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James Francis Cooke

THE ETUDE

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UNITED WE STAND

OVERTURE TO VICTORY

AMERICAN music workers have seen, in the daily press, notices of the government regulations discontinuing the manufacture of many types of music instruments (including pianos) "for the duration."

This is an imperative war-time necessity, but it does not indicate in any way a lack of governmental appreciation of the enormous present value of music in our great crisis. On the contrary, our President (see "Our President Speaks for Music" in the June Etude) has stated the present hour importance of music most emphatically, as have the leaders of American thought in the widely circulated poster, "Forward March With Music."

For the moment, we must concentrate on the tools of victory. For instance, one of the vital factors in modern war is the engineless air glider, of which the Axis powers have thousands for the transportation of troops. They can be made only of fine wood by the most expert workmen. Naturally the government turned first to the piano manufacturers and we can expect in American gliders the splendid perfection of manufacture found in fine American pianos. Whole piano plants have been turned over to making them. The government has thus directed the genius of musical instrument makers to war-time production just as it has that of the automobile industry, the radio industry, and scores of other industries to bring about a positive, unconditional victory, and as quickly as possible exterminate or control those forces which have brought on the world the greatest calamity in history.

All Americans realize the practical expediency of this conversion leading in the end to a righteous, just, humane and tolerant future for mankind.

In the meantime, it is the duty of music workers in all fields of the art to devote themselves to music as never before. Manufacturers must, through institutional advertising, keep their priceless trade marks before the public in anticipation of the peace in which American music and music wares will play a far more important part than ever. There are large stocks of many types of instruments already manufactured and available in retail stores. Remember that your own instrument is more valuable than ever, and consult your dealer about servicing it so that it may have the best of care "for the duration."

Your sheet music dealer has put in huge stocks of music to meet the vast home musical need, which is growing greater hourly.

If you are a teacher, re-double your efforts to extend your classes.

If you have not yet sent for the fine red, white and blue poster

FORWARD MARCH WITH MUSIC

send today to the Presser Foundation, 1717 Sansom Street, Philadelphia, Pa., and as many copies as you can effectively place will be mailed to you without any cost whatever. Requests for thousands and thousands have been received.

The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

JOSEPH W. CLOKEY'S "Symphony No. 1 in E minor" had its world première on May 10, when it was on the program given by the Symphony Orchestra of the School of Fine Arts of Miami University, at Oxford, Ohio, with the composer conducting the orchestra.

THE CHAUTAUQUA ORCHESTRA, directed by Albert Stoessel; the Chautauqua Opera Association, conducted by Alberto Bimboni and Gregory Ashman; the Mischakoff String Quartet; and the Chautauqua Choir will present many interesting programs during the sixty-ninth annual assembly from July 5 to August 30, at Chautauqua, New York.

THE AMERICAN RECORDER REVIEW, a new quarterly magazine devoted entirely to one instrument, the recorder, has just made its appearance. Inspired by the renaissance of this ancient instrument, the magazine contains articles of great interest and value to those interested in the revival of the recorder.

A CONFERENCE OF SACRED MUSIC will be held at Ocean Grove, New Jersey, from July 20 to 25. Prominent figures in church music will lead the discussions, among these being Dr. Frank van Dusen, Dr. Howard Lyman, Harold Wells Gilbert, Dr. Henry F. Seibert, and Dr. George W. Henson, president of the Ocean Grove Campmeeting Association. Walter D. Eddowes, director of music of the Ocean Grove Campmeeting, will have charge of the conference.

DAVID L. DIAMOND has been awarded a cash prize of $1,000 by the American Academy in Rome for his "Symphony No. 1" and a string quartet. The award takes the place of the usual fellowship given in peace times for travel and creative work. The winner, a native of Rochester, New York, studied at the Cleveland Institute of Music, the Eastman School of Music, and the American Conservatoire at Fontainebleau.


DAVID L. DIAMOND

MRS. ETHELBERT NEVIN, widow of Ethelbert Nevin, the composer, died May 15, at Greenwich, Connecticut. She was born in Pittsburgh and, following her marriage, was a great help to her famous husband and exerted a great influence in his career. For many years she was active in the American Society of Composers, Authors and Publishers (ASCAP), and was especially influential in having the copyright bill prepared.

EMANUEL FEUERMANN, one of the world's greatest violoncellists, died May 25 in New York City. A native of Austria, he became an exile to this country in 1934, and received his first naturalization papers in 1938. He made his début in America with the New York Philharmonic-Symphony Orchestra in 1934. He had appeared with most of the large symphony orchestras of the world since his début, at the age of eleven, with the Vienna Symphony Orchestra. In the spring of 1941 he was appointed head of the violoncello department of the Curtis Institute of Music.


EMANUEL FEUERMANN

THE ALBUQUERQUE (NEW MEXICO) CIVIC SYMPHONY ORCHESTRA held its first June Music Festival with a series of concerts, from the fourth to the twenty-eighth of the month, in which the Orchestra was assisted by visiting artists of world fame, all under the artistic direction of Maurice Dumesnil, the eminent French pianist, conductor. Six of the eight events were chamber music concerts, a truly significant fact in the development of music appreciation in the southwest section of our country. The festival was acclaimed a great success.

LEADING AMERICAN COMPOSERS are liberally represented on the programs of the Goldman Band this summer in recognition of the twenty-fifth anniversary of the band. Original works especially for band have been scheduled by these outstanding composers: Aaron Copland, William Schuman, Henry Cowell, Pedro Sanjuan, Paul Creston, Percy Grainger, Morton Gould, and Nathaniel Shilkret.

DEAN DANIEL A. HIRSCHLER, of the College of Emporia, in Kansas, whose work as organist and as conductor of the Vesper A Cappella Choir of the college has attracted national attention, has been elected president of the college. He has been dean of the department of music at Emporia for twenty-eight years and his election to the presidency is a fitting recognition of this excellent record.

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 Stults, P. O. Box 694, Evanston, Illinois.

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 a 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.

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 anthem 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 CONTEST FOR ORIGINAL COMPOSITIONS for young pianists, open to all composers who are American citizens, is announced by The Society of American Musicians of Chicago. This contest closes July 30; and full particulars may be procured from Edwin J. Gemmer, 1625 Kimball Building, Chicago, Illinois.

THE THIRD NATIONWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to native creative talent, is announced by the committee in charge of the event. The contest this year will be limited to two classifications—a chamber music work and a choral composition. The choral 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 University Station, Baton Rouge, Louisiana.

DR. ALFRED HOLLINS, eminent blind organist and composer, who had held the position as organist at St. George's West Church, Edinburgh, since 1897, died there on May 17. Dr. Hollins was born September 11, 1865, in Hull, England. He had made many concert appearances in the United States and Canada.

DR. CHARLES HEINROTH, Chairman of the Music Department of City College, New York, and for twenty-five years organist and director of music at Carnegie Institute of Technology, Pittsburgh, has retired. A former president of the American Association of Organists, Prof. Heinroth is said to be the first man to play organ music over the radio. He was very active in the early experiments conducted by Station KDKA at Pittsburgh. He has been at the City College since 1932.


CHARLES HEINROTH

THE BERKSHIRE MUSIC FESTIVAL has been canceled for this summer, a casualty of conditions due to the war. The Music Center, however, will function under a reorganization plan by which the school will be maintained by the Koussevitzky Music Foundation, Inc., organized by Dr. Koussevitzky as a memorial to his wife, who died last February.

DANIEL GREGORY MASON, MacDowell Professor of Music of Columbia University, retired on June 30, after serving on the faculty since 1910. Prof. Mason has written many books on music and is considered an authority on Brahms. Paul Henry Lang, of the department of music, has been appointed Professor of Musicology.

THE LESCHETIZKY ASSOCIATION OF AMERICA held its first organization meeting and reception on May 11 at the MacDowell Club in New York City, with Edwin Hughes in charge. Mrs. Walter Golde is chairman of the organizing committee.

THE THIRTEENTH ANNUAL CHICAGOLAND MUSIC FESTIVAL will be held August 15, in Soldiers' Field, Chicago. Sponsored by the Chicago Tribune Charities, Inc., this gigantic spectacle brings together a cast of 10,000 singers and players from thirty states and Canada and attracts an audience of 100,000. The show this summer is dedicated to the armed forces of the United States. Henry Weber, general music director, will conduct the festival orchestra of more than 100, and Dr. Edgar Nelson will direct the festival chorus of 5,000 voices. Preceding the festival there will be twelve preliminary elimination festivals throughout the Chicago area, the winners of these to compete in the finals in Soldiers' Field.


FELIX WEINGARTNER

FELIX WEINGARTNER, conductor and composer, died May 7, at Winterthur in Switzerland, at the age of seventy-eight. Although his greatest artistic triumphs were made as conductor of the Vienna State Opera, he also was gifted as an author and educator. He was born June 2, 1863, at Zara, Dalmatia. The influence of Franz Liszt on the young composer had much to do with the future success of Weingartner.

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Music—A Prime Wartime Necessity!

"WANTED, MORE BRASS BANDS," an editorial in the Saturday Evening Post of April 18th attracted widespread attention. The writer singled out a scene in the Pennsylvania Railroad Station in New York City, which had already brought many comments to THE ETUDE. Those taking trains at the station could look down upon a kind of mezzanine floor, where young men were departing for the Army. It was a silent, grim, depressing sight to see these soldiers, who only yesterday were in civilian life, saying good-bye to their parents, wives, and sweethearts. Penned up in this section have been thousands of men on their way to camps and never once, when we have been in the Terminal, have we heard a note of music. The Saturday Evening Post properly remarked, "Here, surely, is an occasion for brass bands and flag waving, so the crowds would know who these men are and send them on their way with the cheers they deserve." What a difference just a little music would have made to the men on that day which they will never forget! The stirring tones of *The Stars and Stripes Forever* would not only have put courage and patriotic zeal in their hearts but would have turned the tears of the mothers and wives and the heartaches of the fathers to a thrilling pride of country as the "boys" went off for "destination unknown."

The value of music at this tense moment in the life of the human race is of such prime importance that we feel that every music worker should devote part of his day to bringing this great truth to all he meets. Some, indeed, feel that music should be placed upon the same basis as other war industries. William Allen White, long the sage of the common people of America, whose wisdom and foresight two years ago pointed out the conditions, which if we as a nation had observed, might have spared us the disaster of Pearl Harbor, wrote in THE ETUDE symposium, "Forward March With Music," "The nation that can sing and make a joyful noise before the Lord has the spirit of victory in its heart."

President J. K. Wallace of the Los Angeles Musicians Association (the musical union), has taken the attitude, which he points out, can be supported by conspicuous results, that music is of such vital importance in leading us to victory in the World War that music workers should be financially reimbursed just as much as those who are engaged in all industries turning out airplanes, tanks, guns, and ammunition. This is a new and rather bold attitude. Music and musicians in the last war and in this one have given freely and eagerly of their services, with high patriotic fervor. Few have ever dreamed of being paid for their talents and labor. Their love for our blessed country and all that it means to them has led them to give to their utmost, without thought of money. Music is one of the beautiful flowers of civilization. It is a precious life ideal for which free men at this moment the world over are giving their lives.

J. K. WALLACE, President, Los Angeles Musicians Association

We prefer to have our readers form their own opinion of the comments of Mr. Wallace. After all, there is no reason why one group of citizens, who are making a rather startling contribution to victory, should go unpaid, while others, working in the same cause, are paid. Those who are not professional musicians, in the sense that they are not dependent upon music for their livelihoods will, we know, give to the limit to our vast and noble common cause. Incidentally, the Los Angeles Association of Musicians, of which Mr. Wallace is President, bought $100,000 in War Savings Bonds. Mr. Wallace writes:

"The other day an Army Colonel commanding a regiment stationed near Los Angeles phoned for an orchestra to play "free" music at an entertainment for the soldiers. This was just one of eight or ten requests for free music that we receive every day of the year from Army and Navy groups, Civilian Defense and charity organizations, but it was a little different in that the

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When Opportunity Knocks

by Blanche Lemmon

JOHN JONES is a young composer—an American, interested in writing serious music, confident that he has real ability. But he is unknown. How can he make the musical public aware of his compositions and gain recognition for his creative gifts?

Not many years ago John Jones would have had little except his own powers on which to rely. Among those abilities super-salesmanship would have been necessary if he were to persuade leaders of performing organizations to use his numbers on their programs—particularly his works in the large forms. Ears that pretended to be discriminating were attuned only to compositions that had come from a foreign land and to music that had become familiar. Any leader who presented new American music risked the loss of a large part of his audience and his following.

But, because the problem of the American composer and his work is one that affects our national culture, ways and means have been sought by organizations and persons of influence in the last dozen years to bring to the surface the major contributions of our promising musical creators. Time may reveal these to be valuable, or, on the contrary, almost worthless. But the important thing is that these compositions are being brought out of desks and files for examination.

Nothing, it is safe to say, can make John Jones's path to recognition as a great composer, a smooth one, for even if John Jones is writing masterpieces, we, his contemporaries, may fail to recognize them as such. Incredible, we think now, when we read that Beethoven's "Violin Concerto, Op. 61, in D," was termed "radical," and that Wagner's "discordant" music was scorned and that Debussy's *Afternoon of a Faun* was hissed and booed! Yet such are the facts, and music history abounds with this sort of evidence that first judgments were inaccurate — familiarity alone brought recognition of genuine inventiveness. In the case of John Jones the significant and gratifying fact is that ways do exist to-day whereby some of his outstanding works may come to the attention of a trained examiner, then, if worthy, to performance, and finally to the permanent and available form of publication. John Jones does not need to use persuasion to pull himself out of obscurity. His symphony or his quartet or some other creative work—if his ability is as great as he believes it to be—may be entered in a number of competitions that will put his name on the roster of promising young composers. And once he is there, further opportunities await him.

Various Awards

It is not possible to discuss all of them here. Space will not permit even a complete list of those competitions that are offered regularly; in addition there are some that are sectional, others that come at irregular intervals. But among annual opportunities here are a few of those that John Jones may seize.

The Joseph H. Bearns Prize, made possible by the will of Lillia M. Bearns, is offered to persons of American birth or naturalized citizens of the

GEORGE EASTMAN

United States between the ages of eighteen and twenty-five. Actually it represents two prizes: the first, a sum of $1200 for a composition in large form, such as a sonata for piano, piano and violin or other instrument, a trio, a quartet, or an orchestral overture, symphonic poem, symphony, or other large work; the second, a sum of $900 for a composition in small form—a group of piano pieces, a song cycle, or a suite of pieces for chamber music instruments. At the present time, however, due to reduced income from the endowment, the committee in charge promises only one prize. Manuscripts may be submitted in both classifications and to whichever manuscript seems most worthy will be awarded the prize due in its classification.

The Pulitzer Scholarship in Music, an annual $1500 scholarship, was founded under the will of the late Joseph Pulitzer and is awarded to the student of music deemed by its committee to be the most talented and deserving. In normal times this is the Traveling Scholarship which enables its holder to study in Europe; in any year, however, permission may be obtained to use it for study in America. The recipient of the award will be expected to devote a sufficient amount of his time to composition during the year he holds the scholarship to produce a serious work in one of the larger forms. Works submitted must show mastery of harmony and counterpoint and be in one of the extended musical forms.

Manuscripts for both the Bearns and the Pulitzer awards should be sent to Columbia University before February 1st, and if an applicant wishes to enter both contests his manuscript should be sent in duplicate. Scores only should be sent accompanied by the name and address of the composer, the date and place of his birth, a statement telling when, where and with whom he has studied and the date of any public performance that the submitted work may have received. The compositions will be judged by a jury consisting of members of the teaching staffs of Columbia University and the Institute of Musical Art. Successful candidates will be expected to provide copies of the winning works for the Library of the Department of Music of Columbia University.

The Eastman School Publication Award is sponsored by the Eastman School of Music in Rochester, New York. Each year composers are invited to contribute new works for its fall Symposium of American Orchestral Music. These works are sorted and examined by a jury and the most interesting compositions are presented by the Eastman-Rochester Symphony Orchestra under the direction of Dr. Howard Hanson; and as many additional performances as possible are given the works in public concerts, over the radio, and in the Annual Spring Festival of American Music. From them is selected each year one or more orchestral compositions which have both musical value and the prospect of becoming valuable additions to the practical orchestral repertory, and the publication of these selected numbers is subsidized by the school.

The Juilliard School of Music Publication Award is under the sponsorship of the Juilliard School of Music in New York City, which holds an annual competition for the publication of an orchestral work by an American composer. Only one work may be submitted and this must be suitable for performance by a major symphony orchestra. It should be sent to the Dean of the School before March 1st, and should be accompanied by the composer's name and address and a statement regarding any previous performances. From the manuscripts submitted, the School selects one or more which it feels merits publication and pays the cost entailed. The composer receives all royalties and fees accruing from the composition, and he also controls the copyright.

American Academy in Rome Prize

Although the American Academy cannot under present world conditions send Fellows to Rome for study and travel, it carries on its policy of aiding and stimulating American music. In 1942 it held a special competition for a cash prize of $1000 in musical composition, and, in addition, awarded four or five prizes of twenty-five dollars each for outstanding compositions submitted by candidates other than the winner of the first prize. If next year's procedure is the same, candidates must file application with the Executive Secretary of the Academy not later than February 1st, accompanying this application with two compositions: one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, violoncello and pianoforte, or possibly for some less usual combination of chamber instruments. A sonata for pianoforte or a fugue of large dimensions also will be accepted. All compositions submitted must (*Continued on Page* 488)

Music for the Fun of It

A Conference with

Elizabeth Mitchell

(Mrs. Charles E. Mitchell)

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Mrs. Charles E. Mitchell has made music her life interest. Her father, Colonel William P. Rend, of Chicago, "minus talent and tone deaf, plodded persistently away at the violin. He took lessons until he was seventy-six; if ever in his life he played on the key no one caught him at it." Her mother went back to her vocal lessons three weeks after Elizabeth was born. The child was not only exposed to music; she took it. Early years of piano study were followed by serious and intensive work with Rudolf Ganz and Yolanda Mero. She studied composition and orchestration under Rubin Goldmark. Although some of her orchestral transcriptions have been performed by leading symphonic organizations, Mrs. Mitchell insists that she has no professional aspirations. She regards music, for herself at least, solely as a source of keen enjoyment. Her recent best-seller, "Music with a Feather Duster," explores the ways in which music can and does enter the life of the non-professional. Since the greatest proportion of music lovers fall under this category, and since the appreciative amateur is vital to the health of music, THE ETUDE has asked Mrs. Mitchell to set forth her views on the value of music for those who will never make a career of it.—EDITORIAL NOTE.

DR. CHARLES ELLIOT once wrote a delightful book, now out of print, entitled "The Durable Satisfactions of Life." That title sums up my personal approach to music. Music is a spiritual bank account; a rich asset to draw upon right down to the grave. Since I was a child, my pet hobby has been playing the piano. At the age of sixty, I find it just as exciting as ever. I have studied it through the years, but only for the sheer fun of it, exactly as my friends play golf. It is not necessary to be a "pro" in order to experience keen enjoyment playing golf. The same thing is true of the piano player or of any amateur performer of music. No better reason is needed to join the ranks of amateurs than the intense personal pleasure it affords the hobbyist to take part in music himself. In this sense, then, anyone who has a fondness for music holds within his grasp the tools with which to build a storehouse of fun, or perhaps I should say a storehouse of solace and encouragement in these tragic and crowded days. And the rearing of this structure casts an influence that reaches far beyond the personal enjoyment of the amateur. One music hobby in the community to-day becomes contagious and develops a dozen potential enthusiasts ten years from now. For that reason, it is important that people who "like music" do something about it. If they are able to play or sing well, so much the better; but even if they perform badly, they can still derive enormous enjoyment from the feeling of taking a hand at things themselves. That, precisely, is the sports spirit. A bad score does not prevent a man from playing golf and deriving great pleasure from it. An inability to duplicate the Horowitz technic should not deter the musical amateur from tackling Chopin! If he *enjoys* playing Chopin and conveys that enjoyment, he is doing all that is required of the amateur, from the standpoint of sheer performance.

There are other standards, however, that the amateur owes to himself and to the art he reveres, to maintain. The foremost of these is complete respect for the printed page. Even if one never plays professionally, one should always play with immaculate correctness whatever appears on the printed sheet of music. Every indication of the composer's must be carried out with integrity. Any swindling in this regard makes for pretty terrible piano playing! Therefore, one should avoid such swindling with meticulous care.

No Music Without Beauty

Further, the amateur pianist (or vocalist, or violinist, too, for that matter) should beware of the hazard of attempting too many pieces before the first is in honest musical shape. In my childhood, I had the sad experience of being allowed to "play pieces" without having thoroughly learned them. This is a sad reflection upon the integrity of the teacher, and it cost me years of concentrated effort to un-learn slovenly study habits. Again, the amateur music maker should realize that his efforts are interesting only if they release a measure of beauty. Even if one never achieves professional performance standards, one

MRS. CHARLES E. MITCHELL
Distinguished Amateuse Pianist—Author of "Music With A Feather Duster."

can still play beautifully—and music without beauty is an empty shell.

The first requisite in pianistic beauty is loveliness of touch, or tone. The basis of a fine tone is the realization that a percussion instrument (which the piano is) sounds harsh if it is harshly struck. Beauty of tone comes, never from striking the keys with tension in the arms, but from employing weight with relaxed arms from the shoulders. There are too many amateurs—and alas, some professionals as well—who need to work hard to reconstruct their tone according to standards of beauty.

There are, I have found, two classes of amateur musicians. The first has no ambition to "play like a professional," and finds justification for his hobby in the joy it affords him. The second strives for perfection and works with concentration to approach professional performance standards, even though he never carries his playing beyond his own four walls. Both points of view are entirely legitimate, and both are helpful—to the performer himself and to the cause of music as well. Personal participation in music making,

on whatever scale, aids one in achieving an appreciatively critical viewpoint—and music needs appreciative listeners. Composer, performer, and listener enter into a completely interdependent threefold relationship. The greatest music in the world would remain mute and meaningless, if no one performed it, and if no one listened to the performance. For that reason, I believe we can go too far in our adulation of mere professionalism. Instead of deprecating his own abilities, let the aware amateur remember that his share in the threefold give-and-take is quite as necessary as that of the performer himself. We need informed, appreciative listeners to receive the message of the composer and the performer, and to build the taste that determines the music we shall have. In this sense, it is important for the amateur to keep an open mind as regards the musical fare set before him. Nothing is easier than to reject new idioms for the sole reason that we do not understand them.

I remember hearing my mother tell of an experience she had long ago, when she was on the subscription committee of the then young Chicago Symphony Orchestra. The conductor was Theodore Thomas, and it was brought to his attention that subscriptions and box-office sales were falling off, because he persisted in playing the works of a certain "cacophonous modern" composer, whom nobody understood—or "liked"! An entirely civil ultimatum was issued, whereby Mr. Thomas was given his choice of resigning or of changing his programs. He offered to resign, if that were wanted—but if he stayed he declared with vigor that he would play that particular composer until Chicago appreciated him. Well, Mr. Thomas remained, his programs underwent no alteration—and the "unpopular" composer was Richard Wagner! Certainly, music is not necessarily good *because* it is new. But it may be good and great *even though* it is new! Thus, one of the duties of the amateur is to strive for that catholicity of taste that will enable him to listen intelligently and critically (in the best sense) to each new work offered him. We of the distinctly non-professional group have our part in helping to serve music.

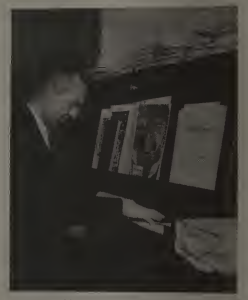
One way we can uphold that part is by asserting ourselves more vigorously than we do on the quality of many of the radio programs sent out to us. Whenever a music lover hears a cheap, tawdry program, he should blame himself for its existence. We can have from radio whatever we demand of it. I feel that there is a vast, silent reservoir of public taste that has never been probed and that never can be probed until the people *themselves* sit down to write their opinions, impressions, suggestions, and objections. The dance-band public writes "fan mail," organizes "fan clubs," and leaves no doubt in the minds of network officials and sponsors as to its preferences. Until the lovers of great music do the same (with the possible exception of the "fan clubs"!) we have no reasonable right to express wonder that the quality of our radio programs, by and large, is no better than it is. Certainly, this is not meant to imply that radio has not provided many magnificent contributions to our musical life. But, like everything else, radio can be improved—and it is part of the responsibility of being a music lover to take steps about it.

Next to the joy of making music oneself, there is the zest of getting group participation under way. It is an excellent thing, both for personal enjoyment and for music (*Continued on Page 496*)

William M. Felton

THE ETUDE informs its readers with deepest regret of the passing of the well known composer and compiler of musical works, William M. Felton, who died May 16 in Philadelphia. For ten, who died May 16 In Philadelphia. For twenty-five years he was associated with the music publishing staff of the Theodore Presser Company and later became the Editor of the Music Section of The Etude Music Magazine. He had been ill for nearly a year and unable to perform his major duties.

William M. Felton was born in Philadelphia, March 12, 1887. His father is a talented amateur musician and weekly musicales were a regular part of the life in the Felton home. William started composing little tunes when he was only five years old. His first teacher was William Craig Schwartz, with whom William studied from the



Mr. Felton in his workshop

time he was eight until seventeen. Later he studied composition with Dr. Harry Alexander Matthews. He then went to Denver, where he held excellent positions as an organist in church and in the theater. While there he studied under Henry Houseley. In 1913, in the All-Western Competition, he submitted a work, *Chanson au Soir*, which won the first prize. In 1915 he returned to Philadelphia where he established himself as a teacher and soon thereafter became the assistant of the late Dr. Preston Ware Orem, Music Critic of the Theodore Presser Company.

Mr. Felton's compositions, arrangements, and compilations, including some very widely used methods of instruction, number over three hundred. He had a rare gift of melody which, with his fine musicianship, led to the composition of many works—piano solos, piano duets, violin solos, organ solos, sacred and secular songs and choruses of permanent value. Mr. Felton was a Methodist. For some years he was organist of a leading synagogue in Philadelphia and later the organist in a Christian Science Church.

Mr. Felton left a widow and three children. He had a host of friends and no enemies. His passing in middle life is a distinct loss to musical education in America.

As an indication of the fineness of his sensibilities we are reprinting the following poem which he wrote some years ago on the day of the passing of his mother

AFTER TWILIGHT

Rest, little mother
The harvest days are done,
The tired but happy reapers
Return at setting sun

Sleep, little mother
All through the quiet night
His love will guard your slumber,
Till morning's radiant light.

