitted her to do so are questions that have never been answered. The chances of a happy union between a high-spirited and talented girl of eighteen and a man of more than sixty were very slight. Within a few weeks she was completely disillusioned. Malibran proved himself to be an unprincipled adventurer without money or sense of honor. In the fall of 1828, the Garcia troupe departed for Mexico, leaving Maria to share the dubious fortunes of her husband. She took part in some English operettas and occasionally sang solos in Grace Church, but there was no real opportunity for her to exercise her unusual gifts and after a year of unhappy struggle she left America, never to return, taking with her only her husband's name, which, curiously enough, she always used during the rest of her short life.

But though there was no operatic career pos-

sible for her in America, Europe was ready to welcome her home. Her two years of experience before the New York public had transformed the promising débutante into a full-fledged artist. Her voice had grown in richness of quality and in extent of range. Cool-headed critics could find minor defects in it, but her father's training and her own instincts and intelligence enabled her to disguise its shortcomings and emphasize its beauties. In physique she was rather small, but well proportioned, more charming than beautiful and always costumed in the best of taste.

As an actress she had inherited "the Andalusian frenzy" of her father. Every note she uttered and every gesture she made were charged with an emotion that no audience could resist. As her father's daughter, she knew no fear and by her almost incredible self-reliance accomplished many seemingly impossible tours de force. Only twice were failures charged to her account—one the impersonation of the Moor himself in Rossini's "Otello"; the other was an attempt to dance a mazurka on the stage. In the course of her career of scarcely more than a dozen years she took part in thirty-five operas, most of which she knew more than one rôle. To memorize a new rôle took her only a few hours.

Romance and Tragedy

In January, 1828, Malibran inaugurated a full and brilliant season in Paris. Her father was with her for a while and sang with much of his old mastery, but his physical powers were evidently waning. The night he sang *Otello* all his youthful fire seemed to be his again. After one poignant scene the curtain fell with *Desdemona* crushed and weeping at the feet of the jealous Moor. There was an outburst of approval and the curtain rose, discovering father and daughter hand in hand, ready to acknowledge the applause. But now her face was almost as black as his, for in her joy at his success she had thrown herself into his arms and kissed his sooty countenance.

All Europe wished to hear the young prima donna. From Paris, she went to London, then back to Paris by way of Brussels. There was a glorious tour in Italy with Lablache, the great basso. Everywhere she was acclaimed as a musical genius.

In 1836 she obtained the annulment of her marriage to Malibran, probably through the intervention of our and her old Revolutionary friend, Lafayette, who had known her in New York and now declared her to be the latest and last sweetheart of his long life. As soon as she was free she married Charles de Bériot, a Belgian violinist of note. Their home in Brussels was of the happiest.

One morning she was thrown from her horse in a London park. Her injuries were probably not necessarily fatal, but she insisted on singing the same night and, although the pain was incessant, continued her strenuous life without abatement. She was engaged to sing at a great music festival in Manchester and though in no condition to appear at all, she sang not only what was announced (Continued on Page 52)



CLAUDIO ARRAU

Creative Technic for the Pianist

A Conference with

Claudio Arrau

Internationally Distinguished
Chilean Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

THE ULTIMATE PROBLEM of the pianist is one of interpretation. The goal of his studies may be simply stated: the comprehension and re-statement of the thought of the composer. It is not so simple, however, to attain that goal. The thought of the composer must be expressed as well as comprehended; and the means of expression involve the mastery of purely mechanical problems which, in themselves, have little relation to music as such. That is where the matter of technic arises. There is little musical value in turning out fireworks of digital facility—but this same digital facility must be present in order to express the musical thought that lies behind feet, difficult technical passages. One may compare the pianist's technical equipment with the writer's use of words. When we read the work of some master novelist, we are absorbed by the story, the thought; we do not stop to comment on his correctness of sentence structure, his knowledge of punctuation, his ability to frame paragraphs without errors of grammar! Still, those correctnesses must be present, in order to convey the thought itself. From the writer's point of view, they are a necessary technic; from the reader's point of view, they may safely be taken for granted. The same is true of pianistic technic. The pianist must command a technic that will enable him to express any and all forms of musical thought. He uses it for that purpose only—never as an independent means of exhibitionism. Thus, the first step in approaching technic is to understand its use!

The practical approach to technical mastery varies with the advancement of the student. The beginner finds that he has his hands full in learning to overcome single problems—he must learn how to hold his hands, how to raise his fingers, how to execute scales, runs, arpeggi, trills, octaves, leaps, and the like. Each new problem that he encounters completely fills his horizon. As his work, and his fluency progress, however, these problems take on a different value. They fall into their proper places, like the in-

dividual parts of a picture-puzzle. The problem of the advanced student is not how to execute some single point of technic, but how to provide himself with a complete and enduring technical equipment that will be ready for all sorts of service—and will remain ready at all times. Thus, the larger problem of technic is one of resource.

Creative Technic

After the first few years of study, the pianist is no longer concerned with individual difficulties; rather, he tries to provide himself with a complete resource of technic—a reserve fund of finger-fluency that will enable him to master any keyboard problem. When he arrives at this point of his development, he finds that the way, or method, of expressing himself technically is of little importance. What counts is to achieve the expression itself! It is in this sense that Liszt once said, "Never mind how you play it—play it with your foot or your nose if necessary—but make it sound right!" Thus, in the final analysis, technical mastery is the means of making music "sound right," regardless of finger positions, "methods," and the like. It is this ability to assure one's self of the means of making music sound right that I call creative technic.

Creative technic follows no set rules, or method, or "school." It consists in learning how to move about the keyboard in the most natural way. How, then, is the student to achieve the means of learning how to create technically—to provide himself with a resource of technic that will help him to master any difficulty?

The first step in the process lies with the teacher. The business of the teacher is not to insist upon special methods of passing under the thumb or holding the wrists, but to give his pupil a foundation of natural relaxation. Tensions and tightnesses that creep into the early lessons may mar fluency later on. Now, it is not a difficult thing to get a young student to relax—the real task is to have him stay relaxed while he plays, without diminishing of power. This may be accomplished by acquiring the habit of playing with the entire arm instead of the half that begins at the elbow and ends at the finger tips. By acquiring big, full arm movements, the joints tend to remain relaxed because the weight is distributed. It is precisely this distribution of body weight that results in free playing. One should never play from the fingers. The tips of the fingers are merely the points of contact between the player and the instrument. The force that presses the keys down should be body weight, not finger tension. As an experiment, try to sound a *forte* tone with finger power alone. You will be conscious of effort, of tension, of a sense of separateness between the finger and the arm. Now strike the same key with the full weight of the entire relaxed arm behind it. At once you will notice the difference. There is no tension, no effort; the full body weight is now carried over to the key. It is released through the finger tip, but it does not originate there. That is the secret of relaxed playing. The finger tips must be kept firm and strong, without tension, while the weight on the keys is simply

released through them. If one thinks of his fingers and hands as the source of his force, the playing becomes tense, if he thinks of them merely as the channels through which body weight is released to the keys, his playing becomes relaxed and free.

Basics of Good Technique

While the teacher is inculcating the habit of relaxation into his pupils, he should also study their natural habits of motion. The basis of good technique is to find the natural way of moving and to apply it to keyboard motions. No two people move in exactly the same way, no two pairs of hands are constructed exactly alike. The basis of good technique, then, is to explore individual possibilities and limitations, and to discover the most natural, freest means of manipulation in each student. The important thing in teaching is to develop the instinct for natural movement, so that the student can find for himself the particular movement needed for each technical problem. The teacher's task is not to insist upon a special way of holding the hands, but to encourage the student to find out that way of holding the hands which is most natural for him. Naturalness of motion makes for relaxation—and relaxation is the basis of sound technique.

In this sense, then, I believe that a thoughtful discrimination should be made in assigning exercises for study. At the beginning, of course, while the hands are finding themselves at the keyboard, intensive work at scales and exercises is to be recommended. Such studies are useful in giving the fingers the gymnastic drill they need—they are even more useful in accustoming the hands to finding their natural movements. Any of the standard exercises are good. The important thing is, not which exercises to play, but the way in which they are to be practiced. Mechanical repetition is quite valueless. Practice is useful only when it has a definite object in view. One can sit for an hour passing the thumb under, and derive no good from the work. But if, in practicing, one experiments with the arching, the turning, the position of the hand in order to discover which shade of difference feels freest and most natural, the hour thus spent results in a twofold advantage—the thumb technique is facilitated, and the hand learns to acquire that position and motion which are most comfortable, most natural, and hence most likely to render constructive service when the practice period is done and the thumb needs to be used in independent passages.

The Ultimate Goal

As the student gains in mastery, however, I believe that formal exercises may be dropped and that the same method of applying natural movements may be used in difficult technical passages taken from the works themselves. In every case, however, the student should strive, not to master a single difficulty, but to find that means of using his natural hand movements that will enable him to overcome the difficulty whenever and wherever he finds it. Thus a resource of technique is built up, in an individual and creative way.

People are coming more and more to realize the fact that technique lies, not in the hands alone, but in the whole person. Psychological inhibitions and complexes often show themselves in technical peculiarities. A pianist, for example, will frequently show the (Continued on Page 562)

A Forgotten Swiss Opera Is Revived

By Dr. Hans Chingler

IN THE BEGINNING of the year 1828, a fairy opera, "Fortunat," was completed by Franz Xaver Schnyder von Wartensee, a nobleman of Lucerne, Switzerland. It was reviewed favorably by leading contemporary musicians. The opera had its premiere in 1831 and was exceptionally well received. However, it was sung only three times and then was forgotten for one hundred and ten years.

In October, 1941, it received a highly successful revival in the Municipal Theater at Basle. The key to this phenomenon is mainly to be found in the fact that Switzerland in recent years has become conscious of its cultural heritage. Music historians had realized that Switzerland had a few eminent musicians even in the nineteenth century.

Franz Xaver Schnyder von Wartensee, scion of an aristocratic family, was born in 1788, at Lucerne. His youth was carefree, and he probably never dreamed that he would in later years have

to earn his living with the musical talent he possessed. Before he had reached the age of thirty, he had expected to settle permanently on the parental estate, Wartensee, near Sempach. However, he soon discovered that his father's all-too-lavish charitable activities had impoverished the family. He was forced to sell the property and had to take a position as a music teacher in the Pestalozzi Institute at Yverdon. After this school was closed, Franz Xaver Schnyder von Wartensee established himself as music instructor at Frankfurt-on-Main, where he soon had considerable success.

In addition to the opera, "Fortunat," Franz Xaver Schnyder von Wartensee wrote other musical plays, also several choral works, four symphonies, and a large amount of chamber music. Most of these works were favorably received, but later became forgotten. He died in 1868.



"Forward March With Music"

Look at these fine little kiddies with their War Bonds and daddies. The youngsters in this little music class in the Northwest are "on their way." Not only have they won their first defense stamps for perfect attendance, but, tiny as they are, these children are participating in "victory programs" for the sale of stamps and bonds in their community.

Students of the National Institute and Arts

throughout the West are behind the United States war effort 100%. At one time they gathered in orchestras 5,000-strong for outstanding performances at Treasure Island, during the San Francisco World Fair, and at the Hollywood Bowl in Hollywood. Now these children are studying hard so that their talent will count in a big job. They are helping to keep spirits high—with music, in their own towns.

Black Key Rote Playing Prior to Sight Reading

A New Teaching Device Found Fascinating to Little Ones

by Mabel Madison Watson

In these days when the starting point in the teacher's work is to capture the child's natural interest and enthusiasm for music at once, many strange devices and methods have been used. The child's natural instinct at the start is to want to play and to want to play something that he describes as *pretty*. Therefore, many teachers have offered as bait "playing by ear" or rote playing for a very short period, to keep the child interested until the handicaps of elementary notation have been mastered. The child is curious about the black keys, as well as the white keys. Of course he cannot read five and six flats or five and six sharps, and is not expected to do so, but the teacher can, without looking at the music, the child's hand is placed over the keys and is taught the tune by rote, while the teacher plays the accompaniment. Miss Mabel Madison Watson, a specialist in child music training, explains this device in clear fashion. There is already a considerable number of pieces published for those teachers who employ this system.

—EDITOR'S NOTE.

IN THE LAST DECADE a quite different procedure of initiating the beginner into his very first work at the piano has been perceptibly gaining favor among many progressive teachers; this is the practice of giving the first keyboard work on the black keys instead of on the white, and of teaching by rote at the start.

This is not to be considered as a substitute for sight reading which is a totally different subject and is more clearly and logically presented on the white keys. It is beyond dispute, however, that ear and hand training should precede music reading or writing. Although the beginnings of sight reading on white keys may start simultaneously with rote playing on black keys the writer finds it advisable to delay this for a few lessons until the black key start is firmly established. Reasons for this are obvious:

I. The child's interest is aroused and his musical taste fostered through the beautiful music built upon the intervals of the Pentatonic Scale, sometimes known as the "Scotch," sometimes as the "Chinese" scale, which may be played entirely on black keys. These five simple melodies are easily learned by rote in the very first lessons. Moreover, paradoxical as it may seem, the pentatonic tonality prepares the ear for many so-called "modern" effects in present day music.

II. The plainly discernible groups of two and three black keys (unlike the long uniform bank of white keys) are a great help in teaching by rote. Figurations on two, three or more black keys are easily copied in all octaves, so the modern beginner travels all over the keyboard from the start, falling naturally into a proper correlation of arm, wrist and fingers long before his progress in note reading would make it possible for him to study pieces covering such a range. He learns the "feel" of the whole keyboard ahead of his ability to read or write notes, exactly as he acquired a speaking vocabulary before he could read or write. Moreover he has unconsciously absorbed familiarity with figuration, which will be of greatest assistance to him later in listening to and in analyzing music. Memorizing by means of figurations is very easily presented to the youngest pupil.

III. A lot of "DON'TS" are taken out of teaching by the black key start. If there is one word a child hates with his whole heart it is "don't." Change it to "do" and you have his cooperation, make the thing you wish done easy and natural to do *right*, and difficult to do *wrong*. Owing to the comparatively recent use of the black key approach there is as yet little material published along this line. Black key duets I had



MABEL MADISON WATSON

written for my own beginners over a period of years have been collected into a volume and published in 1931, under the title of "Songs and Finger Games, Duets on Black Keys." These catchy tunes are easily learned by rote. Their harmonies are supplied by the teacher's part. This allows the child to give his full attention to correct handling of the keys, while his musical taste and rhythmic sense are being subconsciously developed through hearing the seconds. Here is also a wealth of material for first recital programs.

It is regrettable but true that a certain section of the music teaching profession maintains that correct form is not necessary in piano playing, at least for the beginner. To these teachers of course technical points would not appeal as advantageous, but even they cannot fail to admit after a few try-outs that the "natural" manner of handling the black keys is approximately the academically correct one. This is not true of the white key start. In defense of this modern vogue for starting keyboard work without regard to form, it is undoubtedly the reaction from the old stiff pedantic methods of pounding the same five white keys with firm, rigidly bent and high lifted fingers. Fortunately this last named procedure is now so out-dated that it need scarcely be cited. However, the opposite swing of the pendulum has its own dangers. No intelligent person would argue against the importance of correct form in any athletic game of skill. The tennis or golf player or the archer studies every detail of his form from his stance to the exact position of each finger on racket, club or bow, and he does this at the start. Correct form does not develop from incorrect beginnings, and habits are tough things to break.

Of course in piano playing the ideal to be attained is that position of the entire playing mechanism, from finger-tips to torso, which will yield the greatest speed and accuracy with the least effort, the most perfect control combined with maximum freedom and ease. This desirable combination is most nearly initiated by starting the first lessons on black keys. A baby pupil whose arm can scarcely command the stretch of two octaves may stand up and walk along at first as he plays his figurations on the various octaves. This will outwit the bogey of stiffness like nothing else, and fingers and wrists are all the time making their own "natural" adjustments to the arm.

By far the largest proportion of technical piano teaching material, including etudes, is written entirely on white keys, while nearly all the playing repertory beyond the earliest grades is in keys other than C major or A minor. Even in these tonalities many black keys occur in modulations or as accidentals. Thus very little actual playing may be done near the tips of the white keys. Yet with a sort of several months or even years in this position the pupil instinctively

tively reverts to it at every possible opportunity, and only after several more seasons, if ever, feels equally at home anywhere else. It is amazing how greatly this inhibition retards growth of speed and ease and limits freedom for exploring general musical literature. Though we all know that this technical material is intended to be transposed to all major and minor keys, it is evident that the pupil accustomed at the start to the easy use of black keys should find this transposing far less difficult; and where as often limited time precludes adequate transposing experience, this lack should not so greatly hamper the pupil whose earliest impressions are not entirely formed on white keys.

In answer to the obvious question "When, if ever, will it be safe to play on the white keys?"—a very workable solution which has been well tested is as follows: Give a figuration on five black keys up several octaves and back; repeat it on four black keys with the fifth finger playing a white key, next three blacks with fourth and fifth on white; now one and two black, three, four and five white; next only the thumb plays black, and finally every finger plays white. But the hand must still remain where any finger can play a black key without reaching or stretching.

When this training has been given, playing form ought to be well enough established to permit using one of the many beginning books on white keys. But here is a hint to the wise, since most of these books stick around middle C or the notes within the staff for quite a long time, the best antidote is to repeat short figurations from the white key material in several octaves. It may also be easily "sharped" or "flatted," or even transposed to tonalities using all five black keys. This we may keep up the freedom of movement and good form which have already been gained by the black key start.

A list of representative black key material follows:

Easy

Blackie.....Robert Nolan Kerr
Dance of the Cotton Pickers.....George Ansen
Five Black Kittens at Play.....Helen T. Weston
Five Little Chinamen.....Edith Milloy
Five Pickaninies.....Helen MacGregor
Friendly Black Eyes.....Estelle Philio
Indian Lullaby.....Jean Williams
Ma'n'sie Ting-Ling.....Bill Gillock
Mammy's Hum-Tune.....Hermene Warlick Elchorn
Ming Low.....Adrienne Zick Penny
On Six.....Maxine Leitch Wosner
Pickaninny Dance.....Minnie Mansfield
Pickaninies on the Black Keys.....Hannah Smith
Pickaninny Franks.....Leota Stillwell
Sambo and His Banjo.....Mae-Aleen Erb
Sunbeams.....Bernice Frost

More Advanced

Black Sambo.....Lena W. Chambers
Chinese Jingle.....Mary Sanger Simonds
Coolie Boy.....Willis Ward
Five Little Scotchmen.....E. L. Sanford

"A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul." —Goethe

Why and When Do Teachers Really Fail?

By Sidney Silber

Concert Pianist and Pedagogue

IT ISN'T THE TEACHER that makes a successful musician. It is the musician himself. This is a fact that must never be forgotten by either pupil or teacher. One teacher, it is true, will do more to help a pupil than another, but the last analysis, the pupil will owe his success chiefly to himself. Recently a pupil who had studied in a western state for many years came to the writer. He was a member of a very large class—all taught by the same teacher; but he was the only one who felt justified in continuing his studies further. Was his progress due to his teacher, or to himself? Chiefly to himself. This is proved by the fact that the same teacher taught forty other pupils; and if success were due, in a very large measure, to the teacher at least some others of the class also would have carried their studies further.

The same teacher who taught George Washington, taught dozens of other students. If a pupil's success were due to his teacher, there would have been more George Washingtons!

A teacher can do only two things, namely:

1. He can help his pupils the well known rules and fundamental facts of his subject; and,
2. He can help them to think for themselves—sometimes!

If he does either of these two things well, he is a great teacher, and merits his pupils' eternal gratitude. One of these things is just as important as the other. It is most lamentable to see a brilliant pupil trying to think for himself, without any background of facts and facility upon which to work out his ideas; and on the other hand, it is just as regrettable to see a stu-

dent crammed full of basic and technical information, without the ability to use this information in any other way than that laid down by his teacher; in other words, without the ability to think for himself.

It is only the pupil who has good ground-work and can think for himself that will make himself, although other sincere pupils with good teachers can make a thoroughly worth while success.

There are some pupils who will never be able to think much for themselves; and they, of course, constitute the majority. The teacher must labor harder with these than with the others. And if he does this intelligently, patiently and conscientiously, he will get very happy results. But he must not expect the same results from these that he would from the others. And, where pupils are not able to think for themselves, the teacher must depart from his ideals of teaching, and think and act for them. If he is to retain them as pupils, and be of any use at all to them.

Some teachers fail to discriminate between their pupils in this respect and try to make them all think for themselves. The result is, that those pupils who are unable to think for themselves, soon grow dissatisfied and go to teachers less exacting and more accommodating. A wise teacher will exercise discrimination and retain both classes of pupils.

But—every pupil should get it clearly into his mind that his success depends very much more upon himself than upon his teacher—no matter who the teacher may be—and every teacher should understand this too!

The Rhythm of the Malaguena

By Myrtle Gordon Roberts

A LITTLE SPANISH MUSIC on a recital program often adds zest, color, and variety. In these days, too, the thought of the American public has turned with great interest to activities of South America, and particularly its music.

Since this southern continent has inherited many characteristics of old Spain, let us note the type of music suitable for a South American program.

An audience responds quickly to the unique accented rhythm of the *Malaguena*, a type of Spanish dance. The intrinsic qualities of this particular dance reveal an interesting history.

Although the Mohammedan conquest of Spain is well known, little do we realize that the invasion of Arabs, Syrians and Berbers, and the close proximity of Spain to Africa, had a lasting effect on the music of Spain. The Mohammedan conquest itself lasted five hundred years. For another two hundred years Granada and a few other around Cadiz remained in the hands of the Moors but were finally conquered in 1492.

Arthur Symons in his "Cities and Sea—Coasts and Islands" writes: "You cannot walk through a little town in the south of Spain without hearing a strange sound between crying and chanting, which wanders out to you from behind barred windows and from among the tinkling bells of the mules. The *Malaguena* they call this kind of singing. . . . It is as Eastern as the music

of tom-toms and gongs and, like Eastern music, it is music before rhythm, music which comes down to us untouched by the invention of the modern scale from an antiquity out of which the plain chant is a first step towards modern harmony. And this Moorish music is, like Moorish architecture, and arabesque . . . it has the same endlessness, motion without beginning or end, turning upon itself in a kind of infinitely varied monology. . . . The passion of this music is like no other passion; fierce, immoderate, sustained . . . and it thrills one precisely because it seems to be so far from humanity, so inexplicable. . . ."

Here, then, are some of the intrinsic qualities of a *Malaguena*. First, it is Eastern music. Even Albania, a Spaniard, composed one of the most popular of these rhythms. He always called himself an Arab, rather than a Spaniard.

Second, the *Malaguena* is like a Moorish arabesque. That is, it winds in and out in sequential wider curves, but with recurring motives. An arabesque in art has no perspective, so this dance should be played rather flatly in tone quality. There are no extremes of loud and soft, except in places of great dramatic interest.

Last, the *Malaguena* has a walling quality with a sense of the oldness, endlessness and fatalism of the Eastern peoples. With such a historical understanding of the *Malaguena*, a musician should have a new interpretation of rhythm and tone color.

Midsummer Radio Programs

by

Alfred Lindsay Morgan



JOSEPHINE ANTOINE

larity in the past year. At first most of the arrangements were chosen by the players but in recent months many of them have been the result of requests from ardent listeners. It is amazing that effects four pianists can obtain, and the sheer novelty of the sound does intrigue one particularly when the pieces have rhythmic buoyancy and activity.

The *Carnation Hour* (Mondays 10 P.M., EWT—NBC-Red) is featuring the American coloratura soprano, Josephine Antoine for its summer program music programs of the day.

Radio City Music Hall will also continue its concerts. During the summer these programs are varied, but mainly they feature the orchestra, and instrumental and vocal soloists. However, some chamber music ensembles have been presented.