Thanks, little mother,
For all your tender care,
For countless deeds to others,
For childlike faith in prayer

Wait, little mother
Across the mystic sea
Our sovereign Pilot, Jesus,
Will guide us home to thee

—WILLIAM M. FELTON

December 2, 1934.

A Human Metronome

By Mamie Nelson Sawyer

Have you ever had the experience of needing a metronome tremendously, with none immediately available? If so, do not allow such a situation to dishearten you; make a metronome of yourself.

To make a metronome of yourself follow a few simple rules. *First:* stretch either arm out to the side, to form an angle of 90 degrees under the arm. *Second:* let the arm fall to the body and lift it again. Repeat this lift-fall motion several times, thereby establishing a series of beats. Each fall of the arm against the body should be counted as one beat. *Third:* experiment with your metronome until the indicator is placed at a number where the tick of the metronome corresponds exactly with the beat of your arm against your body. *Fourth:* tabulate the result. For example, a swing of the arm at an angle of 90 degrees = M.M. 56. *Fifth:* repeat the process at angles of 45 degrees, 22½ degrees, and 11¼ degrees, tabulating the results of each.

When complete, the tabulation will be approximately:

90 degrees = M.M. 56
45 degrees = M.M. 72
22½ degrees = M.M. 88
11¼ degrees = M.M. 138

Having produced four rates of speed by the lift-fall movement of the arm at various angles, and knowing the number on the metronome that corresponds with each, it is most gratifying to see how nearly accurate the tempo of any given metronome number can be approximated. The speed of the motion will vary according to individuals, and consequently the metronome numbers will vary. The idea is this: that when you see a metronome number, you will know how to produce a series of beats that is very close to the metronome speed indicated.

Always carry your tabulation record with you for reference when no metronome is available.

ALEXANDER GRETCHANINOFF

Sixty Years Among the Masters

From a Conference with

Alexander Gretchaninoff

Eminent Russian Composer

SECURED EXPRESSLY FOR THE ETUDE BY NICHOLAS N. ALI.

ALEXANDER T. GRETCHANINOFF, the eldest among living Russian composers, began his musical life upon entering Moscow Conservatoire as a youth of seventeen, in 1881, the year of Moussorgsky's death; and he graduated from St. Petersburg Conservatoire in 1893, the same year in which Tschaikowsky died. Thus, he studied music in the two best Russian schools of music under such masters as N. Kashkin, V. Safonoff, A. Arensky, S. Taneieff, and N. Rimsky-Korsakoff.

That period was the most constructive in Russian music. In St. Petersburg ruled the famous "Mighty Group" of Balakireff, Moussorgsky, Borodin, Rimsky-Korsakoff, and Cui; Tschaikowsky was the czar of music in Moscow; the stars of Glazunoff, Lyadoff, Ippolitov-Ivanoff, Scriabin, Rachmaninoff, and many other young composers had just began to glitter. Rimsky-Korsakoff had finished his opera, "The Snow Maiden," and was working on "Mlada." Tschaikowsky had completed "Dame de Pique" and was busy with his last and most brilliant creation, "The Symphony Pathetique." Anton Rubinstein already had written his fourteen operas, and Edward Napravnik was nearing the end of his charming opera, "Doubrovsky."

Knowing all that, it is not surprising that young Gretchaninoff, who came from a well-to-do family of a small tradesman, fell in love with music and, against his parents' will, entered the Conservatoire. His decision to study music was met with displeasure. "What?" the father exclaimed angrily, "Instead of being a physician you want to sit at the back table with musicians?" But the enchantment of music was strong, and Gretchaninoff successfully passed the examination and became a pupil of Professor N. D. Kashkin at the Conservatoire.

Despite many disappointments, affronts, and troubles during his musical career, the composer has lived a long, fascinating, and productive life. During those sixty years he has been forced three times to begin all over again. The first and the longest phase of his career began in Moscow Conservatoire and ended forty-four years later, In 1925. Then he left his homeland when he was already broadly acclaimed, leaving behind him everything he had earned during that period. In Paris, where he made his second home, Gretchaninoff started his life anew, and at the time when success again smiled upon him, he was forced to abandon everything for the second time, leaving the French capital just before it fell into German hands.

A Welcome Haven

In this country, already old and weary from various misfortunes, Gretchaninoff patiently began to build another living for the third and as he thinks, the last period in his momentous life.

"I am like a pussy-cat in that I become attached to a place," says the composer. "Almost all my life I resided in Moscow, where I left my books, archives, some scores and manuscripts, and notes and records. It was a painful task to part with things with which you were bound up for many years! I tried to start anew in Paris but the war destroyed everything. Now I intend to make my permanent home in this wonderful country, though I would like to die in my native land, to which my soul and body belong."

In his "Sixth Symphony," which the composer finished in New York, he puts his feelings and emotions experienced in the later tumultuous years. "This is the composition of the Bright Spirit because, in spite of all hardships I still keep my faith in life," explains Gretchaninoff. "I am an incorrigible optimist and always make my music sound bright except when I am tied up with words which require a serious melody such as religious compositions."

His "Fifth Symphony" was performed in 1939 by the Philadelphia Orchestra, under the direction of Leopold Stokowski. The "First Symphony" the composer wrote as early as 1894. It was performed in St. Petersburg in 1895, under the direction of Rimsky-Korsakoff.

"When I was In Moscow Conservatoire," he relates, "the orchestra for the concerts of the Russian Musical Society was often supplemented with the conservatoire students In order to give them additional practice. Those who studied the theory of music were obliged to play percussive instruments, but not at the important events. So, once I was given a part in "Glockenspiel" in Tschaikowsky's "Mozartiana." The composer himself directed the orchestra, and at the general rehearsal, despite my excitement, all went smoothly. During an intermission, when I was talking to Kashkin, Tschaikowsky approached, and Kashkin introduced me to the composer, who shook my hand and, with his customary kindness, said to me, 'Of course, such parts must be played by the young musicians. The professionals would never play so good.' After this praise I was at the seventh heaven, and my fellow-students teased me with the assertion that for a whole week I did not wash my hand shaken by Tschaikowsky."

Opera "Dobrynia Nikititch"

Gretchaninoff does not feel that separation from his native soil has made any harmful influence upon his work. "On the contrary, in my compositions written abroad, Russian folklore is more determinate because from the distance I can feel the spirit of Russia much deeper."

One of his dearest memories is connected with the success of his first opera, "Dobrynia Nikititch," based on an old Russian legend. After he finished it in 1901, he sent the score to Rimsky-Korsakoff, asking him to be his judge. The great man answered that he liked the opera and considered it as a valuable contribution to the Russian music. Although the Board of Directors of Moscow Bolshoi Opera Theatre accepted "Dobrynia Nikititch," the performance of it had to be postponed several times. The opera finally was given in concert form in St. Petersburg with the symphony orchestra and several distinguished soloists under the direction of Count Sheremeteff.

"On the momentous day of October 14, 1903, I felt myself restless and agitated," recalls Gretchaninoff. "From early morning messengers brought to my apartment various gifts and congratulations not only from my (*Continued on Page 492*)

ROBERT RINGLING
Mus. Doc.
Mr. Ringling, Executive Vice-President of the circus, is the son of one of the founders of Ringling Brothers-Barnum and Bailey. For thirteen years he was a leading baritone of the Chicago Opera Company. The portrait shows Dr. Ringling in the rôle of *Faninal* in Richard Strauss's "Der Rosenkavalier."

ALFRED COURT'S
Huge Animal Display
In which the beasts seem to know their musical cues.

THE FLYING
CONCELLOS

ON THE HIGH TRAPEZE, a pair of aërial performers swing through their routine of intricate tricks. Necks craned, eyes wide, the audience is intent upon watching. Somewhere in the background of their watching, the people are conscious of the soft, swaying rhythm of a waltz-time accompaniment. Suddenly the band shapes a marked *crescendo* in the music. Immediately there is an increase in audience awareness; a sharp salvo of applause rings out. And the management of the circus knows that audience reactions are running true to form. The trick that called forth the outburst of clapping may be no more daring than the routine preceding it; but the change in the music produces an emotional response. That is the purpose of circus music.

Ringling Brothers'-Barnum and Bailey's "greatest show on earth" considers music as important as any of its stellar acts. The selection of musical numbers and the preparation of musical continuities receive as much care as any of the drills. In the acts themselves, care and precision may mean the life of a performer; in the music, they mean the life of the show. From the first note of the thirty-minute band concert that opens the performance on the road to the last fanfare of the final spectacle, music is an integral part of the circus, creating "circus atmosphere," binding the acts together, heightening suspense, pulsing as the vital heartbeat of three-and-a-half hours of fun.

Ringlings' music department is composed of distinguished experts. John Ringling North, President and Producer, and nephew of the founder of the circus, is a gifted amateur who practices wood winds for his own amusement; while Robert Ringling, Executive Vice-President and son of one of the founders, holds the degree of Doctor of Music, and ranks among America's most eminent operatic artists. For thirteen years he was leading baritone of the Chicago Opera, earning distinction for his portrayal of *Klingsor, Kurvenal, Beckmesser, Telramund* and other rôles of the Wagnerian repertoire. Assisting Messrs. North and Ringling are Bert Knapp who designs the musical continuity and is responsible for much of the orchestration; Sam Grossman, arranger and orchestrator; and Merle Evans, superbandmaster, who has directed the big show's band for twenty-four years without missing a single one of the two-a-day performances. Approximately eight weeks are needed to prepare the circus score and changes may be made at any time during the thirty-two week season.

A Complex Musical Score

"The modern circus strives to better the old vaudeville pattern of simply playing one act through as rhythmic accompaniment and then following on with the rhythm of the next," Mr. Ringling tells you. "Our goal is the shaping of a continued score, with the plan, purpose, and climaxes of a full musical show. Our music must be more than a mere *obbligato*. It interprets the spirit of the acts, suggests changes and contrasts, and shapes a continued pattern. As nearly all of the two-hundred-odd numbers blended into our score are taken from familiar music, the compiling of the score demands the greatest care. First of all, of course, each number must fit the rhythmic needs of the act it accompanies. But that's only the start. From among the rhythmically suitable numbers, we choose those that are expressive as good music and that keep to the traditions of the circus.

"The big production numbers—like the Parade of the Holidays, the Marriage of Gargantua, the Spanish number—are worked out first. Here the music must definitely capture the meaning of the spectacle by awakening memories and associations in the audience. The Marriage of Gargantua uses *I Want a Girl*, the Wedding March, and *O Promise Me*, climaxed by 'wow wow' mutes. In the Christmas music, we run the gamut of yuletide emotions, from *Jingle Bells* to a dignified presentation of *Adeste Fideles*. Religious music in a circus? Certainly! It rounds out the emotional continuity of Christmas associations, which is exactly what we want."

Weeks of drill are devoted to the musical continuity of the individual acts. The performers themselves do not choose the music that accompanies them.

"In assembling acts from all over the world," says Bandmaster Merle Evans, "it is possible that several performers might want the same tune or that European performers might ask for foreign airs that would mean nothing to our public. In order to avoid any such difficulties, we take over the selection of the music ourselves. We choose suitable themes, or strains as they're called, running anywhere from sixteen to sixty-four bars each, according to rhythm and color. In the Holiday Parade, forty-nine strains have been fitted together. Routine acts call for their own set rhythms. Horses need gallops and quadrilles. For an aërial act, we use a dreamy waltz of marked and continuous rhythm and without crossbeats or conflicting rhythms within the strain. Any good, catchy tunes in those rhythms will answer. Acts are planned and rehearsed without music. The accompaniment is added after the routine is in perfect order—and the curious thing is that no matter how good an act is, it still looks like rehearsal until the music goes in; that rounds it out to finished performance. The important work, of course, is the timing. Each swing of the trapeze, each prance of the horse must be perfectly synchronized. I always stand with my back to the band as I direct, alert for the least split-second of variation in the rhythm down in the rings.

Timing the Animal Acts

"The timing of the human acts gets to be simple after twenty-four years' experience. Animal acts always keep you on your toes, because animals—especially horses—recognize musical forms as well as rhythms. If a horse is used to turning and bowing at a chord signal, he'll slip into that routine whenever he hears the chord—even if it's in a new piece and has no signal value at all. To the audience, of course, it seems as though the animals were following the beat; in reality, the music follows the act. Seals have no musical gifts at all! They toot their tunes on signal. The wild animal act of Albert Court—the greatest animal trainer in the world—is so well trained that it never varies more than a bar or two from score. Each step in the progress of that act is timed from the ring. As the moment of climax arrives, a bell in the cage is rung so that I know exactly when to come in with the fanfare. The secret of animal training is immense, unshakable patience. Special qualities of leadership or magnetism? Those are not needed. Patience is the thing; the greater a trainer's patience and kindness to his animals, the greater his act. Another thing you sometimes hear is that the big cats are 'fixed'—teeth blunted or claws filed down. That isn't so either. Performing animals are wild animals, in every sense.

"Since circus performers are only human," Mr. Evans continued, "it can happen that the best of them sometimes miss a trick. When you see that happen, it's a genuine miss, not a gag or a stunt to make the trick look more difficult in its final accomplishment. No matter how seldom it happens, I am constantly on the alert for a possible miss. Then we go back and pick up the music at the start of the trick that was muffed. Our entire score is fitted together in a big book, with all the cues marked in. That makes it simple to find our way back to the beginning of any trick in any routine.

"Cuing the score is a vital part of preparing the season's music. Once the selections are chosen, they must be fitted together according to the time duration of the strains. This fitting is worked out by modulations. It would sound monotonous if the score were all in one key, and much of the effect would be lost. When a new act begins, when a great production number enters, when an emotional lift is needed, we modulate. Five arrangers and orchestrators work out the full score. At any time during the season a change of music may be needed—a number is overworked, let's say, or a new hit appears. When tunes are changed, it is not necessary to advise the performers. We work out a new musical routine, according to required accents and rhythms, and simply put it in. Then, at the next show, the performers hear entirely new strains."

The current edition of Ringling Brothers' big show carries the first elephant ballet ever to be staged. Fifty elephants, in fetching ballet skirts, perform a dance routine designed by the master choreographer, Georges Balanchine, and set to music by Igor Stravinsky.

Ballet of the Elephants

"The elephant ballet was John Ringling North's idea," says Robert Ringling. "It represents a condensed version of what one might see at any ballet. There's Weber's *Invitation to the Dance* and the *Dance of the Hours* from "La Gioconda," performed by ballet dancers, and then, as the climax, comes the 'modern' note—Stravinsky performed by elephants! Balanchine worked out the dance pattern and sent it to Stravinsky, with a request for exactly four minutes and fifteen seconds of music. It's immensely tricky music for a band; it is high in key and works in elaborate changes of rhythm. Each act in the circus has its own climax, and the ballet climax is unique."

During some eight months of the year, the big show goes on tour. Fourteen hundred performers, musicians, crew workers, and a fully equipped medical unit, together with animals, equipment, costumes, and scenic properties travel the country in ninety railroad cars, split up into four complete trains. The performers make their homes in the cars. During the remaining four months, the troupe is hard at work at the Ringling winter quarters at Sarasota, Florida. The crews have lodgings on the lot while the performers occupy houses in town. In winter, the wagons are painted, scenery is refreshed, new acts are broken in, and old routines are drilled. Practice goes on every day, all day. New acts are secured through scouts, sent out to "spot" material all over the world. When a new act appears with the big show, it is by invitation, issued on (*Continued on Page* 489)

"Allez-Oop"! Circus Music Goes Classical

Including Interviews with Merle Evans, Circus "Super-Bandmaster," and the well known American Operatic Baritone, Robert Ringling, Mus. Doc.

by Rose Heylbut

MERLE EVANS
The musical wizard of the sawdust who, more than any other man, is responsible for raising the standard of circus music of to-day.

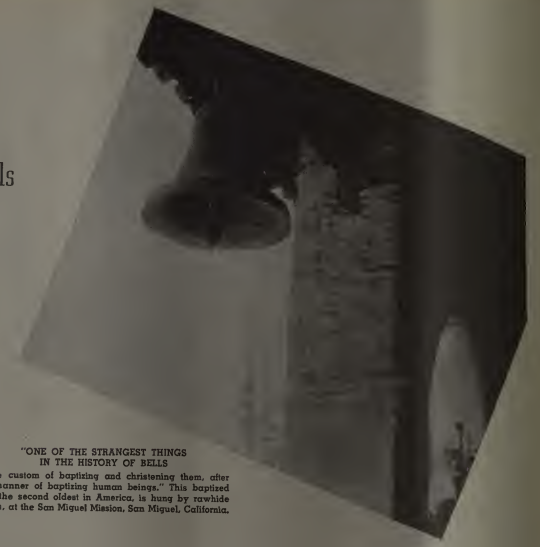
The Famous Elephant Ballet for which Igor Stravinsky wrote the score.

Magic Metal

Romantic Traditions of the Bells

by

Karry Ellis



"ONE OF THE STRANGEST THINGS IN THE HISTORY OF BELLS is the custom of baptizing and christening them, after the manner of baptizing human beings." This baptized bell, the second oldest in America, is hung by rawhide straps, at the San Miguel Mission, San Miguel, California.

WHEN THE VAST STILL AIR between Heaven and Earth is suddenly made alive by the sound of reverberating chimes, it is then that there are set free phantoms, even memories, that run riot with the imaginations of men. Bells, with their amazing versatility, have had an almost unbelievable influence on man, all down through the ages.

Historians tell us that Napoleon once said, "How often has the booming of the village bell broken off the most interesting conversations." Even the stern, iron-hearted William the Conqueror was often made to feel and weep by the sound of bells.

To-day a bell rouses us in the morning, usually all too early; a bell informs us our toast is ready; a bell announces a visitor before we can get away from the house; a telephone bell delays us still further. As we dash madly for the station, a bell at the crossing stops us before we can be killed. And so it goes throughout the day. There is even an electric eye bell which records our fifteen seconds tardiness.

Bells have rung in historical events; they have colored romances, inspired architecture, given consolation, opened markets, announced guests, roused to danger and even struck terror in the hearts of the superstitious. They have summoned to war, welcomed the victor, pealed merrily at weddings, joyously announced the birth of heirs, rung out the old year and rung in the new. Bells have even tinkled on the ankles of pagan dancing girls and on the sacrificial robes of Levitical high priests.

One of the strangest things in the history of bells is the custom of baptizing and christening them, after the manner of baptizing human beings. Yet this is done even to-day in Catholic countries. The bells thus consecrated become spiritual things, and cannot be rung without the consent of the church authorities.

A Curious Tradition

The Swiss, for instance, have a curious tradition, that all the baptized bells in Switzerland must be taken to Rome every year during Passion Week, and brought back in time to be rung on Easter Morning. And in the high reaches of the Alps, Swiss muleteers tie the clappers of their little bells at certain places on the mountain roads, lest the vibration bring down an avalanche of snow.

According to many legends, bells have refused to sound at times and on other occasions, have rung of their own accord. Countless stories have been told of bells which when rung have pronounced words and even sentences. At least bells have met special needs, such as the Storm Bell, the Gate Bell, the Harvest Bell, the Seeding Bell, the Gleaning Bell, the Fair Bell, the Oven Bell, and the Tocsin or Alarm Bell.

In Charleston, South Carolina, as late as 1851, two bells were rung every night, at eight and ten o'clock in summer and at seven and nine during the winter. The first bell was the signal for the young children to get to bed; at the second bell the "watch" for the night was set, and after that no servant might step outside his master's house without a special permit.

In many cities in Italy small clay bells, costing no more than a penny, are sold in goodly numbers to the poor on July 25th, commemorating the feast of St. Paulinus. In France it is said that it is not uncommon for church bells to be rung to ward off the effects of lightning.

In London (England has long been called "The Ringing Isle") at the famous firm of Lloyd's, a "Lutine" bell hangs in the rostrum and is sounded once when ships have foundered, or have been reported missing; its warning note brings to the "room" a silence that can almost be felt. Two strokes mean good news as, for instance, the arrival of an overdue vessel.

A favorite legend, found on many bells, reads thus, "I to the church, the living call, and to the grave do summon all." A bell dated 1604, located in Lincoln, England, carries this message, "I sweetly toiling men do call to taste on meats that feed the soule."

In addition to invited inscriptions, pet names were often given to many bells. The most familiar of these are Great Tom (Oxford, England), Big Ben (London), and Old Kate (Lincoln).

The "Black Bell" of St. Patrick is considered to be the oldest bell in Ireland, the people of Headford believing the bell to be a gift from an angel to St. Patrick. It was originally of silver. And the "Bell of Blood," believed to be one of some fifty consecrated bells given to the churches of Connaught by St. Patrick, was used in administering oaths. When in use it never left human hands nor did it ever touch the ground.

In the chapel of St. Fillans, in Scotland, there is said to be a very ancient oblong bell about a foot in height. In days gone by it was usually kept on a gravestone in the churchyard, and used in the technique of curing "mad" people. The sufferer was first dipped in the saint's pool, rites were performed over him and he was then bound with ropes and left to remain in the chapel over night. Next morning, when the bell was placed on his head, lo! his wits returned! In case it were stolen, this bell would extricate itself from the thief's hands and promptly return home, all by itself, ringing all the way.

The "Death Knell Bell" was rung when a person was really dead. It is still a common practice. Oftentimes a large bell was rung three strokes for a male, two for a female, then tolled for one hour. Sometimes the age of the person who had died was also rung at the end of the death knell. The "Passing Bell" kept evil spirits in the air from molesting the bodies of people who had just died and from hindering the (*Continued on Page 488*)

Radio Music Mitigates War's Alarms

by

Alfred Lindsay Morgan

ALTHOUGH MOST OF THE POPULAR musical programs continue on the air these days, information on their activities or plans cannot be obtained far enough in advance for presentation to our readers. As one radio official said recently to the writer, the majority of programs are working on a two-weeks schedule; even the artists to be heard three weeks in advance are not known. There are, of course, exceptions to the rule, but these are few. Such features as the Columbia Broadcasting Symphony and the NBC Summer Symphony, which in former times had their programs planned many weeks ahead, supply only the information to-day that their programs are scheduled to go on without telling what music is planned for performance beyond a week or two in advance.

The **Columbia Broadcasting Symphony** will continue its concerts during July with Howard Barlow conducting. The programs are still planned around music of the United Nations, with representative speakers from the particular countries being fêted. Occasional instrumental soloists also are scheduled.

The uncertainty of radio schedules is borne home this past month by the change of the **NBC Summer Symphony** programs from Tuesday to Saturday nights. In last month's copy it will be remembered we announced the conductors scheduled for Tuesday periods, which we had been previously told was the evening that the program would be heard. The change occurred suddenly during the latter part of May without any previous fanfare. Four concerts are planned this month by the NBC Symphony. The first broadcast, July 4, is to be a special Independence Day concert (the conductor was unannounced at the time of writing); on July 11, the orchestra will be under the direction of Alexander Bloch; and on July 18 and 25 the young Pittsburgh boy, Lorin Maazel—now in his twelfth year, will be the orchestra's leader. Lorin, whose talents first attracted the attention of the musical world at the New York World's Fair in 1939, it will be recalled, conducted the orchestra last summer.

The new **Telephone Hour** show, featuring a different celebrity each week, seems to have met with wide approval. Three American artists and two British musicians are scheduled to be heard on these Monday night shows during July (9:00 to 9:30 P.M., EWT—NBC-Red network). These are: Helen Traubel, soprano, on the sixth; the popular two-piano team, Ethel Bartlett and Rae Robertson, on the thirteenth; Grace Moore, soprano, on the twentieth; and Lawrence Tibbett, baritone, on the twenty-seventh. Donald Voorhees continues as conductor of the 57-piece symphony orchestra.

Among newcomers to radio this past year, **Eileen Farrell**, the twenty-two-year-old soprano, continues to gain in prestige through her recitals heard Tuesdays (3:30 to 4:00 P.M., EWT—Columbia network). In a relatively short time, Miss Farrell has established herself as a radio favorite. It was when she appeared as soloist on a CBS "Songs of the Centuries" program that radio listeners began to talk about Miss Farrell, and to admire the power and clarity of her soprano voice. So universal was the listener admiration, in fact, that the young singer was asked to reappear time and again. Recently, CBS invited the young soprano to share an important spot on Tuesday afternoons with Howard Barlow and the Columbia Concert Orchestra.

EILEEN FARRELL

One of the first things dark-haired, comely Eileen Farrell remembers were the music lessons given her by her mother. This was back home in Willimantic, Connecticut, where she was born. Singing, she tells us, was no novelty in her family; both her Irish-American mother and her Scotch-American father were professional singers, and her mother was also church organist. Later, when the family moved to Woonsocket, Rhode Island, Eileen continued her piano and voice studies, and sang solos in church to her mother's accompaniments. Not so long ago, the singer came to New York to study with the former Metropolitan Opera contralto, Merle Alcock. Eileen promises to have an auspicious future, judging from her fine singing heard in her Tuesday afternoon recitals. She made her formal radio début last fall impersonating Rosa Ponselle on a news drama broadcast.

The **United States Navy Band**, featuring instrumental music in the military manner, has two concerts on the air on Wednesdays. At 3:30 P.M., EWT, the band is heard in a half hour broadcast over the Columbia network, and from 6:00 to 6:25 P.M., EWT, it is heard in a program over the NBC-Red network.

The broadcast, **Children Also Are People** (heard Wednesdays from 4:15 to 5:00 P.M., EWT—Columbia network), although not specifically dealing with music is, however, of such import that its planned activities deserve to be included here. This is the program series of talks in which the leading national organizations concerned with children and young people are presenting their programs for children in wartime. During July, three schedules will be conducted by religious groups: The Catholic Youth Organization will discuss primarily handwork they encourage children to do, products of which are utilized for men in service camps; the Protestant groups will be represented by the International Council of Religious Education, discussing a special program for boys and girls in industrial defense areas; and the Jewish Welfare Board will present their president, Frank Weil.

Great Moments In Music, featuring the highlights of popular operas, on Thursday evenings (Columbia network, is scheduled to continue through July. Jean Tennyson will continue in leading soprano rôles. Scheduled to assist her are the tenor Jan Peerce and the baritone Robert Weede. All three of these artists have appeared in most of the operatic highlight programs of the past five months. Jan Peerce, the latest tenor acquisition to the Metropolitan Opera, has long been a radio favorite; previously we outlined how he began his singing career in night clubs and then became featured tenor soloist in the Radio City Music Hall broadcasts. What we did not know was the fact that it was actually at a testimonial party for the late Weber and Fields in 1932 where Peerce got his first start. Among those present was the fabulous S. L. "Roxy" Rothafel, who immediately realized his extraordinary vocal gifts, and gave the young singer his first start at the Radio City Music Hall.