Emma Otero, the Cuban soprano, continues to please with her noontime recital (12:30 to 1:00 P.M., EWT—NBC-Red) aided by H. Leopold Spitalny and his orchestra. Usually this singer is heard in one or more operatic arias and in three or four songs. Particularly appealing are the soprano's voicing of popular Latin-American songs.

The *First Piano Quartet* continues its recitals (12:15 to 12:30 P.M., EWT—NBC-Blue). This is a program that has grown considerably in popu-

Dorothy Kirsten, soprano, as regular soloist, was recently inaugurated over the NBC-Red network. The program is a religious one, dedicated to all listeners who, whatever their creed, turn to God in times of trial and tribulation. The outstanding music of all religions is featured on these programs, which are all selected and arranged by Dr. Black. Miss Kirsten, the regular soloist, is the young soprano protégée of Miss Grace Moore.

The *British-American Festival of Music*, which has been featured on Fridays at 3:30 P.M. EWT (Columbia network) was changed on July 3rd to the *Soviet-American Festival*. The programs featuring orchestral and ensemble works are now presenting each week compositions by Soviet and American composers, instead of by British and American as formerly. Bernard Herrmann is conductor.

NBC has announced that Dr. Walter Damosch's *Music Appreciation Hour* will be temporarily discontinued this coming season. The exigencies of the war demand so much of the available time that it has been found impossible to grant Dr. Damosch the full hour which he requires for his separate courses designed for students ranging from small children to young people in high schools and colleges. Although a suggestion was made to reduce the time to a half an hour each week, Damosch did not feel that this was sufficient to carry on properly his educational project.

The *Damosch Music Appreciation Hour* has been on the air for the past five years. It has been estimated that he reached an audience of over six million young people yearly. At a testimonial banquet in Dr. Damosch's honor, given in the spring at the Ohio State Institute for Education by Radio, a "Walter Damosch Musical Scholarship" was presented to Ohio State on behalf of the Blue Network, which has featured his educational hour for the past fourteen years. Making the presentation, Edgar Kobak, the network's executive vice president, said in part: "If those who benefit by this scholarship will be inspired to put into their work some of the zeal and energy of Dr. Damosch, some of his missionary fervor for the task of disseminating music and knowledge of music, this scholarship will carry through the years not only the name but the idealism and nobility of Walter Damosch."

The Saturday broadcasts of the *NBC Symphony Orchestra* (9:00 to 9:45 P.M., EWT—NBC-Blue) will be under the direction of the American conductor, Edwin McArthur, for the first three concerts in August.

There will be two concerts from the Lewisohn Stadium in New York City this month; they will be heard on Fridays (August 7 and 14) at 8:00 to 8:55 P.M. EWT. As in past seasons the New York Philharmonic. (Continued on Page 560)

RADIO

Recent Notable Music On Records by Peter Hugh Reed

THE CURTAILMENT OF NEW RECORDINGS ordered in April by the War Productions Board did not directly affect the output of different companies until June, since the May releases had already been scheduled before the order went into effect. Victor alone, however, cut down its June list to three albums and a couple of single discs. This was in marked contrast to the dozen or more sets and ten or more single discs which Victor had been issuing in the past. Columbia's June list showed no appreciable change over those which have gone before, since this company brought forward six albums and an equal number of single discs.

Among the June issues of Columbia there were several outstanding orchestral recordings. Fortunately, we were able to hear most of Columbia's new sets, despite the fact that the company has discontinued its long established policy of providing review copies. Only Victor continues to cooperate in this matter.

Schumann: *Symphony No. 2, in C major, Op. 61*; Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set 503.

There will probably be as many divergent viewpoints on Mitropoulos' interpretation of this symphony as there are on the merits of the work itself. The performance is distinguished for fine phrasing and a considerate attention to dynamics. However, Mitropoulos provides more dramatic intensity than is usually associated with Schumann's music. That this proves advantageous to the greater welfare of the music, particularly to the two outer movements few, we believe, will deny. Save for the broadly expressive introduction to the first movement, both outer movements definitely show the composer's alluring state of mind at the time of writing. In the lovely *adagio*, which is probably the finest symphonic slow movement Schumann wrote, the conductor achieves the right contrast to substantiate the music's nobility and repose. As a recording the set ranks among Columbia's best.

Mendelssohn: *A Midsummer Night's Dream—Overture, Scherzo, Nocturne, Intermezzo, Wedding March*. The Cleveland Orchestra, direction of Artur Rodzinski. Columbia set 504.

Time has not diminished the effectiveness of this music. Of all music that owes its inspiration to Shakespeare, there is none that fits its purpose better than this score. Although Rodzinski's performance is stylistically secure, he does not however obtain the lightness, buoyancy or nuanced rhythm which such conductors Toscanini and Beecham bring to such excerpts as the *Overture*, the *Scherzo* and the *Nocturne*. The richness of the recorded sound here nonetheless has its appeal, and for this reason one suspects many will

value the set.

Bethoven: *Grosse Fuge, Op. 133*; The Busch Chamber Music Players, Adolf Busch directing. Columbia set X-221.

Busch's treatment of this highly technical score proves more expressive than any performance we have heard to date. As one New York critic said recently, the work has always seemed too big for a string quartet and over-weighted in a full orchestral arrangement. A chamber ensemble, such as Busch employs, seems on the other hand to substantiate better both the sensitivity and grandeur of the music. The "Grand Fugue" is a complex work, full of mysterious beauties and rugged, biting bigness. It both repels and awes one, but it is nevertheless of great interest. Busch's performance may well do much to make the music live for many listeners who do not like the existing string quartet versions.

Strauss: *Salomé—Salomé's Dance*; The Cleveland Orchestra, direction of Artur Rodzinski. Columbia disc 11781-D.

Music like this needs a substantiation of its total splendor in reproduction to make it live. And here we have superb recordings, richly resonant and textually clear. Rodzinski's flair for the music of Richard Strauss is strikingly revealed in this disc; not only does he substantiate the dramatic intensity and sensuousness of the score but he supplies precision and strength which most previous versions have lacked. This is by far the best performance and recording to date.

Dvořák: *Symphony No. 5 in E minor, Op. 95* (From the New World); Rochester Philharmonic Orchestra, direction of Jos. Turek. Victor set 899.

It is the recording rather than the interpretation of the music which places this set in the forefront of the several versions of the "New World" on records. Turek's feeling for and projection of this music is appreciable, and the

playing of the orchestra is impressive, but comparison with the performance by Szell and the Czech Philharmonic reveals more estimable musical values in the latter. Szell's treatment of the syncopated rhythmic structure of the score is smoother, less jerky than Turek's. The latter's agitation in the quicker movements may make for more excitement, but it is not consistent with Dvořák's intentions. In our estimation, the best performance on records remains the one by Szell even though the recording is less brilliant.

Glasounov: *Carnaval Overture, Op. 45*; Chicago Symphony Orchestra, Frederick Stock, conductor. Columbia disc 11771-D.

Glasounov's musical delineation of a Russian carnival is lacking in the lyrical capriciousness of the more familiar Dvořák sketch of a Bohemian fair. The influence of Tchaikovsky and Brahms is apparent here. Opening with gusto, the music gives way to a curiously devised slow section, and then spreads itself with more telling effects in the last part. As a novelty the score will undoubtedly appeal. Both the performance and recording are excellent.

Gounod: *Faust—Walzette*; Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 10-1009.

Fiedler gives a straightforward and unsentimentalized account of the familiar dance music from the Kermesse scene of "Faust." The recording is on the coarse side.

Wagner: *Lohegrün—Prelude*; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia disc 11772-D.

Although Reiner gives a capable account of this music, he does not succeed in effacing the memory of the more expressively shaded version of Toscanini.

Mozart: *Concerto in B-flat, K. 595*; Robert Casadesu (piano) and the Philadelphia-Symphony Orchestra, direction of John Barbirolli. Columbia set 490.

Eight years ago Schnabel with Barbirolli and the London Symphony Orchestra recorded this work for H. M. V. in England. The performance was admirable in the pianist's playing of the quicker movements, but the exceedingly slow tempo he adopted for the slow movement destroyed the rhythmic qualities of the music. Casadesu's sensitive and more rhythmically valid account of the slow movement is a decided point in favor of his performance apart from the finer reproduction of the set offers. Moreover, the retrospective aspects of the score are considered by the French pianist, who plays throughout with impressive feeling and polish. The outer movements here should not be performed in the extraneously objective manner which Schnabel plays them, for there is a note of gravity beneath the music's ostentation and brilliance. This was the last of the piano concertos and one of the most expressive he wrote. The *Larghetto Cantabile* is a deeply felt expression. Barbirolli's treatment of the score is too weighty throughout, and lacking in the refinement which Casadesu brings to the keyboard part.

Brahms: *Six Intermezzi and Two Rhapsodies*; Artur Schnabel (piano). (Continued on Page 566)



LILY PONS

RECORDS

ACTIVE LISTENING TO MUSIC

Music is intended for ears, but what happens to it in the area between one's ears determines, to a large extent, how valuable it is to us. Theodore M. Finney, trained abroad and now Director of Music at the University of Pittsburgh, furnishes the newest book on music appreciation and makes a very fine job of it. His chief endeavor is to present music as a language that can be comprehended better if one understands the fundamental principles underlying that language. He wants you to let music talk to you. The book is original and practical in its approach to the subject and will be found useful for general reading as well as an excellent text book upon the subject. "Hearing Music" Author: Theodore M. Finney Pages: 354 Price: \$3.50 Publisher: Harcourt, Brace and Company

A MUSICAL BRIDGE

Acoustics per se has a great deal to do with the science of sound, but little with the problems of sound as the musician is obliged to employ it in connection with musical composition and musical interpretation.

In "The Musical Ear," by L. S. Lloyd, C.B., M.A. (Cantab.) he discusses Intonation, Electrotonic Organs, The Sounds of Church Bells, The Notes of the Harmonic Series, The Sounds of Distant Music, The Scales and the Musical Ear, in terms as lucid as the mathematical nature of the subject permits. An excellent book for thoughtful musicians.

"The Musical Ear" By: L. S. Lloyd Pages: 87 Price: \$1.75 Publisher: Oxford University Press

A TREASURY OF JOLLITY!

The flood of "innocent merriment" with a back wash of the keenest sophistry of the maulve age that came with the advent of Gilbert and Sullivan swept all before it in the last years of the past century. Many have been the revivals of the Savoy operettas on the boards of the stage and between the boards of books, but the volume that has just appeared from the house of Simon & Schuster ought to be especially welcome at this hour of world blackout.

Sir Arthur Seymour Sullivan was by no means one of the greatest musicians of his day, but, who has ever written more fascinating tunes? W. F. Gilbert's effervescent lines called for a peculiar type of excellent musical craftsmanship, and fate ordained that this should be found in the genius of Sullivan. At the very outset ("Cox and Box," "Trial by Jury") this infinite cleverness was clearly evident in the work of these masters of mirth and melody.

In the years from 1867 to 1896 (with time out for a historic feud, 1892-1893), they kept most of the intelligent world in spontaneous laughter and screams of mirth. The remarkable thing is that their virility makes them "box office" today. It was Gilbert, with his pen dipped in audacity, wit and joy dust, who taught the world how to write the patter which modern comedians have copied, and it was Sullivan who possessed that type of musical tailoring to set them forth in the fitting musical garb. Sullivan had more real tunes in one operetta than many composers have in a lifetime.

The new volume, for which Deems Taylor has done the descriptive text and the editing, and

Lucille Corcas has made the delightful fanciful illustrations (many in color), should be a "must" for every piano top in every home where healthy fun and original tunes are appreciated.

The volume is sheet music size and attractively bound. It will make a most welcome Christmas gift. There are one hundred separate numbers carefully, tastefully, and playfully arranged for piano and voice by Albert Sirmay, who has had proper pity upon those Savoyarde addicts who want to get the true flavor of the good red beef and Yorkshire pudding of this British humor, but whose piano technic has not gone very far beyond the strumming stage. There is a late Victorian aroma to the whole edition which will charm and cajole.

"A Treasury of Gilbert and Sullivan" Edited by Deems Taylor Pages: 405 Price: \$5.00 Publishers: Simon & Schuster

AMERICAN BALLADS

John A. Lomax, Honorary Consultant and Curator of the Archives of American Folk Song of the Library of Congress, and Alan Lomax, together with Ruth Crawford Seeger as Music Editor, bring together in one volume over two hundred ballads and folk songs which is a kind of vocabulary of a large cross-section of the American people as they have sung their emotions into that history. It is a work of long research made possible through a grant made by the Carnegie Foundation due to the "imagination and understanding" of Dr. Frederick P. Keppel, former President of the Foundation.

Your reviewer has visited some of the sections of the country from which these persistent investigators have mined their materials and has repeatedly encountered such conditions as represented in the following quotation:

"I have known country fiddlers who couldn't read or write, but could play two, three, or four hundred tunes. We have known white ballad singers who remembered one, two, three hundred ballads. We have known Negroes who could sing several hundred spirituals. We have shaken hands

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

with a Mexican share-cropper who carried in his head the text, tunes, and stage directions for a Miracle play requiring four hours and twenty actors to perform. We have been in constant touch with people who felt that inability to improvise by ear unfamiliar tunes in three- or four-part harmony marked one as unmusical. Such artists with their audiences have created and preserved for America a heritage of folk song and folk music equal to any in the world. Such folk have made America a singing country."

The twenty-eight pages in the introduction telling the purpose and the best means of singing the songs, and the voluminous notes in the book, are invaluable. The melodies of the songs are presented without accompaniments.

Our histories are for the most part devoted to the outstanding men and women of a generation, to the educated and sophisticated members of society. Very little attention, however, is given to the so-called common people, with whom Abraham Lincoln assured us we were so plentifully supplied. There is of course a deep seated interest in what these people thought and felt. This has now fortunately been preserved in our ballads and folk songs. This literature, both poems and tunes) has given the reviewer many delightful hours in hearing more about the soul of the Negro, the poor white, the Creoles of Louisiana, the soldiers, sailors, lumberjacks, teamsters, cowboys, railroaders, hoboes, miners, farmers, and outlaws.

This book should be available in every library, school and college for important reference information. The work is excellently done and is a credit to American scholarship.

"Our Singing Country" By: John A. Lomax and Alan Lomax Pages: 416 (9 1/2" x 7") Price: \$5.00 Publishers: The Macmillan Company

OPERA FROM 1600-1941

Six hundred and three pages may seem an unusually generous length for a book, but they are none too few to cover the outlines of opera as presented by Wallace Brockway and Herbert Weinstock, one of the most comprehensive and carefully revised popular books upon the subject we have yet seen. The authors have been most meticulous in their preparation of the material.

BOOKS

The phonograph and the music of the radio have brought the music of opera to millions of homes, and tomorrow the television will certainly bring some vision of the performers. Thus opera, which yesterday was purely an urban performance, now projects its music to homes in the most remote rural districts. This has vastly increased the interest in opera which started as a pastime in the home of Giovanni Bardì, a Florentine count. From the idealist beginnings of the first operatic composers, Jacopo Peri and Giulio Caccini to Virgil Thomson's all Negro "Four Saints in Three Acts," there is a record of nearly three centuries and a half of astounding operatic activity. The irascible English voice teacher, John Towers, who died at the Presser Home for Retired Music Teachers, in Philadelphia, in January, 1922, at the age of eighty-six, once prepared a none too accurate catalog of twenty-seven thousand operas that have been performed.

The new work wisely selects only the most significant of these and makes clear the trends which produced them so that anyone who reads this voluminous work should be excellently oriented in opera. The freshness of the approach may be indicated by the unique titles to many of the chapters, such as "The Beethoven Heresy" (in which his undramatic but musically beautiful "Fidelio" fares rather sadly), "The Divine Organ-Grinder" (Rossini), "Mad Scenes" (musicology, psychiatri à la "Lucia di Lammermoor"), "The French Comic Spirit" (the merry Grétry, Méhul, Auber, Halévy, et cie), "Damaged Demigods" (Cherubini, Spontini, not quite quite make "tops"), "The Grand Opera Fanfare" (with Meyerbeer at the head of the procession), "Wah-halla" (Wagner and his triumphs), and so on, all treated in interesting fashion.

"The Opera"
By: Wallace Brockway and Herbert Weinstock
Pages: 603
Price: \$3.75
Publishers: Simon and Schuster

THE NOSTALGIA OF HITS

Your reviewer does not attempt to review music in this department, not even collections of music, but the "Songs of Yesterday," collected by Philip D. Jordan and Lillian Kessler, contains so much commemorative material representing more than half a century of music that it is a treasure of early Americana who have picked up our worst and neglected our best, that we include it here.

The introduction, "The Songs of Yesterday," presents a contrasted picture of the long and somewhat bucolic beginnings of our early development of popular music; then the best of these songs are given, in nineteen different classifications, such as Fine Gentlemen and Ladies, Stocks and Bonds and Speculators, Rustic Rube and City Slicker, Tragedies of Land and Sea, Will You Buy My Wares, Kind Sir! Songs of the Ballot Box, and so on. As with the ballads of all lands, the songs are largely topical and reflect our picturesque as well as our material beginnings. Each section is preceded by an interesting discussion of the origin and significance of the songs.

The work has a popular value for the curious and unquestioned importance for research. "Songs of Yesterday"
By: Philip D. Jordan and Lillian Kessler
Pages: 390 (11 in. by 8 in.)
\$3.00

Publisher: Doubleday, Doran and Co. Inc.

Music for Defense

By Leta Steel

DEFENSE STAMPS, instead of candy, silver stars, or movie tickets are the awards for good work among the music pupils of the writer. That is "music for defense," she declares.

This is how the plan works: A chart of soft beaver board, thirty inches by thirty-six inches, is fastened on the wall or placed on top of a

are removed and replaced by a defense savings stamp, to be left on the chart for the other students to see. There is no limit to the number of stamps a student may earn.

A penny at home has long ceased to mean very much to a child, but a chart with forty or fifty names, together with sparkling red thumb tacks,

MARY JANE	.....	1	JOHN	.....	1
JACK	.....	1	MARY	.....	1
KENNETH	.....	1	PETER	.....	1
BOBBIE	.....	1	CHARLES	.....	1
JUDY	.....	1	JEAN	.....	1

music cabinet. Names of students are arranged in columns with eleven red thumb tacks placed after each name, spaced in a row, to allow ten pennies to be slipped in between them.

Pieces or exercises are pro-rated on their value, usually about a penny to a page, but the entire composition must be finished before the reward is given. When the ten pennies are earned, they

pennies, and defense savings stamps, works like magic.

At first the chart was used only with pupils up through the sixth grade, but later the pupils of Junior High School age also wanted one and it has been equally successful with them. The chart is the center of attraction in the studio. It is a marvelous incentive to good work.

Paganini, Champion of Restlessness

By E. M. Marshall

THE FAMOUS VIOLIN WIZARD, Paganini, whose entire life was a life of unrest and change, was not permitted, even in death, to remain quiet and undisturbed.

Since his death in Nice in 1840, Paganini's remains have been embalmed twice, moved ten times and have had six burials—two of which were re-burials in the same grave from which the body was exhumed.

Paganini's death occurred in a hospital in Nice. His body was taken to Rue Ste. Reparte, brought back to the hospital, and carried to a cellar in Villefranche where his son hoped he might remain until permission could be given for his burial in consecrated ground. Certain facts were so well known that this long-for permission was only a matter of conjecture.

The neighbors waited three weeks before they decided that they had endured enough. One night they forcibly entered the cellar and removed the coffin to the edge of the ocean. Paganini's son discovered this and, with great difficulty, had a grave excavated at Cape St. Hospice.

A year passed. Still the Pope's permission had not been obtained, so the son, dissatisfied with the grave, chartered a boat at Marseilles in which to remove his father's body to Genoa, the birthplace of Paganini.

But the authorities interfered. An epidemic of cholera had been raging at Marseilles when they embarked and they were not permitted to land.

They set out again only to meet with a storm which drove them to Cannes. Here, too, they could not land. Because of the expense, the son decided he must bury his father on a lonely island, Ste. Ferreo.

There the body remained four years before it was made ready for its ninth journey to a third burial in a garden in Parma. Not long after, some friends made so many criticisms of the embalming that the body was again exhumed, given another embalming, and re-buried. This was the fourth burial and the first time that the same grave was used.

After thirty-six years of unceasing effort, permission was at last granted that Paganini be buried in consecrated ground. In 1876 the corpse took its tenth journey to the church of the Madonna della Staccata, in Parma, for a fifth burial.

Superstitious minds must have played with the idea that these journeys were caused because of the edict that prevented Paganini's grave being dug in a cemetery belonging to his church, and that now such restlessness would end.

But seventeen years later the great man had to see daylight again. The pretext this time was all but ridiculous—identification! After the on-lookers had been satisfied by the son's positive statement that the still well-preserved body was that of his father in a second interment in the cathedral where it still remains.

THE READER MAY ASK: "Why music instruction for the maladjusted child? Is it not enough if he or she can get normal school education?" Let us answer with the words of Willem Van de Wall, the well known musician psychotherapist: "the musical arts are valuable for mental treatment because they may be enlisted for the redirection of tendencies and thinking that have been seeking emotional satisfaction on pathological and social levels." ("A Systematic Program for Mental Hospitals.") Let us consider furthermore what N. Scheidemann states in her book, "Psychology of Exceptional Children": "All children have the same general qualitative make-up. Exceptional children differ from normal children quantitatively; they differ in degree or amount, not in quality of various traits." This means that exceptional children being built of the same material as normal children, are capable of learning as the latter are. They need but to be approached differently.

This different approach may be illustrated by two cases out of my practice as a teacher of the piano with maladjusted children. They repre-



MARGARET WOLF

sent two different extremes—one, a girl with an intelligence far below her years but musically gifted, the other, a very intelligent boy whose musically was totally undeveloped. Both children started the piano with me from the very beginning, and I succeeded in making them both susceptible to the instruction.

The girl began her piano lessons at the age of twelve. She had to be taught at home in all school subjects, since she had learned reading and writing under the greatest strain and arithmetic only to the most elementary degree. At the outset of our instruction, remembering the difficulties she had experienced in learning letters she had the greatest imaginable aversion to learning how to read notes. For months I was proceeding very slowly. For months I could not expect my pupil to recognize a note absolutely. It was a record performance for her, when she succeeded in recognizing a printed note on a strip of paper on which the whole

system of notes was put down. Dr. Scheidemann says in regard to the instruction of feeble minded children: "The teacher's method must be simpler and involve more concrete and illustrative material. Many visual aids must be utilized and often made entertaining as by introducing games." Recognizing this fact, I made plain to my pupil the conception "note on the line" by comparing it with an apple on a stick. The "note in the space" was for us an apple on a shelf, whose boards were compared with the framing staff lines. To make her recognize two equal notes being equal I had her count the drawers of my writing desk, to assure her that those which were on both sides at the same level had to be numbered equally.

Vivid Impressions

J. L. Mursell says in his book, "Principles of Music Education," that "a considerable amount of the enjoyment we feel in a composition comes from its association." Furthermore he advises the teacher: "Songs taught in kindergarten and the grades should be chosen for their associative appeal." So for a long time I used little tunes familiar to my pupil to practice our acquired knowledge of notes. In the beginning her sight reading was so slow that she could not recognize the songs. But then suddenly in a passage the melody line came to her consciousness in spite of the long time she needed from one touch to the other. Then she would exclaim delightedly, "But that is funny, you can hear that, you can understand that." For weeks and weeks it was an ever new sensation that the painstaking spelling of notes would finally bring her a musical experience.

The striking thing about this girl is that she feels music in a plastic manner. When she played the German folksong *Kommt ein Vogel geflogen* (*A Bird Comes Flying*) she described her impressions in the words, "There is a child lying in a cradle; round about there are flowers and on top of a rose a bird is swinging itself." Chords in the accompaniment that were broken by the pattern, c-g-e-g, were always called by her "The swinging thing." An accompaniment which broke every chord within an octave up and down reminded her of a circus, and a Purcell Judy show and the chord of the dominant seventh with the root D gave her the idea of a wedding in a church.