Robert Weede, American baritone of the Metropolitan Opera, won his spurs not only on the dramatic stage, but in (*Continued on Page 496*)

RADIO

Large Stocks of Records on Hand

by Peter Hugh Reed

OWING TO THE FACT that shellac has become a critical material, highly valued in the defense industry, the War Productions Board found it necessary to curtail the production of records in this country in mid-April. Since the record industry, according to the Encyclopaedia Britannica, consumes sixty per cent of the output of the finest grade of shellac, it was not surprising that the WPB made this ruling. Shellac is of great value in insulating work, it is used on airplane motors, among other things, and for coating shells to prevent rust. Conditions in the Far East, and more especially India, necessitated the conservation of the product on hand at this time. Shellac is found in its purified form of lac only on acacia trees in India. It is made by scale insects which attach themselves to the trees for feeding purposes.

WILLIAM KINCAID

There has been a lot of nonsense rumored as well as published about substitutes for shellac, but according to Frank B. Walker of RCA-Victor, no desirable substitute has yet been found. Vinylite, a synthetic product made by DuPont, among others, does not exist in sufficient quantities for the record industry. Furthermore, vinylite is produced under circumstances not far removed from the manufacture of Neoprene rubber. And since Neoprene rubber can be used in army trucks, and for other vital needs, it is logical that it would take precedence over vinylite in production.

Record buyers have no cause to lament the curtailment of musical discs at this time. In the past two years there have been far more recordings issued than music lovers could completely absorb. Undoubtedly, many have lists of records which they want, and now is the time to take these lists to one's dealer and think about procuring some of the works passed up in favor of the most familiar and famous ones. There are probably a lot of less well known works on the dealers' shelves which would repay investigation. Now is a fitting moment to go exploring the by-ways of music, to browse through the extensive catalogs of the American companies and to hunt out material that has not been as popular as it might have been.

Tschaikowsky: Symphony No. 4 in F minor, Op. 36; The NBC Symphony Orchestra, direction of Leopold Stokowski. Victor set 880.

Stokowski's performances of the Tschaikowsky symphonies are, as Time magazine states, unorthodox. He indulges in arbitrary ritards and phrasing, and frequently sacrifices linear incisiveness for sumptuous tone and vivid coloring. Here, his treatment of the slow movement is highly sentimentalized and long drawn out, and his whole approach to the symphony almost diametrically opposite to Koussevitzky's, which has been widely acclaimed as the best reading of the work on records.

Beethoven: Symphony No. 5 in C minor, Op. 67; The Philharmonic-Symphony Orchestra of New York, direction of Bruno Walter. Columbia set 498.

Those who admired Walter's recording of the "Eroica Symphony" will find this set a worthy companion. Despite some inconsistencies in tempi, the dramatic sweep and intensity of the score are brilliantly attested by the conductor. Toscanini's performance is the most inspired reading of the "Fifth." Furtwaengler's, the most poetic. The reproduction of the Toscanini set, however, is by no means as richly sonorous and spacious as that of the Walter.

Haydn: Symphony No. 96 in D major; The Vienna Philharmonic Orchestra, direction of Bruno Walter. Victor set 885.

The recording dates from 1937, when Walter was the leading conductor of the opera and orchestra in Vienna. It is a cherishable souvenir of its period, and one of the conductor's best performances on records. The work is one of the symphonies Haydn composed for his first visit to London in 1791. Thematically rich and diverse, this music repays familiarity. There is a lovely slow movement as well as a vivacious finale which will delight all Haydn devotees.

Telemann: Suite in A minor (for flute and strings): The Philadelphia Orchestra, with William Kincaid, flutist, direction of Eugene Ormandy. Victor set 890.

Rated in his time above Bach, Telemann (1681-1767) is undeservedly neglected to-day. The present work has been called akin to Bach's "Suite No. 2 in B minor," and although not quite the perfect product that the Bach work is, it is nonetheless a close runner-up. It is splendidly played by Messrs. Kincaid and Ormandy, and warmly recorded.

Corelli: Suite for Strings; The National Symphony Orchestra, conducted by Hans Kindler. Victor disc 11-8111.

Corelli's music has been justly praised for its contrapuntal purity and its nobility. A worthy example of his art, this suite has long been in need of a modern recording. Particularly impressive is the restrained beauty of the *Sarabande*, while the *Giga* and *Badinerie* are fine examples of these early dance forms. Kindler does justice to the music.

Arensky: Variations on a Theme of Tschaikowsky, Op. 35a; The Philadelphia Chamber String Sinfonietta, conducted by Fabien Sevitsky. Victor set 896.

The performance here does not compare with an earlier one made by Frank Black and the NBC String Symphony (Victor discs 12096/97 in set 390). The playing lacks essential resiliency and nuance.

Benjamin: Overture to an Italian Comedy; The Chicago Symphony Orchestra, conducted by Frederick Stock. Victor disc 11-8357.

Here is a melodious and lively composition by an Australian composer who has successfully written for the stage and films. Skillful craftsmanship and instrumental technique make much of melodic material which is more tuneful than distinctive. Stock gives the work a knowing performance, and Victor provides him with better recording than Columbia previously did.

Bach (arr. Stokowski): Toccata and Fugue in D minor, and **Prelude on Ein' Feste Burg;** The All-American Orchestra, direction of Leopold Stokowski. Columbia set X-219.

Although this is one of the best recordings and performances of the All-American Orchestra which Columbia has issued, it does not either in tonal quality or reproduction quite come up to the recordings the conductor previously made with the Philadelphia Orchestra.

Schubert: Quintet in C major, Op. 163: The Budapest Quartet with B. Heifetz, violoncellist. Columbia set 497.

This is one of the most deeply felt works in all chamber music. In doubling the violoncello, Schubert followed Boccherini's procedure, rather than Mozart's, who doubled the viola in his quintets. This work, completed in the last year of Schubert's life, is not only one of the most heartfelt compositions he wrote but also one of those in which he shows himself completely master of his technical resources. Two previous performances were unsatisfactory, in the one case (Columbia) because of the recording and in the other (Victor) because of the performance. The present rendition is in every way a wholly satisfying one.

Hanson: The Lament of Beowulf, Op. 25: The Eastman-Rochester Symphony Orchestra and Eastman School Choir, conducted by Howard Hanson. Victor set 889.

Hanson's choral writing is both significant and telling. The present work remains for us one of the most enduring and stirring contributions of its kind to American music. From the epic of the Norse King, Beowulf, (*Continued on Page 484*)

RECORDS

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

A Record Dictionary

A competent and comprehensive catalog, or rather a dictionary of records of twelve manufacturers, has been compiled by Irving Kolodin. We use the term, dictionary, because the author has striven to define each record as well as words can define music. The book is one of the most sensible of the kind that we have seen. One hundred and eighty-four composers are presented in alphabetical order. Two thousand works, "from Palestrina to Prokofieff," are thus encompassed through five thousand recordings. An extension index makes the location of records a simple matter. The comments are excellent.

"A Guide to Recorded Music"
By: Irving Kolodin
Pages: 495
Price: $3.00
Publishers: Doubleday, Doran and Co., Inc.

Schnabel's Philosophy

A very telling little book by the famous virtuoso, Artur Schnabel, gives a new aspect of the mentality of this pianist who for three decades presented in Europe and America recitals of the greatest music, revealing profound thought and rich musical gifts.

Schnabel's thoughts while varied are in no sense cursory. It is fortunate to have preserved his valuable observations derived from a busy life

ARTUR SCHNABEL

with so many valuable contacts in the world of musical art.

"Music and the Line of Most Resistance"
By: Artur Schnabel
Pages: 90
Price: $1.50
Publisher: Princeton University Press

Problem Pupils

Your reviewer has reluctantly come to the conclusion that teachers of music do not begin to give as much intensive study to general educational theory as they might. Teaching music is not merely the art of imparting musical knowledge, but also that of comprehending the personality, the social interest, the inferiority feelings, the family influence and all sorts of factors which make up the normal as well as the subnormal child.

Two Brooklyn, New York, assistant school principals, have produced a very carefully worked out volume, discussing corrective treatment for unadjusted children, lazy, obstreperous, unsocial, failure-minded, discouraged and unhappy pupils who must be straightened out before anything successful in the way of teaching can be accomplished.

"Corrective Treatment for Unadjusted Children"
By: G. Goldberg and N. E. Shoobs
Pages: 238
Price: $3.00
Publishers: Harper and Brothers

The Avocation of Music

Rightly, only a relatively few people who "go in for music" are professionals. Most of us are amateurs. If you are an amateur, the fun is largely in being as fine an amateur as possible. It is surprising how proficient many of the busiest men and women become in their musical studies. Those who, year in and year out, make music study a part of their daily lives, are those who find the most happiness.

In a very comprehensive and practical book, "Music As a Hobby," Fred B. Barton has taken a leaf from Arnold Bennett's famous booklet, "How to Live on Twenty-four Hours a Day," and shown how even the busiest people can get "loads of fun" from music study. (Arnold Bennett, by the way, was an exceedingly good pianist.) We recommend this book very enthusiastically for its missionary value in helping teachers to build classes of adults. Lend it around and see if it does not bring you patrons.

"Music As A Hobby"
Author: Fred B. Barton
Pages: 157
Price: $2.00
Publisher: Harper & Brothers

BOOKS

Stephen Foster and His Little Dog Tray

This is another of the series of gift books for children by Opal Wheeler which have attracted very favorable attention. There are pen illustrations on every other page and the lovely Foster melodies are introduced in very simple form. The stories are presented in very simple direct fashion with a distinct appeal to children.

"Stephen Foster and His Little Dog Tray"
Author: Opal Wheeler
Pages: 170
Price: $2.00
Publisher: E. P. Dutton & Co., Inc.

The Director's Problems

Sylvan Donald Ward has created a very useful manual for directors, especially those engaged in high school work. The book has many illustrations and many notation examples. Each chapter is supplemented with long lists of correlative material.

"The Instrumental Director's Handbook"
Author: Sylvan Donald Ward
Pages: 95
Price: $1.25
Publisher: Rubank, Inc.

Bach Chorale Text

Henry S. Drinker, a distinguished Philadelphia attorney and accomplished musician, has for years taken a deep interest in the promotion of the works of Bach in America. His latest contribution is a fine translation of the Bach Chorale Texts in English with annotations showing the use of the melodies elsewhere by Bach in his vocal and organ works and a musical index to the melodies. The chorales, numbering over four hundred, represent many of the major achievements of Bach and have had a wide influence upon musical literature. Mr. Drinker's translations parallel the German text and therefore may be adapted syllable by syllable to the music as there is no music in this collection.

The book is privately published and distributed by The Association of American Colleges, 19 West 44th Street, New York City.

Simplified Clef Reading

By Maurits Kesnar

THROUGH NUMEROUS EXPERIENCES, both as a judge at music contests and as a teacher, the meager knowledge of the clefs displayed by our young musicians has been forced upon me. Too many so-called arrangements have been printed in which the arranger simplified the alto and tenor clefs for strings and brasses by changing them into treble and bass clefs.

It is, of course, hardly possible to rearrange all the works by the masters. Therefore, since within the last few years nearly every high school, college and university—not to speak of municipalities—have good orchestras, there should be some means of showing the young musician a simplified method of clef reading. Such a method would be of value not only to instrumental music but also to choral music. It would benefit a choral organization, if they could read the now so frequently sung Bach chorales in the clefs in which they were written, instead of in the arrangements or translations in which they are read at the present.

The history of the clefs dates back to the middle ages. During the early eleventh century, a Benedictine monk, Guido d'Arezzo, invented a notation system which simplified music reading. Before him a Flemish monk, Hucbald, had invented a system of writing music on a staff, not the staff of to-day but one of six lines. Guido d'Arezzo simplified this by using four lines and giving every line a color.

Since, at this time, all singing during the church service was done by men, or monks, the music was written in a suitable range for their voices. On the first line, a yellow one, middle C was located. The second line, black, had no special meaning. On the third line, which was red, F was placed. The fourth line was also black. This method of writing can still be found in manuscripts of the middle ages. Soon these colored lines were discarded, and just the letters, C and F, were placed at the beginning of the staffs. These staffs ranged from three to eleven lines.

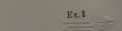
At the end of the 16th century it was definitely decided to use a staff of five lines for all secular music, although for church service the four lines continued to be used (Hugo Riemann). During the time of the famous composer, Palestrina (1525–1594), ten different clefs were used. These included contra-basso, bass, baritone, contra-tenor, tenor, alto, mezzosoprano, soprano, treble and high treble clefs. Every voice range had its own clef. With the advancement of instrumental music and the development of instrumental composition, the composers of instrumental works used the clefs which closely resembled the character of the voice. The bass clef was used for a bass-like instrument, the alto clef for an alto-like instrument, and so on. Of all the ten clefs only four are generally used at the present time, namely the treble, the alto, the tenor and the bass clefs.

At the present time the following instruments use the alto clef: trombone, viola and viola d'amore.

The tenor clef is used by the bassoon, trombone, violoncello and double bass.

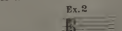
Although the soprano clef is no longer used in the orchestra, some composers still use the soprano clef for choral music. The classical choral music has always made use of the soprano clef. Although most text books tell the student that "the soprano clef is a C clef written on the first line,"

Ex.1



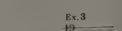
the alto is a C clef written on the third line,

Ex.2



and the tenor is a C clef written on the fourth line,

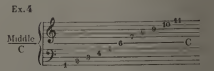
Ex.3



this does not make the matter much clearer to the average student. No mention is made of a relation between the treble, bass, alto, tenor and soprano clefs. This existing connection between the clefs is found in the note, middle C.

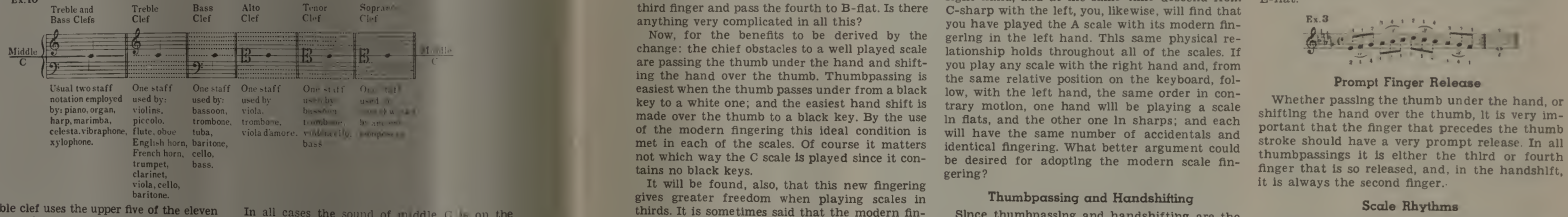
In the method which I have devised for clef teaching, music is written on eleven lines as follows.

Ex.4



On the 6th line of the eleven is the note C, our middle C. Only the organ, piano, harp, marimba xylophone, vibraphone and celesta use the two staffs; all other instruments use only one staff, leger lines being used to indicate notes above or below the staff.

Ex.10



The treble clef uses the upper five of the eleven lines, and on the first leger line below the staff we find the note C, middle C, the sixth line of the eleven.

Ex.5

The bass clef uses the lower five of the eleven, and on the first leger line *above* the staff we find the note C, *middle C* the sixth line of the eleven.

Ex.6

The fourth, fifth, sixth, seventh and eighth lines are used by the alto clef, and at its third line we find *middle C*.

Ex.7

The third, fourth, fifth, sixth and seventh lines are used by the tenor clef. At its fourth line we find *middle C*.

Ex.8

The soprano clef uses the sixth, seventh, eighth, ninth and tenth lines, with *middle C* at its first line.

Ex.9

This chart simplifies and clarifies the relations of the clefs to each other and consequently makes the reading of music, as the composers have written it, a comparatively easy task.

In all cases the sound of middle C is on the same pitch.

Don'ts in Stage Comportment

By Neil Boardman

DON'T EVEN THINK about your clothes. It is too late to do anything about them, once you have stepped upon the stage.

Don't go upon the stage carrying encumbrances, such as a flowing handkerchief or a pocketbook.

Don't slouch or race to your position.

Don't fail to show in your face that you are really glad to see your audience.

Don't grin like a Cheshire cat if the audience applauds.

Don't indulge in gestures while you sing, unless you have had excellent training in this. Better let your hands rest at your sides. Bad gestures make you look, as the actor says, "hammy." Women sometimes clasp their hands in front of them. This is all right, if you refrain from "pumping."

Don't forget to bow graciously when the audience applauds.

Don't forget to acknowledge the assistance of your accompanist.

Don't forget to walk directly to the piano, if you are a pianist, but always acknowledge the presence of your audience before sitting down.

Don't forget, at informal gatherings, not to "alibi." If you cannot play the piece well, or if you cannot sing because you have a cold, the audience will find it out soon enough.

Don't encourage coaxing. Either accept an invitation graciously or decline positively.

Don't recognize friends in the audience.

Don't sing to the entire group, as you would to a pile of cabbages. Pick out the leaders in the crowd and sing to them intimately, as though they were alone in the hall. This commands interest.

Sidelights on the Scale

by Orville A. Lindquist

The Modern Scale Fingering

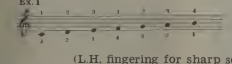
SOMEONE HAS SAID that pedagogy, next to theology, is the most conservative thing in the world. When we see how slow piano teachers are to adopt the modern scale fingering, we might well wonder why theology should be placed first. Why is this fingering not more widely accepted. Perhaps many teachers think that the trouble necessary to relearn the fingering is not worth the advantage gained.

The learning of the new fingering is not nearly as complicated as is commonly believed. It is only the left hand fingering of four scales that has been changed: G, D, and A in the sharps, and F in the flats.

If we examine the new fingering for the left hand in the scales G, D and A, we find that it is the same in each of them; in fact, the left hand fingering for all the sharp scales is exactly the same. This makes the fingering identical with that of the right hand flat scale. (Just who discovered this fingering is not known. Charles Easchman-Dumar in his "Exercises techniques pour Piano" was probably the first to make it public.) In the sharps the left thumb is always on E and B, while in the flats the right thumb is always on F and C. Could anything be more simple? This fingering can all be learned in a moment's glance at this example:

(R. H. fingering for flat scales)

Ex.1



(L.H. fingering for sharp scales)

We now have to learn only the left hand fingering of the scale in F; this is to start on F with the third finger and pass the fourth to B-flat. Is there anything very complicated in all this?

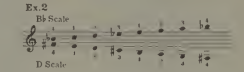
Now, for the benefits to be derived by the change: the chief obstacles to a well played scale are passing the thumb under the hand and shifting the hand over the thumb. Thumbpassing is easiest when the thumb passes under from a black key to a white one; and the easiest hand shift is made over the thumb to a black key. By the use of the modern fingering this ideal condition is met in each of the scales. Of course it matters not which way the C scale is played since it contains no black keys.

It will be found, also, that this new fingering gives greater freedom when playing scales in thirds. It is sometimes said that the modern fingering is well enough for the left hand alone, but that the old fingering should be used when playing hands together.

On the contrary, I had occasion, in my youth, to play the *Concerto in A minor*, by Grieg, with an orchestra. At the end of this composition, as many of my readers probably know, there is a long scale passage that takes in the whole sweep of the keyboard—a D Major run played by both hands. I did not have much velocity technic at the time and found it very difficult to get to the top note on schedule; invariably, the left hand lagged. I tried various fingerings and finally stumbled on to the fact of keeping my fourth finger on F-sharp. After that I had no trouble. Since, at that time, I knew nothing about the modern left hand fingering for the D major scale, I could not have been prejudiced. This seems ample proof that the new fingering is superior to the old when playing hands together, just as it is when playing them separately.

How old Mother Nature must smile when she hears us calling this the modern fingering. She knew all about it countless ages before Johann Sebastian Bach began to experiment with keyboard fingering. Here is a most remarkable physical fact: While playing the B-flat scale ascending with the right hand, start from F-sharp in contrary motion with the left hand. See that the same fingering and the same order of keys are used in the left hand that are used in the right hand for playing the B-flat scale. In the example below, note that the D scale was played with the left hand, and with the modern fingering.

Ex.2



If you play the E-flat scale ascending with the right hand, and at the same time descend from C-sharp with the left, you, likewise, will find that you have played the A scale with its modern fingering in the left hand. This same physical relationship holds throughout all of the scales. If you play any scale with the right hand and, from the same relative position on the keyboard, follow, with the left hand, the same order in contrary motion, one hand will be playing a scale in flats, and the other one in sharps; and each will have the same number of accidentals and identical fingering. What better argument could be desired for adopting the modern scale fingering?

Thumbpassing and Handshifting

Since thumbpassing and handshifting are the principal difficulties to overcome in scale playing, it is well to take a closer view of these obstacles. There are three varieties of the first difficulty and four of the second, as follows:

Thumbpassing (1) The thumb passes under the hand a half step from black to white: D-sharp to E, and A-sharp to B in B scale ascending, R.H., or D-flat to C and G-flat to F in D-flat scale descending L.H.; (2) a whole step from black to white, E-flat to F and D-flat to C, D-flat scale ascending r.h., or F-sharp to E and C-sharp to B in B scale descending L.H.; (3) a whole step or half step from white to white in C scale either hand.

Handshifting (1) The hand shifts across the thumb a minor third from black to black as E-flat to G-flat, D-flat scale either hand; (2) A minor third from black to white, or white to black, F-sharp to A and C-sharp to E, D scale R.H., or B-flat to G and E-flat to C in B-flat scale L.H.; (3) A major third from black to white, or white to black, B-flat to D and E-flat to G, B-flat scale R.H., or D to F-sharp and A to C-sharp, D scale modern fingering left hand (4) a major or minor third from white to white, C scale either hand. Notice that in the above paragraph only five scales have been mentioned; B-flat, B, C, D-flat and D. From this we see that, in the practice of these few scales, all difficulties of thumbpassing and handshifting are met. Naturally none of these five scales should be omitted from daily scale practice.

A Clumsy Thumb

The chief fault in thumbpassing and handshifting is a too heavily played thumb; the reason for which is usually that the thumb-joint at the wrist is too stiff. This tension causes a too heavy thumb stroke. The exercise below is an excellent one for lightening up the thumb, since, no matter what the rhythm—"twos", "threes", or "fours"—it never receives the accent. Practice also in E-flat.

Ex.3

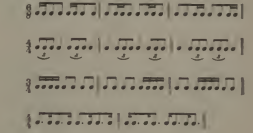
Prompt Finger Release

Whether passing the thumb under the hand, or shifting the hand over the thumb, it is very important that the finger that precedes the thumb stroke should have a very prompt release. In all thumbpassings it is either the third or fourth finger that is so released, and, in the handshift, it is always the second finger.

Scale Rhythms

Since practically all runs in pieces are played in "twos," "threes," or "fours," it would be foolish not to use such rhythms in scale practice. The eleven rhythms here given should be known to every student of piano, so that he may be able to use them in his daily scale practice.

Ex.4



Chromatic Scale Accents

It is an interesting fact that, if you accent every third note of the chromatic scale, the accented notes will be those that form the diminished seventh arpeggio, C, D-sharp, F-sharp, A, C, and so on; every fourth note accented produces the notes of the augmented fifth triad arpeggio, C, E, G-sharp, C, and every second note gives us the whole tone (*Continued on Page* 499)

How to Facilitate the Acquisition of Technic

by Dr. James L. Mursell

Professor of Music, Teachers College, Columbia University, New York City

MOST PEOPLE take it for granted without much question that to acquire and maintain an executant musical technic is a time-consuming and very arduous undertaking. To some extent they are right. No great and delicate skill can ever be easily gained. Yet many of the obstacles to technical progress are entirely avoidable. They are not intrinsic to the skill itself. They are created by a radically faulty and wasteful approach. By an application of known and established psychological principles it should be possible to reduce the labor needed to reach a given technical level by at least fifty per cent, and probably more.

This very thing has been done again and again in connection with other types of skill. We ordinarily find that in the teaching and learning of such skills, certain conventions of procedure have grown up. Often they are of long standing, and are backed by much experience. And they get results—after a fashion. But in every instance, when they are analyzed, they turn out to be extremely inefficient; and when they are drastically revised in the light of our psychological knowledge, very striking advantages are gained. This, in brief, is the key idea of the efficiency movement, which has registered a whole string of startling successes. But as yet it has hardly touched the pedagogy of music. The teaching of technic is still dominated by convention; and like most conventional pedagogy, it is highly inefficient. It is unreconstructed, although the experience and knowledge needed to improve it are at hand.

The essence of a psychologically sound approach to the problem of technic may be summed up in the following four propositions:

The Problem Analyzed

1. Ninety per cent of all technical practice should utilize as its material, the very music which the student is learning to perform.

There is on the market a very large amount of so-called technical material. The student of the psychology of skill can only be amazed at the docility and sheer lack of critical judgment with which it is accepted by musicians. There arises at once in his mind the obvious question: *What reason have we to believe this conventionally accepted material is really practical?* He knows full well how risky it is to assume that what is learned in one context can be used successfully in another. When he watches a learner working away at an exercise, a study, a scale, or a vocalize, he

JAMES L. MURSELL

thinks it more than likely that most of the learner's energies are really going to the mastery of that particular exercise, or study, or scale, or vocalize, rather than to the building up of a general facility which can be applied to any problem or to any situation. The mere fact that the material is isolated, pulled out of context, and formally presented, is quite enough enormously to reduce its practical value. This means that a very large proportion of formal technical practice on abstract material is sheer waste of time.

This is the reason for recommending that ninety per cent of all technical practice use actual music. There is no question then as to the practicality of the problems. They are the problems one must solve in order to make the music sound as it should. By all means concentrate upon them. By all means study them diligently, with intelligence and application. But if you pull them out of context, and set them up to be learned independently and with no relationship to a working setting, they become deeply altered, and much of the value of studying them is lost.

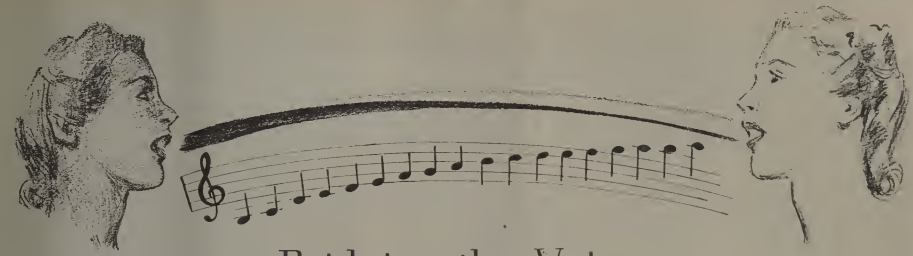
As to the remaining ten per cent of the time, most of it should be devoted to made-to-order exercises which pull out and high-light the technical problems when and as they arise in the music being learned. This is far more intelligent and effective than grinding away on standardized material in the general hope that something beneficial will happen. A made-to-order exercise should be just that. It should be devised on the spot by teacher and learner to meet a particular situation. This in itself promotes an analytic, intelligent, and thoughtful approach to technical problems, and helps to avoid that bane and bugbear of all practice—unthinking routine.