The girl is very keen on singing, and she has a strong and agreeable voice. She is especially able to grasp the mood of a song, even if it is a foreign one, deviating thoroughly from ours in harmony and melody. Often she reproduces, in repeating a melody, a sort of variation. These self-composed modifications seem not to come to her consciousness. She is also able to extemporize with ease a pleasing and ingenious melody to a little verse.

With regard to the pitch of notes my pupil has gradually become a fairly good sight player. But, after two years of instruction, she still understands the rhythmic value of the single notes only hastily. Until now I found only two ways of tackling the rhythmic problem with her. For easy and short pieces, I had her copy them as I had played them for her. In other cases while she herself played a piece at sight, I moved a pencil over the notes to indicate their value by stopping and going with the rhythm during which I counted.

On the whole, it can (Continued on Page 556)

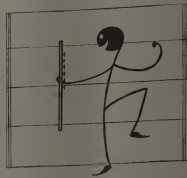
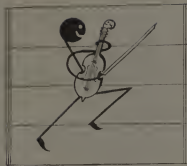
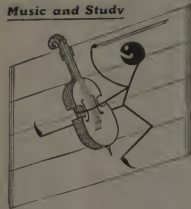
The Maladjusted Child In Music Instruction

Can the Abnormal Child Be Brought Back To Normalcy Through Music?

by Dr. Margaret Wolf

Margaret Wolf was born in Vienna in former Austria. She attended the high school and the university, where she received her Ph.D. in the history of music and in child psychology. She also studied with Claire Schwaiger, a pupil of Leschetizky. Later she taught piano, harmony, history of music, musical appreciation, improvisation at the piano, and ear training at a Vienna Conservatory and in her own private school. Before coming to America in 1938, she took the psychoanalysis course at the Vienna Psychoanalytic Institute, and later, in America, she attended the New York Psychoanalytic Institute. Her articles on the child's musical development and on the music instruction of the problem child have appeared in Austrian, Czechoslovakian, English, Swiss, and American periodicals.

—EDITORIAL NOTE.



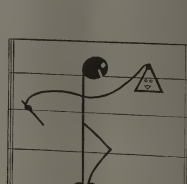
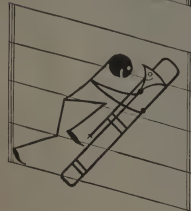
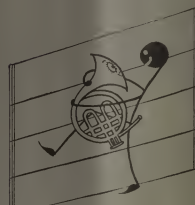
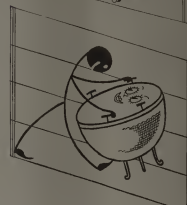
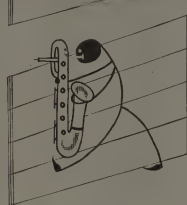
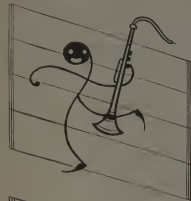
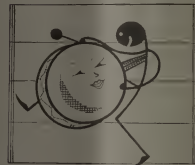
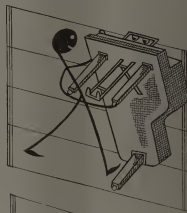
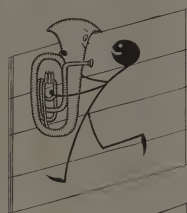
THE STRAUSS WALTZES GIVE A BALL FOR THE INSTRUMENTS OF THE ORCHESTRA

After a particularly hard evening, the notes that make up the Strauss waltzes said to the instruments that make up the orchestra: "We are tired of making music for human beings to dance by. Let's give a ball for nobody but ourselves!"

"Go to it!" answered the violins, horns, wood winds, and the rest. "We've been wanting to do that for years!"

And so it was planned and was a big success, as you can see by these pictures. The notes danced with the instruments and the instruments danced with the notes. There were no wall-flowers to feel sorry for and everybody was happy.

By HARVEY PEAKE



Yes, Singing Lessons for the Masses

by Zeta V. Wood

OUR EXPERIENCES during the three years prior to 1941 in Panama City, Republic of Panama, were such that we seem to be in a situation somewhat similar to one who has just been converted to a new religious belief, the first reaction of which is that he wants to tell others about the new experience, that they too may enjoy the benefits of the newly found solution to life and its problems.

Before going to South America it was realized that something new would have to be discovered and put into practice in regard to the business end of our work as a singing teacher, if we hoped to continue to make a fair living; and we began to think on "mass production."

There had been a time, when my school for singers in New York City was at its height, that a fee of ten dollars for every hour of teaching time was actually received; but as the years of the recession dragged on it was realized that those days probably were "gone with the wind," and a new solution would have to be found. The solution, it appeared, must be in "mass production"—more students at less money per lesson.

It seemed then, as now, that it was a mistake to be so determined to withstand the years of the depression and to try to stage a "come back" in the same location. A new location means a new start; putting failure behind and looking forward to new friends and new students, one should select a new environment.

It was then that we left the United States, and set sail for South America. Yes, this took courage and confidence; it was indeed an adventure, but at least it would be different from trying to attempt a "comeback" in New York. The consciousness that I had made good in New York was most encouraging, and I hoped to benefit by my experience there.

New Fields to Conquer

On July 26, 1937, we arrived at the Isthmus, passed through the wonderful Panama Canal and spent the next few days exploring the wonders and the beauties of the tropics. After making rather hurried inspection tours, we decided to locate in Panama City, just across the line from the Canal Zone.

There is one National University in the Republic of Panama, and its president received me very graciously and listened with interest to my ideas. The result was that in October the Schola Cantorum of Panama City was opened in the

University of Panama. When it was announced in the Spanish and English sections of the city papers that a North American singing teacher was opening free classes at the University there was such a rush for enrollment and so many telephone calls at the office of the president that a notice had to be published the next day that

voice production. It has been my experience that many would-be students of music are so retarded in their development that they do not even consider complete tone deafness to be any barrier to the singing voice. Also I have seen would-be students of singing so deficient in bodily growth that they could not count five on one intake of

breath. And yet some of these tone deaf, mentally, and physically deficient people will lay down a tuition in advance for a term, and think that the teacher somehow can perform a miracle over them and make them sing. Or, on the other hand, some of them think that singing is so easy, that even though they have failed to do anything else worth while in education, it will not be difficult to sing.

No chances, therefore, were taken with these sixty people; I told them that I would take them into a preparatory class and teach them something of the rudiments of notation and rhythm; how to read the printed page of music; how to relax the mind and the body so that they could concentrate on the instruction; how to stand correctly and how to breathe.

Also I would explain the principles of voice production such as resonance, open throat, breath control, and so on; and then teach them some songs in the group, first unison songs, then two, three, and four part songs, applying all these principles of voice production. This song work was to include phrasing, diction, enunciation of vowel and consonant sounds, continuity of tone, and general expression.

The Experiment Begins

Written down here, that looks like a big order for a six months preparatory course of instruction; however, the group was divided into two sections and asked to report to class twice a week. We were off to a flying start. There was no guarantee to make singers of them in six months but they were assured that they would know something of the rudiments and what it means to study singing. In six months they would discover "what it was all about," and be able to make an intelligent decision as to the advisability of undertaking serious study. In this trial class they would get enough understanding of the fundamentals of (Continued on Page 556)



THE SCHOLA CANTORUM PREPARATORY CLASS (SECTION FIVE) OF SAN FRANCISCO, CALIFORNIA
The Director, Zeta V. Wood, is sitting in the center, front row

applicants were not to phone or call at the president's office.

With the help of two assistants a preliminary hearing was given to all of these applicants and a selection of sixty voices made for the preparatory class, which we called "The Demonstration Class." While many of the applicants applied for private lessons, it could be seen that this might be a serious handicap to future success for several reasons, and right here is the core of the whole idea, the entire experiment. In the first place a teacher's students must make good because every student is a living advertisement of one's teaching. Many people, both young and middle aged, fancy they want to study singing when they know absolutely nothing about music or what it means to study singing. In dealing with the masses of people we find there are many of them who have not acquired a sufficient elementary education to enable them to understand even the rudiments of music, to say nothing of

VOICE

Cherubini and Napoleon

A Remarkable Clash of Personalities

by Waldemar Schweisheimer, M. D.

The hundredth anniversary of the death of Maria Luigi Carlo Zenobio Salvatore Cherubini was celebrated March fifteenth of this year. In his day, even in Germany, this great contrapuntalist was considered greater even than Beethoven. His encounters with Napoleon were striking.—EDITORIAL NOTE.

NAPOLEON WAS A FAMOUS SPONSOR of the arts; but as the case with most autocrats, they are inclined to show more appreciation of the artist who seems to agree with their own ideas and theories. As a rule, autocrats do not appreciate artists who believe themselves entitled to the expression of their own mind and opinion.

That is the basic reason why two characters such as Cherubini and Napoleon could not be friends during their whole lifetime. They both came from Italian families — Cherubini from Florence, where he was born in 1760; Napoleon Bonaparte from Corsican Ajaccio. Napoleon did not like to be reminded of his Italian descent and name, while Cherubini never disavowed his nationality. Napoleon persisted in pronouncing the composer's name, in French fashion, (shay-ru-been), a manner of pronunciation which was offensive to the Italian Cherubini (kay-ru-been-eh).

Cherubini never hid this dislike, nor did he fail to tell the blunt truth on other occasions. He had been reared in the free ideas of the French Revolution. At an early occasion he brought upon himself the displeasure of Napoleon, then First Consul. Cherubini had received the commission to compose a grand funeral piece on the decease of General Hoche. The First Consul assisted at its execution, probably in the Opéra (Théâtre de la République et

des Arts) on October 1, 1797. After the performance the composer paid Napoleon the customary visit in the State Box. Napoleon, instead of complimenting him, re-



L. CHERUBINI after a portrait by J. A. D. Ingres. On the right, NAPOLEON BONAPARTE after a painting by Paul Delaroché

marked, "Monsieur Cherubini, you have made a mistake; your music is far too noisy. Profound grief is essentially monotonous."

Cherubini was very angry, and without foreseeing the consequences of his response, he replied, "I see, General, the music you like is the kind which does not hinder you from reflecting on affairs of State."

Another version of this intermezzo is less polite. According to it, Napoleon said, "You have great talent, Monsieur Cherubini, but your music

is too noisy and complicated in comparison with that of Paisiello, which so gently caresses the ear."

"I understand perfectly," Cherubini is said to have replied, "but forgive me if I don't think it necessary to adapt my compositions to your brains!"

On another occasion Napoleon told Cherubini to his face that his music was too learned and "too German." It may well be that he did not like Cherubini's elaborate scores and that he actually preferred the tranquil melodies and harmonies of contemporary composers, such as Paisiello and Zingarelli. Paisiello was his favorite composer and he begged his services of the King of Naples in order to set him up as a rival to Cherubini. But certainly Cherubini's frank and manly kind of speaking had much influence on Napoleon's antipathetic judgment.

Suspect of the Revolutionary Crowd

During the French Revolution, Cherubini had an unpleasant adventure which, however, had a harmless ending. He had arrived in Paris in 1788, and because of his good relations with the Royal Court, he was entrusted with the musical direction of the newly founded Italian opera. One day he was in the street when a band of lawless citizens came along, singing and shouting. They recognized him and insisted that he lead them.

He refused until a friend, caught by the same crowd, hastily thrust a violin into his hands and told him to play. The two musicians were dragged about the whole day by the crowd. In the evening they were seen standing on a barrel, playing while a banquet was going on in the market place around them.

In this period of continuous political restlessness Cherubini wrote the heroic opera, "Lodovico," which was performed first in 1791. It had enormous success and had two hundred performances during the first year. When the Conservatoire was founded, Cherubini was elected one of the Inspectors of that institution. One of his duties as official was to compose

republican hymns for festivities, as well as hymns to liberty, songs of victory, and oaths of hatred for tyrants.

How had this native of Italy come to France? Cherubini was born in Florence in 1760, the son of a musician. He was a singer and composer in his early boyhood. The Grand Duke of Tuscany, later Emperor Leopold II, struck by his compositions, particularly a Mass he wrote when he was thirteen years old, granted him a pension to enable him to study under the famous composer, Giuseppe Sarti. In 1779 he followed Sarti to Milan. His first opera, "Il Quinto Fabio," was given in Alessandria. (Continued on Page 558)

The Church Pianist and Her Problems

by Charlotte Neal

THE NOTE SOUNDED IN Mr. T. J. Hoge's excellent and authoritative article on the tribulations of the volunteer choir, in THE ETUDE for March, touched such a responsive chord that we have been inspired to augment it with a "sympathetic vibration" from the piano. Since many readers undoubtedly belong to that large and useful group of individuals who serve churches in small towns where a pipe organ is an unknown luxury, we offer a few gleanings from our own experience.

In most towns of this size (less than one thousand population) the churches do not pay their pianists, but elect them each year by vote of the congregation. The pianist is expected to play for two services every Sunday, to accompany the solo or other special number at each service, and to play an appropriate selection of the proper length for a prelude and an offertory. For baptism and communion services, there is also incidental music to be played. Added to these are the usual activities of the church for which music is required, including weddings and funerals. When a church wedding occurs, the church pianist is expected to provide the usual musical program.

Resourcefulness a Premium

Funerals constitute the largest number of "extra-curricular" obligations for the church pianist. Few funerals are held from the mortuary in small towns; people still cling to the church funeral. In a community such as this, the arrangements for music at funerals are often very indefinite, sometimes because of the fact that the responsibility for such arrangements is not specifically vested in any one person or group. Results are sometimes more confusing than consoling, to the mourners as well as to the musicians!

On one such occasion, the funeral party arrived from another town, expecting to use the local church, only to find that no one, save the janitor, had been notified. The procession was at the church door when the panic-stricken janitor, realizing the situation, dashed madly over to the pianist's home, literally snatched her out of her kitchen, and rushed her back to the church, her coat hastily thrown on over a house dress, her hat askew, but with the Chopin Funeral March at her fingertips—which were still dripping with dishwater.

The reverse of this situation occurred on another occasion. After careful rehearsal on specially selected hymns, the pianist and the local quartet, all wearing their best attire and the delectably decorous faces put on for such occasions,

entered the vestry by one door and confronted, entering by the other door, an equally bedecked, equally decorous quartet and pianist who had come with the procession! A double cast at a theatrical presentation may stimulate audience interest, but at a funeral it just would not do. So the "localists" retired in fairly good order and contented themselves by sitting in the back of the auditorium and listening to their rivals' efforts, with an air of tolerantly critical patronage.

The deduction to be drawn from the foregoing examples seems to be that the church pianist has to be ready for any emergency: visiting ministers who expect the pianist to play at sight some unfamiliar composition during the service; traveling evangelists who sing solos without rehearsal and take unheard-of liberties with the time and tempo; guest soloists who calmly inform the pianist that the composition they expect to use is too high in spots, and will the pianist please play it in six flats instead of five sharps as written, and memorize it in the half hour that remains before service so that the soloist may use the one available copy?

Accompanist and Soloist

A minor annoyance is the traveling speaker or evangelist who brings his own pianist without the local instrument's having been notified that her services will not be required. Many an hour of precious time has been wasted by the housewife who "doubles" as church pianist, when, having been told she will be needed, she leaves household duties, practices several selections, and hurries to the church through rain or shine, only to find upon arrival that other arrangements have been made.

To be thoroughly efficient, the church pianist must combine to an unusual degree the qualities necessary in both the accompanist and the piano soloist. Her work includes both types of playing. For congregational singing, her touch must be firm, her time flawless, her sight reading perfect. She must lead without appearing to lead; she must convey the spirit of the hymn to the singers and set the correct tempo according to the type of service and the sentiment of the text. Incidentally, why is it that many girls who have studied piano for several years and who play pieces of moderate difficulty, cannot play the simplest hymn in four-part harmony in such a manner that a congregation can follow it?

ORGAN

This has been observed in countless cases, and we have about come to the conclusion that piano students need to be taught more about harmony, given more exercises in solid chords, and, most of all, to be thoroughly grounded in time.

Second only to the ability to read at sight, is the ability to memorize. On the many occasions when incidental music is needed, or when one finds at the last minute that more selections will be needed than have been prepared, the ability to play from memory is invaluable. Aside from its convenience in case of emergency, memorization is useful in rendering the pianist free to pay attention to better interpretation.

Many Compensations

In spite of trials and tribulations the work has many compensations, and the higher the standard set, the greater will be the pianist's improvement. Any pianist who is interested in becoming an accompanist would do well to take a church position, if only for a few months. The experience gained would be of much help. Besides reading and memorization, the student would have a chance to "brush up" on transposition. Some hymns are pitched unnecessarily high for congregational singing, and a pianist who can transpose is a valuable asset in these cases.

Added to these is the ability to follow—that golden art in which so many pianists fail, and therefore disqualify themselves as accompanists. This can be measurably improved by a few months practice at a small church. In direct contrast to the ability to follow, is the ability to lead. Complicating the task of leading, is the fact that it must seldom be done openly. Volunteer choirs (see Mr. Hoge's article) are notorious in the matter of deviation from pitch and rhythm. It becomes the pianist's responsibility to hold the group together—to bolster up the uncertain basses, encourage the timid tenors, "squell" the lustily fluting altos, and lead the wavering sopranos back into the melody line by unobtrusive but insistent stressing of their part—all this during the public performance.

Music for church services need not be difficult. Many selections of high musical worth are arranged in grade three, and a few are slightly lower. Grade four will include a majority of pieces suitable for the church pianist's needs, and if he wishes something more pretentious, there are many classics in grade five. The pianist who plays in grades six, seven, or higher will have to choose his music very carefully to avoid numbers that might be over the heads of his hearers. (We believe strongly in the idea of raising the musical taste of our congregations by giving them something more than *Chapel Bells* or *The Shepherd Boy*. But educating the public is a very gradual process and must be approached slowly.)

Here is a list of selections which have been found most useful, given according to grade, and type of occasion for which suitable.

Preludes

MacDowell—To a Wild Rose and At An Old Trysting Place; Chopin—"Preludes, Opus 28" (any of the slower ones, especially the B minor and the C minor); Chopin—"Nocturnes"—the E-flat and B-flat are especially good for evening services; Mendelssohn—"Rondo Capriccioso"—Opening movement only; end with a tonic chord just before last part; Bendel—"Sunday Morning"—Op. 39, No. 1; Liszt—"Consolation No. 3"—also

good for funerals. A much loved melody.

Offerings

Kelley—In a Monastery Garden—good for evening; Tschakowsky—June Prelude; Borodin Au Couvent (also good for prelude); Thomé—Andante Religioso, Borowski—Adoration—choice of grade 4 arrangements or concert version in double 8; Liszt—Rossini—Cujus Animam! (to first double bar)

Communion Service

Bach—"Chorales"—O Sacred Head, and others; Stainer—Hymn from "The Crucifixion."

Weddings

Nevin—"Day in Venice Suite," omitting Gondolier; Grieg—Ich Liebe Dich; Rubinstein—Romance; Liszt—Liebestraum—No. 2 and No. 3.

Funerals

Grieg—Ase's Death; Schubert—Death and the Maid; Mendelssohn—Consolation; Beethoven—Andante from "Sonata Pathétique"; Dvořák—Largo from "World Symphony"; Beethoven—Adagio from "Moonlight" Sonata; Handel—Lascia chi Pango from "Armida"; Tschakowsky—Chanson Triste.

Collections of Piano Music for the Church Pianist

"Classics for the Church Pianist"—Earhart (especially fine); "Sunday Piano Music"; "Evangelistic Piano Playing." (For the person who needs help in "filling in" full chords on hymns, rather than simply playing the four parts, this book is helpful.) "Sections For Reed Organ"; Landon's "Reed Organ Method." These last two are of especial use for the pianist who desires numbers in third grade and lower; also good for the occasional very short number, or for the church which possesses a reed organ.)

The foregoing list includes only a few, of course, but those few are among those of which congregations do not tire, and which will be found always appropriate and in good taste.

So You Can't Play Plain Chant!

By Philo Muse

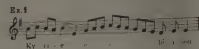
WHETHER OR NOT one likes plain chant depends to a great extent upon the manner in which he has heard it sung. Even though he is not yet enraptured of its chaste beauty, the modern organist must have some knowledge of plain chant, for it is rapidly being given its rightful place of prominence as the official music of the Church.

"But I don't understand it, and I have no time to study," someone is heard to complain. Do not be discouraged; this article is written for you. Let me give you a few hints, so that you can play chant accompaniments.

First of all, get a new and up-to-date edition of an accompaniment to the "Kyrie," or some new edition of a good hymnal with chant accompaniments. If you have any chant accompaniments published thirty or forty years ago, with a weird conglomeration of half notes, quarter notes and eighth notes, throw them away. These queer-looking versions would have St. Gregory himself, for they are based upon mis-

taken notions of the meaning of the neumatic notation. The new, correct editions are in accord with the official Vatican edition.

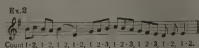
As you open your book, you are confronted, let us say, with something like this:



"What sort of time is this? How do I play it?" you ask. Gregorian chant, or plain chant, is written in free rhythm; that is, in groups of two notes, or groups of three notes, alternating freely. This does not mean that you may sing or play chant with the utmost freedom of time; the composer had the freedom of using only groups of two or three notes.

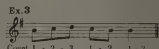
Modern versions take the eighth note as the unit, which means that you count one to each eighth note, and count two to each quarter note.

In the above example we count by groups of two and three as follows:

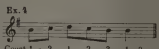


Each of these groups is of equal length. Beware of making the groups of three notes into triplets. Set your metronome ticking about 120-7, and try to play the melody evenly.

Here is another test to see if you understand free rhythm. Play this example, counting as indicated:



Now play this example, counting as indicated:



If you counted evenly, these two examples should sound alike in time.

Then why the different groupings? To explain would require much of your time in studying the rendition of neums. Our purpose now is to help you play the chant in correct time.

Of course, plain chant is not without expression. The usual rules for crescendo and decrescendo in rising or falling melodies are observed, and the last two groups of a phrase have a *ritardando* and *diminuendo*.

As you continue to play chant, soon the desire to learn more about its history, its notation and rendition will come to you. But if you can play chant in time, with ordinary expression, then this article has been of some help.

An Amusing Musical Episode

By Paul Vandervoort II

Once, when an impresario vented his spite on Rossini by giving him an impossible libretto, Rossini returned the compliment by writing ridiculous music which included tenor parts for the bass, contralto parts for the soprano and other similarly ludicrous devices, including one orchestration wherein the violins were required to begin each measure of a certain composition by rapping on the tin shades over their candles.

Practicing Wrong Notes

By Robert Morris Treadwell

RECENTLY IN THE COURSE of a conversation on music, a friend who lives opposite a church where the organist spends considerable time at the organ, referred to him and remarked, somewhat quaintly, "He practices wrong notes a great deal."

How can one practice wrong notes—not intentionally, of course? The organist who has fallen into such a state that he is unaware of or indifferent to his faulty playing needs a severe jolt.

Some years ago the writer received such a jolt, it was at the beginning of my study with Dr. William C. Carl. As a demonstration piece, I played part of Bach's *St. Anne's Fugue*. Dr. Carl stopped me short with the comment, "You're behind the beat, Mr. Treadwell." At the time I rather resented this criticism, for this was the very piece on which I had passed the Associate Test for the American Guild of Organists.

The remedy for lack of rhythmic precision is prompt; this matter is very much emphasized in Mrs. A. M. Virgil's method. She gives the rule that the finger motion must be quick, regardless of the length of the note or tempo of the music, and that the up motion is as important as the down!

So many organists have the abominable habit of shifting the fingers over the keys. Stainer's old method, as I remember, actually contained exercises in which the fingers were shuffled from one key to another. Mrs. Virgil presented a diagram showing the notes as circles: the perfect legato, the circles just touching; the overlapping tones, like the links of a chain; the half staccato, a half circle. Dr. Carl gave us a positive rule that the organist must not use the sharp staccato. He claimed very rightly that the key did not remain down long enough for the wind to pass through the pipe fully. Hence, a "pop" tone was the result. I have heard some very wonderful organists produce this tone or part of a tone.