A Specific Goal

2. Ninety per cent of all technical practice should be geared specifically to the musical and expressive delivery of specific passages.

The first reason for this is the familiar and indubitable truth that efficiency in learning depends largely upon the learner always having in mind a specific short-term goal, a goal of which he is at all times explicitly aware and which is set up in such a way that he can observe his own progress toward it. Routine practice with nothing save a vague general improvement in mind is almost certain to be inefficient. Suppose, then, that we isolate a given passage for a composition for technical study. The aim is to make it sound as we want it to sound. Here is something tangible and clear-cut. Moreover the inexperienced learner in collaboration with his teacher, or the experienced learner working alone can be aware at every stage of his approximation towards his goal. The whole process is brought under conscious scrutiny and control. And two major advantages accrue. Technic develops far more rapidly and certainly than by routine repetition of formal material which may never transfer to the actual problems of musical performance, and which is wasteful because it lacks any convincing and palpable aim. And a linkage is set up between musical and technical development, for the study of the expressive demands of music sets the technical goals, and technical study clarifies and makes specific the learner's awareness of these demands.

But there is something more. Any separation of technic from expression is a disastrous and distorting abstraction. A musical technic is not merely a standard repertoire of movements. It is an adaptation of movement to purpose. Two musicians presenting different "interpretations" of the same passage will exhibit differences in movement pattern—small, no doubt, but critically important. In other words the technical problem is inextricably bound up with the expressive intent. So it is that a (*Continued on Page* 494)



Bridging the Voice

by Crystal Waters

A GENUINELY ARTISTIC SINGER has complete use and control of his voice throughout its entire compass. A vocalist does not deserve to be called an artist who sings only the few notes that are within easy range. It demands good healthy effort to learn to produce musically those higher and lower tones that lie beyond this natural limit. A singer of art songs must have a range of more than two octaves, and such command of all its tones, from the lowest to the highest, that they flow as *one voice* without a break or an apparent change in quality.

What about your own voice? Are your highest sounds singable? Your lowest, musical? Does the entire voice flow smoothly from tone to tone? Or does it suddenly flop from a large, robust quality to a weak, thin one? Or from a weak, thin quality to a strong, thick one? This happens to all of us at first.

The basis of the vigorous, robust quality of one's voice is the instinctive capacity to groan and grunt like other animals; and the basis for the weak, thin voice, the instinctive capacity to whine and sigh. Such sounds may seem totally unrelated to the glorious tones of a trained singer but in reality it is only when nature's way of producing tones is adopted that the voice has the opportunity to fulfill itself.

Growth of Vocal Muscles

One may think that the vigorous quality of the lowest sounds and the thin quality of the highest ones are too far apart ever to be united into one voice. It is the purpose of the exercises at the end of this article to bridge the two into one coördinated whole that will flow smoothly and evenly from the lowest to the middle tones, and from the middle tones to the highest ones.

Boys and girls alike, as early as seven years of age, seem to have two voices, in spite of the fact that there is just one pair of vocal bands. The two voices are strongly contrasted in the adult man. Other than his normal voice, he has what is called a "falsetto" voice, which has a high, thin, reedy quality.

During the maturing years, from twelve to eighteen, the vocal muscles grow longer and thicker, more so in a boy than a girl, and the spaces of the throat become enlarged. As a result, the robust voice of the child gradually deepens into the mature voice of the adult, while the thin, high one continues without much change. The practice of good vocal principles which are set forth here make easy the transition of the robust voice to a lower pitch. The muscular fibers of youth's vocal bands develop gradually from day to day, and if the process of the fluttering edges remains unimpeded, the deepening quality of the large voice takes place without attracting the slightest notice.

A Troublesome Condition

Regardless of one's age, however, the two voices, as separate entities, may seem troublesome when one begins to increase the range and to gain command of all its tones. Unexpected changes from one quality to another over which there is no control, can be extremely embarrassing if one demands perfection too soon. The first essential is mental poise. Remember that such emotions as excitement, doubt, and over eagerness, have a way of gripping the throat muscles. This interferes with the adjustments which the self-acting vocal muscles are seeking to make in response to the thought impulse of pitch. Such throat constrictions increase the hazard of a "break" in the voice. Actually, nothing breaks. Inexperienced, undeveloped vocal muscles flop around as awkwardly as a baby's wobbly legs. If fear, or dread of another "break," is permitted to disturb one, the conditions are made worse by closing the throat even more. This can become a vicious circle, unless one remains calm and nonchalant. The voice should be allowed to flop, much as one flops around in the water when learning to swim. Any effort to prevent a "break" will cramp the vocal progress. There should be a continual effort to build the muscular strength of the entire vocal instrument, and in time there will be no hindrance from sudden changes.

VOICE

An Important Problem

Frequently another problem looms just as large. Consciously or unconsciously, you may be holding to one voice only. A girl may continue to use the weak, high voice of childhood, not realizing that girls' voices change too, though not so much as boys, or that everyone has a robust voice as well as a thin one. As time goes on, if full self-expression is demanded of this voice, it will become shrill and edgy, or breathy and wheezy to the point of vanishing. Or perhaps a boy may use the large, robust voice only, thinking that the "falsetto" is too weak and thin to be of practical use. As time goes on, if full self-expression is demanded of this voice, it will become harsh and strained, especially on its top tones. Both these voices must be discovered and developed and, in spite of flops and "breaks" during the construction period, the two must be bridged into *one voice* that rings out with the sweetness of the upper voice and the sonority and vitality of the lower.

Bridging the voice demands the systematic procedure that parallels constructing a suspension bridge. An engineer builds two piers, one at either end of his proposed bridge. Then when cables are swung from one end to the other, the piers share the support of the entire passage. Each pier provides practically all the strength at its own end, and strength in ever diminishing quantity to the far end, where it practically ceases. The passage is made secure and permanent by the overlapping of the strength provided by the two piers, one increasing its support as the other decreases it.

For a singer, the two piers are the two voices as separate entities, the thin one at the high end of the range and the robust one at the low end. They should be built independent of each other. Practice each voice a little every day, and let it be the aim to produce clear, pure vibrations for each quality sound.

Some vocalists call these two qualities the "chest" voice and the "head" voice, but the truth is that both are vibrated by the same pair of vocal muscles. Thick edges vibrate to produce robust voice, and thin edges, to produce thin voice, like the thick and thin strings that vibrate respectively to produce the low and high tones of a stringed instrument.

As you have no direct control of the vocal muscles, to produce these (*Continued on Page* 482)

Charles-Marie Widor
Teacher of Composition

by Evangeline Lehman

Mus. Doc.
Well-Known American Composer-Author

Miss Lehman had the good fortune to know Widor personally in Paris. The master was a great admirer of her compositions. Following the first performance of Miss Lehman's oratorio, "Sainte Thérèse of the Child Jesus" in Paris, Widor remarked, "She is as musical as music itself." Afterwards, at Fontainebleau, Widor personally presented to Miss Lehman the medal of the Ministry of Foreign Affairs, decorating her for her outstanding work accomplished on French soil.—EDITORIAL NOTE.

AMONG MUSICIANS and the general public alike, Charles-Marie Widor is primarily known as the author of the organ symphonies which constitute a monument comparable only to those erected before by J. S. Bach and César Franck. The *Toccata*, in particular, has become a "war horse" for all aspiring or accomplished organists. Besides, there is hardly any form of music that Widor did not attempt with success, from sonata to opera, from lied to ballet. But to those who were fortunate enough to come under his guidance, he will also be remembered as one of the most inspiring teachers of composition.

For a number of years Widor taught at the Conservatoire National de Paris and led many young French composers to the supreme award of the Prix de Rome. Notable among those are Gabriel Dupont, that rare genius who had a premature death by tuberculosis at the age of thirty-six, and Marcel Dupré, the now world famed successor of Widor at the console of the organ at Saint Sulpice in Paris. Later on, when he devoted much of his activities to the promotion of the American Conservatory of Fontainebleau, he took great interest in the musical development on this side of the ocean, and occasions were not few when young American writers found themselves helped and stimulated by his enlightening comments or remarks.

Teaching composition is by no means an easy matter. If the teacher is himself a composer, he must make abstraction of his personality in order not to let it influence his judgment on the production of others whose nature may be radically different from his own. He must appreciate at their just merit the points which are obviously good and of standard value in the essays submitted. He must criticize technically all evident mistakes corresponding to wrong orthography or syntax in the literary field. Still, he has to discriminate between clumsy errors and wilful breaking of the rules for the purpose of achieving certain particular effects. Finally, he must, at all times, try to transport his own reactions into an atmosphere similar to that which inspired the author. A successful teacher of composition must therefore be a well of musical science, a psychologist, an impartial friend, a kindly adviser, and last but not least, a diplomat. Charles-Marie Widor answered every one of these qualifications.

Now it may be asked if Widor had any particular method, any personal system in teaching composition. Apparently not. Instead, he directed each student according to individual aptitudes. Once as Isidor Philipp was being questioned upon what his method was, he answered candidly, "But I have none. There is no 'Philipp method'. I only teach—piano!" Widor likewise might have answered that he "just taught composition." Nevertheless it is interesting to draw a sketch of the principles upon which he relied for his instruction; and these ought to prove illuminating to anyone engaged upon a creative career.

The Elements of Great Music

Whatever its nationality and whether originally invented or based upon the folklore, music, if we analyze it in its constitutive elements, is made up of a general combination of capital factors: melody, rhythm, harmony, counterpoint. If we add proportion and architecture, coloring and sensitiveness, and power of modeling the inspiration according to the subject treated, we have a fair summing up of the requisites needed to achieve a permanent work, a work which is built to last.

"Musical history shows us that the great masters possessed these qualities in a superiative degree," Widor said. "It was owing to these qualities that they wrote in a way that defies time, that causes their works to stand up like a rock of the ages." He also claimed emphatically that no music can be permanent if a proper balance does not exist between those various constitutive elements.

"What, for instance, has preserved and will always preserve the names of Rameau, Bach, Mozart, Beethoven, (*Continued on Page* 494)

WIDOR AT THE GREAT ORGAN AT ST. SULPICE
Widor was organist at St. Sulpice, in Paris, from 1869 to 1934—sixty-five years! At his right in this picture is his lifelong friend and confidant, Prof. I. Philipp, and at Philipp's right is Marcel Dupré, Widor's successor at St. Sulpice.

The Unheard Postlude

by Edward J. Plank

YES, THE SEEMINGLY UNNOTICED and unheard postlude also merits careful consideration. The organist would become very conspicuous if he played no postlude. Even if the postlude is too short, there is a marked void. While this music is an integral part of the service, perhaps it should not be so loud as to make greetings between pastor and departing worshippers impossible.

The organist can seriously mar the atmosphere created by the sermon by using the wrong kind of postlude. Musical and spiritual judgment should be exercised in selecting the appropriate music to follow the sermon. Moreover, it is possible to carry out the theme of the service in the postlude. For example: A simple gospel hymn would be the proper selection to follow an evangelistic sermon. It might even be best to repeat the last hymn sung by the congregation. A brilliant, technical organ number would actually ruin a simple gospel message. Then, on the other hand, a phlegmatic postlude would be an anticlimax to an imposing service devoted to pomp and ceremony. How suitable *The Hallelujah Chorus* would be to follow a jubilant Easter message. The Bliss anthem arrangement could be played if desired. It is also a fitting climax to Christmas festivities. A similar number is the *Amen Chorus* from "Judas Maccabaeus," by Handel-Batiste.

Once in a while the organist has to change postludes during the benediction. Not knowing the nature of the sermon, he may find that he has chosen the wrong type of postlude. At such a time a hymn is usually the best substitute.

Any old march will not do. Do not march the people out of the church with a driving rhythmic march. Give them a chance to carry away the message. Seldom is a military march in order. If the postlude is too "marchy," it may become dignified by a slower and more sedate tempo.

A certain organist always gives the audience musical fireworks for the postlude. There are times when an organ *sortie* is effective. There is a time and place for any type of postlude ranging from a *solennelle marche* to an exultant *pæan*. The organist's good taste must decide which is the correct kind.

To indicate the different types of postludes the following categories are suggested:

Various Classifications

1. The ordinary postlude. These are often martial in character. Organists and church pianists need reams of these general recessionals.

2. The recital type. Brilliant recital numbers demanding any degree of professional ability make excellent postludes. This includes solos that are not ecclesiastical enough to use otherwise during the church service. Rapid movements from organ sonatas and many Bach Preludes and Fugues fall into this classification. Also pieces entitled Toccata, Fantasy, Fanfare, Caprice, Canon, Minuet, and Intermezzo.

3. The hymn type. There is a wide range of material available in this category, suitable to conclude somber, serious, devotional, or prayer services. Besides plain hymns, there are innumerable "Chorales" by the master composers of the organ to consider. Transcriptions or variations of well known hymn tunes are pleasing to the churchgoer. *Onward, Christian Soldiers*, as arranged by Lemare, and *Adeste Fideles* (Christmas Postlude, as arranged by Whiting, are effective paraphrases. Strange as it may seem, an anthem and movements from the Mass and oratorio are usable as postludes. The anthem arrangement of Beethoven's *The Heavens are Declaring*, the *Gloria in Excelsis*, from Gounod's "St. Cecilia's Mass," as edited by A. F. Halpin, and *Thine is the Kingdom*, from Gaul's oratorio "The Holy City," are practical examples.

CLAIRE COCI. At the console of the organ in the Cadet Chapel at the United States Military Academy in West Point.

4. Special occasions. No ordinary postlude will do for special occasions like a young peoples rally, district or state convention, union Lenten service, song service, Harvest festival, patriotic Sunday, guest day, candle light vesper, or choir benefit concert. At such times the organist feels impelled to play an outstanding postlude, and an impressive choice is dependent upon his sense of fitness.

5. The symphonic postlude. Dramatic organ arrangements of orchestral masterpieces are included in this division. The *Bridal Song*, from "The Rustic Wedding Symphony," by Goldmark-Westbrook, and the *Finale* to the "Third Symphony," by Mendelssohn-Rogers are good illustrations. In the realm of original organ literature the Widor "Organ Symphonies" stand supreme. Some selections from the opera sound symphonic on the organ as does *March on a theme from "Faust"* by Gounod-Roberts. From the liturgy of the Mass the elevating *Gloria in Excelsis* from Mozart's "Twelfth Mass" sounds symphonic as well as pontifical.

6. Miscellany. Here belong those interchangeable numbers labeled "Prelude" and "Offertoire" which seem much more like postludes. Many "Grand Choeurs" also make better postludes than preludes. For a special treat to the man in the pew, work up a piano and organ duet every now and then. Occasionally give him something familiar, like the *Grand March* from "Aida" and the *March* from "Tannhäuser," the *March of the Priests* from "Athalia" by Mendelssohn, and *Pomp and Circumstance* by Elgar

Variety in postludes is just as possible and important as it is in preludes and offertories.

The following postludes have been found highly successful by practical organists:

Title	*Composer*
Choral Postlude	W. D. Armstrong
Chromatic Choral	W. D. Armstrong
Hymn of Faith	W. D. Armstrong
Postludium	W. D. Armstrong
Festival March	G. W. Armstrong
March in F	E. S. Barnes
March in E	R. Barrett
Hallelujah Chorus. From the "Mount of Olives"	L. van Beethoven
In Remembrance	F. von Blon
Calm as the Night	C. Bohm
Adoration	F. Borowski
Pièce Romantique	C. Chaminade
Postlude. Polonaise Militaire, Op. 40, No. 1	F. Chopin
Processional March	S. Clark
Triumphal March. From "Naaman"	M. Costa
Grand Chorus in A minor	J. G. Cummings
Pæan in D major	J. Dickson
An Evening Benediction	R. Diggle
Marche Mélodique	R. Diggle
A Song of Thanksgiving	R. Diggle
Song of Joy	J. F. Frysinger
Allegro Pomposo	J. L. Galbraith
Postlude in A	J. L. Galbraith
Grand Choeur	C. Harris
Postlude	C. Harris
Short Prelude	H. P. Hopkins
Christmas Postlude	E. S. Hosmer
Postlude in G	E. S. Hosmer
Festival Postlude in C	C. Kohlmann
Days of Sunshine	E. Kronke
Grand Choeur in C	R. Maitland
A Joyous Postlude	Cyrus S. Mallard

(*Continued on Page* 484)

ORGAN

An Unusual Opportunity for Singers

by

Augusta Leinard

JOAN RAY, San Francisco soloist and teacher of voice, began her musical education in Australia as a pupil and protegé of Madam Melba. Later she studied on the Continent and had achieved success in leading European cities before coming to the United States. She finally settled in San Francisco where she became prominent in concert and radio circles.

Because of the spiritual quality of her powerful, well controlled voice she has gained prestige as a church soloist. Something of a record was made by her unbroken fifteen years with First Church of Christ, Scientist, in Mill Valley, for she made the semi-weekly trip before the advent of the Golden Gate Bridge without a lapse. She resigned to become soloist of Eighth Church, in San Francisco.

It is that same spiritual appeal which makes her contralto voice especially desirable for funeral singing. While she is the regular singer for one of the oldest funeral directors in San Francisco, she has sung in every funeral parlor in that city.

"It's a field that offers real opportunities, yet has scarcely been touched," she explained. Her self-assured personality and distinct enunciation mark her English origin. Her British matter-of-factness routs any possible morbidity of her position. "I guess fear keeps people away from it. I went very unwillingly the first time."

"How did you happen to sing at your first service?"

"A minister who was to officiate at a funeral was asked to bring a singer, and he knew of my work. After that service the same company had me sing several times again. Then they engaged me."

It was not that simple. This company had been long searching for the right singer, and they were impressed with Miss Ray's rich voice and her ability to soften it without sacrificing that richness. They liked her purity of diction, her poise and calmness. Her contract to do this type of work came only after they were convinced that their search was ended. That occurred four years ago, and the arrangement has been a happy one for both.

JOAN RAY

An Irregular Schedule

During this time Miss Ray has sung a funeral on an average of once or twice a week. "You never know how often you'll be called," she said. "One day I had four funerals in succession with four different clergymen."

"No doubt experience has helped overcome obstacles?"

"The only problem was to get rid of heaviness and of being depressed by the tragic scenes sometimes enacted. At first I thought I could not do my best and never could have kept on as a regular singer if I had not learned to see the healing side of the work. I was there as a messenger—to comfort, through my songs, those left behind. This realization helped me and to-day I really love the work.

"The funeral singer must cultivate poise and peace of mind. This is especially important where a funeral takes place in the family home. At the funeral chapel the soloist is unseen, but in the home she is in close contact with the mourners. Sometimes the crowd is so great that it is necessary to stand in the kitchen to sing. It isn't easy. If you can keep calm under such conditions you've passed one test."

"Does a singer change her technique for funeral singing?"

"No, except to keep her voice subdued. Both organist and soloist must remember constantly that they are not rendering a solo but trying to give comfort. Never should they sing *fortissimo*."

"How does one get into this field?"

"A good way is to make an application. You will then get an audition, and if it is satisfactory, you'll probably get a chance to substitute when a soloist cannot come. If you meet the requirements you'll be called again."

"What are the requirements?"

"Funeral directors look for a soft mellow voice. The three important points are: a velvet tone well produced, *pianissimo* work, and good diction. They're extremely particular about diction."

The Importance of Diction

We remarked that *her* diction left nothing to be desired.

"That would be natural after studying for five years under Melba," she answered smiling reminiscently. "She drilled me on diction for weeks before giving me any vocal study. I began to despair of ever getting voice. But that hard work has been well repaid."

"Who selects the songs for a funeral service?"

"When arrangements are being made for a service, and music is desired, the funeral director submits a list of songs to the patron, who may make a selection or request something of his own choice.

"It is customary to sing two selections, a sacred song and a hymn. The numbers on the list most consistently used are James Whitcomb Riley's *Prayer Perfect*, *Beautiful Isle of Somewhere*, and Dvorak's *Goin' Home*. Of the sacred songs one old, universally loved hymn is included, such as *Lead, Kindly Light*, *Abide With Me*, *In The Garden*, *The Christian's Good Night*, or *Still, Still With Thee*.

One song especially fitting for Masonic funerals is *The City That Lieth Foursquare*. At Serbian and Greek Orthodox funerals, an *Ave Maria* and most often the hymn *Lead, Kindly Light* are used.

"Catholics have a Service of the Rosary (not a mass, which takes place in the church). In shop talk a soloist will say, 'I'm going to sing a Rosary.' An *Ave Maria*, either Schubert's or Gounod's, is always used and several hymns of which two contain the name Jesus are often requested. The two most used are, *Safe In The Arms Of Jesus*, and *Asleep In Jesus. My Rosary* and *Lead, Kindly Light* are favorites for Catholic funerals.

Strange Requests

"During the Christmas Season *Silent Night* is used at almost every funeral and the two others most in demand are: *Oh Little Town Of Bethlehem* and *Adeste Fidelis*.

"Song requests include swing tunes and fox-trots, favorites of the departed. These are turned into ballads, and, when necessary, all personal pronouns in the text are changed.

"Some of the popular ballads most often requested include *When I Grow Too Old To Dream*, *My Wild Irish Rose*, (*Continued on Page* 482)

What Shall Band Music Be?

by

Virgil Thomson

Noted American Composer

VIRGIL THOMSON

EDITOR'S NOTE: To our many readers we present two interesting and informative viewpoints on band music and the place of the band in our present musical picture. The first published in this issue is a copy of an article in the New York Herald-Tribune criticizing the programs of the Goldman Band in New York. The second to be published next month is Dr. Goldman's very able reply. We feel certain that the viewpoints of the distinguished music critic, Mr. Virgil Thomson and of the noted band conductor, Dr. Edwin Franko Goldman, which will be presented in the next issue of The Etude, will prove most valuable to our readers. The editor wishes to encourage music critics to give greater attention to band programs and band music and to offer constructive criticism as frequently as possible. It is from this association and with such information as contained in Dr. Goldman's letter, that music critics will become more familiar with the band's place in the musical world. It is only through such association that a common understanding can be reached by critics, band audiences and conductors. The material is reprinted by permission of Mr. Thomson and Dr. Goldman.—WILLIAM D. REVELLI

INELUCTABLE IS THE CHARM of the military band. Frequently incorrect, however, is the military denomination. One uses it, lacking a proper term for ensembles like that which plays of a summer evening in Central and Prospect Parks under the leadership of Messrs. Goldman and son. From a military band, strictly speaking, one expects a possibility of ambulation not easily concordant with the use of the tubular chimes and of the Italian harp, though no doubt our new motorized armies, did they not consider the noises of engine and of caterpiliar tread appropriate and sufficient music for their parades, might solve the problem of the portative harp and chime as neatly and as elegantly as the cavalry long ago solved that of the kettle drum. More classical, of course, is the practice whereby really military outfits exercising in the field leave behind them in barracks all instruments of unwarlike appearance and symbolism, though they hesitate not to employ these indoors for celebrations of the peaceable and sedentary concert rite.

Wholly peaceable and sedentary of a summer night is our municipality's pride, the Goldman Band. Equally peaceable is the crowd both sedentary and deambulant that assists at these musical ceremonies on the Mall. The opening concert of the season last Wednesday night was almost too peaceable for my taste. I should have liked more music in the military style and less duplication of symphonic repertory. It is scarcely worth while going out to the Mall to hear Tschaikowski's "Romeo and Juliet" or the Sibelius "Finlandia," both of which are plugged all winter at indoor concerts and on the radio and both of which sound infinitely better, if we must have them in the summer, played with strings by the Philharmonic at the Lewisohn Stadium.

What Is the Band's Basic Repertory?

The question of repertory for band concerts is a vexing one. It is not that the general public won't take high-class music. If that were true there would be no problem. The truth is that New York's proletarian public, which is both musical and highly literate, will take any amount of symphonic repertory or of anything else. It seems to me the duty of all musical organizations to play for this avid and absorptive public all of that organization's best and most characteristic literature. We do not put up with string quartets playing transcriptions of piano music nor with organists who insist on playing Wagner. Why military bands should fill up nine-tenths of their programs with versions of symphonic stuff I do not know.

I know, of course, that the library of original band music is not awfully large. It consists chiefly of marches, though these constitute in themselves a unique library. There are also a certain number of "characteristic" or "genre" pieces by bandmasters, most of which are too cute for current tastes. There is also the further and much larger field of what we call "popular" music. Such music must naturally be performed in "arrangements"; but since it is never found anywhere except in arrangements, it is legitimate to consider all arrangements of it as equally appropriate to the instruments for which they are made. Such compositions frequently contain, indeed, writing for wind ensemble that is in every way idiomatic, sonorous and satisfactory.

Distinguishing Arrangements from Transcriptions

I am not protesting against the *use of arrangements*, in so far as that term means free versions of familiar melodies. I protest against the *abuse* of *transcriptions*, by which I mean the translation to other instrumental media of works that are both satisfactory and easily available in their correct form. The fad for orchestral transcriptions of organ music and other eighteenth-century matter is so far a harmless one; it serves chiefly to prove the classical culture of conductors and of modernist composers. It does not yet occupy the major part of our orchestral programs. Band programs are nowadays almost wholly occupied with transcriptions of orchestral music. To their detriment, I think.

One can forgive band leaders for playing the "Lucia di Lammermoor" *Sextet* and the overture to "William Tell." The snobbery which has eliminated these admirable works and others like them from the programs of our two-dollar concerts has left us no place to hear them save on the Mall. I fear rather that any extension of symphonic snobbery to these frankly popular circumstances may end by eliminating from our lives altogether the repertory of popular "classics" and "semi-classics" that gave to band concerts formerly such charm and such power of sentimental appeal.