To obviate further the practicing of wrong notes, care must be taken always to place the finger exactly in the middle of the key. The well-grounded organist is so schooled in harmony, counterpoint, notation and kindred theory that he too often acquires a fatal facility in sight reading; as a friend sometimes remarks, "I manage to get by." As a matter of fact, he does not get by; everybody is "wise" to him but himself.

This sight reading facility leads many an organist to play music on Sunday without even trying it over before the service. I once attended a recital in a large church, during which there came a pause. I looked around to the gallery and saw the recitalist, looking in his music shelves for the next number. His playing reminded me of a schooner loaded with lumber and laboring through heavy seas!

I can hear the reader saying to himself, "How terrible," when he should be saying, "Do I ever play that way?"

You certainly do, if you come to public performance with insufficient preparation. Finally, never use any music in public of which you are not sure! So long ago, the New York Times gave an account of a concert, mentioning the organist thus: "The organ was more or less under the control of . . ." Do more memorizing. Have some kind of a pedal practice instrument at home, either an organ or pedal piano attachment. Give up "sneaky" playing. Be an artist.

In the last issue of *The Etude*, we presented by permission of the author, an article by the able critic, Virgil Thomson, of the New York Herald-Tribune, commenting upon the type of music used in the modern concert band. Dr. Edwin Franko Goldman of New York in his reply to Mr. Thomson, gives his valuable opinions upon the needs of the concert band, and of the military band of to-day.—WILLIAM D. REVELL.

HAVING OPENED the subject of band repertory, I have since been the recipient of much comment on that subject. The following letter from Mr. Edwin Franko Goldman expresses the whole matter with such clarity and completeness that it seems useless for me to go further. His thoroughly professional voice says it all:

Mr. Virgil Thomson
c/o Herald Tribune
New York, New York
Dear Mr. Thomson:

I should like, first of all, to thank you for your article entitled "Band Music" which appeared in the issue of the Herald Tribune of Sunday, June 22. It is one of the very few times that one of the prominent music critics has given serious thought to the band, or allotted it worth while space, so I am doubly grateful to you. Please do not misunderstand me—I do not differ to my own band, for we have always been treated with consideration and fairness at all times. I refer to bands as a whole. Bands in general are looked upon as something very inferior to the orchestra. Most people (including critics) consider them a medium for parades, picnics, football games, Fourth of July celebrations and the like. They scarcely ever consider them from the purely musical angles.

The band is not inferior to the orchestra. It is simply different. And there is no reason in the world why a band should not play as artistically as an orchestra, given the same type of musicians, the same amount of rehearsing, and a fine conductor.

There are two types of bands to-day—the Military Band, which does military duty in connection with a regiment, and the Concert Band, which devotes its energies to concert music. The Concert Band in this country achieved fame through such men as Gilmore and Sousa. My own organization is purely a Concert Band.

Your article contained many truths, but there are some points on which I beg to differ from you. It is true that we have a very limited repertory when it comes to original band music, and that we must depend principally upon transcriptions and arrangements of orchestra music. One of our greatest drawbacks is the fact that the instrumentation of bands differs in all countries—and the music published in one country can

What Band Music Should Be

by

Dr. Edwin Franko Goldman

scarcely be performed satisfactorily in any other, in most instances. For a number of years I have tried personally, and also through the American Bandmasters' Association, to have a universal instrumentation adopted. The orchestra is standardized in all parts of the world.

In the past, few composers wrote directly for bands—thinking, as most people do, that they were purely military organizations. To-day we have over 75,000 bands in the United States (mostly school organizations) that are devoting their time to concert music.

As stated before, few composers have devoted much time to the band, but they are certainly starting to do so now. Such men as Holst, Vaughan-Williams, Grainger, Hadley, Roussel, Respighi, Roy Harris, Aaron Copland, have composed worth while works—some of them at my request—and more will follow. Composers are beginning to realize that there is more opportunity for financial gain in writing band music, and greater chance for performances. The music publishers have long realized that band music is a good investment—and now every publisher in the country, including the "tin-pan alley" publishers, has small educational departments, consisting mostly of band and school music. I mention this merely to prove that the composer who will write worth while band music has a great future. The trouble is, there are not enough good composers in the world—men who devote themselves seriously to the art of composition.

Now, what should the band play—since it starts out with a handicap? Of course, no orchestra in the world can put the spirit into a military march that a band can. But a program of marches would be tiring and very monotonous to the listener as well as the performer. I feel that at each concert several marches should be included—if not in the programs, at least as extra numbers. This we do at each concert—sometimes adding from three to five or six after the regular program.

In the past, bands in general have had a very limited repertoire. When one considered the "William Tell Overture," the "Poet and Peasant," Serrette from "Lucia," a few waltzes, gavottes, polkas, potpourris medleys and even quadrilles—there wasn't much else. In most instances, the music was poorly arranged and badly edited. They published the music so it could be played (as the catalogs said) satisfactorily by fourteen or seventy men—which is impossible. The parts for the different instruments were simply doubled—and the general effect was nil. Then, too, most of the arrangements were made for strictly commercial purposes—simplified, put into bad keys, and so on. The so-called staff arrangers of certain publishing houses had to work with speed to earn perhaps a weekly salary. They had a stereotyped way of writing for the clarinet, the flute, the cornet and so on—and never deviated from that—so that, whether it was an arrangement of an overture, a symphonic movement, a characteristic piece, a waltz, or a march, they all sounded alike. I personally have fought that type of arrangement for years. I do believe, however, in the type of arrangement that we perform to-day.

We must have transcriptions of orchestra music. Otherwise, how could we maintain the interest of so many thousands of people each night for sixty consecutive concerts? If we were to play some of the old "band music" that you suggest, Mr. Thomson, our audiences would walk out. Most of that music has outlived its usefulness and whatever charm and appeal it may have once had—and different in instrumentation. We have oboes and bassoons—and French horns, and other instruments, and we insist that they have "individual" parts, and not merely "double" with some other instruments.

As to what we should play. You suggest Wagner. True—practical Wagner music is effective when properly scored for band—but so is much of Tschakowsky, Beethoven, Bach. Speaking of Bach—might say that most of his organ works that have been transcribed for orchestra sound far better than old Bach ever dreamed of. The band approximates an (Continued on Page 563)



EDWIN FRANKO GOLDMAN

BAND and ORCHESTRA

Edited by William D. Revell

Enlisting Music for Men in Service

How Musicians May Help in Bringing Music to the Camps

by Mary Jarman Nelson

WHAT ROLE IS MUSIC playing in the lives of our men in arms during this present conflict? Why have not more stirring songs come out of this war? What kind of music do the soldiers like best? What can I, as a musician, do to contribute to the happiness and morale of our men in camp?

These questions are being asked by civilian musicians everywhere, and especially by those in the vicinity of the many camps and military training centers throughout the country. Many of us remember World War I—the parades, the martial music, the flags flying, the huge community “sings” of patriotic and old familiar music. We remember *Over There* and *Tipperary*. We remember too, that songs from other wars have found an enduring place in our national repertoire: *Tramp, Tramp, Tramp*, *The Boys Are Marching*, *The Battle Hymn of the Republic*, and the National Anthem.

As far as music is concerned, what makes this war different from the others? The answer: mechanization of warfare, and radio.

From time immemorial, the soldier has made music on the march and around the camp-fire. To-day our men do not march into battle to the roll of drums or the fanfare of bugle. They ride in “jeeps” or truck convoys. This is not a war of marching men, but one of machines. We do not kiss the boys good-bye to an accompaniment of cheers and blaring bands. Troops move swiftly, secretly. The roar of tanks and the drone of planes overhead is not conducive to musical composition.

The quiet hours around the camp-fire, with men singing of home and loved ones, are gone forever. Camp-fires would make targets for night bombers. The battle does not stop at night-fall and begin at dawn, but goes on twenty-four hours a day.

Radio the Reason

Undoubtedly, out of the action on our far-flung fronts, there will eventually come some music, soldier-made. But it is too early yet for us to know about it. Our men are too far away, and too isolated. The fox-holes of Bataan may produce another *Catman Song*. Another *Pack Up Your Troubles* may catch the imagination of the

new A.E.F. But for the present, the soldiers' favorites are coming from our broadcasting studios.

In the training areas at home—in barracks or in the field—the soldier turns to his radio. The finest symphony or the low-downest boogie-woogie is his at the switch of a dial. His portable set gives him quick and convenient entertainment, by the world's best performers. The ski troops in the mountains of Utah, and the Infantry in the swamps of Louisiana can listen to the same program.

Radio has played an important part in the cultivation of tastes, and the listening habits of this generation of fighting men. One musician, greatly discouraged because a concert she had organized at a recreation center, with local talent, was a “flop,” dismissed the musical intelligence of the whole United States Army by saying: “Soldiers care for nothing except swing music. Broadway shows, and a strip-tease act thrown in.”

A Changing Standard

Of course she was mistaken. Had she visited some of the Company recreation rooms, or had been allowed to walk through barracks she might have been surprised at the type of music some of the men were listening to. She should have tuned in on Stokowski's broadcast at Fort Dix, when he directed WPA players in serious symphonic music, and heard the thunderous applause of the soldiers. She should have read of Jascha Heifetz' concert at Camp Roberts. He played Bach and the men loved it. She should have been told of the eight thousand air cadets sitting spell bound through the program Marian Anderson gave them.

These people are among our finest artists. They not only know how to perform great music superbly, they also know audience psychology, learned by years of experience with the public. The soldiers liked them because they were good. The main grouse among the men seems to be not so much the kind of music well-meaning

community musicians are offering them—but the quality of it. It must be remembered that the “soldier” is simply the boy next door, or your own son or brother in uniform. The segregation of these young men into large groups has offered an interesting opportunity for a “check up” on the tastes of the country's healthy males in their early twenties. These observations are borne out by many persons who have been in a position to study the soldiers' likes and dislikes in music.

Radio has developed discriminating ears. The men are critical of “ham” performances in any type of music. Their moments of leisure are precious. They live under considerable tension. They will not be bored at concerts. They'll get up and walk out first.

Excepting artists of Grade A calibre, the preference seems to be for ensemble music rather than soloists. The A Cappella Choir of a southern girls' college has been extremely popular for camp concerts. Investigation shows that this choir is one of the best of its kind in the country.

Regarding amateur music in general: soldiers would rather make it than listen to it. Who wouldn't?

Much is being done by our outstanding conductors and artists in planning for fine concerts at the training centers. The committee on wartime activities of the National Music Council, a body of thirty-seven musical organizations, has proposed a list of admirable objectives, civilian, military and general. But they are rather broad and general. Until the individual civilian musician is given some specific task (this may be soon, it may be never) he still wonders: what can I do?

To assist in answering (Continued on Page 568)

Hold on there, big boy, or you'll blow the fannies off the map! This photograph, by the U. S. Army Signal Corps, was taken in the Quartermaster's Department.



Original American Folk Music

by Henry Morton McGohan

THERE ARE TWO DISTINCT TYPES of mountain music, one of which is seldom heard over a microphone. This latter is a curious kind of frontier music which is rapidly becoming obsolete. Most of the old-time fiddlers who played in this style in their youth are now too old to attempt very much radio broadcasting and very few of our young folks even know that it ever existed.

Just as the Hawaiians tune their guitars in “A” and impart a peculiar, plaintive tone to that instrument, so do many of the old mountain fiddlers employ a special tuning for their “fiddles.” This gives a weird and somewhat penetrating tone which, however crude and unconventional, can be obtained in no other manner.

The E and A strings are tuned as usual, except sometimes when E is lowered to C-sharp. The D and G strings are each raised one tone, to E and A, respectively. This changes the fingering and puts the violin in A major, and creates octaves and fifths on the open strings. It also simplifies the fingering in certain melodies, enabling the fiddler to play long dancing sets of very rapid passages with a minimum of effort.

“Fiddles” are played this way with the “single key” tuning of a five string banjo. The mountain banjo player employs many different tunings, although but two are used most of the time; these he terms “single key” and “double key.” This really means A and C notation.

The A notation is very easy in the key of A major and requires only simple fingering which greatly facilitates rapid passages on the instrument, according to the “old timers.”

Most modern performers, when playing the five string banjo, use the forefinger and thumb, plucking the strings in a manner similar to the old-fashioned style of Spanish guitar playing. Not so with the old mountain fiddler. He has his own ideas. He has a metal thimble with a smooth, slanting surface which fits over the forefinger of his right hand. He plays his melody by striking downward with his forefinger and, at the same time, executing a sort of harmony by plucking alternately the fifth string and other open or stopped notes with his thumb. He proudly terms this “thumb style.”

Many of the “old mountain boys” have the frets taken off their banjos or, better still, have a smooth fingerboard made, usually of walnut. They contend this gives the instrument a better tone, and “frets are just newfangled contraptions anyhow.”

Hearing a “fiddle” and banjo tuned in the

foregoing manner, played by two real mountaineers, will upset the nerves of some in a manner quite similar to that produced by a band of Scotch bagpipers.

Most of the playing is original, to say the least, and worthy of investigation by musicians



Fiddle Tunes of the Mountain People

who desire to learn more about the life of our Anglo-Saxon ancestors.

Violinists would object to this method for serious study; and, in fact, it would scarcely be recognized in any classic school of violin technique. However, it is said that Paganini, the great Italian virtuoso, employed similar unusual tunings in some of his interesting compositions.

If a musician wants to experiment with this ancient practice, it would be well for him to procure a violin with an extra heavy bass-bar and a top graduation slightly thicker than in a properly made instrument.

A good violin might be seriously injured if left too long under a tension not consistent with its accurate details of construction.

Any factory-made “fiddle” will do for ex-

perimental purposes; it can be “chorded,” as a mountain fiddler terms it, and left to remain at this pitch, without fear of injury to the instrument. A violin tuned in this manner will have certain peculiar characteristics of tone: 1. It will have a high, thin, penetrating pitch, resembling an oboe or a bagpipe, according to its structure. 2. Tones played in the style of fingering required will be of a peculiar timbre or quality. 3. The high positions will have a somewhat thin but veiled smooth, even calibre, not found in any other methods of playing.

According to tradition, many mountain folk dances, such as *Sourwood Mountains*, *Cripple Creek*, *Lisa Jane*, *Sugar in the Gourd*, *Cumberland Gap*, *Old Coot*, and others, originated with a “chorded fiddle.”

A violinist who has been accustomed to a classical tone should not practice in this style over five minutes at a time; for, like many other primitive ways of playing, the tone will become disagreeable and monotonous to the well trained ear.

Yet a violin played as described, in combination with a five string banjo, Spanish guitar, “siap bass,” and (believe it or not) a washboard, will produce a kind of sound wave unusual in the extreme.

Musicians who are interested in research and the kind of music our early frontier forefathers had to contend with, can easily try this method of tuning and style of playing. It will certainly present a mental picture of a not very remote past.

The Recovery of A Weakened Violin Technique

by Marion G. Osyod

A VIOLINIST FORCED BY CIRCUMSTANCES to give up his daily practice for several weeks, found considerable difficulty when he renewed his usual practice routine. Fingers, wrists, arms and shoulders joined in protest. The enforced idleness caused through illness, made his plight doubly hard, for when convalescence began, he made attempts to play with accustomed skill, and was shocked with keen disappointment when he discovered that his muscles had become strangely weak and stiff.

An ambitious player, at this stage of such an experience, is likely to say to himself that by exerting will power he should surely be able to overcome the feeling of weakness and stiffness; that if he but thinks his will power is sufficient to “brace up” nerves and muscles, it really is. Perhaps, under this delusion, he may pick up his beloved violin and make a try at, for instance, the *Rondo Capriccioso* by Saint-Saëns. He feels his inability now, for neither fingers nor bow will obey him at all; in fact he now fears that he has lost all ability to play the violin with the same skill as formerly.

Fortunately for him, a former teacher, having had much experience with cases similar to this, heard of the mishap to his favorite pupil and hastened to his rescue. His first counsel was to forget all thoughts of (Continued on Page 560)

VIOLIN

Edited by Robert Braine

Actually, the parents' and the teacher's wishes are the same. Each hopes to give the student an everlasting love of music, and a joy in playing well enough so that performance may bring pleasure. However, appreciation and basic skills are not so cheaply bought. The ability to play enough to accompany a friend, or to read a piece at sight, cannot be created over night. Furthermore, if the child stops studying when he finds that music makes daily demands upon his time, he will probably stop, never to try again.

Analysis of a Rachmaninoff
Concerto

Q. I read, with much pleasure, your page in *The Etude*, and would like to ask a favor. Will you suggest where I may obtain an analysis of Rachmaninoff's "Concerto, Opus 17"? Our music club is studying a number of concertos we have an analysis and the concerto played by two pianists. This favor will be greatly appreciated.—Mrs. A. J. B.

A. I think you have made a mistake in the opus number. Rachmaninoff has written three concertos, their opus numbers being 1, 18, and 30. If I have Op. 18 that you are doing, you will find an analysis in Philip Hale's "Boston Symphony Program Notes" on Page 232. This book may be secured from the publishers of *The Etude*. You might also find Vol. III of Tovey's "Essays in Musical Analysis" useful in studying other concertos although it does not analyse the Op. 18 of Rachmaninoff.

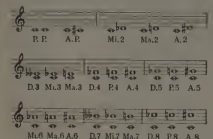
Various Intervals

Q. I would be grateful for a definition of diminished intervals and examples of them in the key of G. Our teacher taught that in the key of G the diminished third is C2-B2, the diminished fourth, C2-F2. Another teacher has said that in this same key the diminished third is C2-B2, the diminished fourth, C2-F2. Another point on which these teachers disagree is whether or not all intervals can be augmented and diminished. If so, can not be augmented and diminished. Would you kindly tell me which one?—M. L. D.

A. A diminished interval results when any perfect or minor interval is reduced in size a chromatic half-step. If you are reckoning intervals from C in the key of C, there would be no particular reason to start from C2 as your first teacher has done. C2-B2 is a diminished third, but a diminished fourth is C2-F2, not C2-F3. From C2, the diminished third is C2-B2, the diminished fourth is C2-F2.

All intervals can, of course, be diminished or augmented, but in most ordinary harmonic music one does not find altered intervals which are the enharmonic equivalents of perfect intervals. This means that the following intervals are not used: diminished second, augmented second, diminished sixth, augmented seventh; and since one always reckons intervals by counting up, a diminished prime is inconceivable.

The following chart shows all practical intervals from C:



You will find a very clear explanation of all intervals in Lessons 10 and 25 of "Harmony for Ear, Eye, and Keyboard" by A. E. Heacock. This book which is widely used among teachers and students because of its clear exposition of the subject matter, may be obtained from the publishers of *The Etude*. Study it very carefully.

Questions and
Answers

A Music Information Service

Conducted By

Karl W. Gehrkens
Mus. Doc.Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

What Does Plagal Mean?

Q. 1. What is the meaning of the word *corta* written over a fermata, thus: *corta*
2. What does the word *plagal* mean?

—N. Z. G.

A. 1. I have never happened to see this combination but since *corta* means "short," my guess is that it constitutes a warning not to hold the fermata note too long.

2. The word *plagal* was originally used in the church modes to denote a use of an original mode in which the scale was conceived as running from dominant to dominant instead of from final to final. To-day the word is used mostly in connection with the classical of cadences. Thus, a *plagal cadence* is one in which the tonic chord is preceded by the subdominant chord. This is sometimes called the "amen cadence."

About Piano Pedals

Q. I wish to get reliable and authoritative information in regard to the use of the *acoustic*, or middle pedal, on a grand piano. My last teacher told me that it is a fake, merely put on as a talking point in selling pianos, and that it is of little or no use to real musicians. These pedals are found on high priced and fine grands, and seem to be useful when excessive notes in the upper parts are dissonant if held with the usual damper pedal. It is to be noticed that there are sometimes two kinds of damper pedals, and also of *acoustic* pedals. One kind of each operated over the entire keyboard, and the other kind only on the lowest twenty-eight to thirty keys. What do the best musicians say in regard to the value and use of these pedals?—W. J. C.

A. Originally there were only two pedals on the piano—the damper pedal and the "soft" pedal. The damper pedal, as its name implies, acts on the dampers, which are pieces of soft felt resting against the strings to keep them from vibrating. When the damper pedal is depressed all the felts move away from the strings, thus allowing free vibration of the entire series of strings. When the

contact with the strings even though the key is released. This mechanism is said to have been devised by a Parisian piano maker and shown in London in 1862 but it was early introduced in the United States by the firm of Steinway and is found on most fine grand pianos of today.

Other pedal mechanisms have been invented, and some pianos of American manufacture have had as many as five; but only the three above described are considered authentic, namely, (1) the damper pedal, (2) the "soft pedal" with various kinds of mechanism, and (3) the sostenuto pedal which either controls the mechanism above described or else constitutes a partial damper pedal which lifts all the dampers of about thirty strings in the bass but has no effect whatever on the rest of the strings.

This middle pedal is actually used very little as compared with the right and left ones, and although it is useful occasionally it is not to be thought of as being in the same class with the damper and the soft pedals, whose invention was actually epoch-making so far as pianistic effects are concerned.

Sometimes the middle pedal is a so-called "fake pedal" and does not actually produce any different effect than that for which the soft pedal is already responsible. In this case the pedal is of no value so far as performance is concerned, being useful only as a salesman's talking point. The way to determine what sort of pedals any particular piano has is to look closely at the mechanism inside the case and see just what happens when each pedal is depressed.

A Thirteen-Year-Old Boy

Asks a Question

Q. In Ph. E. Bach's "Solfeggietto" for which hand do the right hand first note, E-flat, on the piano?—M.

A. Most pianists begin it with the second finger of the right hand. There is also an arrangement for left hand alone which begins with the third finger of that hand.

South American Music

Q. I wish to give a program of South American music of a classical type for piano and voice, with perhaps a few pieces of popular music. I am a pianist composed of high school seniors, will be the performers. If you can send me a suggested program or can recommend any other service bureau, I shall be very grateful.—Mrs. W. V. M.

A. I suggest that you send for the following books, and after looking them through choose the ones you like better and select your program numbers from it: "Mexican and Spanish Songs," edited by Manuel Goyas; "Spanish and Latin American Songs," arranged by Estelita Beatrice and Max; "Latin American Songs," D. Stevens, editor and compiler.

2. I do not happen to know any such operettas but I am sure the publishers of *The Etude* would be able to send you one or more on selection. They would also be able to supply you with the books mentioned in the last part of the question and perhaps some others of the same sort. The Pan-American Union in Washington, D. C., perhaps could assist you along this line.

WHEN THE STUDENT of counterpoint has gained some skill in the manner previously described, he is likely to be put back to start all over again so as to learn the principles of inversion.

In harmony, inversion has only one meaning, and refers to the re-arrangement of chord tones. The chord C-E-G is a triad in "root position"; raise the C an octave, and it is in its first inversion: E-G-C; raise the E an octave, in turn, and the chord is in its second inversion G-C-E. That's all there is to it.

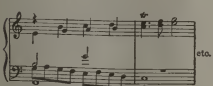
In counterpoint, inversion is a tremendous subject. There are two basic kinds: inversion of melody and inversion of the intervals of a melody.

Melodies may be written in double, triple, quadruple, quintuple counterpoint, meaning two, three, four, five (or more) "voice-parts," all invertible. They all may change positions in turn so that the part for the alto may appear next time in the bass; treble may sing the former bass part, tenor may sing the former treble part. The possible mutations of these parts increase enormously with the number of parts. The mathematics of it is the same for bells in change ringing. Substituting notes on the piano for bells, you may experiment a little.

If there are only two notes available, say two black keys, there are only two ways of playing them in succession, 1-2, 2-1. If there are three notes, however, then they may be played six ways: 1-2-3, 1-3-2, 2-1-3, 2-3-1, 3-1-2, 3-2-1. If there are four notes, they may be played twenty-four ways; begin with 1, then work the other three six ways as before; then begin with 2, and work the other notes 1-3-4, six ways; and so on. If there are five notes available the number of inversions becomes five times twenty-four, or a hundred and twenty. Six notes would give 6 times 120, or 720.