Wagner Sounds Fine on the Mall

Among popular "classics," or among the "semi-classics," if you prefer, that it is pleasant to hear at band concerts I place all selections from the works of Richard Wagner. Not that these works are unavailable at the opera. It is rather that many familiar passages from them, having long ago extracted themselves like nut meats from their theatrical context, lead to-day as independent an existence as that of any Italian overture or air. They are constantly being played (slightly transformed) at orchestral as well as at band concerts. I find the band versions rather more satisfactory, on the whole. The absence of violins removes that juicy-fruit quality I find so corny in the orchestral versions. It is less bothersome in the theater than in a concert because there are usually fewer strings and because the placement of the brass instruments throws these last into still further relief. In the versions for military band every- (*Continued on Page* 489)

BAND and ORCHESTRA
Edited by William D. Revelli

The Teacher's Round Table

Conducted Monthly
By
Dr. Guy Maier
Noted Pianist and Music Educator

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

A Round Tablers' Forum

Once again I apologize to those of you whose serious, intelligent questions have not been answered here. If you have not received a reply, it is for one of these reasons: 1, your question has not enough general interest to warrant publication; 2. it concerns matters outside the function of this page, as, for instance, the analysis of a musical composition; 3, questions like it have recently been answered; 4, it concerns controversial subjects, such as specific methods, or "schools," which prohibit its use because invidious comparisons might cause resentment; 5, the question is outside my field—or (shame! shame!) I can't answer it.

Usually No. 5 is at the root of the trouble. So, you'll just have to be patient and bear with me!

Very often I wish THE ETUDE were published weekly instead of monthly, for it seems so long between Round Table chats. Indeed, I am sometimes tempted to hold up our long-suffering Editor for two pages instead of one. Why? Because Round Tablers send in so many fascinating, helpful items that I am desolated at not being able to use them in our necessarily limited space. Only once in awhile can I devote the page to those stimulating observations from thoughtful readers. As head of the Table, I do not consider it wise to monopolize this space; and I try hard to avoid pontificating on matters pianistic and pedagogic.

So this month you'll do the talking!

Teacher's Tribute

W.A.L. (Texas) has the floor: "Do you know what I consider one of the best tributes a teacher can receive from a student? It is when a student says, 'I certainly enjoy my work with you because you show me so many interesting ways to practice my technic and pieces.' Shows that I've really tried to be intelligent in my approach, don't you think?"

You bet! And may I add, stimulating and inspiring. After all, the chief function of any teacher is to show the student how to study; and you are evidently doing that, plus!

If we were put to the test, how many of us would qualify as A-1 teachers? Check up on yourself: Do you help your students tackle their technic and pieces with a concentrated, enthusiastic approach, or do you just let them dumdum, repeat monotonously, "go through" their stuff, tell them to play louder or softer, faster or slower, allow them to slop along at their own lackadaisical gait? Watch out—your class will dwindle unless you use sound, intelligent approaches to your students' problems.

Records Again

Speaking of checking up, do you remember that paragraph in the December (1941) issue on "How Would Your Record Sound?" E.A.S. (New Hampshire) thought up this one: "There are many times when it might be an advantage to make a record of the lesson just to send home to 'fond mamma'; she might in this way become informed as to some of the reasons why her child does not progress as he should. She might discover that instructions were not being carried out but flagrantly disregarded, and she might possibly take even more seriously that 'fight I have to make him practice.'"

Wow! that's telling 'em brother. . . . Such a record would certainly be an ear opener to all concerned.

A Problem Solved

O.J's. (New York) despairing problem of the girl who claimed that nothing in music "made any sense" has come to a happy ending. And not at all because of my belated attempts to devise a solution for "A Hopeless Case" (February 1942), but by reason of O.J's. clever strategy. Here's what she says: "Well, would you believe it? That girl is developing into a very good student. She is studying the eyes out of her head! She has come to life, has had an awakening. She told me that when she was young her schoolmates treated her horribly, and she was obliged to defend herself. This inferiority complex gave her that awful wooden manner. How cruel it is when a child is conditioned this way in early youth! But now she has come out of herself, and is a very sweet and trusting little person. Do you know what I did? I treated her with absolute sincerity but with the utmost strictness. I made her write out every scale she practiced. I made her copy whole bars of that despised 'stuff' that 'made no sense'—until she has developed a positive appetite for the very things which 'meant nothing' to her.

"I had a difficult time getting rhythm into her, but she's got it now . . . and she can hardly wait until she can play a passage as smoothly as I can. So I told her not to make herself ridiculous—did she ever hear of anyone running before he could even walk? Whew, if you knew what patience I've had to employ with that girl!"

Well, I'd call that pretty drastic treatment, but it seems to have gotten excellent results. "Just proves," you sigh, "that music teachers must add the rôle of psychiatrist to the many heavy parts they already play."

Trios

B.L.B. (Indiana) gets this off his chest: "In my opinion the practice of playing trios (three persons) on one keyboard is harmful. No matter how small the pupils may be, there is sure to be crowding, confusion and tension on the part of one or all the players. A great deal of music has been published in this form and it seems to have found favor with some teachers. . . . Incidentally, where does your 'floating elbow' come in while playing in this cramped position? I like that slogan, Floating Elbow, very much."

To which I respond with three fervent "Amens," one for each victim. I have always thought the practice of sacrificing three darlings at one keyboard a torture-some one. B.L.B. hits the nail squarely when he says "it is conducive to a distorted manner of playing."

Adult Beginner's Triumph

From H.B. (Oklahoma), comes this thrilling experience of an adult beginner whose intelligence, persistence and passion for music have conquered formidable obstacles. Listen to his words: "The adult beginner need not place a limit on himself if he possesses a higher courage and something more than ambition. Aspiration has always overwhelmed my being. At twenty-five I resolved to educate myself; at thirty-two there came another hunger and longing—the desire to express myself in music. Would it be possible for one of my age to take up music and to do anything with it? I not only resolved to begin, but also determined not to turn back. But there were enemies arrayed against me that I could not hope to overcome. The enemies were those double-jointed fingers, ten of them; and to this day I just manage to struggle through grade four. So I turned all my efforts to theory and composition, and now some of my pieces have been brought out by three of the best music publishing concerns."

Bravo, for H.B.! And don't anyone ever dare to repeat again that stupid old lingo, "I'm too old to study music."

A Full-Time Job

And here is J.M.H. (Virginia), who floors us just by the recitation of her activities. She teaches fifty-six lessons a week, directs a volunteer choir, practices piano, takes voice lessons, practices two-piano music with a team-mate, plays for churches and revival services, sees that her husband gets enough to eat, and rustles around in all sorts of civic and defense activities. Makes most of us feel ashamed of ourselves! Especially those who can't find time to practice or study, who feel quite satisfied to go on from year to year teaching the same old music in the same old way, never learning a new piece or even keeping up the old ones, and cutting the ruts deeper and deeper.

J.M.H. has put into practice the kind of teaching program I have long advocated. "Every student," she says, "has one private forty-five minute lesson weekly and one hour class lesson composed of four people. The class group has theory, ear training and rhythm drills for a half hour, then a half hour of technic. Each pupil has a definite assignment to play. Each wants to excel, and all practice hard to do so. The plan is working like a charm."

As we all know, class work adds considerably to our burdens, for it burns up concentration and vitality at a terrific rate. But it produces results—and how!

A Warning

Round Tablers are warned to watch their state and city legislators so that no vicious licensing plan for music teachers will be put over on them. One state and city have just had a bad scare. Only by swift cooperation of the piano teachers was the situation saved. Music teachers must learn to pull together or they will be victimized by all sorts of crack-brained schemes. The merits of requiring music teachers to be examined for state certification have, I think, been sufficiently aired, but you should know both sides of the question before you meekly accept what a few politicos dish out to you. For the good of all, I'll print in a forthcoming ETUDE some of the disadvantages of the compulsory licensing system. They are indeed formidable—as this one state discovered just in the nick of time.

Only the other day the high calling of music was put in its proper place at the City Hall of one of our most enlightened towns by the clerk who announced that a hearing was being called "to consider the status of Junk Dealers and Music Teachers!" The teachers present had a good laugh, then rolled up their sleeves, sailed into the scrap (no pun intended!) and won their point. Result, no ten-dollar license for the city fathers from music teachers, and a lot more respect for our profession. So, be on your guard, won't you?

Pay for Memorizing

1. Will you give me your opinion as to the advisability of starting small beginners in both clefs at once? I see no advantage in it, but so many of the newer instruction books are planned that way that I wonder if I am going to find myself too old-fashioned if I continue to go slowly in the matter of clefs.

2. What can we small town teachers do in competition with one who pays his pupils for all they do? At the rate of so much a page, every child is paid to memorize a piece. Naturally the children flock to him, and we who are trying conscientiously to teach our children to love music

(*Continued on Page 482*)

Violin Collecting for the Amateur

A Therapeutic Balm for "Nerves"

by Francis Drake Ballard

FRANCIS DRAKE BALLARD

A book might be written called "The Stradivarius Myth"—especially for amateur collectors. In it the author would point out that the chance of unearthing a Strad is less than finding a needle in the proverbial stack of hay. Most of today's great violinists play on Strads (notable exceptions being Heifetz and Spaulding, who favor Guarnerius); but it should be remembered that the whereabouts of most genuine Strads is known, and good ones cost anywhere from $15,000 to $150,000. However, there are many fine old Italian violins of great value lying around waiting to be discovered. Among the most famous makes are: Guadagnini, Gagliano, Balestrieri, Bergonzi, Gobetti, Rugieri, Montagnana, Storioni, Mantegatia, Maggini, Rogerius, Panormo, Seraphin, Goffriller, Despines, Landolf, Rocca, Tecchler, Testore, Baldantoni, Gragnani, and the last of the great Italian makers, Pressenda. But alas! finding one of these famous names in the fiddle Grandpa left in the attic may mean no more than finding the name Rembrandt on the daub hanging in Aunt Minnie's parlor. To be valuable, your old fiddle-find must possess the dual attributes of authenticity and at least fair condition. Remember—there are some genuine Strads which are ruined tonally and have only historical value. So make haste slowly when counting your fortune in old fiddle discoveries. But by all means go on hunting!—EDITORIAL NOTE.

DURING TIMES OF STRESS, either personal or national, a part-time hobby builds morale, and with millions already in the ranks of amateur collectors of this and that, the hobby of violin collecting for the amateur can furnish a fascinating "release" or "escape," albeit a temporary one.

Because large scale professional violin collecting is practical only for those with a great deal of money, it might be well to point out how an amateur collector with a small amount to invest, and with the perserverance necessary to learn the rudiments of violin evaluation, can create an absorbing hobby—and, perchance, make some money with which to buy War Savings Bonds!

The writer started amateur violin collecting two years ago, strictly for fun. To my astonishment, I might even say to my embarrassment, I made a substantial sum of money, simply by the process of passing on to other collectors and players my "finds," at a fraction of their worth.

Obviously, judging the value of violins falls into two general classes, (1) judging average value instruments and (2) knowing how to pick the masterpieces. The amateur need only concern himself with the first class, which is, roughly, judging violins worth from five dollars to five hundred dollars. It is not impossible to acquire this knowledge, and also the judgment necessary to spot worthless instruments as against those with an approximate value of from fifty to five hundred dollars.

The would-be collector should at once accept the fact that judging fine violins in the "old master" class is a matter to be left entirely to the handful of recognized experts available in the United States. For a fee which varies from five to twenty-five dollars, these experts will value and certify any old violin sent to them. But once the amateur has mastered the knack of automatically weeding out the worthless crop of cheap "fiddles," he will be saved a lot of this expense and will need to have instruments professionally valued only if real worth or authenticity is indicated. The amateur soon can learn enough to spot most "phoney" instruments, and in this type of detection, of course, lies the fun and thrill of the hobby.

A PETRUS GUARNERIUS MODEL

Whereas a professional collector usually is willing to pay at least *half* the market value for an old master instrument, it is the sole purpose of the amateur to find such an instrument for a mere fraction of its value. Because the amateur should thirst for knowledge first, and material gain second, making "mistakes" is part of the fun!

The writer started his adventures practically at scratch. With very little knowledge of the violin except how to play it in an amateur fashion, I was casting about for a hobby and decided to take lessons in order to become more proficient as a performer.

Seeking Hidden Treasures

But once I set out combing the old violin market for a fifty dollar violin (my price limit) the fascination for judging violins became so great, that the hobby never ceased.

There is nothing more appealing than seeking hidden treasures. Collecting old violins, of course, falls exactly into this class, and one successful "find" pays for any number of mistakes!

After all, a playable violin is worth *something*, so there is little chance (*Continued on Page 486*)

VIOLIN
Edited by Robert Braine

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Mus. Doc.

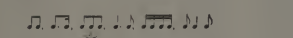
Professor Emeritus
Oberlin College

Music Editor, Webster's New International Dictionary

What Are the Seven Rhythms?

Q. Will you please explain the seven rhythms?—M. W

A. There are no "seven rhythms" commonly accepted by musicians, and my guess is that the term is used in some system of piano study or possibly in some set of school music books. Probably the scheme to which you refer would include the following commonly used rhythmic figures:



But in compound measures, such as six-eight, nine-eight, twelve-eight, and so on, the notation—and the musical effect—are quite different; and with the modern composer using all sorts of new rhythmic devices and all sorts of combinations of old ones, it becomes increasingly difficult to standardize or even to systematize rhythm. So my answer to your question is a frank, "I don't know." Perhaps some of our readers will be able to tell us where the phrase "the seven rhythms" is used and what it means.

On Schnabel's Edition of Beethoven Sonatas

Q. 1. At present I am using Schnabel's edition of Beethoven's "Sonata Op. 28," and at times I feel that the changes of tempo, such as Measure 48, are fitting, and other times I feel that a stricter tempo is correct. I would like your opinion on this matter.

2. Also give an explanation of the Roman numerals which appear above the staff.

3. What about repeats in this sonata?

4. Can you supply the names of some meritable concertos that are not too old and played to death; that is, something within the last fifty years or so.

5. What do you think of Castelnuovo-Tedesco's "Second Concerto?" R. S.

A. 1. Mr. Schnabel stands very high as an interpreter of Beethoven, and I would hesitate to say that any of his markings are wrong. We may think that he is not justified in using a certain retard, for instance, but we may not know of the various little spots that he has hurried a trifle and which help to balance. Of this I feel sure: When the editor marks a retard, *accelerando*, or change of tempo that, to you, does not seem right, you are justified to play it your own way. Sometimes you will be wrong and often added experience will cause you to change your mind. But for the time being you should play it as you feel.

2. I think only Mr. Schnabel could answer this question. There are many markings in his edition that seem to have nothing to do with the composition. I once wrote the publishers, Simon and Schuster, about this. They answered that there were many such marks in the original manuscripts that should have been left out in the complete edition.

3. I wouldn't hesitate to omit the first repeat in any of the sonatas of Beethoven if you so desire. I think the short repeats should be used.

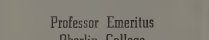
4. An easy and very brilliant concerto is the one in A minor by Godard. Both of MacDowell's concertos are lovely. One is in A minor and the other in D minor. If you do not know the latter you have a wonderful treat in store. Franck's "Variations Symphoniques" is a good concert number. The Concerto in B-flat minor, by Xavier Scharwenka, is fine and very effective.

5. I am not acquainted with it.

Three-Two Time

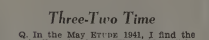
Q. In the May ETUDE 1941, I find the music *Hornpipe* from "Water Music," by C. F. Handel. I shall be pleased to know how you count the first two measures. I think it is triple time. How many counts would each half note get in three-two time?—F. D. N.

Ex. 1



A. Each half note gets a beat—or a *count* as you call it, there being three beats to the measure. If the second measure troubles you, count it *one-and-two-and-three*-and a few times, then throw away the "and's" and count three to the measure as in any triple measure. The passage will sound just as though it were written with the following note values:

Ex. 2



A considerable amount of music is written in two-two, three-two, and four-two, and you must get accustomed to using the half note as a beat note.

Cadences, Scales, and Bach

Q. 1. What is the importance of cadences in determining the form of a composition?

2. Relate the tonic, subdominant, and dominant seventh chords in the keys of C, G, and F.

3. In a test this question was asked: "A complete review of the development of scales" or "The history of the scale form." Just what is included in this question?

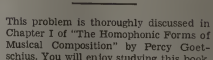
4. After using Charles Vincent's *Bach Books* I and II with pre-high school students, how would you advise giving Bach study through each of the four years of high school?—M. M. M.

A. 1. A cadence is the close, either complete or incomplete, of a phrase or period. Since all form depends upon the relationships of phrases and periods, cadences are of great importance in determining the form of a composition.

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

This problem is thoroughly discussed in Chapter I of "The Homophonic Forms of Musical Composition" by Percy Goetschius. You will enjoy studying this book.

2. Since there is a difference of only one sharp between the keys of C and G and one flat between the keys of C and F, the primary triads of these associated keys are very closely related, as the following chart shows.



If the seventh were added to the dominant triads, the relationships would not be quite as complete, since B-flat is not in the key of C nor F-natural in the key of G.

3. If the questioner really means what he says when he asks for a complete review of the development of scales, he is indeed asking a tremendous question. There are, of course, many more scales than our major and minor ones, and even the history of these forms is complicated enough. In the November 1941 issue of THE ETUDE, I answered this same question, and I refer you to that issue of the magazine.

4. I presume that you are referring to Charles Vincent's edition of "The Little Book of Magdalena Bach" for piano. Because of the difference in the amount of material which various students can cover in a year, it is impossible to give you a definite outline, but I believe you will find the following list helpful. The items are arranged in approximate order of difficulty.

"Bach Album for the Intermediate Grades," edited by Allen Spencer; "Little Preludes and Fugues"; "Bach-Album," edited by Sara Heinze; "Two- and Three-Part Inventions"; "The Well Tempered Clavichord"; and "The English and French Suites."

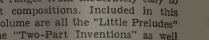
"The Shorter Compositions of Bach," edited by Prout, is also a splendid volume. It ranges from moderately easy to difficult compositions. Included in this large volume are all the "Little Preludes" and the "Two-Part Inventions" as well as many movements from various suites.

In addition to giving your piano students training in playing Bach, you will, of course, give them compositions of many other composers. To concentrate entirely on one style is much too narrow for high school students.

Many Questions—and Some Answers

Q. 1. What methods are used in playing chords, octaves, and single notes *staccato* (dots)

Ex. 1



in a resolute spirit?

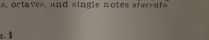
2. How are the various *staccato* attacks accomplished?

3. What are the various octave playing methods and how executed?

4. If a phrase "leads somewhere" and surely to a cadence, do we call that group of notes under the *tenuto* mark a phrase?

5. Is this *portamento* and therefore played *legatissimo* by using forearm and hand as one unit?

Ex. 2



6. What is the best method of playing trills?

I know what my dictionary says about *accents* and *appoggiaturas*, but pieces are not always printed consistently with these erudite explanations. How do we know?—Mrs. G. C.

A. 1. Chords and octaves can be played from the wrist, elbow, or with the full arm. The tempo governs the method used. *The greater the speed the shorter the lever* is a good maxim to follow. The same might be said of single *staccato* tones; however, most *staccato* work is done from the wrist.

2. More space than is available would be needed to answer this properly. Keep the first joint of your finger firm, and listen. Your own ear should be your best teacher of *staccato* playing. When the hand can be kept quiet a finger *staccato* may be used; otherwise use the wrist.

3. *Forte* octaves are usually played from the elbow with wrists well arched. Velocity octaves are played from the wrist; this is especially true when the octaves are *piano*.

4. Yes.

5. It is correct to play them so; however, they may also be played from the wrist. *Portamento staccato* is a three-quarter length rather than half. The length cannot, of course, be too precisely measured, so think of it merely as a long *staccato*.

6. Use action from knuckle, fingers close to keys.

7. Use your own musical feeling as a guide—or else consult a good teacher.

Music Unites the Americas

A Review of a Memorable Musical Educational Congress

by Dr. George L. Lindsay

Director of Music, Board of Education, Philadelphia

At the most dynamic moment in the history of man, it seemed very fitting that a great convention of all the music educators should be held in the New World with the great objective of employing the universal language to promote international comity. Dr. Lindsay's review will be read with great interest.

THE MUSIC EDUCATORS NATIONAL CONFERENCE held in Milwaukee, March 26 to April 2, was a living embodiment of national unity, spiritual fellowship between the Americas—North, Central, and South—and a consolidation of civilian and governmental agencies in purposeful action to use music to help win the war. Music educators from schools, colleges, conservatories, studios, industry, and churches from all parts of the western hemisphere came together, for the first time as such, to confer with each other in a coöperative study of the use of music as the universal language of democratic understanding and as a power in vitalizing the destiny of free men.

For eight days the citizens of all ages in Milwaukee and environs acted as hosts to thousands of visitors representing every phase of musical endeavor in our western civilization. Eight great festivals were presented in the large Municipal Auditorium. Herman F. Smith, Supervisor of Music of Milwaukee, presented a graphic series of demonstrations of the high level of artistic expression and accomplishment attained by the elementary and higher schools in music. Mass choral groups of children sang beautiful programs of part songs with charming simplicity and sincerity. Elementary instrumental classes, orchestras, and bands of large proportions presented multiple solos, ensembles, and orchestra and band selections at all levels of difficulty. Milwaukee believes in music expression and in musical instruction, both vocal and instrumental, for all citizens, not only in the schools, but in the community at large. Fine coöperation between school music educators and professional teachers was revealed on all sides. Superintendent Milton C. Potter greeted the visitors and brought out the fact that music in America needs no excuse for being, in that it is an end in itself and the national heritage of all of the people. If a language has to be learned in the schools beyond our common tongue, it should be the universal language of music.

"Free Men"—A Drama of American Democracy

One of the outstanding events of the week was the presentation of "Free Men," a Drama of American Democracy. This was the premiere of the dramatized adaptation of the Educational Policies Commission's book, "The Education of Free Men in American Democracy." It was presented by local and suburban schools and community organizations. In this superb presentation, the entire story of the growth of freedom was portrayed with orchestral background, dramatics, choric speech, and beautiful choral singing. The struggle for freedom as it developed was heightened until it brought us to the world crisis of to-day and to the challenge which America and the democracies have accepted.

American Songs for American Children

One of the issues brought clearly to the fore throughout the conference was our need for support of American music for Americans. One general session was devoted to the theme, "American Songs for American Children." The program was presented in coöperation with the Music Division of the Library of Congress in Washington, and marks an important phase in the history of music education. This is aptly expressed in the Foreword of the brochure—"American Songs for American Children": "This step is the adherence of the music educators of the United States to the principle that one essential basis of music education in a country is the folk music of that country." Harold Spivacke, Chief of the Music Division of the Library of Congress, and a committee of the Music Educators National Conference planned the program. Alan Lomax and Peter Bowers interpreted little known American songs of earlier days. Charles Seeger, Chief of the Music Division of the Pan American Union spoke on the future of the American folk song.

DR. GEORGE L. LINDSAY

Participation of Notable South and Central American Musicians

Christopher Columbus discovered America in 1492, but we in the United States did not discover the culture of South America until 1942. All through the conference eminent musicians, composers, and music educators from North, South, and Central America appeared on various programs and participated actively in the discussions. Francisco Mignone, eminent Brazilian conductor, composer, and pianist, played his own compositions and conducted various participating bands and orchestras.

An Inter-American Broadcast between Milwaukee and Rio de Janeiro, Brazil, was a high light of the conference. William D. Berrian, Assistant Director of Humanities, Rockefeller Foundation, New York, master of ceremonies, introduced the guests of the conference. Among the distinguished guests present from South and Central America were Antonio Sá Pereira, Brazil; Mr. and Mrs. Francisco Mignone, Brazil; Domingo Santa Cruz, Chile; Filomena Salos, Chile; Esther N. de Calvo, Republic of Panama; Juan Bautista Plaza, Venezuela; José Castenada, Guatemala; and Luis Sandi, Mexico City. Olga Coelho, Brazilian soprano, presented a song recital of native music. Many instrumental compositions by composers from the other Americas, were played throughout the conference. Some of this music is being published in the United States, and it is evident that a strong school of composition is developing in our southern neighbor nations. There is a verve in rhythm, brilliancy of color, and interesting contrast of mood that characterize these new American compositions.

New Departures in Radio

Educational radio programs were featured beginning with the Music and American Youth network preview of high-lights of "Freemen." Then followed a demonstration of a typical NBC educational program showing the unfolding of a radio script. This happened to be the Inter-American broadcast. The next broadcast was that of the School of the Air of the Americas, with a demonstration of class preparation, and a class evaluation after the program. All of this was followed by an intensive session on radio as a factor in music education. Among the students giving their reactions to the three programs was Joan Bishop of the Quiz Kids Program. The young people were quite frank in stating their opinions of educational broadcasts, and while favoring certain broadcasts which were informative, they

pointed out that it was a good chance for lazy pupils to take time out from intensive work. It was agreed that unless the program was worth while, of general interest, and made the topic for periods of preparation and later evaluation, little good resulted.

The attendance of government officials from Washington, and their participation in many programs revealed the intense interest of our government in using the power of music to unify the Americas and to develop morale. The major sessions of the closing day of the conference were devoted to "Music in the National Effort" and the "Status of the Educational Program in Relation to the National Effort." In the first session, a symposium on the "Function of Music in the National Effort" presented as speakers: Major Howard C. Bronson, Music Officer, Special Services Branch, War Department; Marshall Bartholomew, Chairman, Sub-Committee on Singing, Music Division, Joint Army and Navy Committee on Welfare and Recreation; and Major Harold W. Kent, Education Liaison, Radio Branch, Bureau of Public Relations, War Department.

Major Bronson told of his work in establishing the use of music in the Army camps. He is especially interested in having *The Star-Spangled Banner* sung in a lower key, at least for the use of the men in the service. He has prepared an Army Song Book used by every soldier in the service. He has organized all kinds of recreational music and provided training courses for leaders and army musicians.

Marshall Bartholomew was one of the keynote speakers in calling for the use of singing in the present crisis. He pointed out that passive reception of music is not enough. He declared that habitual listening instead of participation is weakening; that we must fight the "audience habit" as this is the totalitarian way and not the democratic way. Major Kent is concerned with the morale of the civilian in relation to the national effort. He called for more friendly vigorous group singing in every school and community. This brings a sense of belonging, of unity. Whether you "huff or puff," take a part in music now. The national effort must become every citizen's responsibility. Group participation by every individual is all important with bombardier crews, with air raid wardens, and America must "Sing to Victory." Major Kent spoke of the pathetic silence of a large audience on Broadway while a name band played the National Anthem.

The Purpose of Music in the American Way of Life

"American Unity Through Music" was the theme of the conference and this was exemplified in every program. Spiritual unity was expressed in a historic Sunday morning session in which Dr. Roy L. Smith, Editor of "The Christian Advocate," spoke on the text, "He shall give them songs in the night." On Sunday afternoon, the combined Church Choir Festival was an event long to be remembered. A great processional of vested choirs of every denomination formed into a huge mass chorus and sang some of our great anthems and hymns. There was a beautiful presentation of Gregorian chant and other Liturgical music by the St. Joseph Convent Choir. The National University and College Music Festival brought together ten large college choirs in an elaborate choral program with the Milwaukee State Teachers College Orchestra assisting. While the National High (*Continued on Page* 490)

War Council Endorses "Forward March With Music"

Music Industries War Council

Room 1204, 20 East Jackson Boulevard, Chicago

Howard C. Fischer
Administrative Secretary

RESOLUTION

WHEREAS: the Music Industries War Council is dedicated to the mobilization of all forms of music for the national effort, that our armed forces, civilian workers and children may have the advantage of the recreational and educational benefits and the patriotic inspiration that music affords; and

WHEREAS: the Presser Foundation has published a poster entitled, "Forward March With Music," which is of inestimable value as a means of bringing the importance of music in war-time to the attention of the American people; and

WHEREAS: the Presser Foundation has supplied the Music Industries War Council with 25,000 "Forward March With Music" posters, which have been circulated by the Council to carry its message throughout the country; now therefore be it

RESOLVED: that the Music Industries War Council go on record as thanking the Presser Foundation for its coöperation in spreading the gospel of music's vital rôle in the American way of life and in our national war effort; and be it further

RESOLVED: that a copy of this resolution be forwarded to Dr. James Francis Cooke, president of the Presser Foundation, by the Administrative Secretary of the Music Industries War Council; and be it further

RESOLVED: that copies of this resolution also be forwarded to Dr. Harold Spivacke, Chief, Music Division, Library of Congress, and to the trade press.

ADOPTED: this 27th day of May, 1942, at Chicago, Ill.

(Signed) Max Targ, Chairman

An Antidote for Worry

By Louella Bartlett

IN QUEENS HALL, LONDON, some years ago a fairly well known singer was suddenly seized with panic just as she was about to go upon the stage of that famous concert hall. She tried her voice and found that for some inexplicable reason she could not sing. She could speak, but she could not make a musical sound. She was taken at once to a famous specialist, who after examination said, "There is no medicine that can do you the least good. What you need is rest and absence from worry. You are affected by a nervous strain brought about by some intense emotional upset. If you continue to worry, no matter how great the provocation, you may never recover. Take a lighter, happier aspect of life, always remembering that protracted fear, worry, hate, and anger are more than often cultivated vices or habits and have nothing to do with righteous indignation in meeting emergencies when they arise. Therefore, hereafter, remember: Bright company! Bright books! Bright movies! Bright music!"

In these terrific times, musicians must fight the gloom of the world with as much happy music as possible. A young man pupil said to me recently, "I am cutting out gloomy movies these days as well as gloomy and sad radio programs. There is enough trouble and misery in our daily lives. This is no time to buy tears!"

My teacher friends who were most successful last year saw to it that their pupils were given plenty of inspiring music as a means of combating worry. The writer just finished a conversation with a famous oculist who was asked to give his opinion upon the eyesight of an elderly lady. He said, "She is unfortunately the victim of nerve strain. This has brought about an insidious process of nerve paralysis, leading to diminished vision. Unfortunately, this insidious condition is now too advanced to help her medically or surgically. It is only a matter of a few months before she will be totally blind. I find that for years she has been surrounded by annoying conditions which have brought about fear, worry, hate and anger, and now she is suffering a tragic result."

Therefore, take your music catalogs and check off the jolliest, happiest numbers you know and make sure that every one of your pupils has always at least one piece that will bring cheer to the home. In your own teaching work be especially careful at this critical hour to watch your own worry barometer. It is a good thing to remember the words of Epictetus: "Record the days in which you have been angry. I used to be angry every day; now every other day; then every third and fourth day; and if you miss it so long as thirty days, offer a sacrifice of thanksgiving to God."

Counterpoint in Plain Language

by

Arthur S. Garbett

Part Two: The Dry Bones of Melody

HAVING PREVIOUSLY OUTLINED the function and history of counterpoint, we may proceed to study its forms and patterns. The simplest way to do this is to follow the course of study a student takes as he progresses and his powers increase.

The first difficulty he meets is not musical but lingual. Words that have been in use for centuries seldom stay put. They change their meanings; or accumulate a number of meanings more or less contradictory, and often ambiguous.

Counterpoint came into being when Latin was universal among scholars. It is odd to realize that words such as counterpoint itself, canon, imitation, augmentation, diminution, were once self-revealing and instantly clarifying. By now they have acquired a musty, academic flavor, a forbidding air of heavy learning.

Moreover, when harmony came centuries after counterpoint, many of the contrapuntal words were carried over, so that they have acquired meanings which are often antithetic. Harmony itself is one of these. The original Greek *armonia* referred to an agreeable relationship of tones, hence "melody." By extension it covered counterpoint as well, and still does. But by now harmony has acquired also a special meaning, and it relates to chord building and chord progression, the antithesis of both melody and counterpoint.

There are other ambiguities such as augmentation and diminution. In harmony they refer to intervals: a perfect fourth, as from C to F in scale steps, is augmented if the F is sharp, diminished if the F is flat. This holds in counterpoint, too, but also refers to the time duration of notes: a melody is augmented when its notes are doubled in time value, and diminished when they are halved. Extended and contracted would be better words in the latter connection.

Counterpoint, like harmony, has a double meaning—a broad one including all the polyphonic devices, counterpoint, canon, imitation, and so on—and a narrow one referring to a sort of glorified part writing which is counterpoint proper.

For academic purposes, a distinction is drawn between strict counterpoint and free counterpoint.

How It Grew

Strict counterpoint is mainly for students and is a modern adaptation of mediæval rules. Counterpoint grew up in different "schools," the Netherlands, Italian, English, and so on. Each school had its own theories, each teacher his own method. After Bach and his "tempered scale," a need was felt to simplify and codify the rules. This task, begun by Fux, Albrechtsberger and others was completed by Cherubini of the Paris Conservatory; and E. F. Richter of the Leipzig Conservatory, founded by Mendelssohn. Most text books in current use are derived from these sources.

Strict counterpoint limits the study to raw essentials. The teacher provides the *canti firmi* to which the student must add his counterpoint, which comes in five "species." A *cantus firmus* is a sort of chant in whole notes (or dotted half notes for a triple beat). It is a fixed quantity which can not be altered.

Against these *canti firmi*, the student writes his "counter points" (*punctum*, a point, old word for a note), working his way through all five species: first for two voices, then three, four or more. The rules are strict. He must avoid consecutive octaves or fifths; he may use three sixths or three thirds in succession, but no more. There are other rules, which often seem contrary to general usage, so that over and over, passages which "sound nice" are rejected by the teacher and something less pleasing must be substituted to conform to the rules.

The effect is maddening. The student feels like a would-be swimmer whose teacher binds him hand and foot and chucks him in at the deep end. He spends much time on the easy task of finding passages from Mozart and Beethoven which disregard the rules. It would profit him more to look for the thousands of times they obey.

The object of it all is to bring his musical mind under discipline; to help him control the flow of "wild melody" that runs through the mind of any gifted student.

The five species "classify" all the conventional turns and twists of melody used over and over again by all composers, until he "thinks" in a flow of melody; and in such a way that his parts, bass, tenor, alto, soprano, not only flow smoothly, but also are complementary, taking up each other's figures and phrases, providing movement in one part where another sustains.

The rules train him to avoid known pitfalls, particularly the awkward intervals between Fa-Ti, or its inversion, Ti-Fa, which the ancients called *diabolus in musica*, "the devil in music." Against this the student rebels, as Beethoven rebelled against Albrechtsberger.

Yet if he disregards the rules, he is like a person who cheats at solitaire; he hurts nobody but himself.

As he progresses, however, his horizons widen. With every advance, his powers increase by leaps and bounds. He draws nearer to the great composers, and obscure passages in their works become clear, their strokes of genius leap up at him from the printed page.

The Species Explained

There are five species of counterpoint—only five! Yet they teach the student about everything he needs for writing fluent, plastic melody; furnishing the raw material for further adventures with canon, imitation and fugue. Let us look at them in turn and see what they have to offer.

First Species: Note Against Note. That is, one whole note of counterpoint (in each part if more than one "voice" is used) for each note of *cantus firmus*. For example:

Cantus firmus: C D F E G F E D C
Counterpoint: C B A G E F G B C

We begin and end in unison (or octave). The counterpoint runs smoothly, for it is a "rule" to avoid wide skips if possible, yet each note of counterpoint is "in harmony" with each note of *cantus firmus*, in this case either thirds or sixths except at the start and finish.

Smooth writing, but what does it *teach?* Chiefly to compose a good bass, though one may of course use the *cantus firmus* for a bass and write the counterpoint above. In the example given they are interchangeable. But the bass is the main thing, especially in hymn writing with one note or chord for each syllable, as in *America*. For a more extended use of this principle, take a look at the bass of Grieg's *Ase's Tod*, from "Peer Gynt," or the first and last section of Schumann's "Important Event." In thousands of pieces, the harmony changes only once in each measure. For instance, by prolonging the first note in each measure of Mendelssohn's *Spring Song*, treble and bass, you get counterpoint in the first species with only slight modification of the rules.

Second Species: Two notes of C.P. Counterpoint Against One of C.F. (*Cantus Firmus*). All the notes in the first species were "harmony-notes." With the second species, *passing notes* may occur in the second half of each measure. If this is not possible, a harmony note may be used. As follows:

C.F. C D F E whole notes
C.P. A-G- F—E-D—F-A half notes

The G and E are passing notes occurring by step between A and F, F and D, respectively. They have to be by step. The F between D and A at the end is a harmony note (the implied chord is D-F-A).

A good example of the practical application of counterpoint in the second species is the bass part of Bach's so called *Air for the G string* (the original in "Suite in D" is written an octave higher). Bach's bass is in quarter notes repeated in octaves, but changing each half measure. The movement in the bass is almost all scale wise with passing notes on the second half of each measure.

Third Species: Four Notes Against One.

This allows both harmony notes and passing notes, to which *changing notes* are also added. Changing notes may be (*Continued on Page* 484)

The Amazing Garcias

by Francis Rogers

Distinguished Vocal Instructor
of the Juilliard School of Music

MANY YEARS AGO there was a popular song, the refrain of which went something like this:

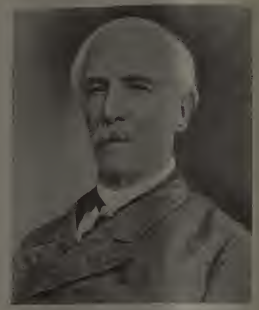
"Johnny Morgan plays the organ,
His father plays the drum;
His sister plays the tambourine.
And they all go Boom, Boom, Boom."

Just such an all-out family of musicians was the Garcia family, only the Morgans were all instrumentalists, while the Garcias were all vocalists; also, the Morgans were fictitious people, while the Garcias were real flesh and blood. The Morgans are now all but forgotten, while the Garcias are, and ever will be, memorable in America, because in 1825 they gave to the New York public its first performances of opera, both *seria* and *bufa*, in accordance with the best European traditions. The family group consisted of five persons, whose important careers as singers and teachers of singing extended, all told, throughout the nineteenth century. There were Manuel, senior, as long as he lived the dominating personality; Signora Garcia, wife and mother; Manuel, junior; Maria, daughter, known later as "Malibran"; and Pauline, daughter, much younger, celebrated as "Viardot-Garcia."

MARIA MALIBRAN. To the right, PAULINE VIARDOT-GARCIA

Manuel, senior, was born in Seville, Spain, in 1775. His father is said to have been a gypsy musician, his mother a woman of gentle birth. Already an orphan, at the age of six, he was a chorister in Seville Cathedral and in that grandiose edifice received all his formal education. The exceptional musical qualities and the extraordinary vigor of mind and body that characterized him in later years must have developed early, for by the time he was seventeen he was already known as a singer, actor, conductor and composer of popular musical productions. Opportunities for serious musical study were few in Seville, where in 1775 there was not even one pianoforte, but Manuel took advantage of what was available and in 1792 made his operatic début in Cadiz. His voice and his handsome person were admired, but his acting gave little promise of the intensity and resourcefulness for which he later became famous. From Cadiz he passed to Madrid, where he appeared successfully in an opera of his own composition, in the course of which he sang, to the accompaniment of his own guitar, a song that remained his "theme song" throughout his career, *A Smuggler Am I.*

There is no clear record of what Garcia was doing during the years that surround the turn of the century; in all probability, he was singing leading tenor rôles in the more important Spanish opera houses. He emerged once and for all from obscurity when, in 1808 he, with his wife and infant son, arrived in Paris and made a successful début at the Théatre Italien in a now forgotten opera by Paer, "Griselda." He had never sung in Italian before, his acting was still crude and his musicianship, according to French standards, none too secure, but the brilliance of his voice, his good looks and, above all, the fire of his temperament overwhelmed adverse criticism. Garat, a famous old French singer, spoke for all Paris when he said, "I love the Andalusian frenzy of the man. He puts life into everything about him."



MANUEL GARCIA

From Paris to Naples

For two years Garcia remained in the French capital, studying and practicing his art diligently. Then, always in search of new fields, he transferred himself and his little family by way of Turin and Rome to Naples, which at that time was the metropolis of the operatic world. There, for the first time in his life, he had the chance to study music under competent masters and to remedy defects in his previous education. He was so fortunate as to study vocal technique with Anzani, a celebrated tenor, who may have been a pupil of Porpora, the teacher of countless great singers of Handel's and Hasse's day. From Anzani, Garcia seems to have imbibed the best traditions of *bel canto*, which he later passed on to his own pupils in singing. Another piece of good fortune was his appointment by Murat, the Napoleonic dictator of that region, as the leading tenor of his private chapel, a position carrying with it considerable prestige.

The excellent impression that Garcia had made in Paris had been reported in Naples and created considerable curiosity to see and to hear him. He—always a good showman—in order to whet this curiosity, devised for himself a really difficult musical stunt. At his first rehearsal with orchestra he began his opening air a half-tone higher than the orchestra was playing the accompaniment and held his pitch without faltering to the end. His hearers naturally thought his ear to be defective, but when, at his request, they repeated the accompaniment and found his intonation this time to be perfect, they applauded him heartily for his unusual feat of musicianship.

His public début and his subsequent performances were so favorably received that he was invited to all the leading opera houses in Italy. Rossini, just on the threshold of his career, was living in Naples and, recognizing at once Garcia's value as a singer, wrote for him a part in "Elisabetta" and later the rôle of *Almaviva* in "Il Barbiere." Other Rossini rôles in which Garcia was especially admired were *Tancredi* and *Otello.*

In 1816, after the fall of Napoleon, Garcia, now reckoned the most important tenor of the day, returned to Paris as leading tenor in the company of Catalani, the acknowledged Queen of Song. The Parisians found him immensely improved in all ways and showered him with praise. He acquitted himself well in all the current repertory, especially well in the newly composed "Barbiere," and added to his list of rôles that of *Don Giovanni*, which remained always one of his favorites. But his popular success grew too great for Catalani, who, unwilling to share her triumphs with anybody, made his position so uncomfortable that he finally broke his contract and hied him to London for the first of numerous visits.

The New World Beckons

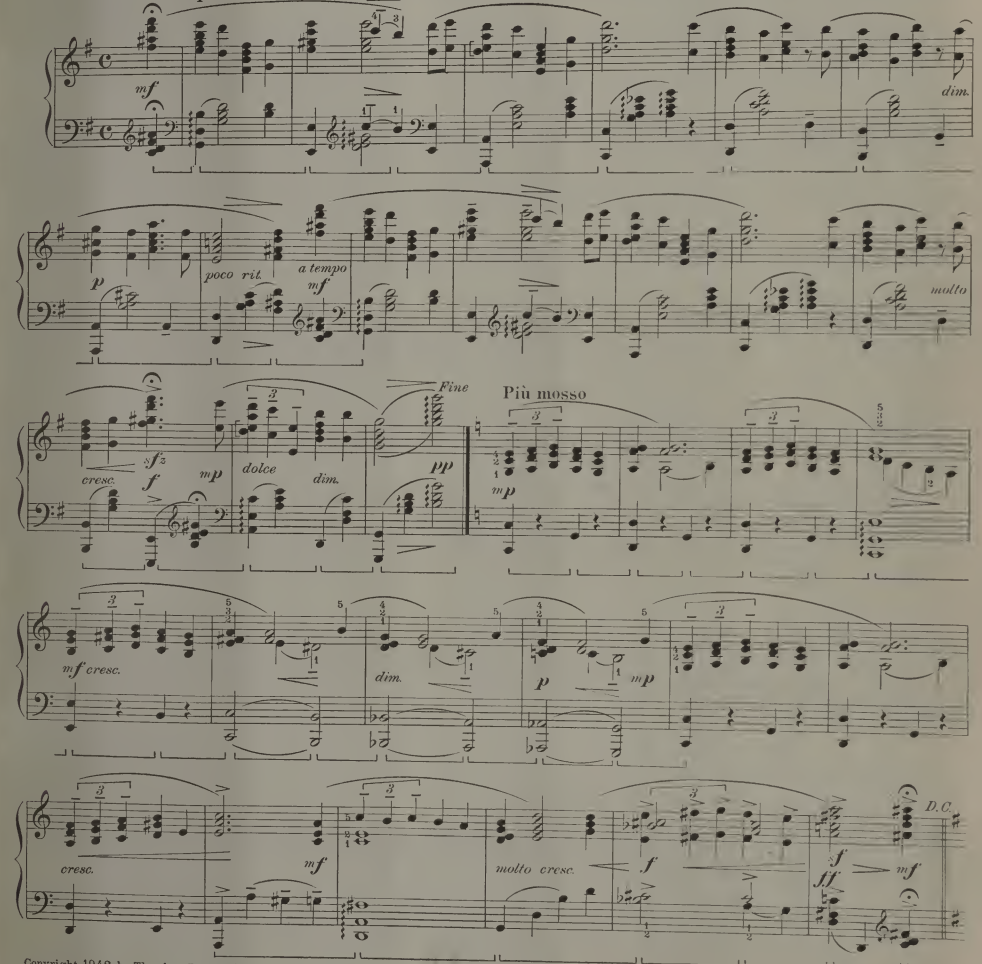
London took to him as kindly as did Paris and for several years he divided his time between these two cities, beginning to add to his operatic activities classes in the art of singing. The year 1825, the fiftieth of Garcia's life, marked the apogee of his career. For the London season alone, in the course of which he produced and sang in two operas of his own, he was paid the very large salary (for those days) of £1250.

The spirit of youth (*Continued on Page* 498)

SONG AT MIDNIGHT

Song at Midnight is one of the most appealing of the works of the richly-talented Ralph Federer. Watch the pedaling very closely so that the distinctive harmonies of the chords may not be blurred. Grade 4.

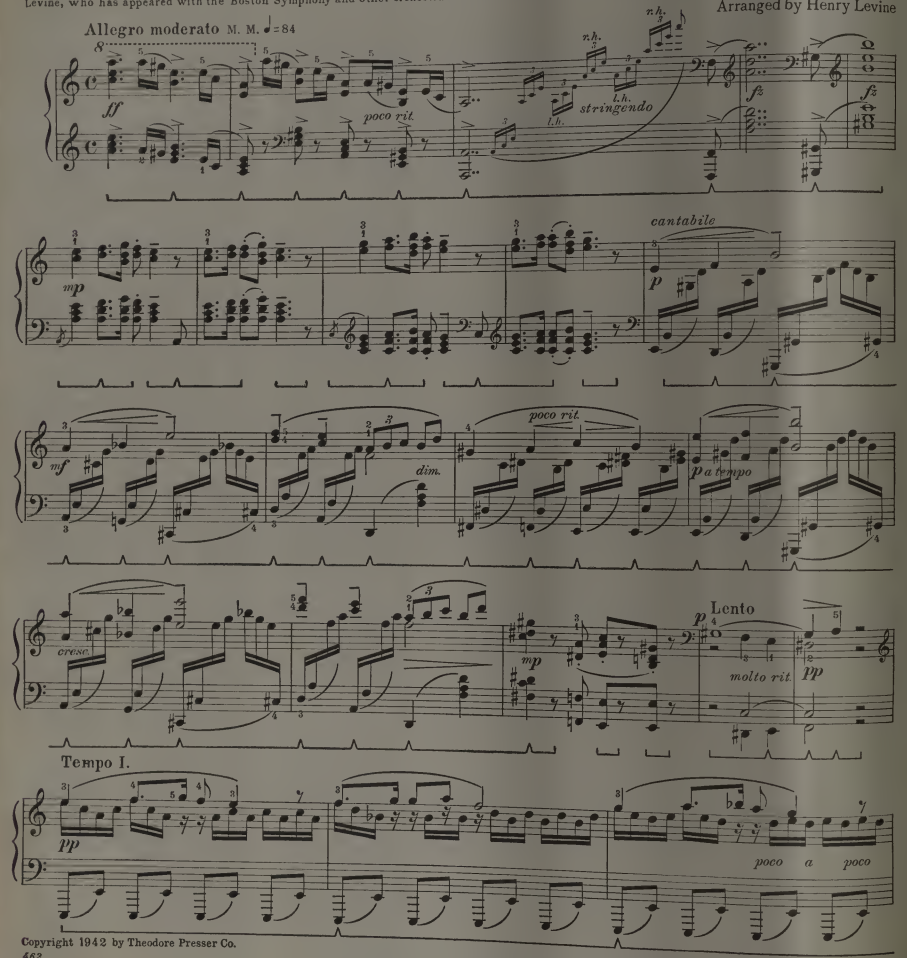
RALPH FEDERER

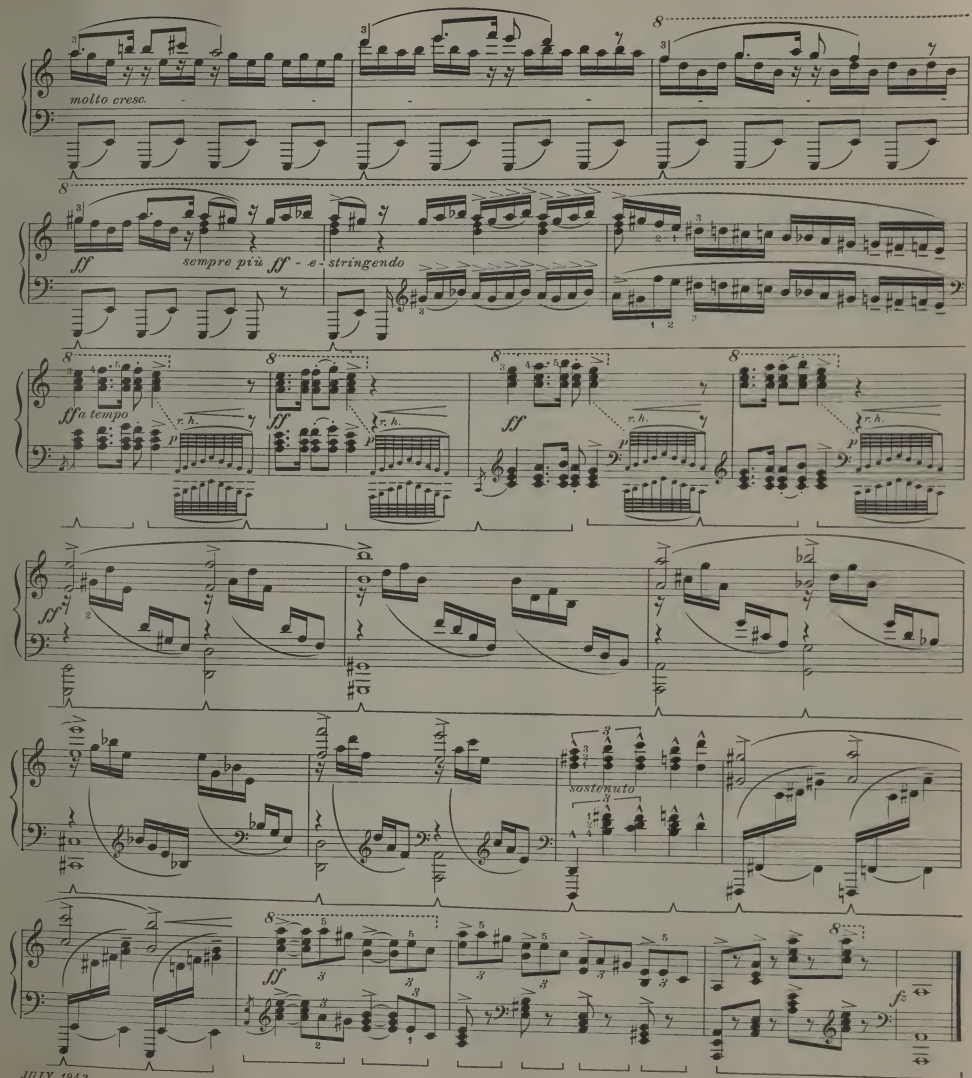


THEME FROM PIANO CONCERTO IN A MINOR

Grieg's *Piano Concerto in A minor* (Opus 16) came to the world in 1868, when the Norwegian composer was twenty-five years old and in the full flush of his vigorous and virile talent, which Liszt described as "strong, inventive, and reflective." When Liszt first saw the concerto he read it at sight, which Grieg said he had not thought possible. The extremely playable arrangement of this famous theme is by the brilliant concert pianist and teacher, Henry Levine, who has appeared with the Boston Symphony and other orchestras. Grade 5.

EDVARD GRIEG
Arranged by Henry Levine





VALSE

(Posthumous)

This alluring Chopin valse appears for the first time in The Etude. The phrases are so distinct and individual that it seems, in the first section at least, that the fingers are relating a romance told in poignant sentences. The little climax in the third section can be made even dramatic by a well-controlled *crescendo*. Grade 5.

FR. CHOPIN, Op. 69, No. 1

Lento M.M. ♩ = 138

p con espressione *cresc.* *poco marcato* *f*

con grazia *p* *riten.*

𝄋 *p a tempo* *f*

legg. *p* *f*

con anima *p* *riten.* *mf*

cresc. *dolce scherzando*

* *D.S. al* 𝄐

riten.

A

dolce *ten.*

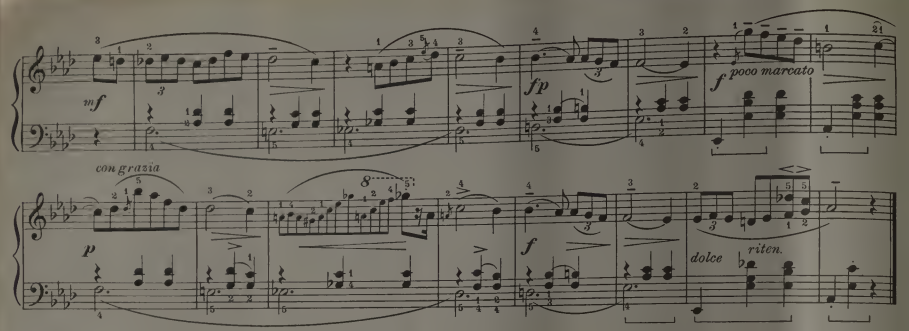
più p

poco *a*

poco *cresc.* *f* *sf* *dolce*

* From here go back to 𝄋 and play to 𝄐; then play A.