Substitute the transposition of melodies from one part to another in counterpoint and a five-part passage can be repeated 120 times, each time sounding a little different.

At this point, the reader may wax indignant. "But that's so mechanical! What possible use can it be?"



In any sustained work, the composer needs variety combined with unity of design. This calls

Counterpoint
in
Plain Language
by

Arthur S. Garbett

Part Three: Music Takes Wings

much repetition, and the transference of parts by inversion is one way to get it. Most composers write double or triple counterpoint from habit. A remarkable case of quintuple counterpoint in a symphony occurs in the finale of Mozart's "Jupiter Symphony." For some reason, in this movement this inexhaustible melodist chose to use as his theme a plain, old-fashioned *Cantus firmus* of four whole notes: C-D-F-E, relying on his contrapuntal skill to weave melodies and counter melodies around it to hold your interest. The foregoing passage from it is quintuple counterpoint capable of 120 inversions.

The movement is distinctly fugal in character, and a fugue cannot be written without invertible counterpoint. Such movements in symphonies are comparatively rare, but invertible counterpoint is not. The symphony scores, indeed all the major works, of Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Wagner, Liszt, Dvořák, Tchaikovsky, Franck, Richard Strauss, Sibelius, to name only a few, are crowded with such passages. In most cases, the counterpoint is so fluent and melodious that one is not aware of the display of contrapuntal learning until one studies the score.

The Next Step

After invertible counterpoint in the octave, comes invertible counterpoint in the tenth. In this case, a melody in the bass is "inverted" by moving it ten steps up the scale ladder. Thus, C-D-E-F-A, Mozart's theme, would become E-F-A-C, in the treble. The bass could be capable of further inversion in the octave so it could be moved down again for the course to sing it! The same with the other parts.

After invertible counterpoint in the tenth

comes invertible counterpoint in the twelfth. Twelve steps up the scale ladder makes C-D-E-F become in the treble, G-A-C-B, with corresponding changes in all the other parts of course.

Limitless Possibilities

The possible combinations and permutations are staggering. But this is only a beginning! We have still to consider another kind of inversion, together: inversion by interval.

Taking Mozart's theme again, C-D-F-E, C to D is a whole step, D to F a minor third, F to E a half step. Now put those intervals in reverse or "contrary motion." In this case it is easy: E-D-B-G, the intervals match. Also, the inversion could be played simultaneously with the original, so that the *Cantus firmus* (C.F.) would supply its own counterpoint. Moreover, this counterpoint derived from "Inversion of Intervals" is also invertible in the octave as to position, and might be written either above or below the C.F.: I.1: E D B C or C.F.: C D F E C.F.: C D F E I.1: E D B C

These two parts could now be inverted as to position in the notes, giving us two more parts having a fresh flavor. Finally all four parts could be sounded

together:

I.1. at 10th: G F D E
C.F. at 10th: E F A G
I.1. at Oct.: E D B C
CANTUS FIRMUS: C D F E

Inspection of these four parts reveals that they are in quadruple counterpoint and could therefore be inverted as to position in twenty-four ways, though not all would be equally effective. The composer would have to consider how to avoid crossing of parts, the proper placing of voices, the total effect. For piano or organ, this would be the simplest arrangement:



In the above, the parts are moving in parallel thirds and, as we say, "in contrary motion," the upper thirds moving down as the lower thirds move up, and vice versa. Thus Beethoven writes a similar passage in the slow movement of his "Fifth Symphony":



That passage is also invertible twenty-four ways; but it is highly unlikely that Beethoven consciously wrote it as an essay in quadruple counterpoint. He was (Continued on Page 570)

AN ARTIST who is sincere and serious must have a belief in himself. The musician who is honest with himself, who treats his own pain patiently but not obstinately, will come out on top. He should not be too stubborn to listen to others, nor too frail to have faith in his own convictions. I am a great believer in the young artist struggling to develop himself from within rather than among the tempos and nomenclatures of older artists which the facilities of radio and the phonograph have tended to accentuate. One cannot change minute by minute in response to someone else's thoughts. Change comes only with growth and sincerity. There is a kind of beauty in the impetuosity of youth, the richness of maturity and the serenity of age.

In 1936 when, at the age of thirty-six, I took Arturo Toscanini's place at the helm of the New York Philharmonic-Symphony Orchestra, I looked back over my musical life and was infinitely glad of the chance which had been mine to know the orchestra intimately from so many different points of view. I was glad that I had been a member of orchestras during my youth for, among many things, it taught me that a good conductor must also be a good psychologist.

For example, I knew that a conductor has to pull things out of some players, while for others who are sensitive and responsive a flicker of the eye will suffice. The latter type of player just resents being browbeaten. It had been said that certain orchestras had the reputation of being "tough." This was not found to be true of any of them, once they felt that the conductor knew his business. The musicians can run up a new conductor in fifteen minutes. If he is bluffing, they know it and act accordingly. No orchestra resents sincerity; all will cooperate if approached correctly. The orchestra men are excellent judges of what is or is not worth while musically, even if they do not understand a composition at the outset. Their reactions are important and accurate, for they have played so much music that they are able to make just comparisons. Needless to say, struggling to read the bad manuscript of a new work makes them angry and weary. Very often composers are not thoughtful enough to write legibly.

What of the young musician who wants to be a conductor? If he is not born to conduct, he will never make it. People cannot be taught to conduct. They can only be taught to beat time, but there is more to conducting than that. A conductor can make the most perfect motions, but succeed in getting nothing from them. One conducts with the mind through the eye. That is to say that conducting is a form of hypnosis.

Conductor or Time Beater

There are two sides to conducting, the physical and the mental. The first is so easy that almost anyone can accomplish it. Learning the music is at once the most important and the most difficult. Rarely will a good conductor worry about a constantly rigid beat. He will know the music thoroughly, then indicate what he wants from the players by any means at his disposal. This is determined by the type of the music and the

Becoming a Conductor

A Conference with

John Barbirolli

Distinguished British Conductor

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JOHN BARBIROLLI

mood of the men at the moment. Sometimes a rigid beat is required, sometimes just the general feeling.

Conducting from memory is a stunt and a fraud if the conductor knows only the high spots. If however, he can write down every note of the score from memory, if he knows the music so thoroughly that his mind is free and he does not worry over what is coming next, if his conducting is equally good without a score, then there is no need for him to use a score if he does not care to. Some conductors discard scores from necessity, because their eyesight is bad. I use scores because I consider it more important to rid a comparatively small number of compositions. Yet, by the time I have finished studying a new score, I know it so well that there is scarcely any need for the written page. As an illustration, the story of the Bax composition

might be cited. I was scheduled to conduct the first performance of a three-movement composition by Arnold Bax with the Royal Philharmonic Society of London. I had been studying it for some weeks. The night before the first rehearsal, the score was lost. I reconstructed from memory a skeleton score, corrected the manuscript orchestral parts and conducted the rehearsals and the concert without the composer knowing what had happened until it was all over.

A writer once described me as being an Englishman with Latin ancestry and temperament. Because my father and grandfather before me were musicians, it was perhaps inevitable that I should adopt the same profession; that I should start to study the fiddle at the age of seven; that I should change to the violoncello and make my first public appearance when I was eleven.

I had tremendous musical opportunities in my boyhood. My father and grandfather, who had both taken part in the first performances of Verdi's "Otello," supplied a vivid operatic background of reminiscences regarding tempos and other musical habits of the great singers and conductors of that era, while at the Royal Academy when I had a scholarship, I had played all the Beethoven "String Quartets" by the time I was twelve years of age. All this helped to give a wide grasp of musical literature.

When Sir Henry Wood conducted at Queen's Hall every orchestra member had one free pass. I used to turn up outside the hall a half hour before the concert and beg a ticket; I generally got one. At that time I liked conventional music, such as Italian opera, Beethoven, Brahms, and so on. In 1912 I heard Delius' "Dance Rhapsody" and it bowled me over. It revealed a new and unsuspected musical horizon. Immediately I began to spend all of my spare pennies buying the music of Ravel, Debussy and other contemporaries. On the instant I decided that Mozart was pretty, but dull; I could not bear Brahms and Schumann, and so on. But my liking for Handel and Bach was never lost. Much later, when my classical development came and when Mozart, Schumann and Brahms took their correct places in my conception of music, I realized how healthy had been my acquaintance with the music of my own time.

In my early years I was somewhat of a prodigy. At the outset I did what other musicians try for years to do: I played concerti with big orchestras. I tried not to let it turn my head, nor to be deceived by the glamour of it. I did not just idly wait for engagements. (Continued on Page 564)

VIENNA LIFE

This famous waltz of Johann Strauss II was originally called "Wiener Blut" or "Vienna Blood." There is something about Vienna which "gets into the blood" and has an indescribable influence upon the gaiety, the humanity, and the understanding of the individual, no matter where he may have been born. Beautiful flowers, noble woods, lovely music, art and poetry, and a lack of care lead to a kind of joyous Viennese dream existence which Strauss has caught magically in this waltz. Grade 4.

JOHANN STRAUSS, Op. 354

Tempo di Valse M. M. $\text{♩} = 63$

p

sempre cresc.

1. Ending

Fine

f

p

f

D.C. al Fine

f *p*
f *p*
f *p*
cresc. *f* *p*
f *p*
cresc. *f* *p* *f*

ff *pp*
cresc. *f*
f *f* *f*
a tempo *p poco rit.*
cresc. *f* *a tempo* *f*
ff *f* *D.C. al Fine*

From "SERENADE FOR STRINGS"

Arr. by Rob Roy Peery

Tempo di Valse M.M. $\text{♩} = 69$

Tempo di Valse M.M. 2 = 69

p dolce e molto grazioso

cresc.

simile

f rit.

f a tempo

stringendo

rit.

f rubato

p a tempo

piu f cresc.

mf

Repeat ad lib.

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AUGUST 1942

THEME FROM PIANO CONCERTO IN A MINOR

The main theme of the "Piano Concerto in A minor," Opus 54, is one of the most eloquent and powerful melodies conceived by Robert Schumann. The Concerto itself is considered one of the five greatest concertos written for the instrument. While the instrumentation for orchestra has been criticized, it is organically and structurally a work of superb power, emotional appeal, and brilliance. It was first performed by Clara Schumann in 1846. Its composition, however, was begun in 1841 and took five years to develop. The arrangement presented herewith makes an excellent piece for solo performance, without accompaniment. Grade 5.

Allegro affettuoso M. M. ♩ = 120

ROBERT SCHUMANN
Arranged by Henry Levine

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THE STUDENT

Animato

AUGUST 1942

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Grade 2 1/2

RIDING THE WAVES

SIDNEY LAWRENCE

Moderato M.M. ♩ = 132

Handwritten musical score for "Riding the Waves" by Sidney Lawrence. The score is in G major, 4/4 time, and consists of three systems of piano accompaniment. The first system includes dynamics *mp*, *mf*, and *f*, with markings for *l.h.* and *cresc.*. The second system includes *f*, *mf*, and *l.h.* markings, with a *Fine* marking at the end. The third system includes *cresc.* and *f* markings, ending with a *D.C.* marking.

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Grade 3.

Allegro moderato M.M. ♩ = 92

CANTERING

WILLIAM BAINES

Handwritten musical score for "Cantering" by William Baines. The score is in G major, 4/4 time, and consists of three systems of piano accompaniment. The first system includes dynamics *mp* and *f*. The second system includes *mp* and *f* markings. The third system includes *Fine* and *mp* markings, ending with a *Pod. simile* marking.

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Pod. simile
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Handwritten musical score for "Nodding Poppies" by Milo Stevens. The score is in G major, 4/4 time, and consists of two systems of piano accompaniment. The first system includes dynamics *mf* and *f*. The second system includes *f* and *D.C. al Fine* markings.

Grade 2 1/2.

In waltz time M.M. ♩ = 58

NODDING POPPIES

MILO STEVENS

Handwritten musical score for "Nodding Poppies" by Milo Stevens. The score is in G major, 3/4 time, and consists of three systems of piano accompaniment. The first system includes dynamics *mf* and *p*. The second system includes *p* and *f* markings, ending with a *Fine* marking. The third system includes *f* and *D.C.* markings.

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ON VENETIAN WATERS

Grade 3 1/2

Slowly and well sustained M. M. ♩ = 60

LOUISE E. STAIRS

mp

Ped. simile

rit

a tempo

f

mf

Ped. simile

mf

Ped. simile

poco rit.

a tempo

D.C.

Ped. simile

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THE ETUDE

SO NEAR TO GOD

Gordon Johnstone

WILLIAM ARMS FISHER

Moderato

mp

p

mp

cresc.

f

non arpa

p

rit

tenerezza

12

p rit.

pp

rit

p

ppp

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Adapted from Edmund Vance Cooke

COME ON, AMERICA!

The words of this challenging song were written by the famous American poet, Edmund Vance Cooke. The musical setting is stirring and brilliant and makes a fine patriotic spot in any program at this hour. Sing it with vim, speed, and spirit.

KENNETH M. MURCHISON

Con brio

PIANO

A - mer - i - cal A - mer - i - cal Your friends are stand - ing guard! They
 smash the foe, trade blow for blow, Keep - ing Free - dom's pic - ture bright, A -
 mer - i - cal! A - mer - i - cal! The Al - lies' cry is stand - ing The
 hands that bled, Where Free - dom's dead, Shall wel - come you with song!

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CHORUS

Come on A - mer - i - cal! For now the bu - gles call; And
 by your aid, no lon - ger stay'd, The world may stand or fall.
 Come on, A - mer - i - cal! A - mer - i - cal! stand by.
 {For we'll keep the Light of Free - dom bright
 {For we'll push the line a - cross the Rhine Or know the rea - son why, So come on, A - mer - i - cal!
 {For we'll push the war to Nip - pon's shore
 Come on, A - mer - i - cal! Come on, and do or die! die!

AUGUST 1942

(Sw. Flute Tibia
Prepare: (Gt. Flute, Vox Humana, Clar.
(Ped. Bourdon 16'

CHANSON DU SOIR

Hammond Organ Registration
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CLARENCE KOHLMANN

MANUALS
PEDAL

Andante con moto
Sw. 4 Gt.
Sw. 5
Ped 4 1

rit Close shade
a tempo Strings off
Horn Diap. Open Swell shade
Horn

Diapason off
smorzando Close shade
1st time Last time
Vox Humana and Tibia
Harp
smorzando Sw
Fine
Più mosso Sw (4) 10
marcato Gt. Add Horn Diapason, Oboe, (4) 10, Horn 8'
Gr. di. cresc. endou
a tempo
rit.
D.C.
allargando
Crescendo off
rit.

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MORNING SONG

JOSEPH J. McGRATH

VIOLIN
PIANO

Cantando
p
L.H.

cresc. molto
f
mf
pp
pp

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THE PENGUINS DANCE

SECONDO

LOUISE WOODBRIDGE

Allegretto M.M. $\text{♩} = 88$

Musical score for the Second part of 'The Penguins Dance'. The score is written for piano in 4/4 time. It consists of five systems of music. The first system starts with a *mf* dynamic. The second system has a *mf* dynamic. The third system has a *f* dynamic. The fourth system has a *rit.* and *mf a tempo* marking. The fifth system ends with a *ff* dynamic. The score includes various musical notations such as notes, rests, and fingerings.

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THE ETUDE

THE PENGUINS DANCE

PRIMO

LOUISE WOODBRIDGE

Allegretto M.M. $\text{♩} = 88$

Musical score for the First part of 'The Penguins Dance'. The score is written for piano in 4/4 time. It consists of five systems of music. The first system starts with a *mf* dynamic. The second system has a *mf* dynamic. The third system has a *rit.* marking. The fourth system has a *mf a tempo* marking. The fifth system ends with a *ff* dynamic. The score includes various musical notations such as notes, rests, and fingerings.

AUGUST 1942

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MISTER CRICKET PLAYS HIS FIDDLE

HUGH ARNOLD

Grade 2. Allegretto M.M. $\text{♩} = 68$

BALLET MUSIC

From the Opera, "Alceste"

CHRISTOPH W. von GLUCK
Arr. by Bruce Carleton

Grade 2. Andante M.M. $\text{♩} = 104$

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THE RTUDE

BED TIME

BERNIECE ROSE COPELAND

Grade 1. Not too fast M.M. $\text{♩} = 120$

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SWAYING TREES

JANET GLASS

Grade 1.

Slowly, with full singing tone M.M. $\text{♩} = 120$

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AUGUST 1942

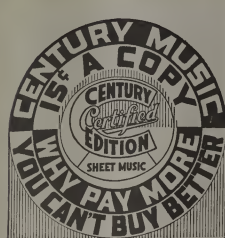
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MELODY WITH REPEATED CHORD ACCOMPANIMENT

With lesson by Dr. Guy Maier on opposite page

STEPHEN HELLER, Op. 47, No. 16

Moderato M.M. $\text{♩} = 76-80$



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2188-Part III—The First Finger Exercise
2189-Part IV—The First Finger Exercise
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3183 A Wish (Brown, No. 14) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3184 A Wish (Brown, No. 15) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3185 A Wish (Brown, No. 16) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3186 A Wish (Brown, No. 17) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3187 A Wish (Brown, No. 18) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3188 A Wish (Brown, No. 19) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3189 A Wish (Brown, No. 20) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3190 A Wish (Brown, No. 21) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3191 A Wish (Brown, No. 22) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3192 A Wish (Brown, No. 23) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3193 A Wish (Brown, No. 24) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
3194 A Wish (Brown, No. 25) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
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3199 A Wish (Brown, No. 30) 2-2, 2-2, 2-2, 2-2, 2-2, 2-2
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The Technic of the Month

Conducted by **Guy Maier**

Melody with Repeated Chord Accompaniment

Heller Op. 47, No. 16

We take pleasure in announcing that beginning in the September issue of *The Etude*, the Technic of the Month page will present a series of "Techniques" by Miss Priscilla Brown, Assistant Editor of *The Etude*, with practical application and music for the stories supplied by Dr. Maier. As most Etude readers know, Dr. Maier in addition to his outstanding reputation as pianist and artist teacher, is one of the nation's leading authorities on early grade piano teaching methods and problems.

He has long felt that the basic technical principles upon which later pianistic progress depends have not been sufficiently simplified for young children. Therefore, in this unique series of "Techniques," Miss Brown and Dr. Maier—by fascinating and imaginative approach—will clarify these all important matters for our five-to-ten-year olds.—EDITOR'S NOTE.

THIS LOVELY, cool study completes our brief Heller series. Too bad we cannot extend it indefinitely. The first volume of Isidor Philipp's excellent selection of Heller études called "Studies in Musicianship" will lead you pleasantly and profitably along the Heller path. The studies, not at all technically taxing, will greatly improve students' sensibility to color tone and phrasing. Especially recommended are the études on Pages 4, 6, 14, 24, 56 and 58.

This month's study, a welcome "let-down" for the enervating August days, is sometimes called "Shepherd's Evening Hymn." As if any shepherd could be musically sophisticated enough even to hum the tune of it! Away with these nuisance title givers! Pay no attention to them. Let each student make his own title.

Whenever pianists are required to play a repeated chord accompaniment to a melody in this study, or in the Chopin *Prelude in E minor* (No. 5), or the Chopin *Etude in C-sharp minor*, Op. 25, it is not enough to play the accompaniment softly and unobtrusively. To support the melody, the chords must not only move in large (four and eight chord) and small (two chord) rhythmic impulses, thus:



Yes, Singing Lessons for the Masses

(Continued from Page 521)

music and of voice production to enable them to get results from further private lessons or they would realize that it was something beyond them and thus save father's money and unnecessary wear and tear on the teacher. It seemed logical that we would discover in these classes some good voices and some good material for future students, so we called it a "Demonstration Class." They were going to demonstrate what they had to offer in the way of voice and intelligence and I was going to demonstrate my ability as a teacher.

Very carefully and very thoughtfully, a course of instruction was outlined for these classes to cover the six months period. Text books were ordered, also music writing books, octavo sheets, pencils, all of which were paid for in the form of an enrollment fee of seven dollars a person.

We followed the outlined course, and forty-five of these preparatory students finished the course and were presented a public concert of ensemble numbers; also there were solos by those individuals who showed marked ability. As a climax to the concert the students were presented with a "Germinate Award" filled out by hand to show that they had satisfactorily completed the Schola Cantorum Preparatory course and might be admitted as regular students and also that they were now qualified to become members of the A Cappella Choir of the Schola Cantorum.

Great Excitement

Everyone was excited on the night of the concert which was given in the great hall of the university; the singing was the best I have ever heard from such amateurs; the audience filled the hall; and everyone was happy about the whole experiment. Before the class had finished I had begun to "spot" the desirable voices and coached them in solos for the final concert; and in every case when it was suggested that I would accept them for private lessons they said they were ready and had planned to continue with lessons. Besides these who were enrolled for private lessons, even before the close of the preparatory class, there were about ten who enrolled in a class to be given two lessons per week at a nominal fee which they could afford. Because they had already been initiated in theory they had all agreed that they should have one theory lesson a week and one ensemble singing lesson each week in addition to the technical work in tone

production. Those of the preparatory class who did not enroll for regular lessons were admitted to the A Cappella Choir which met every Sunday afternoon; and no singers were admitted to this choral group unless they had gone through the preparatory class. This rule was observed to the letter during the three years we conducted the choir with the result that the standard of our singing and the material of our programs was something entirely different from what had ever been done before on the Isthmus.

Reaping the Reward

The next demonstration class was properly announced and in a few days ninety members were enrolled. These were divided into three groups, and in six months seventy-five of them gave a stirring concert at the university hall and were awarded certificates.

In all we had four of these classes which not only supplied the Schola Cantorum with constant publicity but also produced all the private class students. I could teach, and all the while we had a fine choral group.

In the second year we secured our own studios in a new building right in the heart of the city on Central Avenue and furnished it in keeping with our standards.

We could have gone on and on but for the fact that life in the tropics began to take its toll and at the same time I was burning with the desire to see how the "Demonstration Class" idea would work in the States. After much inquiry and investigation we selected the city of San Francisco, California, for our experiments in this country and sailed from Panama on March 29th.

Upon our arrival in San Francisco we opened the Schola Cantorum Demonstration Class, and by the end of the fourth week there were three sections organized and working.

We used the radio and the newspapers for the announcement of these classes, stressing the theme, "Personality Development through Music." The response to date has been all one could wish for, and as soon as we have enrolled one hundred voices, the classes will be closed.

Personally, we are convinced that the problem of starting in a new location and the problem of getting new students have been definitely solved. If other teachers of singing can get a similar vision in regard to music for the masses; if others can be inspired or enthused to similar teaching by the experience herein related, we shall feel that the experiment has been doubly worth while.

"Thought, ideas and emotions run in the veins of the creative worker in musical art; invisible as they are, they are nevertheless ever present."

—Eduard Hanslick

The Maladjusted Child in Music Instruction

(Continued from Page 519)

be said that in the course of this instruction nothing which was tried has had to be given up as absolutely hopeless. The progress is very slow. But here the outer success does not decide the issue. The main thing is that music has a central position in the life of this unfortunate child. She herself often says that dealing with music is the only thing that pleases her in this world. Thus I believe the effort spent here was not too great.