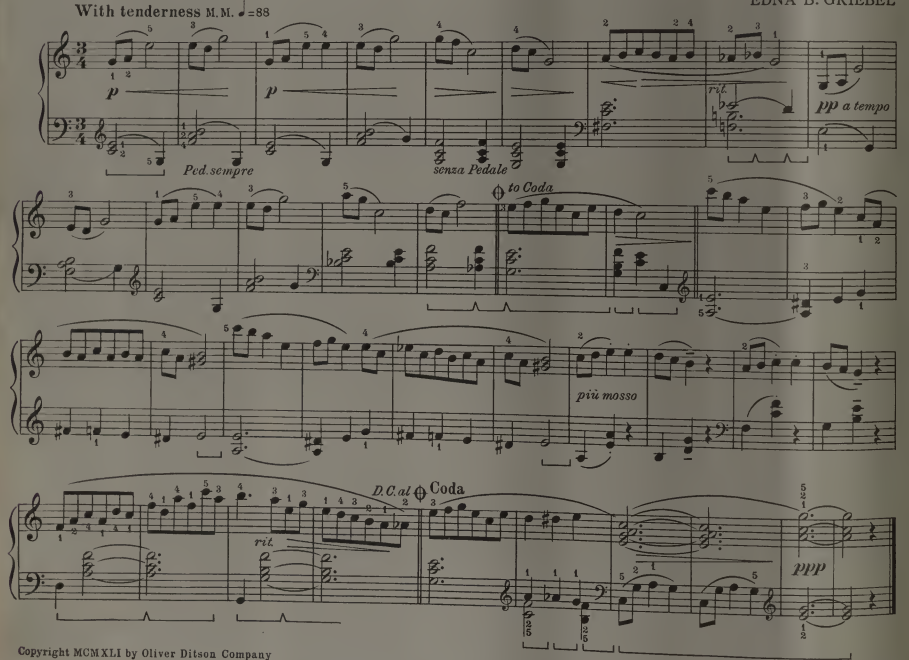
Attacca



LOTUS BUD

Lotus Bud, despite its very simple lines, is distinctive and original in that it does not resort to worn-out, commonplace musical idioms. Use the pedal sparingly, as indicated. Grade 2½.

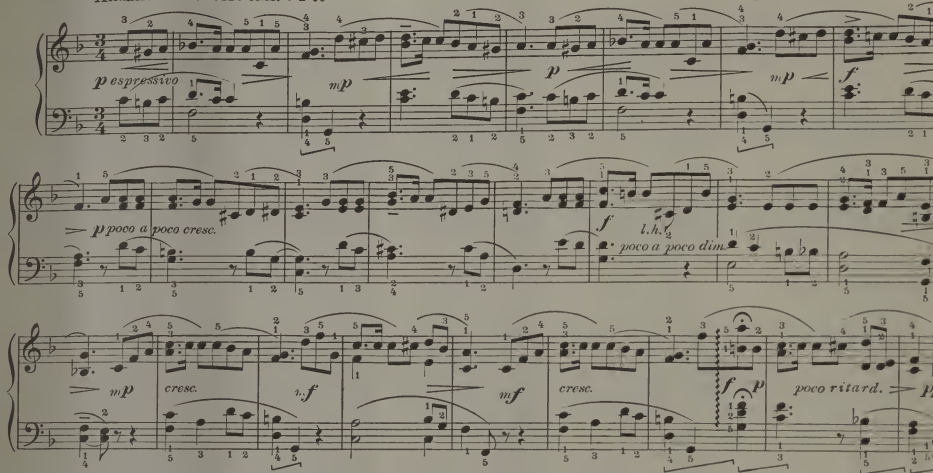
EDNA B. GRIEBEL



IN OLD VIENNA

This folk melody is taken from a song extolling the tower of old St. Stephen's Cathedral at the end of the *Graben* in Vienna- a church made famous by Haydn, Mozart, Beethoven, and other masters. Grade 3.

VIENNESE FOLK MELODY
Arranged by Bernard Wagness

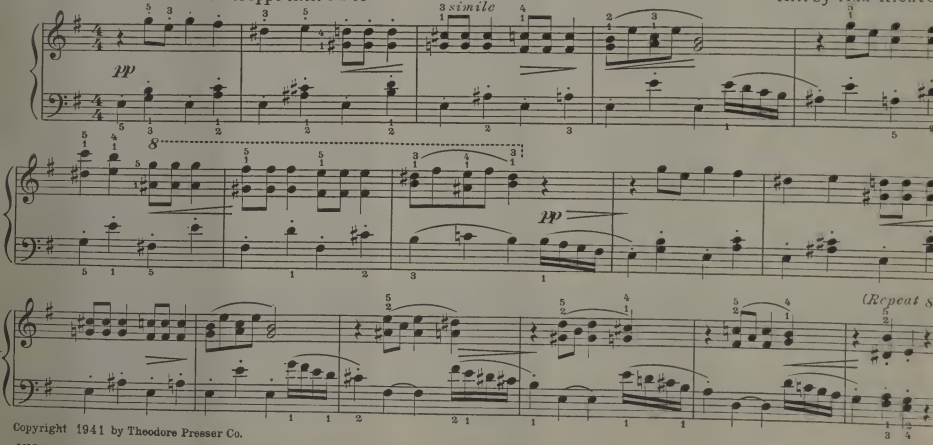


Grade 3.

DANCE OF THE CANDY FAIRY

From "NUTCRACKER SUITE"

P. I. TSCHAIKOWSKY
Arr. by Ada Richter



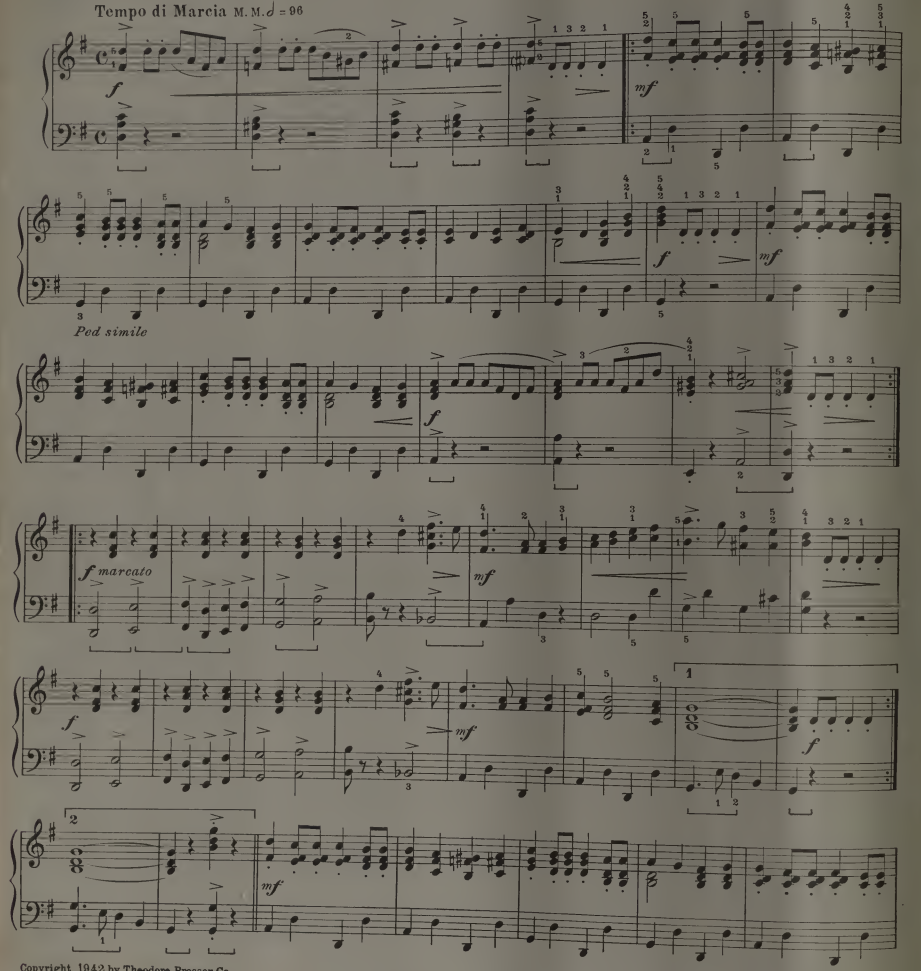
LITTLE COLONEL

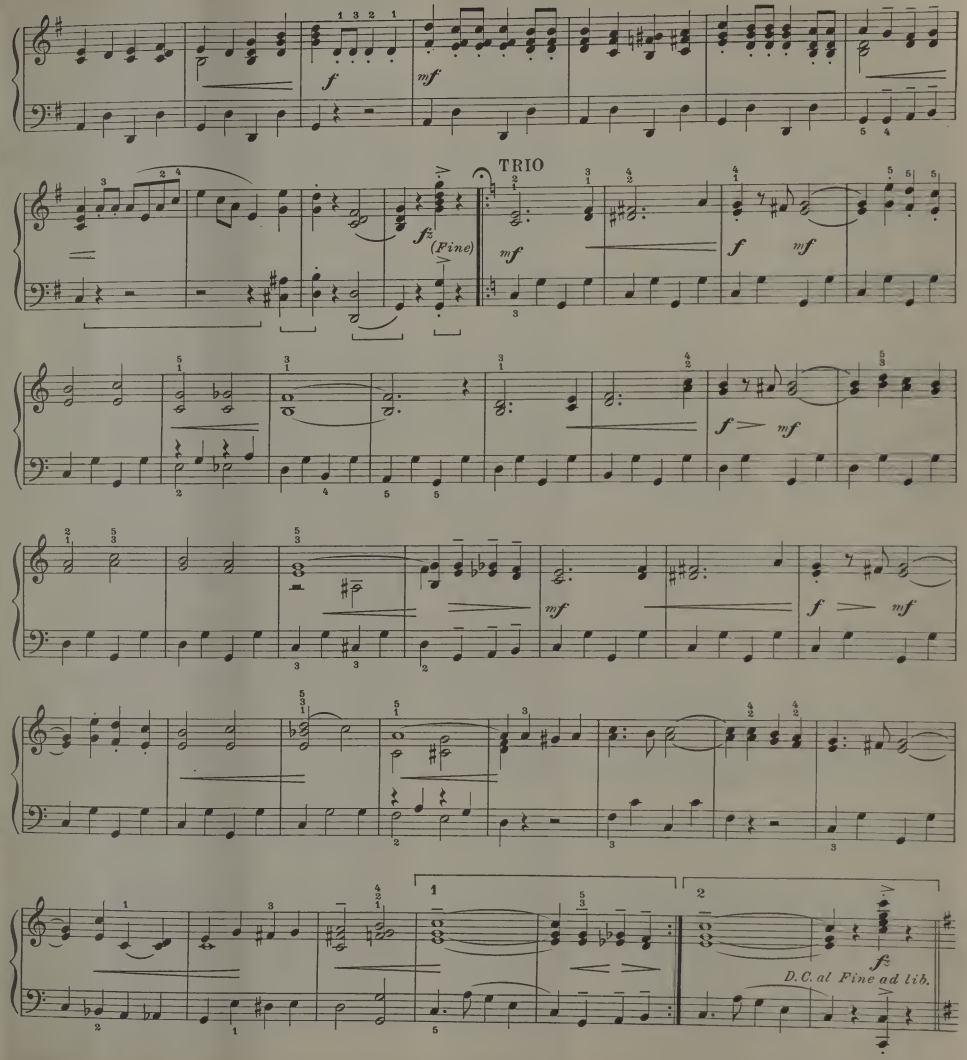
MARCH

ROBERT A. HELLARD

Grade 3½.

Tempo di Marcia M. M. ♩ = 96



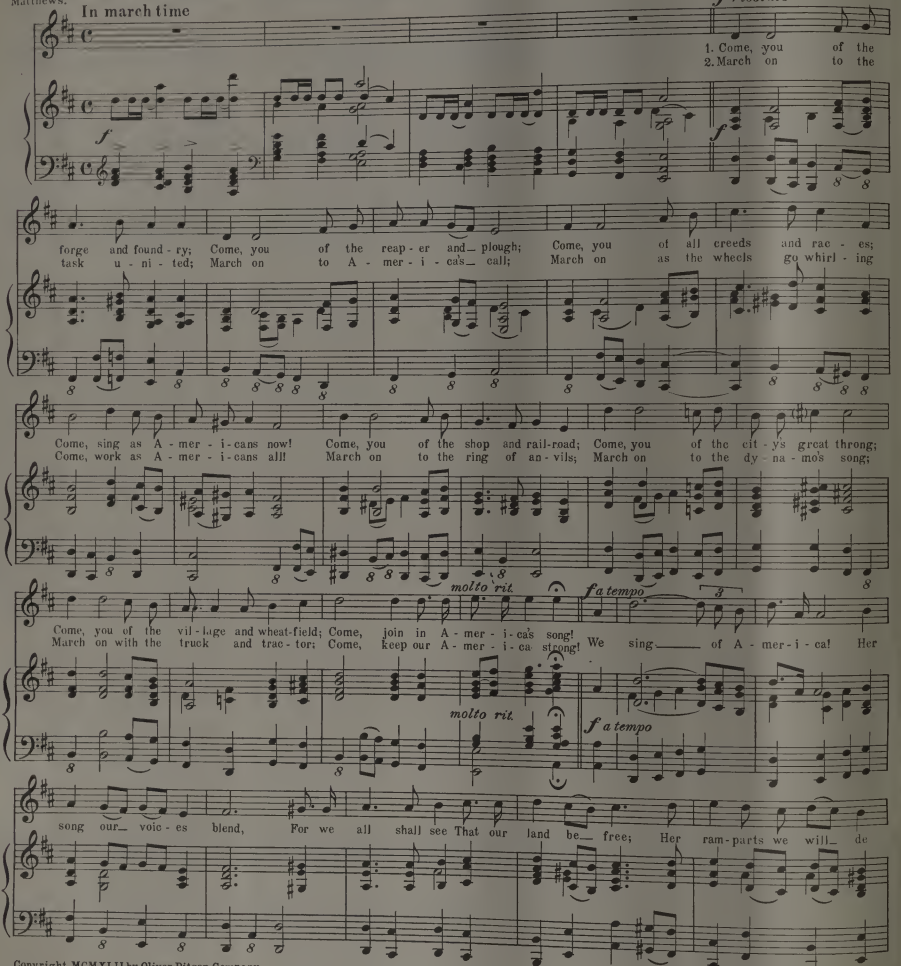


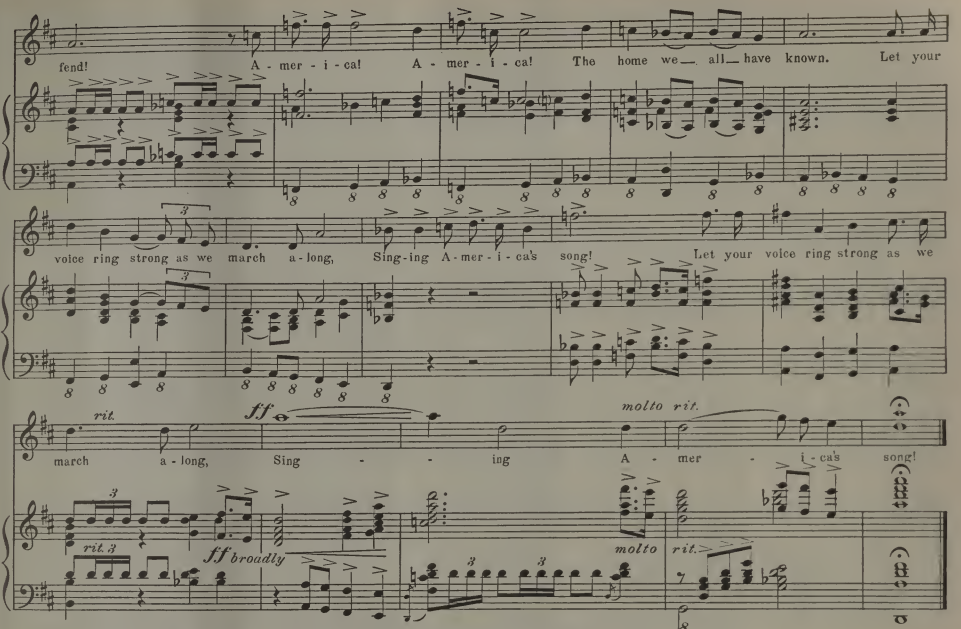
THE CALL OF AMERICA

Walter Raiguel

H. ALEXANDER MATTHEWS

One of the best patriotic songs to appear since "Pearl Harbor," this stirring composition is the climax in a new cantata, *The Song of America*, by H. Alexander Matthews.

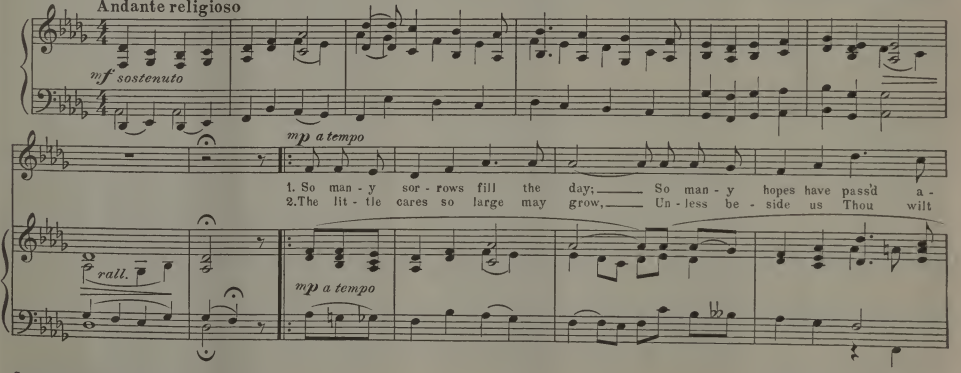


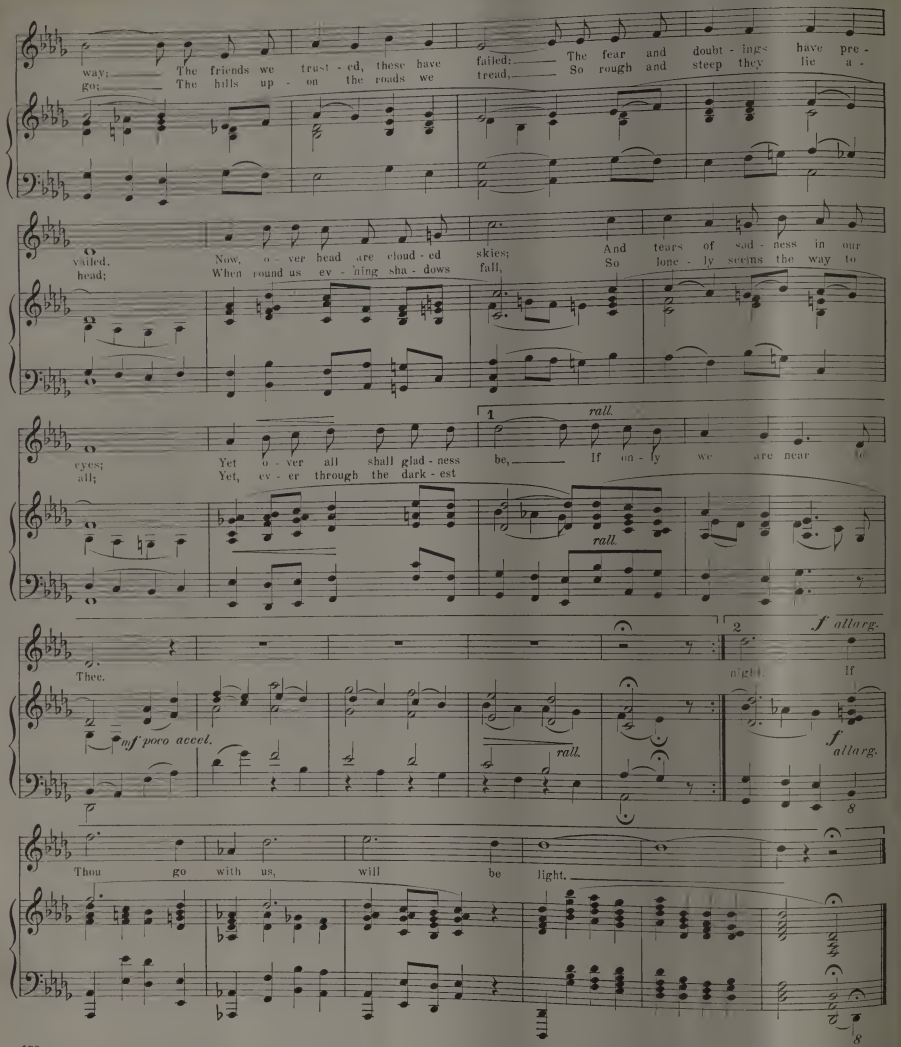


IF THOU GO WITH US

Herbert J. Brandon

ROBERT COVERLEY

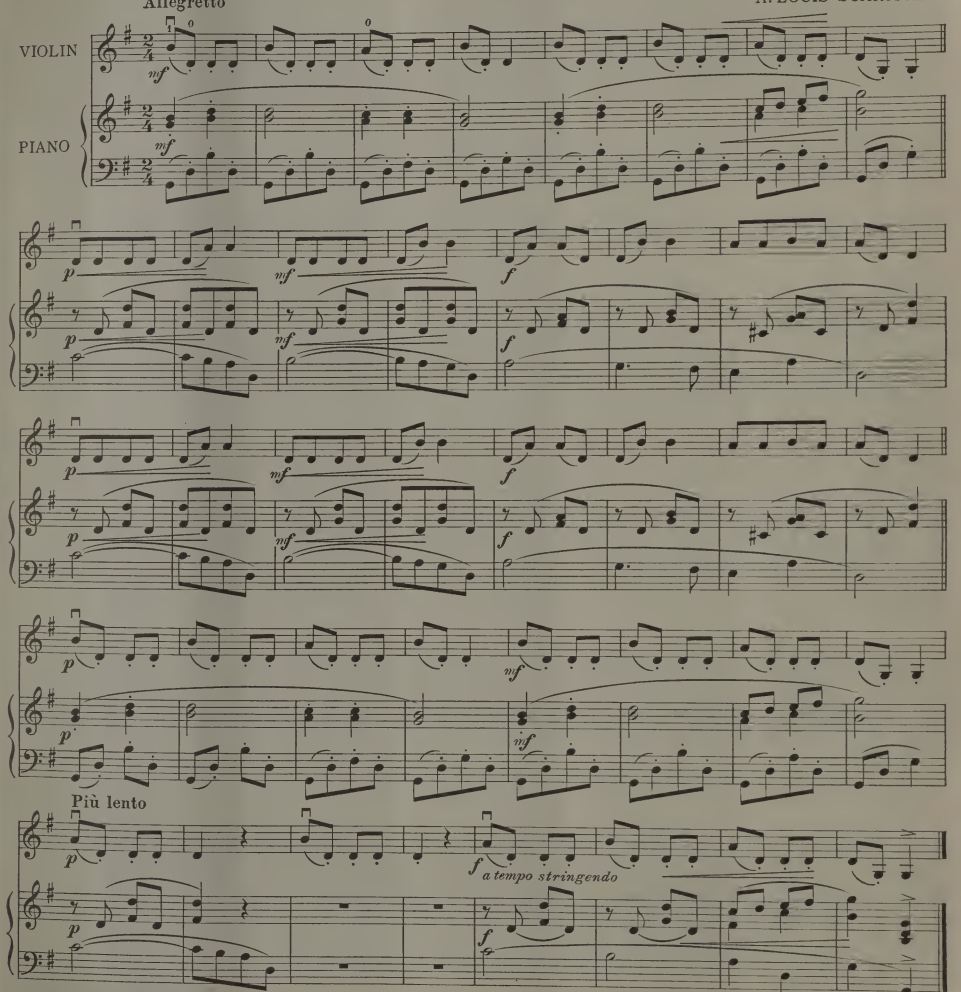




CACKLING HENS

Using the open strings and first finger only.

A. LOUIS SCARMOLIN



BELLS AT TWILIGHT

Prepare { Sw. { Aeoline / Salicional } Tremolo; Gt. Chimes; Ped. 16′ Lieblich }

Hammond Organ Registration
A (10) 00 8321 000
B (11) 00 8760 000

FREDERIC GROTON, Op. 35, No. 1

Largo e sostenuto
M. M. ♩ = 44

MANUALS
PEDAL

(2) Gt.
p (E) (8) Sw.
rit
a tempo
(4)
(10) Gt. Soft flute, Chimes off
mf
(11) Gt. Chimes. Soft flute off
rit.
a tempo

(2) Chimes off, Melodia on
Sw.
p
(D) (1)
ritard. molto
pp

HOME ON THE RANGE

(B♭ Instruments) Cornet, Clarinet, Saxophone, B♭ Trombone or Baritone 𝄞, Bass Clarinet.