The other case to be considered here is, as already mentioned, a boy who started lessons with me at eight years of age. He was very intelligent but his musicality was then completely unawakened. Besides he was absolutely shut up in himself. He had been a stutterer, but was later healed of this defect. Nevertheless he remained so shy, that he talked only to persons known to him for a long time. During many months of instruction he never said a word to me. When I sang or played for him, he promptly turned his back to me. I tried to call his attention to the words of the tunes in order to make use of their associative appeal to which I have already referred. Now with this odd child this expedient was of no avail. But I soon observed that the boy followed up the movement of my fingers, while I played, with furtive side glances. Prof. Mursell insists that "the teacher should always have in mind the supreme importance of some sort of effective motivation." He states further: "A proper management of the impulses that lead to a zealous learning is essential throughout the development of the pupil." Applying this principle I made use of the boy's interest in the motor side of my playing. I executed the pieces so slowly, that he was able to follow the movement of my fingers from key to key. To make him sing, I put the numbers of the fingers under the melody. As the change of white and black keys obviously interested my young pupil, I sometimes sang the tones of a tune with the words "white" and "black" according to

the note falling on the white or the black key.

But he remains in every respect a little odd person, who must be treated in his own way. I could fill pages describing all degrees by which he approached my person, from the first declining or consenting movements of his head to his first distinctly pronounced "Yes" or "No," and from then on until, at last, a normal dialog developed between us. But I succeeded decidedly in developing his ear and in refining it. He often shows, too, a certain definite sense of the timbre of sounds.

He is extremely fond of very strong and especially dotted rhythms. He finds all marches splendid. For a long time he compared every kind of music with the march type to the disadvantage of every other genre. He rejects completely sensitive and sentimental music.

One can imagine that finding pieces for the instruction of such a child would be a most difficult business. Since this boy, at eight years of age, had not the slightest interest in music, the acceptance of some of the music offered to him, marks a definite advance.

But to stress the main point in the musical instruction of this boy, who was originally so morbidly reserved, I will quote Van de Wall: "During and after occupation with music, patients of introverted inclination seem to develop initiative to overcome inhibitions, to turn their focus of attention from introspective subjects to environmental situations and to participate in group life."

So we see that music instruction can be a compensation for the maladjusted child. A skilled teacher equipped with the necessary psychological insight, may use it, furthermore, as an agency to bring the child nearer to normalcy and save him at least partially from the fate of being excluded from all social contacts. Thus we see in regard to the problem child a splendid task is provided for the sympathetic and understanding music teacher.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

Q. Breathing, Starting a Career

Q. Knowing how important the correct method of breathing is to the singer, I have read a great many books on this subject. So many of the artists who come to the important concerts, in the town where I live, use clattering breathing. Mrs. C. who sang At Daring and Oh Promise Me!—put her hands on the music rack and kind of brand herself and helped the shoulders and chest to raise way up, and the same holds true of Mr. C., the last I saw him. I cannot understand why they do it, when abdominal breathing is a better method. My range is from below Middle C to High-B and sometimes High-C, depending on the vocal sound. I am not striving for hoo and high C, but for good tone and quality and good pronunciation.

A. How can I get started on the road to a musical career? I am willing to go to any great town where there is work to be had. I have other experience of employment but music is a part of me. I would love to become a concert singer and I would be willing to spend a long time in a conservatory. Many thanks for any information you can give me. Here is a list of some of the songs I can sing—Thirty songs of varying merit and difficulty.—W. O. R.

Perhaps you think the artists of whom you complain are using the clavicular method of breathing alone, because you do not distinctly understand just where the diaphragm is situated in the body. Many singers push the lower abdomen in and out, in a vain and useless effort to increase the volume of air inspired and to control its exit. The lungs and diaphragm are not to be found in the lower abdomen at all, but in the chest. We suggest that you obtain a book on anatomy, with illustrations which will show you clearly where both these organs are. We have often protested vigorously in these columns against any partial method of inspiration and expiration. Learn to breathe with all the breathing muscles, not with only some of them. You should clarify your ideas about breathing before you criticize such artists as Mme. S. and Mr. C.

It is very difficult to embark upon a musical career and yet some talented, well-prepared, and personable young musicians do so every year. Are you well enough prepared? If you feel that you are, let nothing discourage you. But be sure that your preparation is adequate before you come to the great cities, where the competition in every form of music is so keen. Singing in church, concert, radio, and opera is so extraordinarily keen study, hard to improve your voice, your musicianship, your diction, your education, and your appearance, and if you have the help of vocal artists are made, you will eventually arrive.

Some Questions from Kentucky

Q. If a person talks or sings through the nose, what causes it?
A. If it results from infected tonsils and adenoids, and, although, in this case these have been removed, she still talks and sings through the nose, what would cause it?

Q. How can it be prevented?
A. Do you think the tonsils and adenoids have grown back?—M. K. R.

Nasal singing and speaking may have several causes. First, it may be a family habit. Some people talk with a nasal twang because they have inherited it from their infancy and have formed the habit. It is not likely that infected tonsils alone could cause a nasal twang. Perhaps you have had enlarged adenoids, as well as some nasal catarrh which has irritated the mucous membrane covering the turbinates. A nasal twang would most likely result, because the resonance of these tones and cavities would be greatly diminished in.

this case, to remove the tonsils and the adenoids would not be sufficient. The nasal catarrh itself should also be cured.

A. As we have pointed out in question two, it is too late for prevention. We can only hope for a cure by a efficient throat doctor.

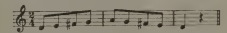
4. If the tonsils and adenoids are completely removed and the catarrh relieved by a competent throat doctor, it is not likely that they will grow again.

A Breathily Grinding While Singing Tones

Q. How can one eliminate a breathy grinding in the throat? I have practiced explosive consonants like K and D thus, Ka and Da, but to no avail. I think that the opening between the vocal cords is too wide, allowing an escape of breath unutilized. Is this so? With very truly, Mrs. A. M. M.

A. We agree that the "breathy grinding" may be caused by too wide an opening between the cords. The thyro-arytenoid and crico-arytenoid muscles do not approximate the cords firmly enough, thus allowing unutilized breath to escape between them, you say. To practice explosive consonants, such as you suggest, far from eliminating the fault, would tend to increase it, especially if you use a strong and explosive breath pressure as well.

Reduce the pressure of breath, and practice humming single tones well in the nasal voice. When you have succeeded in producing a few well controlled tones, without any "breathy grinding," practice humming an exercise through the interval of a fifth, thus:



Do not proceed to vowel sounds until you can satisfactorily produce these hummed tones through most of your range. Then sing the same exercises upon several vowel sounds, gradually all the way up and down, until you overcome this bad habit.

Does the Removal of the Teeth Destroy Resonance?

Q. Because of health conditions my dentist advised me to have my teeth out and to wear plates. Will this largely destroy my resonance and my voice? Will it be possible to overcome this?—R. W. S.

A. As we have so often pointed out in this column, resonance in singing is largely the result of co-ordination (re-formation, if you prefer the word) in the bones and cavities of the head and throat. It is questionable if the teeth are important as resonators. If your dentist is skillful enough to make plates that fit your mouth so well that they do not interfere either with these resonances or with the formation of consonants, you may safely go ahead.

Tonillectomy

Q. My daughter, fourteen years of age, has an exceptional Mezzo-soprano voice, and she has been studying for three years. It is the opinion of several physicians that her tonsils should be removed. Will this have any effect upon her voice? One doctor said that singers should have their tonsils removed by a special method. Will anything in this theory? Please recommend a reliable surgeon in the neighborhood of Pittsburgh, Pa. Mrs. J. Y. J.

A. If your daughter's tonsils are a cause of course they should be removed by a surgeon who knows his business. It is not difficult to take them out, but it is impossible to put them back again. Therefore have very good advice before you undertake the operation.

A moment's reflection will make you see that this makes sense. We only recommend one surgeon to the exclusion of another.

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Climbing to Musical Success

(Continued from Page 508)

Mrs. Shure it also represents a triumph—a physical one. For it means that Paul, once a frail and shielded individual, is now in perfect physical condition.

Paul is still interested in many lines of endeavor, and the Shure apartment is filled with evidence of his love for drawing, sculpturing,

photography, airplane-model building and experimentation of all sort and kind. He has built a model airplane with a gasoline motor and has had a great many motorless ones on display. When he gets out of the Navy he is going to get back to work on that gas motor "job" which he hopes will fly!

The Amazing Garcias

(Continued from Page 510)

on the program, but, in addition, all the encores that the greedy public asked for. The third day of the festival she collapsed and a few days later, September 23, 1836, she died. Malibran's career was so brief, so feverish, that it is hard for us, who never heard her, to estimate her real merit as a singer. She flashed across the heavens like a meteor, dazzling all beholders and leaving them powerless to indicate coherently the path she had followed. Her personal magnetism was so overwhelming that dispassionate criticism of her art was all but impossible. Her published improvisations and some show that she had something to give creatively, but dramatically she left behind her no definite tradition, as have many operatic artists: for instance, Lilli Lehmann in the later Wagner rôles; Victor Maurel as *Don Giovanni*, *Ido* and *Falstaff*; Calvé as *Carmen*; or Chaliapin as *Boris Godunov*. Possibly Rossini's was the final word about her: "I have known in my life only three singers of real genius—Lablache, Rubini and that spoiled child of nature, Malibran."

Very different in temperament from her sister, Maria, was Pauline Garcia, and the difference is written clearly in the records of their respective careers. Pauline was born in Paris in 1821 and made her only visit to America four years later. She was as precocious mentally and musically as Maria, but as docile and as amenable to discipline as her sister was impatient and rebellious; as her father expressed it, "the one must be bound by a chain, the other may be led by a silken thread." At the age of eight, Pauline was already perched on a piano stool, playing accompaniments for her father's pupils. A few years later she and she could speak five languages fluently. She was only eleven when her father died—too young to have had her voice trained by him. She always said that her mother was her teacher, but we are safe in attributing much of her vocal mastery to the advice of her brother and to her own remarkable instincts and intelligence.

Pauline Viardot-Garcia
In 1838 she made a concert tour of Germany with her brother-in-law, De Bériot, and a year later débuts in London and Paris as *Desdemona* in *La Cenerentola*. Thophile Gautier hailed her forthwith as "the star of the first magnitude." She had little beauty of face or figure, but unusual vivacity and personal charm. Her voice was a mezzo-soprano of wide range and thrilling quality. At eighteen she was singing first rôles with the most celebrated singers of

the time, Lablache, Rubini, Grist, Tamburini and Persiani. A year later she married Louis Viardot, a Frenchman of literary proclivities, with whom she lived happily for more than forty years. A son of theirs survived them till 1941. She made triumphal appearances in Madrid, Vienna, St. Petersburg, Moscow, and Edinburgh. She never sang publicly in Italy. The musical world concurred in Gautier's first verdict. Meyerbeer, the favorite composer of the epoch, thought so highly of her that he wrote for her the rôle of *Fides* in "Le Prophète," which was sung by her a total of some two hundred times. In 1860, at the instance of Berlioz, another great admirer of her art, Gluck's "Orphée" was revived for her in Paris. She was the first woman to sing this famous rôle, which had been written for *castrato* and sung subsequently by a tenor. Viardot-Garcia sang it at least a hundred times; since her day it has been always assigned to a woman. In 1861, Gluck's "Alceste" also was revived for her benefit.

A Notable Teaching Career

Two years later she retired from the operatic stage and settled in Baden. After the Franco-Prussian war she returned to Paris, where she spent the rest of her life, surrounded by adoring pupils and all the intellectual and artistic élite of the French capital. She died in 1910, nearly three quarters of a century after her sister.

Pauline Garcia's appeal was always more to the intellectuals than to the uneducated public. Neither her face nor her tall, gaunt figure was especially pleasing to the eye, and her voice, despite its wide range and her father's pupils, did not always ingratiate in popularity. But the truly noble artistic stature of the woman, her splendid musicianship, her eloquence as an actress won the praise of the best musicians in Europe. Robert Schumann dedicated to her his song cycle, *Opus 24*. She won Richard Wagner's admiration by the accuracy and understanding with which she deciphered at sight several pages of his *Isolde*. Gounod wrote for her his opera, "Sapho."

A hundred years after her Paris artistic and intellectual center of the world. In it, creating masterpieces of art and letters, were to be found Liszt, Chopin, Rossini, Meyerbeer, Berlioz, Wagner, Balzac, Gautier, Heine, Flaubert, Hugo, Georges Sand, Michelet, Dela Croix and others as famous. In this galaxy of talent, Pauline Viardot-Garcia was a prominent luminary, admired and loved by all. Later, during her sojourn in Germany, Turgenev, Tchaikowsky,

Saint Saëns, Bizet and Brahms were her devoted and intimate friends. A truly great artist and great lady; in all the annals of song we shall find no one who did more to adorn and dignify the art of singing.

So, farewell to the amazing Garcia! For a hundred years—all of the nineteenth century—their name stood for all that was best in the world of song. Although no ears to sing, the story of their lives may still serve to inspire to noble ambitions the student, whose ear, if, by chance, he be of an imaginative turn of mind, may, perhaps, even to-day catch some of the melodious reverberations of those glorious voices.

Creative Technic for the Pianist

(Continued from Page 512)

tendency to play faster and faster as the passage becomes more difficult. This is a clever way of saying that he has had trouble with that passage, that he is afraid of a certain part of it, and wishes to get past this part as quickly as possible! If the passage had been studied so that no tremendous difficulties were allowed to crop up, the acceleration would not show itself. Similarly, rapid fatigue may be an indication of an inferiority complex of some kind. So may the tendency to strike wrong notes. At some time in the lives of many musicians, an inner conflict arises as to whether or not they should continue with their careers. At such times, while the period of conflict is at its height, decided defects of technique may reveal themselves. In such cases, of course, the remedy is not to be found in added hours of practice, but in removing the cause of the spiritual conflict. All of us, to be sure, have problems and conflicts and decisions to face. Let us not be ingratiate in reality, but let us truly noble artistic stature of the woman, her splendid musicianship, her eloquence as an actress won the praise of the best musicians in Europe. It is only when the problems and conflicts become symptomatic that they manifest themselves. Then the best course is to explore the mind and free it from the source of worry.

Technical mastery is achieved only through the absence of tension of any sort. Mental and spiritual difficulties should be rooted out and settled, through counsel and decision. Muscular tension can be relieved by concentrating on relaxation of motion; by allowing the free weight of the body to flow from the whole arm, and, most of all, by applying the greatest naturalness of movement, whatever it may be, to keyboard work. By such means the pianist builds himself a reserve of practical, usable technique. Then he creates technically.

The Value of Encouragement

By Leonora Sill Ashlon

A short time ago, Harold G. Seashares and Alexander Bavelas, psychologists at Springfield College, experimented with the effect that the strain of repeated drill in any study of physical effort, carried on without approval, has upon children. While daily practice on the piano was the first in this category of "drill" activities, the actual experiment was made by the drawing of a picture of a man.

The performance aimed to duplicate approximately the sort of trying situations which are daily faced by thousands of children at their studios and in school—namely, monotonous toil without encouragement.

The only words spoken to the children painstakingly finishing drawing after drawing were: "Draw another man. This time a better one." There was no can for the voice, as he wrote there was purposely no approval expressed of any efforts put forth. When a child rebelled against continuing the work, the question was asked: "Won't you draw this last one?"

The results as shown by the children were, of course, very angry, and said so. One answered, "I won't." Another said, "You are too mean." Several closed their lips tightly and preserved a threatening silence. All showed the strain in unusual fatigue; and, in the case of one small girl, a severe attack of trembling and inability to speak ensued. In every case, it was clearly found that the strain of continued repetition and drill, without a word of approval, was severe.

So much for the psychological arguments of the experiment. In practical results, it was found that the strain was gained. Every child was observed to lose in the ability to draw and in the intelligence with which he or she began the work. The experiment reveals an important element in music teaching—the value of encouragement to a pupil through approval of his efforts.

To indulge in a personal recollection, the writer recalls that the motive power to practice, in her own childhood days, lay in the anticipation of the performance of her little friends when she played them to the family in the early evening hours before bedtime.

The eagerness with which the late accomplishment at the piano was anticipated by a music loving mother, and the approving appreciative words—often linked with "and the family assembled in the library, still sound in the memory and stir warmth in the heart.

(Continued on Page 568)

What Band Music Should Be

(Continued from Page 525)

organ far more accurately than an orchestra. When composers want to achieve an organ effect, they have to go through the wind instruments—so I feel that Bach can and should be transcribed for band. Naturally, not all orchestra music lends itself to band transcription. There are, however, some works that sound even better for band than for orchestra, and many noted musicians will agree with me on this point. "Finlandia," of Sibelius, is one that I would suggest, and the finale of the "Tannhäuser" overture is another. Many of the great composers themselves arranged their music in a variety of ways—and they would not have done this had they thought it would be harmful.

Handel did not write his famous *Largo* for the violin or the orchestra—yet it sounds more wonderful that way than for the voice, as he wrote it. Liszt did not write his rhapsodies for the orchestra, yet they are far more colorful that way than for the piano. A few years ago I wanted to play Ravel's *Bolero*—but the publishers would not permit it. Finally they agreed that if Mr. Ravel approved, it would be quite all right. The band score was sent to the composer, who was greatly pleased with it—and who suggested that it be published. I realize fully that music can be utterly ruined in a transcription, but if the proper compositions are chosen and then arranged by a musician of experience and taste no harm can accrue. Of course, the band won't sound like the orchestral version—and we don't want it to. But it can sound artistic and satisfying.

It must be remembered that thousands of people too get their first love of music at our concerts. I feel that through our concerts many music lovers are created and that they eventually become the supporters of the various orchestras and other musical organizations. After all, it is just like the work of a great painter. If he paints a beautiful woman in a red dress—and then paints the same woman with a blue dress—she will still be beautiful in a different coloring. That's how I feel about arrangements. The orchestra can play arrangements of operatic or chamber music, or far-fetched arrangements of Bach, Handel and other old masters, but the band is criticized for it.

What the band needs is sympathetically more attention and sympathetic treatment. The band is a worthwhile medium for the expression of music. It can achieve effects which the orchestra cannot achieve—just as the orchestra can achieve effects that no band can achieve. Both have their own fields of expression and usefulness.

One of the first things our detractors will always say is about the lack of strings. Well, naturally, if we had strings it wouldn't be a band. But of our fine arrangements (in certain passages) some of our best musicians have listened at a distance, or over the radio, and didn't know whether they were listening to a band or a symphony orchestra? I can cite several such instances. And here is an instance which shows the injustice of some criticism as well as lack of knowledge. A few years ago a prominent singer sang Elizabeth's Prayer ("Tannhäuser") with my band. One well known critic wrote the next day as follows: "The Gold-Standard Band played the accompaniment very well. It was too bad that the arrangement wasn't better." As a matter of fact, we played the accompaniment precisely as Wagner wrote it. It is for red wood instruments only, no strings being used in the aria, and it didn't have to alter note. The critic, however, did not know that.

I hope the day is not far distant when the band will come into its own and when it will be treated, in general, more fairly and with the consideration which it deserves. Unfortunately, I have found that most people do not know the instrument of a well balanced band, nor do they realize the wonderful effects that can be achieved. They look upon the band as a thing of power and noise. They scarcely realize what good artistic effects can be achieved. The band is in reality in its infancy and the surface of its possibilities has not even been scratched yet. All it awaits is some great composers and a few more really capable arrangers.

Incidentally, I note that you are to head a group of critics who are to award prizes for the best compositions. Why not include a prize for the best work for band? Such a work would be published at once and the chances for satisfactory returns to the composer are greater than any other type of composition. Again I want to thank you for your interesting article. I'm glad you like my marches. There are eighty-three of them. Perhaps too many. It pleased me, too, that you liked my son's transcription of the Stravinsky music and the Haydn Concerto for Trumpet," despite the fact that both of them were arrangements.

In conclusion, I want to say that we do not aim to be "highbrow." We (Continued on Page 568)

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Becoming a Conductor

(Continued from Page 532)

that never materialized—for of course, one always comes to the place where he is not in constant demand. I did not ask always to be a star. There were no patrons. When I had to earn my living I did it wherever and whenever I could, and everywhere I learned something. My musical life, playing in the orchestras at movie and opera houses, in theatre and chamber ensembles, gave me great happiness. I took everything possible from every living moment; I did not spend my time wishing I were doing something else. Toscanini and Nikisch rose from the ranks of orchestra men to be famous conductors. They were unlike those young tyros who consider themselves too good to learn in a humble way, who insist on having fine instruments, plenty of time for meditation and wealthy patrons to make the way easier, and whose horizons are necessarily narrow, their inner selves limited in experience and feeling.

Recognize Opportunity

I do not think there is such a thing as people not having opportunities, nor do I think it possible for an opportunity to miss the right person. But it is possible for people to be so

shortsighted that they are not prepared for a real opportunity when it comes. Some are impatient. Some wait for opportunities when they should be working. Some waste time hoping to be the greatest or the foremost, that, or that. Some mope around, fretting at the circumstances in which they find themselves. In the end, they blame their lack of success on lack of opportunity.

While I played in orchestras I was working constantly, hoping that the day would come when I would get a chance to conduct. I bought and studied miniature scores, practiced and prepared myself. I wanted to conduct so badly that even at the age of four I used to shut myself up in a room, sing to myself and conduct by the hour. In my native England a big opportunity seemed to be a long way off, for there were not many large orchestras as in America, and those that existed were already well supplied with able conductors.

In the lives of many people there have been moments when they have wavered. There was such a moment in my life when I decided I wanted to be a doctor. Now I am glad I could not afford it at the time. But from my brief study along those lines and

from my reading, which consists mainly of biography and history, I have learned that youth and innovation will always have their detractors, but those with generally manage to survive, and even become ennobled and enriched by the ordeal they have to undergo.

The years, from 1917 to 1919, were lost to music, for I joined the army and went to war. When I returned to England the country was in such a state that there was not money enough for large orchestras and yet, when the need for music was felt, there sprang up many chamber ensembles which delved into little-known music. In 1924 I started to conduct a chamber group which impressed the people who heard it so that I was engaged for a series. Soon Frederic Austin, at that time director of the British National Opera Company which succeeded the Beecham Company, heard my group and engaged me, whereupon I was called upon to conduct Gounod's "Romeo and Juliet," Verdi's "Aida" and Puccini's "Madame Butterfly"—all in the first week with approximately three hours for rehearsal. Within a year I was conducting in Covent Garden in the so-called "Grand" season.

During this time I was acquiring a repertoire. Those were gruelling days. All day rehearsals went on. Evenings were taken up with performances. Then at five the next

morning I would get up to study for a few hours before rehearsal. Since my mother was French and my father Italian, I knew their native languages, and the knowledge helped in the opera house. Any conductor who wishes to conduct operas with sense should know the languages in which they are sung. Opera is not just notes, it is also drama. I am one of the few to have conducted opera in Covent Garden in four languages. By 1927 I was conducting the London Symphony Orchestra and the Royal Philharmonic Orchestra.

Musical England

It is strange that many critics comment on how well I play Delius music, but perhaps this thought comes to them when they remember that we were both born in England. Actually, we are countrymen only through an accident of birth and should be far apart in temperament, for I am of Italo-French descent and he of German ancestry. Very often modern English composers like Delius and Vaughan-Williams are received with suspicion because someone has doggedly kept up the pretense that the English people are "musical." Last summer, when I was supposed to be taking a vacation, I scored an "Elizabethan Suite" for strings and four horns, made up of two compositions by Giles Farnaby, one by John Bull, one by William Byrd and

(Continued on Page 556)

THE PIANO ACCORDION

Ear Training is Helpful to Accordionists

By Pietro Deiro

As Told to ElVera Collins

WE OFTEN HEAR accordionists lament the fact that they cannot play by ear. They must either have the notes before them or play something which they have memorized from the notes. Many of these players are accomplished musicians who have taken the time to memorize large repertoires of difficult selections. They have not, however, taken the time to stop and consider why it is that they cannot hear a melody and then recognize the intervals by sound so they are able to play it without notes.

The idea seems prevalent that unless an accordionist has a special talent he will never be able to learn to play by ear. We concede that those who have this gift certainly have an advantage but that does not mean it is hopeless for others. We assure accordionists that if they have enough persistence to work hard for a while they will not need to envy others for they will be able to do as well themselves. The basic principle back of playing by ear is careful listening so that the melody is heard inwardly, and then constant thinking of the pitch of the tones and the distance of the intervals between them.

Accordionists have told us that they experienced their greatest joy in music when they were able to think a melody and then play it, improvising at will. This seems to bring music closer, for it comes from within. The attainment of this goal is reached by a series of progressive steps, for music is governed by definite laws.

The logical beginning for ear training is to acquire definite pitch. We use the word "acquire" purposely because most accordionists find it necessary to do so. There are not many who are naturally gifted with absolute pitch so they can identify any tone by sound or sing the correct pitch of any tone requested without first hearing it.

There are several systems which may be used to develop definite pitch. We have found our students to respond to the system of using a small pitch pipe which can be carried about in their pocket and used at odd moments during the day while walking or performing other duties. It proves an interesting game and most students who begin it are sufficiently interested to continue until they master it. Using A above middle C as an example, the student should first think his conception of that tone,

then sing it, and then test its accuracy with the pitch pipe. At the beginning of the game he will probably be quite a few tones out of the way but persistent efforts will soon bring him to a fair degree of accuracy. When perfected he should try to identify other tones such as C, G and D. Some students prefer to begin with a C pitch pipe instead of A.

The next step is to learn relative pitch which is the ability to measure the distance from one tone to another. Intervals are the medium by which we measure distance for they represent the difference between any two notes and are named according to the number of lines and spaces they include.

The following explanations may seem quite elementary to those who have already studied along these lines but we have received a sufficient number of inquiries to warrant our devoting space to detailed explanations. We shall confine our discussion on ear training to the melodic pattern and reserve the subjects of rhythm, length of sounds and harmony for another time.

Notes written on lines form the following intervals with notes written on the lines successively above: third, fifth, seventh, ninth, and so on. Example: The interval from C to E is a third, C to G a fifth and so on. This rule applies to notes written on spaces compared to other notes written on spaces successively above. Example: The interval from F to A is a third, from F to C a fifth, and so on.

When a note is written on a line the intervals formed with notes following which are written on successive spaces are a second, fourth, sixth, eighth, and so on. Example: C to D is a second, C to F a fourth, and so on. The same rule applies to notes written on spaces in relation to those which follow on successive lines. Example: D to E is a second, D to G a fourth.

Intervals have specific names such as major, minor, augmented, diminished, perfect. When two tones have the same pitch the interval is called a prime. A major third is the interval of a third as found in the major scale while a minor third is that found in the minor scale. The fifth is considered a perfect interval. It is the same whether found in the major or minor scale. The names of

(Continued on Page 558)

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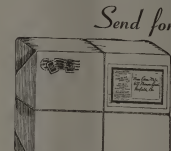
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Eat Training Is Helpful to Accordionists

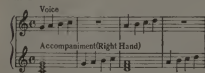
(Continued from Page 565)

other intervals will be discussed in a future lesson. A thorough knowledge of all scales in all keys is essential when studying intervals.

Students will probably have no difficulty with the intervals of a third and a fifth for they are accustomed to hear them in chords. The second and the octave will also be relatively easy but the intervals of a fourth, sixth and seventh may require more practice.

We suggest that students test their pitch frequently when practicing, for a beginner may get off pitch, and unless corrected he may continue that way through the entire exercise. Example No. 1 shows the type of exercise to practice, for it provides just enough accompaniment to help the student correct any errors.

Ex. 1



Example No. 2 shows another exercise which will help the student to learn the intervals of a major and minor sixth.

Ex. 2



These examples were taken from the textbook "Rhythmic Articulation," by Alfred d'Auberger.

Songs such as *The Last Rose of Summer*, *Old Folks at Home*, and other well known melodies provide practice material for the student to learn to name the intervals as he hums the tunes and studies the upward and downward movement of the melody.

Unfamiliar melodic patterns are best for that part of practice in ear training where the student sings the melody from the notes without playing it in order to judge the distance of the intervals. This is not easy to do at first but when once perfected

it will be found that the hardest part of ear training has been accomplished.

The radio may be put to good use if accordionists will listen to various melodies and then try to play them by ear.

We believe that modern accordion schools should recognize the importance of ear training and have their curriculum include instruction upon it as well as upon the reading of notes. Ear training reduces the task of memorizing to a minimum, thereby providing extra practice time. Accordionists who anticipate playing professionally should give special attention to this subject.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Bronx, 1712 Chestnut Street, Philadelphia, Pennsylvania.

What Band Music Should Be

(Continued from Page 563)

I feel that unless we give some music of the masters our concerts would be in vain. We have experimented many times and we know what our audiences want and demand. I wish you would see some of the requests we receive—for works we would not dare attempt. I mean music of the classical and modern masters. We do not shun the "Toll" Overture or the *Sextette* from "Lucia." We try to please all "musical" tastes.

May I say in conclusion that I feel you have done something worth while for bands through your article?

The Value of Encouragement

(Continued from Page 562)

The thought of that motivating influence often comes to me, when I see pupils whose sole contact with the family, as far as interest in his musical study goes, is confined to a short period during the lesson hour, when a visit is made to the teacher to inquire, "How is Bobby getting on?"

From parents and teachers alike, signs of approval are a necessity to the child, during the drill of learning to play. Let the sign be only the notice of the proper curve and position of the thumb in playing a scale; or a weak finger gaining in strength; or an improvement in *legato* playing. Approval of "somebody" makes something done will create a resonance in the musical consciousness of a pupil, the vibrations of which will reach to immeasurable lengths.

Enlisting Music for Men in Service

(Continued from Page 526)

this question, these concrete suggestions are offered:

1. Do not strike out wildly in the dark, and dissipate your energies and good will. Always go directly to these officials: the USO director in these offices; the USO director in your city's recreation center; the Chaplain of a regiment; or the recreation Officer of an organization; or your city's committee which cooperates with the military authorities for providing entertainment.

2. Find out what is needed and what the men want. USO centers report constant pleas for pianos, sound-proof practice rooms, good instruments, records, music and music stands. If you make a monetary contribution, ear-mark it for some specific musical purpose.

3. Give materials if you can't give money. But do not give worn-out or discarded machines or records. A Philadelphia professional man gave him the record-playing machine and large record library to the USO as a loan for the duration. That is true patriotism!

A Variety of Services

4. Some of the convalescent wards of the station hospitals have pianos in their recreation rooms. Your services might be appreciated for a short period once a week. The patients particularly enjoy singers and players who will give "request" programs, or accompany them in group singing. Don't be patronizing or high-hat, or you will get the cold shoulder. Keep your visits brief, informal and friendly. One successful New York piano teacher gave up her classes and entered the Red Cross as a professional worker. In odd moments she gives lessons to men in wheel chairs and on crutches. She has found that listening to play the piano is of far greater therapeutic value than listening to concerts. If you are skilled at teaching adult beginners, this would make a worthy spare time undertaking.

5. If you are a good accompanist, give one evening a week to small instrumental or choral groups in need of a pianist. You may have to play on a terrible instrument. You may be met at the first rehearsal by a guitar, a saxophone and a harmonica. You may find a group of players who cannot read music and want someone to play through a batch of music until they can get it "by ear." Or you may be surprised by a string quartette.

6. If you are an organist, you could offer to give a series of Sunday afternoon recitals. In many camps each regiment has its own small chapel

equipped with a Hammond organ. These chapels are usually kept open all day Sunday, and some have a point of interest to which the men bring their visiting friends and relatives. The Chaplains sometimes have difficulty finding competent players for the morning worship periods (Catholic, Protestant and Jewish services all are held in the same building). As anyone who has played the Hammond organ knows, it is often the person with an excellent natural ear, rather than the traditionally trained organist, who can bring the best music out of these instruments. You could offer the Regimental Chaplain your services of teaching a small group of musically talented soldiers the fundamentals of church organ playing.

7. If you are a choir director, seek out groups of men singers to augment your own service. Suggest that your choir members invite them into their homes for Sunday dinner. Make them feel that they are an appreciated addition to your community, even though their stay may be brief.

8. Perhaps the greatest treat for our soldier far from home, is to be invited into the home of a civilian. If you live within a radius of thirty or forty miles of a military post, register your name with the USO, a Chaplain or an organization Commander. Tell them you are a musician interested in entertaining soldiers over-night or for the week-end, especially some who like to play or sing. Suggest that they bring their instruments along. Call for them, and make them back to camp, or pay their way. Soldiers make very little money, and do not have much to spend on bus or train fare. This is practical and worth while.

You may bring home a promising young tenor, whose musical education has been interrupted by the draft; you may find a boy who was concertmaster in his high school orchestra, now a member of an anti-aircraft battery; or you may draw an ex-Montana cow-hand, who is a second Gene Autry, when he is not parachuting. Make "home folks" of them. These men get desperately lonely for family, children, pets, home-cooking and the music of a family group.

This suggestion may seem lacking in drama. But such a visit will do more for the "morale" of a soldier stationed a thousand miles from his home, than any number of camp concerts and entertainments. He will feel more than ever his responsibility for defending the American home and way of life.

Marco Aurelio Zani de Ferranti

(Continued from Page 567)

French poet, Alexander Dumas, M. Pleyel had this to say: "Ferranti charmed for three whole hours the most select and aesthetical audience. The guitar alone has been the attraction of this soiree, but the genius of Ferranti is so supple, so extended and so varied that one did not have a suspicion of monotony. Do not scorn the guitar any more, gentlemen. In the hands of Ferranti, the guitar becomes an orchestra, a military band."

From Paris, Ferranti traveled through France, to Italy, giving recitals in all important cities, including the fashionable resorts, Nice and Cannes, and finally settled in Pisa, where he gave frequent recitals. His last years were mostly occupied with literary work. As a composer, Ferranti deserves a place amongst the foremost writers of music for guitar.

The rendition of his original works requires technique of the highest order as all of these were composed for use in his recitals. While some of these remained in manuscript the principal ones were published. The list includes: Op. 1, *Fantasia Varie*; Op. 2, *Rondo de Fees*; "Op. 8, *Six Nocturnes*;" Op. 4, *Ma dernière Fantasia*; Op. 5, *Fantasia Varte Sur Le Carnaval de Venise*; Op. 6, *Loin de Ton Caprice*; Op. 7, *Fantasia Sur La Romance de Otello*; Op. 8, *Divertimento on Three favorite English romances*; Op. 9, *Nocturne Sur La dernière Pensée de Weber*; Op. 10, *Fantasia Varie, O Cara Memoria*.

The artistic career of this master, his early struggles, his determination to place the guitar and its music on a higher plane should serve as an example and provide inspiration to every guitarist of the present.

So, no matter what some artists do, let's try to confine the hands apart business to an occasional "emotional" effect—say once in a while, or better still, once a month!

I'm glad you brought up the question of imitating the records of concert pianists. It is profitable, of course, to listen to such records as often as you wish, but beware of trying to copy them. Piano recording still leaves much to be desired. Dynamic gradation in records is neither so wide nor subtle, tone not so pure as the original, but more important reproducing machines vary so greatly that the contradictions in quality, dynamics, and speed produced by even two different machines completely nullify any claim to "faithful" reproduction.

Any pianist will tell you that imperfections in playing or recording are usually unavoidable, so he is forced to compromise when he releases a record. Furthermore, don't forget that however "simple" an artist's effects may sound, the student who does not possess the artist's equipment, often cannot approximate them, and becomes confused or discouraged. The pupil must learn to recreate a composition according to his own technical and musical knowledge.

There is nothing we can do about the judge who does not "like" your student's interpretation. That is his right as well as yours and mine. Could it perhaps be possible that he had studied Chopin harder, or that he had more musical experience than you? In such cases, I always insist on a rehearing of the student, and a brief written report from the judge giving his explicit reasons for the rejection.

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Drop the Alphabet

By Stella M. Hadden

- Drop A from Goldmark's homeland, and leave famished.
- Drop B from a grove of wind-instrument players and leave a conjunction.
- Drop C from a consecutive series of ascending or descending tones and leave a transaction.
- Drop D from a part of a piano and leave the sound of a bell.
- Drop E from a pastoral pipe and leave a color.
- Drop F from a shrill instrument and leave an exclamation.
- Drop G from a funeral hymn and leave dreadful.
- Drop H from a combination of tones and leave a string.
- Drop I from Richard Strauss' birthplace, and leave to crunch.
- Drop J from Paderewski's middle name and leave an article.
- Drop K from a pealing of a bell and leave a girl's name.
- Drop L from a symbol in notation and leave obese.
- Drop M from an opera by Bellini and leave a girl's name.
- Drop N from a famous composer of an opera.
- Drop O from a Christmas hymn and leave a boy's name.
- Drop P from a part of an organ and leave a pastry.
- Drop Q from the English name for an eighth note and leave to affirm.
- Drop R from a minstrel and leave the opposite of good.
- Drop S from a Biblical hymn and leave a tropical tree.
- Drop T from a musical instrument and leave a chimney.
- Drop U from an opera and leave speedy.
- Drop V from to change the form of a triad and leave sluggish.
- Drop W from increase in volume of tone and leave to vend.
- Drop X from a part of a wheel and leave something to drink.
- Drop Y from the last name of the composer of *Home Sweet Home* and leave a part of a window.
- Drop Z from the last name of a Hungarian composer and leave a catalog.

(Answers on Next Page)

A Sing-Song Game

By Altha M. Bonner

The leader starts the game by singing a few words from a well known song; the next player must be on the alert to carry on by taking the last word sung and using it for the first word of the new song, and so on; each player must pounce on a word cue. Failing to think of one, the player drops out or pays a forfeit.

Example:
First singer—"Be it ever so humble, there's no place like home."
Second singer—"Home, home on the range, where the Third singer—"The birds warble sweetly in springtime; there's where this old—"
Fourth singer—"Old MacDonald had a farm, E-I-E-I-O."
Fifth singer—"I came from Alabama with, and so on, until all the players have been eliminated.

There's singing in the grasses and The weeds along the ditch;
A cricket croaks shrilly aloft, With ever rising pitch.

The locust in the tree-top drums His rhythmic tune with glee,
And bullfrogs furnish bass, in this Midsummer harmony!

The Piano Pin

By J. Lillian Vandevere

A pin in the shape of a tiny grand piano hung on the wall in Miss Hathaway's studio. A card, pinned to the wall under the pin read:

"The pupil who plays the best at the next recital will win this pin. Everybody has a chance to win it."

Sally thought, "I can win that pin. It will look lovely on my blue dress. Yes, I intend to win it."

Norman thought, "I can win that pin. It will look fine on my brown suit. Yes, I intend to win it."

After the Music Club meeting Sally and Norman walked home together. "Everyone has to play the *Sonatina* and one other piece to win the pin," said Norman. "I'll have the *Sonatina* memorized in a week. For the piece I choose myself, I will play the *March*."

"The *Sonatina* is not easy to do well," said Sally. She knew she would have to work hard on it; and her other pieces were not as brilliant as the *March*.

"I've memorized two pages of the *Sonatina*," he told her.

"I know it all," said Sally, but she didn't feel happy. While she skated, she kept thinking. It wasn't her fault if Norman got the time wrong. If he did get it wrong, she might win the pin. But suddenly she knew what to do. As she rested she began humming.

"Is that the way the *Sonatina* goes?" said Norman.

(Continued on Next Page)

Norman's *March*. She felt sure Norman would win the pin.

"But," she thought to herself, "I will make my *Eatin' Dance* very light, and I will do a lot of hard work on the *Sonatina*."

Later she heard Norman playing the *Sonatina* across the street. She was startled, and began to count and tap her foot.

"Why—he's getting the time wrong!" she said.

There it was again, that mistake in time. All at once a queer little idea popped into Sally's head.

"I'll let Norman play the piece that way!" she thought. "Then I may win the pin!"

But something seemed wrong. Even a butterscotch lollipop didn't taste sweet. When Sally went into the house, she could still hear Norman making that mistake.

Next day, when Sally practiced, the *Sonatina* would not go right, no matter how she tried. When she went roller skating, Norman was outside, whistling.

"I've memorized two pages of the *Sonatina*," he told her.

"I know it all," said Sally, but she didn't feel happy.

While she skated, she kept thinking. It wasn't her fault if Norman got the time wrong. If he did get it wrong, she might win the pin. But suddenly she knew what to do. As she rested she began humming.

"Is that the way the *Sonatina* goes?" said Norman.

(Continued on Next Page)

Attention Please

Have you sent in your knitted squares yet for the Junior Etude Red Cross blanket? If not, hurry up and do so, as blankets are needed. The squares must be four and one-half inches, any color. Send to Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, as soon as you have them ready, and they will be put together and given to the American Red Cross. Names of knitters will be included in list printed in Junior Etude. Send one or more squares, and look in your May Junior Etude for the first announcement of this. By knitting these squares the Junior Etude readers may contribute to the comfort of some soldiers who will be kept warm under a Junior Etude Red Cross blanket.

The Piano Pin

(Continued)

"It's the way I play it," said Sally as she skated away.

That evening she heard Norman playing those two measures over and over, and he was getting them right! He would win the pin. But Sally felt happier than when she expected to win it herself.

At last came the recital. Norman swung through his *March*, and Sally's *Eatin' Dance* was very light. Then it was time for each one to play the *Sonatina*.

Someone tripped over a sharp. One girl forgot a chord. When Norman came those two troublesome measures Sally held her breath, but he played the time perfectly. She was

sure now, about the prize.

Last came Sally. She tried to forget the pin, and do her best. As she bowed, Miss Anne smiled, and seemed very much pleased.

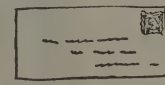
"I knew there would be some good playing," she said. "It was so very good that there are two piano pins—one for Norman, and one for Sally."

Everyone clapped when Sally and Norman took their prizes.

"If it hadn't been for you," said Norman on the way home. "I never would have won my pin."

Sally looked down at her own little piano, shining on her blue dress.

"Doing the right thing with a pair of pins," she said.



DEAR JUNIOR ETUDE: I have just started piano lessons when I was eight years old. I am now taking what you and I have written to me. I have really realized how true the Etude helps me in my music.

From your friend,
GELA WALTER, (Age 13),
Ohio

DEAR JUNIOR ETUDE: I received my prize of the pin and think you very much for my prize. It is very pretty. My teachers in school have said I should feel it an honor to get it.

I like to make note books and wish the Junior Etude could have a note book contest. My brother had the best note book in his class last year. I hope mine will be the best this year, but if I do not win, it will be a pleasure to know that I tried and learned something new. My brother and I are going.

I hope to become a great band leader when I grow up. My teacher said I listen to my sister I will learn a lot about music; she is very good and a teacher. I am going to live with my grandmother and took the piano solo, so now when I want to play the piano I take lessons on the drum and am in our school band.

My brother and I are going to send you a picture of us with our drum if it is good.

From your friend,
Dwight HESKEL, (Age 10),
Pennsylvania

Junior Club Outline

Assignment for August

History

- What is meant by "enharmonic"?
- What is a gavoette?
- In what four fields of composition did he excel?
- Name two of his operas.
- What is a suite?
- How many "choirs" of instruments are there in a symphony orchestra?

Terms

- What is a double sharp?
- Give a term meaning to play as softly as possible.
- What is a score?

- What is meant by "enharmonic"?
- What is a gavoette?

Keyboard Harmony

- Play the tonic triad, three positions in three minor keys.
- Play the I, V, I in three minor keys.
- Play the tonic and dominant triads, right hand, root in left hand, in rhythm as they fall in London Bridge. Sing or hum the melody at the same time.

Pedal Counts

By Albertha Sloyer

"I'll be ready to play as soon as I figure out the pedaling in this new piece," Joseph called as Carl, his chum, opened the living room door.

"Let me show you how to study that pedaling!" exclaimed Carl after listening to Joseph's blurred playing for several minutes.

"I wish you would," sighed Joseph. "Pedaling new pieces always bothers me."

"I see that your piano teacher marks in the pedaling with a ruler the same as mine does," Carl remarked as he sat down on the bench beside Joseph. "So, let's mark in the counts in each measure where you are to change the pedal like this:

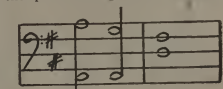
- Indicates teacher's pedal marks.
- Indicates the counts added by the boys.

"In the first measure you put the pedal down on count one, and then change it quickly on count three. In the next measure you change it on count one, and then hold it down the rest of the measure. Suppose," he added, "you go through the whole

piece, but instead of playing with your hands just count aloud and use the pedal on the correct beats.

"Now," continued Carl after Joseph had finished doing this, "play the left hand notes, and use the pedal too."

Joseph did this, and then played the piece through with the right



- (a)
- (b) / 3 1

hand and pedal. Much to his surprise the pedaling didn't bother him any more, even when he tried playing with both hands.

"That certainly is a good way to practice pedaling in new music," he declared, "and thanks a lot for showing me how to do it!"

A Finger Frolic

By Evelyn Belcar

I send my fingers out to play into their keyboard yard each day; how gaily do they skip and run as soon as practicing's begun.

Sometimes they scamper up the keys in scales, and then come down with ease; and when arpeggios I do, they move like a game of leap-frog, too.

DEAR JUNIOR ETUDE: My town is not very large but we live near a larger town so we have a good music store. In our churches we have very fine organs and choirs. I am in the church choir and enjoy it very much; every one of our choir has an opportunity to play with music, which is always very good. Sometimes we go to the Community and Victory Concerts, which are very fine, given by four different churches. I like the singers and orchestra the best. Then of course at our church meetings, clubs, and women's gatherings of any kind there is always some music, singing, violin or some other form of musical entertainment. So, even living in a small place, we can have the best of music.

I would love to hear about the music in some towns like the Junior Etude.

From your friend,
ANNE CHAPMAN,
18 Myrtle Street,
Dundas, Ontario, Canada

Answers to Drop the Alphabet

Hung(A)ry; (B)rand; (C)ircle; (P)edal; (R)ed; (S)ix; (G)irl; (C)hild; (M)un(D)ish; (J)an; (K)iss; (L)ist; (N)or(M)is; (W)ag(N)er; (C)at(O)il; (P)ipe; (G)uitar; (B)al(L)ad; (P)o(la)m; (B)u(T)le; (F)a(U)st; (In)ver(T); a)Wi(Le); a)X(ile); Pa(Y)ine; L(e)Z(it).



Westmont Rhythm Orchestra in costume.

THE COVER FOR THIS MONTH—"The Last Rose of Summer" inspired the artist to create the drawing based on the front cover of this issue. Music and flowers always seem to go together and some have not hesitated to state that music and flowers come the nearest of anything to giving man something of a foretaste of the beauties of heaven.

In music, flowers have been the inspiration of many vocal and instrumental compositions. Spring and summertime pupil recitals often are devoted to a complete program of pieces in which titles of flowers are featured. The many requests for pieces of this kind were responsible for the publication of the interesting album for piano students entitled *Music of the Flowers* (Grades 2½ to 4—Price 75 cents).

The artist responsible for the cover on this issue of *The ETUDE MUSIC MAGAZINE* is Mr. Wilmer K. Richter, a resident of one of Philadelphia's suburbs and an artist well-known among publishers and engravers in Philadelphia.

PRE-SEASON PREPARATION SUGGESTIONS

"The moral of the familiar 'early bird' legend is especially pointed this year. In view of the congested traffic everywhere concurrent with intensified war production, it seems particularly wise at this time to plan activities well in advance and to allow ample time for the delivery of equipment. The man who depends upon supplies in order to carry out his season's plans will do well to emulate the above mentioned crucified specimen and order his material in time to have it reach him, despite transit delays, before he actually needs it. Not only will it do his bit in forestalling transportation problems in the fall, when railroad, express, and postal facilities are strained to their utmost, but it will afford satisfaction to end in the thought that supplies are on hand and ready.

For the teacher who looks to the more active days of autumn, the convenient "On Sale" system of the Thorncroft Press Co. is a boon of immeasurable value. This plan, the advantages of which are familiar to musicians the world over, makes the wonderful opportunity available for the simple reason that it emphasizes "Service" to the fullest meaning of the word. It not only provides an ample store from which the teacher can select the "right piece" for this or that pupil, but it offers consistently helpful recital suggestions in studies where programs are given by the pupils at frequent intervals.

A letter or post card mailed to us today will bring your studio stock to you in ample time to be ready for the first new or returning pupil to ring your bell. Specify that your order is to be charged "On Sale" which means that you may keep the music until next June, when you may return that which is unused for full credit before making final settlements for the season.

When ordering "On Sale" materials, we suggest that you clarify the matter, of grades and the kinds of pieces, studies, etc., you prefer. Also an idea of the size of the class will help the expert clerks in Our Selection Department will do the rest.

For many catalogs and folders have been prepared for your use and they will promptly bring you a set. Especially helpful are the thematic pamphlets: *Music of the Flowers*, *Music of the Seasons*, *Young Piano Pieces for Beginners* (Grades 1 to 2½), *Young Pianist for Young Folk* (Grades 1 and



A MONTHLY BULLETIN
OF INTEREST
TO ALL
MUSIC LOVERS

August 1942

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The advance offer is available only on delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

- | | | |
|---|---------------|-----|
| Album of Duets for Organ and Piano | Kohlmann | 40 |
| Cathedral Exercises for Organ | Fahnestock | 40 |
| Chapel Studies for Piano | Levine | 40 |
| Childhood Days of Famous Composers | Calk-Trombone | 20 |
| Favorites Movements from the Great Symphonies | Levine | 35 |
| Let's Chord—Book One | Fulton-Chord | 35 |
| Let's Chord—Book Two | Fulton-Chord | 35 |
| Postals for Piano—Tone and Relaxation | Stedley | 25 |
| Three Little Ragtime Pieces | Maler | 35 |
| The Singer's Handbook—Kater | Samloff | 125 |
| Symphonic Skeleton Scores—Kater | Samloff | 125 |
| 3rd E, Symphony No. 3 in F Major | Samloff | 125 |

2); *Entertaining Piano Pieces* (Grades 3 to 6); *Melo-Themes* (Grades 3 to 6); *Songs of Exquisite Charm*. Other useful lists are: *Choirmaster's Handbook*; *Chorus Director's Handbook*; *A Guide to New Teachers on Teaching the Voice*; and *A Guide to New Teachers on Teaching the Piano*.

PASTELS FOR PIANO—Tone and Relaxation Studies, by Guy Maler—It is with special pleasure that we announce the forthcoming publication of this new work by a famous artist, distinguished pedagogue, editor, and journalist, whose scholarly article, "The Teacher's Round Table," and whose wisely chosen "Technic of the Month" are important reading for all of *The ETUDE*. In more direct parlance, Dr. Maler needs no introduction.

In this book of lovely Pastels, Dr. Maler has included compositions of charming, impressionistic, and original tone pictures with a number of his excellent themes from the classics. With the certainty and musicianship so characteristic

of everything he does, he here presents a group of highly beneficial works in rich colors and tones.

Among the pictures Dr. Maler has produced from his harmonic color box, one is *Chapel Studies*; *The Sounding Sea*; *Santa Barbara Mission at Sundown*; *Chinese Temple*; *Oriental Blues*; *Red December*; *November Rain*; *Melancholy*; and *The Garden of the Gods*. The *Modern Lady*, a folk tune; and the unfamiliar *Ad Maria* by Franz.

Advance of publication orders for a single copy of this book are now being taken at the cash price of 35 cents, postpaid.

CHAPEL MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery—This excellent collection is unique in that its contents do not duplicate numbers already in other collections. It includes compositions of the highest quality, arrangements written expressly for it. Such fine composers as G. O. Hornberger, Carl Wilhelm Kern, and Ralph Peeder are represented, and the collection includes *Prayer*, *Moonlight Over Nazareth*, *Oliver*, and *Vesper Prayer* typify the peace and tranquility of the Sabbath manifest throughout the compositions in the book.

Selections suitable for prelude, offertory, postlude, and quiet music are included as well as music for such special occasions as Christmas and Easter. Dr. Peery, who, as an experienced church organist, is familiar with the needs of the church musician, is admirably qualified to compile this volume of consecrated piano music for Sunday services.

Order your copy of **CHAPEL MUSINGS** now at our special advance of publication cash price of 40 cents, postpaid.

ALBUM OF DUETS—For Organ and Piano, Arranged by Clarence Kohlmann—The well-known organist and composer, Clarence Kohlmann, has composed a group of compositions for this collection which group of compositions is a delight to those who are searching for new material for church or program use. As a series of compositions, the collection there is nothing more than a well rendered piano and organ duet. Too many church organists are

timid about trying something different, yet experience has proven that a novelty such as an organ and piano duet is warmly welcomed. The compositions in this collection will include classic numbers from such masters as Schubert, Brahms, Beethoven, and Tchaikovsky, as well as original compositions by Mr. Kohlmann. These well-arranged, moderately difficult compositions are suitable for prelude, postlude, and offertory, as well as special services for both morning and evening.

So that both players may follow the part of the other, the music is published in convenient score form, requiring two copies for performance. Two copies may now be ordered at the special advance of publication cash price of 80 cents (40c for each copy) postpaid. The sale is confined to the United States and Its Possessions.

CATHEDRAL EXERCISES—An Organ Collection with Hammond Registration, compiled and arranged by William M. Felton—The tremendous success of the collection of organ numbers, "At the Console" has occasioned the publication of another volume of similar design and content by the same arranger, William M. Felton. The late Mr. Felton was associated for many years with the music publishing staff of the Theodore Presser Company and was the composer of many fine works for organ. His fine arrangements are well known, and his reputation as a musician of great skill is again evidenced in this latest book of organ gems. Not only are the selections of fine caliber from the very best of the classic composers, but the arrangements are excellent, reflecting the skill of the arranger.

Along with the story of the early life of Mozart there will be five solos and one duet (two of which were written before he was eight years of age) arranged for the student to learn to play himself. Also, there will be a supplemental list of pieces and recordings to enlarge the student's knowledge of the work of this great composer and to give further opportunities for appreciation.

Mrs. Orl and Miss Bampton are both well qualified to write for children because of their own knowledge of music and their familiarity with that which appeals to the young music beginner. Special features of this book are interesting illustrations and suggestions for dramatizing the story for recital use, including directions for constructing miniature scenes to illustrate the compositions played or a portion of the composer's life. This book is a new series already has attracted considerable interest—in advance of publication a single copy may be ordered now at the special cash price of 20 cents, postpaid.

LET'S CHIEF! BAND BOOK, by James M. Mahon and Major Ed. Chenette—Designed to meet the need of the average band for pleasing, melodic selections to play for rallies, assemblies, parades, football games, and other special school and community events, the publication of this new collection should prove welcome news to many a high school, college, or community band director.

Written in march form, but readily adaptable to concert style, the contents includes such well-known favorites as *The Marine Hymn*, *Yankee Doodle*, *Home On the Range*, *In the Gloaming*, and *Captain Jack*, plus several excellent new marches—sixteen in all. The score is rich and full throughout, and although

the one containing concerto themes, already mentioned.

The forthcoming **FAVORITE MOVEMENTS FROM THE GREAT SYMPHONIES** reflects the compiler's astute judgment, not only in the choice of contents but also in the phrasing, dynamics, etc., all point to the fine musicianship which has given him an enviable reputation and a place unique in artistic circles.

These new piano solo versions will include favorite movements from the symphonies of Beethoven, Brahms, Dvorak, Franck, Haydn, Liszt, Schubert, and Tchaikovsky. Every pianist who wishes to secure a copy of this album at the advance of publication cash price of 35 cents postpaid, should send in his order now. But one copy will be reserved for the customer at this special price, and the sale, due to copyright restrictions, is limited to the United States and Its Possessions.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart

by Louis Ellsworth Cot and Ruth Bampton—A really interesting book about the life of a great composer as a small boy—this is not a biography of a famous musician, but rather the story of a lad's life as it unfolds in school today, who had an avid desire for music along with the usual boyish liking for fun and play. His similarity to youngsters of today has presented makes him seem more real to young students and will instill a desire to learn more about his life and his music.

Such an opportunity is here offered. Along with the story of the early life of Mozart there will be five solos and one duet (two of which were written before he was eight years of age) arranged for the student to learn to play himself. Also, there will be a supplemental list of pieces and recordings to enlarge the student's knowledge of the work of this great composer and to give further opportunities for appreciation.

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all parts are easily read and played at sight, the numbers are effective for both large and small bands. An added feature is the cue in words for singing by members of the band or as a guide in accompanying the band or assembly "songs."

Parts are to be published for: D-flat Piccolo; C Flute and Piccolo; E-flat Clarinet; Solo; and 1st B-flat Clarinet; 2nd B-flat Clarinet; Bass Clarinet; E-flat Alto Clarinet; B-flat Bass Clarinet; Oboe; Bassoon; B-flat Soprano Saxophone; 1st E-flat Alto Saxophone; 2nd E-flat Alto Saxophone; B-flat Tenor Saxophone; Bass Saxophone (B-flat Bass 3rd Trombone, Treble Clef); Solo B-flat Cornet or Trumpet (Conductor); 1st B-flat Cornet or Trumpet; 2nd B-flat Cornet or Trumpet; 3rd B-flat Horn or Alto; 4th B-flat Horn or Alto; 1st Trombone; 2nd Trombone; 1st and 2nd Trombone; Baritone; Baritone (Treble Clef); Bases; Drums; Piano-Conductor.

Wide directors can add this new band collection to their libraries at a considerable saving by ordering now and parts they will need at the special advance of publication cash price of 20 cents for each part, postpaid. The piano-conductor score, containing all the rehearsals and for the director on the podium, may be ordered now at the special advance cash price of 30 cents, postpaid.

THREE LITTLE PIGS, A Story with Music

for Piano, by Ada Richter—A delightful addition to the "Stories with Music" series by Mrs. Richter.

Little Pigs, known and loved by children everywhere. The material has been handled in much the same manner as the preceding books of *Cinderella*, *Jack and the Beanstalk*, and *The Nutcracker* (Tchaikovsky), the story being cunningly interwoven among the many pages of intriguing descriptive music.

One fact worthy of note is that the music is so easily adaptable for recital use, since the story can be read aloud by the teacher or an older student while the musical episodes can be interspersed with the story. Young folks also will enjoy coloring the excellent illustrations contained in the book.

This story is unique in that it provides many opportunities for descriptive musical episodes, and the composer has thoroughly exploited these possibilities in such pieces as *We're Off to Build Our House*, *Feeding the Pigs*, *The Wolf's Song*, *Little Pig Sleeps*, and *Rolling Home in the Butcher Churn*.

Orders for a single copy of **THREE LITTLE PIGS** may be placed now at our advance of publication cash price of 25 cents, postpaid. Deliveries will be made immediately after printing.

ERRATA—In announcing the publication last month, in Publisher's Notes, of **STUDIES FOR PIANO** by Ada Richter the listed price was incorrectly given as 50 cents. The correct price is 60 cents, which will be borne in mind by readers who have ordered and have now received this very first exercise book will agree is a fair and reasonable amount for such a clever and attractive book. Many of our readers who may not have accepted the special advance

offer on this book are urged to examine it at their local music dealer or send to us for a copy "On Approval" with full return privileges.

SYMPHONIC SKELETON SCORES—A Listener's Guide for Radio and Concert

by Violet Kater—No. 8, Symphony No. 3 in F Major by Brahms—The publication in form of a skeleton score of this richly endowed symphonic work will prove especially beneficial to the listener who has never subscribed to *The ETUDE* and would like to do so, on a limited budget.

Well, here is your opportunity to do these musical riches a good turn, to support your favorite magazine and to advance the cause of music by means of *The ETUDE*'s annual introductory offer of three summer issues for 35c. Here is a super musical bargain... 35c for three issues which would normally cost 75c and which give many times this in actual value in musical compositions, inspiring articles and informative news.

Just remember that for this small amount, you are securing in music alone, a supply of music from the pens of classical and contemporary composers (total 50 selections), which if purchased over the counter separately would cost between four and five dollars. Just mail to us to-day the name and address of the individual to whom you wish these three issues to go, with your remittance of 35c in stamps. The offer will expire August 31st.

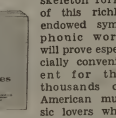
PROMPT SERVICE ON ADDRESS CHANGES

—Many subscribers who have gone away for the summer will be returning to their homes late this month or early next month. It is the desire of *The ETUDE* Staff to render as prompt and efficient service as possible to these or any other subscribers who are changing their addresses. Please let us have the new address at least four weeks in advance of the delivery of the issue you desire to go to the new address and at the same time give us the old address so that we may check accurately.

MORE MERCHANDISE FOR PREMIUM WORKERS—Although we have been forced to eliminate, by governmental restriction, some of our most attractive premiums, we are glad to announce that we have been able to secure a number of useful and serviceable articles to take their place. It requires but a few moments of your valuable time to secure *Exposé* subscriptions among your musical friends and by doing, you can earn some of the most interesting premiums:

The New American Cook Book—Here is something entirely new in premium literature. It is a veritable encyclopedia of cookery, household arts and home economics. There are 1024 pages of new recipes, each one tested and approved, with additional information on housekeeping and all kinds of suggestions for cooking. The volume is bound in washable, imitation leather and may be had for **NO NEW ETUDE SUBSCRIPTIONS**.

Composer Plates—Last month we announced, in a special advertisement, another new premium which we believe will be in great demand among our musical friends. It is a set of porcelain plaques, eight in number, each with the head or bust of a famous composer, imprinted in



enjoy the fine recordings of the symphonies of famous symphony orchestras—folks who want to understand and more fully enjoy the beautiful music that is within each easy reach today. In this melody guide, as in the seven already issued, Miss Kater has arranged the melodic line, which she extracted from the intricacies of the complete orchestral score, in graphic form. Notations above and below the single staff clarify the formal structure and indicate the various instruments as they pick up and carry the melodic line, and the full beauty of the symphony. Introductory notes facilitate an understanding of the symphony's composer, its origin, its objective, and its construction.

This ingenious presentation which makes it easily possible for those unaccustomed to reading full scores, or with little musical training, to follow the melodic line, is the full beauty of the work—has won the approval of leading music clubs, symphony study groups, and music educators in both public and private schools.

This soon-to-be-issued symphonic melody guide is being recorded for the press, a single copy may be ordered at the special advance cash price of 25 cents, postpaid.

THE SINGER'S HANDBOOK—by Lazar S. Samloff

The name of Lazar S. Samloff has long been associated with the singing world. His outstanding scholarship, and his outstanding success first as a singer and later as a teacher of voice has earned him a reputation which is international. His students, and his pupils of his students in opera, oratorio, and radio work bear potent testimony to his ability and sincerity as a vocal pedagogue. Up to the present time his name has been a name to make available to the few privileged ones who were fortunate enough to study under his direction either privately or in his Master Classes which were held in many of the large cities of the world throughout the United States. Now, however, his methods and suggestions are lucidly outlined in *THE SINGER'S HANDBOOK*, and will be made available to all those interested in the development of the voice.

Amateur and professional singers who will follow for the prescribed period of time the basic principles outlined in this book will benefit greatly. For the benefit of vocal teachers many problems are discussed exhaustively, and pertinent suggestions are given for solving them as they appear. It is also an extensive list of songs for various types of voices which will suggest invaluable material for use in the studio, in additions, or on the concert stage.

Many important details are also discussed, among them such points as the fundamentals of tone production and voice placement, development of musicianship, personal appearance, public speaking, the importance of a well-rounded education, physical fitness, etc.

In advance of publication, a single copy of *THE SINGER'S HANDBOOK* may be ordered for \$1.25 cash, postpaid.

LAST CHANCE ON INTRODUCTORY OFFER—Do you have a musical friend to whom you would like to introduce the delights and inspiration of *The ETUDE*—or perhaps there are some pupils in your class who have never subscribed to *The ETUDE* and would like to do so, on a limited budget.

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Although we have been forced to eliminate, by governmental restriction, some of our most attractive premiums, we are glad to announce that we have been able to secure a number of useful and serviceable articles to take their place. It requires but a few moments of your valuable time to secure *Exposé* subscriptions among your musical friends and by doing, you can earn some of the most interesting premiums:

The New American Cook Book—Here is something entirely new in premium literature. It is a veritable encyclopedia of cookery, household arts and home economics. There are 1024 pages of new recipes, each one tested and approved, with additional information on housekeeping and all kinds of suggestions for cooking. The volume is bound in washable, imitation leather and may be had for **NO NEW ETUDE SUBSCRIPTIONS**.

Composer Plates—Last month we announced, in a special advertisement, another new premium which we believe will be in great demand among our musical friends. It is a set of porcelain plaques, eight in number, each with the head or bust of a famous composer, imprinted in

septa on the front and a brief biography on the back. They can be used for decorative purposes in the studio or for the serving of food. Complete set can be had for SEVEN SUBSCRIPTIONS TO THE ETUDE, or individual plates can be selected for ONE NEW SUBSCRIPTION. The following composers are represented: Beethoven, Chopin, Grieg, Liszt, Mendelssohn, Paderewski, Schubert and Tschalkovsky.

Candy Dish—Here is one of the few premiums of this kind of material we have left—a wrought aluminum dish, suitable for candy, about 2 1/2" in diameter. It will prove both useful and ornamental. It is 8 1/2" long, 4 1/2" wide and 3" high. Awarded for securing TWO ETUDE SUBSCRIPTIONS.

Cigarette Case—An admirable going-away gift for some friend in the Service. It is a leather case, holds a full pack of cigarettes and has a zipper opening to insert the entire pack, with a flap to obtain individual cigarettes. Made of sturdy leather, this handy case comes in assorted colors. May be had for ONE NEW SUBSCRIPTION.

Leather Pocket Picture Frame—Another new premium suitable for a gift to the man in the Service. This is a leather case with space for two pictures and folds in the center so that the case can be carried in an ordinary pocket. It is 3" x 4" in size and is just the thing for the departing soldier or sailor who wants to take with him photos of the folks back home. It may be had for ONE NEW ETUDE SUBSCRIPTION.

Burns' Slicing Knife—Here's a premium which may be very hard to get in the near future. It is a stainless steel knife with serrated edge and wooden handle — a very desirable addition to any kitchen. TWO NEW SUBSCRIPTIONS to THE ETUDE will win this premium.

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THE SEPTEMBER ETUDE OPENS
A NEW YEAR OF OPPORTUNITY
FOR MUSIC AND MUSIC WORKERS



VIVIAN DELLA CHIESA

SUCCESSFUL SINGING
Vivian Della Chiesa, acclaimed nationwide as one of the most brilliant of the present day radio singers, is how she has attained her great success.

HOW CHOPIN REALLY LOOKED
We had never seen a photograph of Chopin, as he died only a few years after the present of photography was invented. There were drawings, etchings and oil paintings, but no actual photographs. The Etude will present in September an authorized photograph never before published in America, showing how Chopin really looked.

SELLING YOUR MUSICAL ABILITY
The Etude has received thousands of grateful letters in the past from those who have expressed the desire to obtain some advice upon personal, financial and business problems of the musician and the teacher. In September we take up seriously the most productive means of selling your musical ability.

A PROFITABLE MUSICAL CALLING FOR WOMEN
William Brand White, one of America's best known musical experts, has written a new book, which is a study of the possibilities of the profession of musical calling for women. He feels that in order to meet the demand of the future, thousands of women should be trained.

RAPID SIGHT READING
Do you get ready as sight? Some do, some don't. Just why has been a problem to many. This new book, written by W. Warren Shaw, is a practical course in "Rapid Sight Reading."

NEW JOYS FROM ANCIENT INSTRUMENTS
Many of the present day musical interpretations of Bach and Handel would sound very different to them, if they had the real effect they must have had on the instrument. The new book, written by those great masters, Ben S. and Philip S. of the "Ancient Instruments," which has met with distinguished success.

MUSIC AND ATHLETICS
Dozens of letters come to us asking students of a Woman of California, but in fact and gives the very significant results of his survey in the September Etude.

Musicians in the Past By Simpson M. Ritter

During most of the seventeenth century, what is to-day Bulgaria maintained a special book of laws affecting musicians and singers. Many of these laws were in their favor, but others reduced them to the level of serfs. For example: a player specifically engaged to perform on a given occasion had to be paid a certain rate, which incidentally was quite high for those days; orchestras that played in taverns and wineshops could not halt their concert, except momentarily, while a single patron dined, drank or smoked in the dining-room unless they had been playing for twenty continuous hours; if they failed to obey this ruling they not only forfeited their entire pay but also suffered a short term of imprisonment or several strokes of the lash. A Bulgarian musician who could not play a tune requested by a nobleman might be imprisoned for a year or, if his playing failed to please, the nobleman might confiscate the player's instrument. On the other hand, no musician need wait for food or shelter, for the law stated that he might have either for a single song—at any tavern, or both for two songs—whether or not there was an audience present.

the parents and teachers the opportunity to discuss the children and their problems. Questions are asked, and the mothers are encouraged to offer suggestions for solving home difficulties.

For all of the studio exercises each mother is called on the telephone and asked to bring a friend (more than one if space permits) who would be interested. Usually, these friends are mothers, too, and of course prospective patrons. However, we never suggest that the friend be asked because she has children. All people who frequent the studio, whether active or not, will be boosted, and one can never judge the far reaching results of these personal contacts.

Perhaps one of the best means of advertising is the demonstration-lecture we give at P.T.A. meetings. Usually one or more of our mothers is active in P.T.A. work and, after a recital during which I explain my studio work, I am asked to give a half-hour lecture with children demonstrating. These I spend much time on, trying to condense the vital points of our methods into logical sequences and to buoy them up with excerpts from well-known psychologists.

These are only a few ways of making contacts, but are most effective if diligently carried out.

Letters to THE ETUDE

A Ten Year Old Expresses Herself

To THE ETUDE: Enclosed you will find a sincere reaction on the part of a ten year old child who was requested to read the article, "How to Write for the Piano," by Alexander Bennett (June 1937 issue of THE ETUDE). I am writing you this for one reason only. Perhaps there are other teachers who find certain students who react in the past—well, not so positive than the spoken word. I am sure that the student would care to see this child's response. The student is Frances Legler, 1043 Sixty-ninth Street, Brooklyn, New York.

—DEB TARTAGLIA, New York City.

When my teacher makes a recital I always get nervous. When my teacher says my name to play in front of the people my hands get cold. Finally when I go on to play, while I am playing I say to myself, "Why am I shivering? The people in the room don't do anything to me." And while saying that to myself and while saying that to myself I keep on playing after I am finished playing you should feel my hand. The article that my teacher gave me to read was very interesting and from now on when my teacher makes a recital I will never get nervous or shy or cold. This article taught me a good lesson.

—FRANCIS

Four Advertising Approaches for the Teacher

By Ruth Price Farrar

Personal contact is generally recognized as the best means of advertising, yet the average teacher cannot find time to visit prospective patrons and, at the same time, keep in contact with the active patrons. We have learned that "mass" contact is just as effective as house calls, if done in a "personal interest" manner.

First, we send a monthly letter to each family, telling of special studio activities, recitals, coming musical events, musical movies and the advancement of each child. These letters are mimeographed except for the child's individual report.

Second, and very important, is the monthly recital. Every pupil is invited and urged to attend, but only several of them perform. The usual announcements are made in the papers and, if the size of the city warrants it, we publish pictures before or after the recital.

Third, many of these recitals are class demonstrations, giving the parents a glimpse into studio life.

Fourth, frequent teas. There are no children present at these teas, giving

"Music and religion are alike in their fundamental law. Ruskin has given a simple but satisfying definition of an artist, as one who has submitted to a law which it was painful to obey, in order that he may bestow a delight which it is gracious to bestow. But that is also a definition of religion. There is nothing in the world so much like prayer as music."

—William P. Merrill, D.D.

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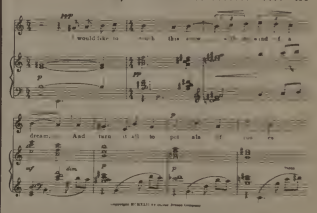
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