American Cowboy Song
Arr. by Carl Webber

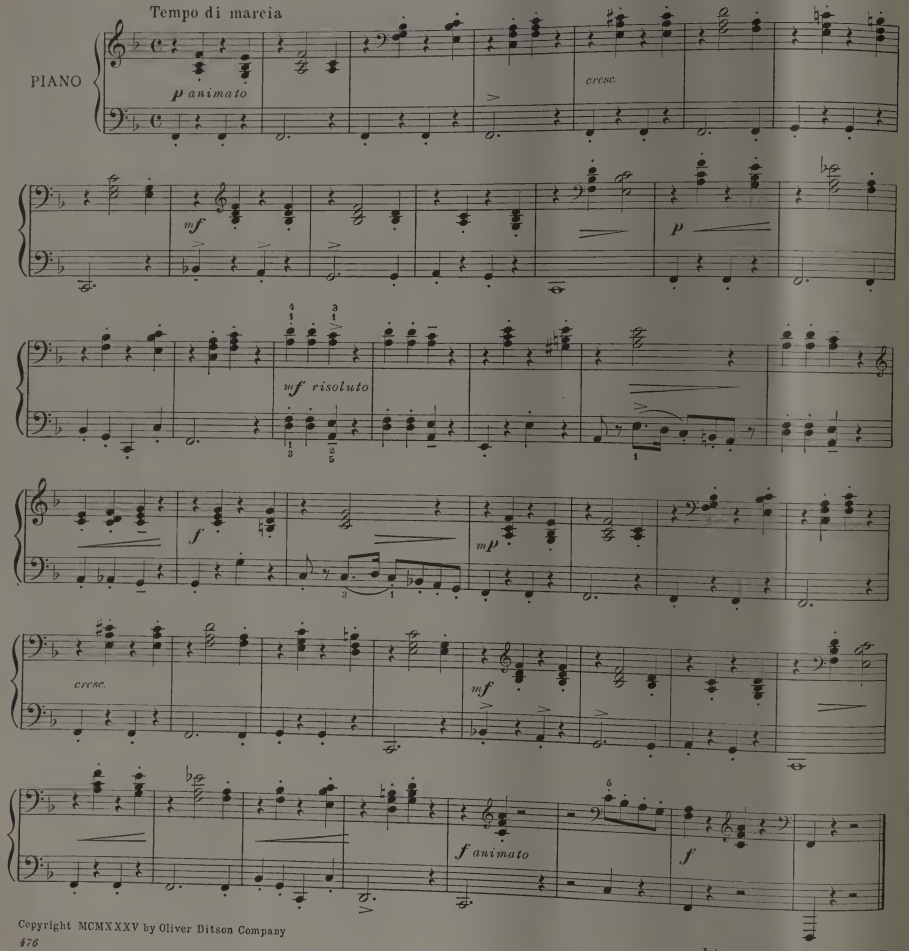
Moderato

PIANO
mf
mf
rit.
rit.

MARCHING TUNE

SECONDO

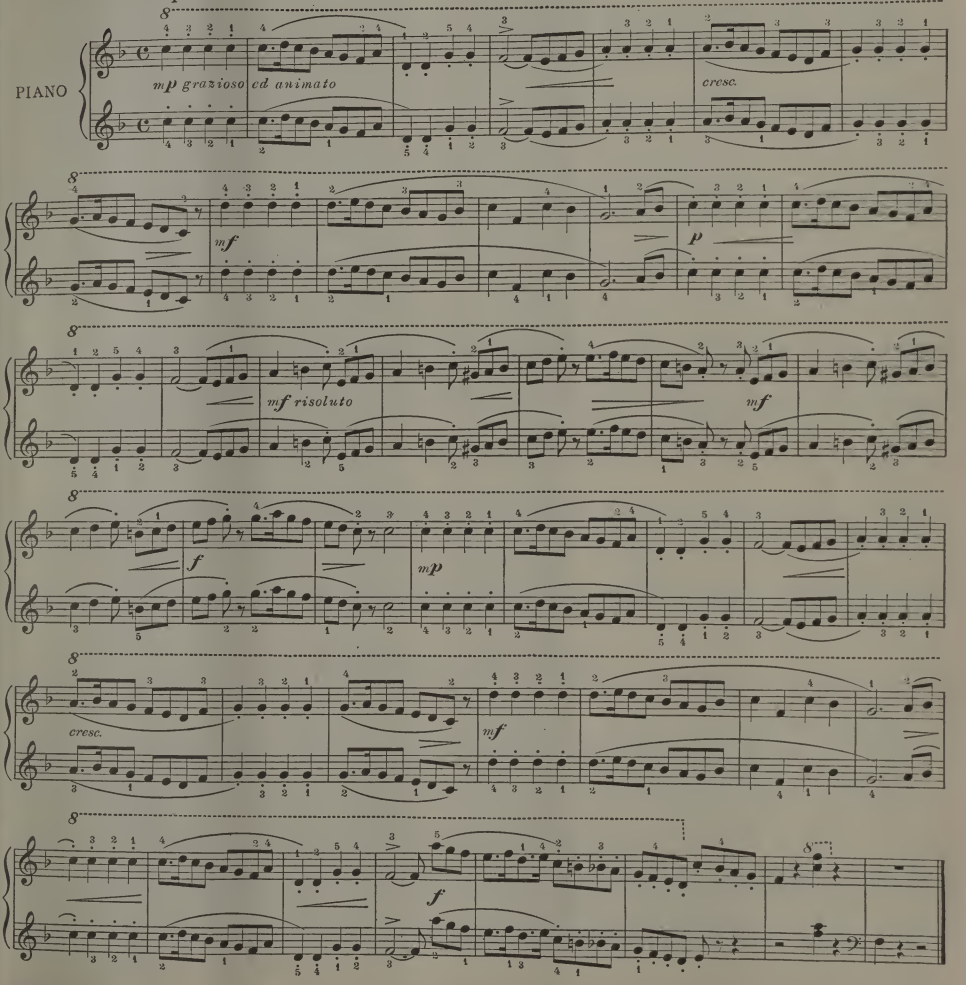
FRANCES TERRY



MARCHING TUNE

PRIMO

FRANCES TERRY



Francis Scott Key

Grade 1½.

THE STAR-SPANGLED BANNER

JOHN STAFFORD SMITH
Arr. by Ada Richter

With spirit M. M. ♩= 104

Oh, say, can you see, by the dawn's ear-ly light, What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad

stripes and bright stars, thro' the per-il-ous fight, O'er the ram-parts we watched, were so gal-lant-ly stream-ing? And the

rock-ets' red glare, the bombs burst-ing in air, Gave proof thro' the night that our flag was still there.

♩= 96

CHORUS

Oh, say, does that star-span-gled ban-ner yet wave O'er the land of the free, and the home of the brave?

Grade 2.

DREAMY DAISIES

LOUISE E. STAIRS

Moderato M. M. ♩= 52

mp

Fine

a tempo

rit

mf

D.S.

Grade 2.

WALTZ

JOHANNES BRAHMS, Op. 39, No. 2
Arr. by Bruce Carleton

Grazioso M. M. ♩= 144

p dolce

p dolce

rit.

p a tempo

Grade 1½.

LITTLE COUNTRY DANCE

LEWIS BROWN

Lively M. M. ♩= 72

mp

poco rit.

Fine

a tempo

mf

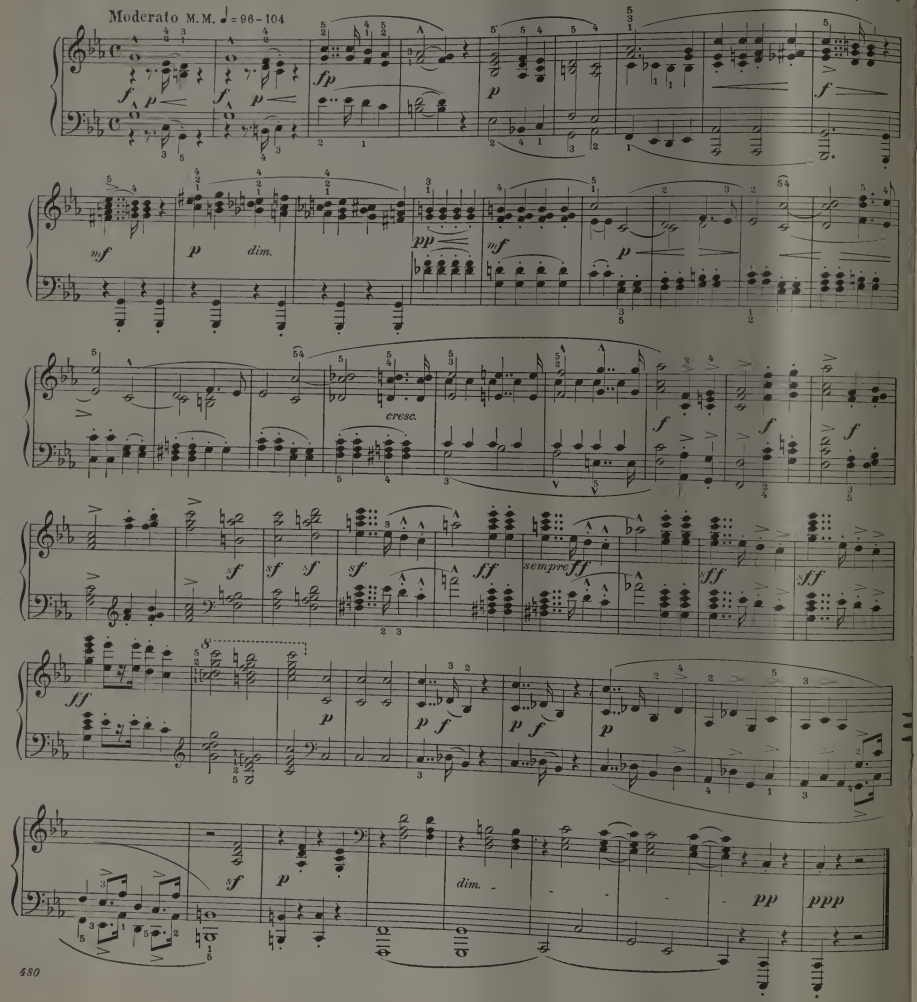
mf

mp D.S.

CHORDS, ALL VARIETIES

With lesson by Dr. Guy Maier on opposite page.

STEPHEN HELLER, Op. 47, No. 20



The Technic of the Month

Conducted by *Guy Maier*

Chords: All Varieties

Heller Op. 47, No. 20

WHY SOME EDITIONS insist on calling this study "Triumph" is beyond my comprehension. Composers rarely celebrate victories in the sombre key of C minor. Look over the piano literature and see for yourself. Mozart, Beethoven and Chopin are usually in their blackest moods when they write in this key. There is something dark, despairing, hopelessly tragic about C minor. Storm and strife are sometimes found in it; but if heroics enter they are soon cowed.

Examine this month's study. (Of course you already know it well!) Do the opening or closing phrases sound triumphant to you? Does the climax give you the "lift" of victory, or the sense of despairing struggle? And what about Heller's insistent use of that fateful figure of the double dot ♩.𝅘𝅥𝅯 𝅘𝅥𝅯 ♩ with its long, despondent cry on the first beat, followed by the soft, swift shuddering sixteenth? And how do you reconcile the effect of staggering and exhaustion of the last sixteen measures with any note of triumph?

No, if you must have a title, I suggest something like "Heroic Struggle" or "Valiant Strife."

Train yourself from the first to play the entire piece without looking at your hands or the keyboard; this will forestall any tendency to hit chords, or to poke or yank down from above. Not a single tone must be played until the finger tip first feels its contact with the key top.

Many of the chords are the familiar *up* variety. Please remember these are not played by the wrist, or by thinking of the shoulder, or by pulling, pushing or pancaking down *first* and going up afterward. Not at all! They are played simply by a slight upward and outward movement of the buoyant elbow tip. At first you must watch this elbow tip like a hawk. (Too bad we are not wall-eyed so we could see both elbows at once!) An upward jerk or downward pull of the wrist will spoil the economy and smoothness of your approach, will tighten you excessively, will endanger nuance, control, and will ruin the flow of the music. (Couldn't be much more wrong, could there?)

Don't worry about your wrist—it will follow naturally the outward and upward movement of your elbow tip. Once you know how to play with easy, swinging elbow upness, you will not need to exaggerate any of the physical movements; they will look natural, graceful and flowing, and will produce beautiful free, rhythmic curves. And you will look, feel and sound a hundred times better when you play. Be sure to remember too that all up chords have their foundation at the base of the spine, in the free forward movement of the torso from the hips.

Whenever you decide to play a down touch chord, don't forget too that down touch is an *in* touch, that is, you let as much of your body weight as you wish into the piano. Don't be one of those misguided souls who drop arms heavily on our beloved instrument or flop on it or jab it, and then justify the attack by calling it "shoulder weight."

In this study you have a fine opportunity to show the extent of your dynamic gradation. Avoid being one of those thousands of earnest but deadly pianists whose range of expression is limited to *mp*, *mf*, and *f*. Test yourself; play one of the measures marked *ff* or *sff*, then immediately follow it by one marked *p* or *pp*. (Use your soft pedal freely!) Is your *fortissimo* tremendous? Your *pianissimo* a whisper? Your *piano* rich, full bodied, yet truly soft? And how about those measures which direct you to play *fp* or *pf*? Is your contrast instant and sharp enough? What about that long *crescendo* in the middle of the piece? Do you play loudly too soon? Does your right hand melody ring out during the *crescendo* like a trumpet—first soft, later loud, against the subdued but insistent left hand? Do you have plenty of reserve strength left to drive home the climaxing *ffs* and *sffs* with thrilling effect? And finally are those last two *pizzicato* tones soft sobs of despair or do they bump out like dumb grunts? Are they truly *ppp* or just dull *mp*?

* * * * *

"However so-called sober-minded musicians may disparage consummate brilliancy, it is none the less true that every genuine artist has an instinctive desire for it."—Franz Liszt.

An Unusual Opportunity for Singers

(Continued from Page 452)

Sing Me To Sleep, Absent, Good Bye, and *Aloha Oe*. Among requests three songs of Carrie Jacobs Bond rank high, these are *I Love You Truly, Just Awearyin' For You,* and, for child services, *A Little Pink Rose*. Of all requests the three songs most asked for are *Beautiful Isle Of Somewhere, I Love You Truly,* and *Goin' Home*. The great demand for the three Carrie Jacobs Bond songs mentioned comes from people in all walks of life and for all types of services. Other songs attain a flash in the pan vogue while they are being hummed and sung by the public—such as Bing Crosby's *There's A Gold Mine In The Sky,* which was asked for on an average of once every day for several months during 1940—but those of Mrs. Bond maintain the same high level of popularity.

"There is one request that has always seemed odd to me," said Miss Ray. "Whenever we have a service for a waitress they ask for the song, *Lay My Head Beneath The Rose.*"

"Do you and the organist have rehearsals?"

"No. Funeral musicians are expected to know their music. Sometimes I do not find out what is to be sung until I arrive for the service. This means keeping oneself familiar with every song on the firm's list. We must be ready to fill any request. If we do not have a song we buy it. On several occasions I have waited in the office while a song was being purchased, and then have gone right up to the organ loft and sung it. Once in a while a request has to be turned down because we do not know the song or it is out of print. A substitution is made but not before we have exhausted every effort to get the selection. At times we are asked on the spot for some song that we know but do not have, and of course such a request is filled from memory.

"Even this work has its touches of comedy. Odd requests come to us like the recent one for *Home On The Range* to be sung at the funeral of a man who had left a legacy of $2,500 to be paid to any person who would look after his thirty cats."

An Unusual Library

In addition to the mortuary's song list Miss Ray has a portfolio in which are over sixty selections, collected through the years, and four non-denominational hymn books. She continually adds to this private library, which has become very valuable.

"What about clothes? Do you wear anything special?"

"I always wear bright colors, as dark things are depressing; and I always remove my hat because a hat catches the sound. People are changing. Deep mourning in dress and attitude is less common than it used to be. Even the ministers are adopting a lighter note."

"People have the idea that funeral singing is so easy," she remarked in her clear-cut English. "They say, 'Well, if I can't sing any other place I will sing at funerals.' Let them try to establish a reputation as a funeral soloist, and they will realize that it is far from easy."

Joan Ray with her full, rich voice, her calmness, and her ability for mental adjustment supplies the needed qualities. Consequently she receives letters from people expressing appreciation for some solo that has helped heal their grief. Such results indicate that the company is justified in the high valuation placed upon its music.

Bridging the Voice

(Continued from Page 449)

two different voices you must *think* the quality sound, hear it in the mind's ear, and free the throat so that the vocal edges can easily respond with the right adjustment. To ascend the scale smoothly, stretch open the throat a little more, yawnwise, for each step, to allow the vocal edges to stretch; and to descend, relax the throat to allow them to loosen, just as strings are stretched to raise the pitch and loosened to lower it.

Now forget the two voices as separate entities, and swing the voice up and down the scales with a quality that includes both the robust and the thin voices. It is not difficult to sing with this coördinated voice. Stretch open the throat, maintain extended ribs, and see that a breath column from the abdominal muscles serves the vocal edges like the bowing of a violin.

You will discover that the middle tones sound better than all the others. This is where the two voices naturally overlap each other, and it is our aim to extend this coördinated region from end to end. Unless you are unusual, at present there is an abrupt change in quality when you ascend from the middle tones to the highest ones. This is where the lower, robust voice suddenly ceases to support the voice, instead of continuing with gradually diminishing strength. Here the thin voice is forced to carry the entire burden. Such a change is no cause for alarm, nor is it an acceptable excuse to push and force the thin voice to equalize the scale; for if poorly vibrated as it should be, the thin voice can never become powerful.

A Gradual Development

Continuing the daily independent exercises for the robust voice, learn to sing higher and higher with it as well as lower, and softer and more intimately, as well as full-toned and vigorously, and it will gradually extend its influence within the coördinated voice. In time, it will provide the resonance and vitality for your one voice from the lowest to the highest tones, but always strongest for the lowest tones and diminishing in strength for the upper ones.

Again, you probably hear another abrupt change in quality when you descend from the middle tones to the lower ones. This is where the thin voice suddenly ceases to support the voice, instead of continuing with gradually diminishing strength. Here the robust voice is forced to carry the entire burden. Be non-chalant, for this is only temporary. Those daily exercises for the thin voice, sung louder and louder without destroying their purity, will gradually extend its influence within the coördinated voice. In time it will provide the sweetness and smoothness for your one voice from the highest to the lowest tones, always strongest for the highest ones and diminishing in strength for the lowest ones.

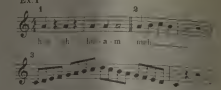
Many Cures

During the many years I have been a teacher of singing, countless students have come to my studio who had potentially wide ranges, but they sang with two qualities that were so far apart that they seemed totally unrelated. In an amazingly short time the two were bridged into one smoothly flowing voice. Here are some of the exercises that enabled them to widen their range and gain command of all its tones.

1. Whine gently and clearly, like a lonesome puppy. Turn these whines into clear, pure hums. Hum short sounds, h-mmmmmm, repeatedly on each pitch, from the lowest to the highest sound. Relax the throat passage and extend the upper ribs to purify the sound, and serve the hum with a gentle flow of air from the abdominal muscles.

2. Now swing open the mouth and sing the following exercises as high and as low as possible and maintain clear, pure, thin tones.

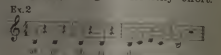
Ex. 1



3. Grunt vigorously, like a sick calf, on your lowest tones. Turn these grunts into vigorous tones. Alternately sing and then hum each pitch, from the lowest up as high as possible. Relax the throat, extend the ribs, and serve the sounds with vigorous action from the abdominal muscles. The vigorous hums will gradually smooth out the harsh, course-fibered quality of this robust voice.

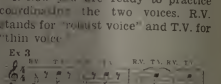
4. Sing these exercises with your robust voice from the lowest tones up as high as possible with comfort and plenty of good healthy effort.

Ex. 2



5. Now you are ready to practice coördinating the two voices. R.V. stands for "robust voice" and T.V. for "thin voice."

Ex. 3



Begin by humming the two, then gliding from one to the other. When you can do this smoothly by vigorously extending the ribs, you will be able to sing the scale smoothly, without a break, or an apparent change in quality.

The Teacher's Round Table

(Continued from Page 454)

for its own sake and build a firm foundation for later study are left in the background.

Five dollars for a piece of five pages is naturally much more alluring to a child than "the joy of the working" and strangely, parents seem to make no objection.—W. M., Maine.

1. Beginners of all ages assimilate both clefs simultaneously if they are taught as parts of one grand staff of eleven lines. Middle C of course being the eleventh. If the G clef is learned first, confusion is often caused later when the F clef is introduced.

2. Holy smoke! Do you mean to say that *anybody* in the world offers five dollars for memorizing five pages? Why, that's tiptop union wage! I should think the children would demand double pay for overtime. We are breathless to know who pays for the racket—teacher, parent, or anonymous musical patrons?

(Continued on Page 504)

Voice Questions

Answered by DR. NICHOLAS DOUTY

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

A Diversity of Questions

Q. Will you please tell me if my range of voice is best suited to soprano or alto singing? It is from F below Middle-C to E-flat above High-C, but I notice that the richer, fuller tones and those sung with the greatest ease and volume are from A-flat below Middle-C to D-flat above High-C.

2. Give me the range of the other voices.

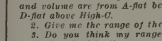
3. Do you think my range of voice could easily blend with others, or would it be better in solo singing?

4. Do you know of any reasonably priced device that could be used in the home, for recording one's voice? It seems to me that, if one could listen to one's own voice in the quiet of the home, it would be easier to discover defects and to cure them.—C. E. D.

A. 1 and 3. Quality of tone determines the classification of a voice quite as much as its range. Your range is a long one, but, since you say that your best, freest, richest, easiest, and most voluminous tones are from A-flat below Middle-C to D-flat above High-C, we should say that you may be a dramatic soprano. This is a very valuable voice, both for solo singing and for ensemble. However, we would have to hear you, personally, to be absolutely certain.

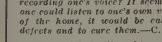
2. We give you a table of the usual ranges, but individual differences make them very approximate. Coloratura:

Ex. 1



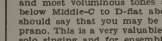
The lyric soprano has almost the same range, with perhaps one or two semitones less at the top. Dramatic soprano:

Ex. 2



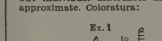
Mezzosoprano, take off one or two tones at the top, of the range of the dramatic soprano, and add one or two at the bottom. Contralto:

Ex. 3



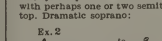
Lyric tenor:

Ex. 4



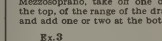
Dramatic tenor: almost the same, with a tone or two af the bottom. This is a very rare voice. Baritone:

Ex. 5



Bass:

Ex. 6



4. There are several makes of recording machines: and good ones cost from about $150 to $200, including a good microphone. A certain skillful manipulation of the machine is necessary, to produce a good record which will last about one hundred playing hours. The Theodore Presser Company might be willing to obtain one for you, or tell you where you could get one. It is certainly valuable to hear one's voice on a record.

Do Male Singers Have Better Diction Than Female?

Q. I have reached the opinion that the male singer has a clearer diction than the female. Am I wrong? Or does the difference in aptitude for clearer diction lie in the timbre of the tone or the apathy of the artist? I have heard the best singers of both sexes and think that John Charles Thomas is the perfect example in the art of blending tone and clear diction.—H. C.

A. We know of no physical reason why a woman should not have as clear a diction as a man. In fact, there are many women singers who enunciate beautifully. Perhaps you are not very familiar with French, German and Italian, or you might have mentioned such women as Flagstad or Lehmann, Marion Anderson and Gladys Swarthout have very fine diction, as do many other women. Mr. Thomas has not only a remarkably clear diction in several languages, but he has a production of tone which is so easy and comfortable that all singing technical difficulties are lost sight of. He is the "Beau ideal" of American baritones.

Songs for a Low Alto: A Well Modulated Speaking Voice

Q. Please suggest some songs I can sing and practice to develop my low voice. My voice is a low contralto or alto. I am interested in developing a low pitched speaking voice, well modulated.—L. W.

A. You give few details about your voice except that it is a low contralto. We know nothing of your technical control of your voice, your musicianship, or whether or not you know any foreign languages. We must make a "shot in the dark" when we suggest the following songs: Schubert, *Death and the Maiden;* Brahms, *Immer leiser wird mein Schlummer;* Holmes, *Kippris;* Rossi, *Ah rendimi;* Burleigh, *Deep River;* Daniel Wolf, *Iris.* The publishers of The Etude will get any or all of them for you.

2. To develop a well modulated, low-pitched voice, we suggest that you study with a woman who has the pitch and quality of voice that you admire. One learns much from imitation. If this is not possible, remember to speak slowly and carefully, in a deeply pitched voice, never allowing excitement or emotion to raise the pitch or allow the voice to become strident. Do not force the breath, and form the words by a very free action of the enunciating muscles. Listen and learn from those speakers and singers whose voices you like, both in person and over the air.

A Dramatic Tenor

Q. I am forty years of age, of good looks, good physique and personality and I possess a strong tenor voice. My teachers have told me that my voice is stronger than Caruso's, and that I should work hard in opera. I have memorized "Pagliacci" and part of "Aida." Am I too old to study for opera?—A. W.

A. It is to be regretted that you did not decide to study for opera fifteen years ago. If your voice is as good and as strong as your letter says it is, and your looks, physique and personality are equally fine. However, there is no good in crying over spilled milk. Our suggestion is that you should study two operatic rôles, words, music and action in the original language. When you are sure that you can sing them well (and act them, too) communicate with one of the great conductors in Montreal, Toronto, Boston, New York, Chicago or Philadelphia, asking for an audition. He will tell you quite unequivocally whether or not you are on the right track. Do it now though, for you have no time to lose. There is always room for that rare bird, a good dramatic tenor.

Counterpoint in Plain Language

(Continued from Page 459)

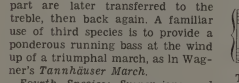
explained as follows: The whole note C, is equal to four quarter notes, C-C-C-C. These may be changed by visits to neighboring notes, provided that the identity of the original is not lost: CDBC, CBDC, DCBC BCDC, all those resemble the "turn"; CEDC, CDEC, CABC, CBAC. All those changes use C twice, but some freedom is allowed so as to arrive smoothly at the first note of the next measure: thus, CBED-C Scale progressions are preferred.

Their use is endless, both in melody and counter melody. Compressed into sixteenth notes they form the runs and curlicues which fold and unfold so gracefully in all Mozart's music. Chopin's *Minute Waltz* begins with a row of changing notes which break away and run up the scale. In free counterpoint, chromatic intervals may also be freely used. A charming passage derived from skill with the third species occurs in the middle section of Schumann's *Novellette, Op. 99, No. 9.* Chromatic runs in the bass part are later transferred to the treble, then back again. A familiar use of third species is to provide a ponderous running bass at the wind up of a triumphal march, as in Wagner's *Tannhäuser March.*

Fourth Species: Suspensions and Retardations. Written against the *C.P.* in half notes, the second half note of each measure is "tied" across to the first half note in the second measure, and may clash with the *Cantus Firmus* above or below. It must resolve naturally on to a harmony note of the measure following, and it must make sense. It can not be left hanging in the air.

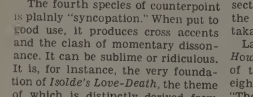
Illustrating the third and fourth species, the following from Albrechtsberger is in three part writing. The "alto" is the *Cantus Firmus.* The counterpoint above it is of the fourth species, the running bass below it of the third species:

Ex. 1



The fourth species of counterpoint is plainly "syncopation." When put to good use, it produces cross accents and the clash of momentary dissonance. It can be sublime or ridiculous. It is, for instance, the very foundation of *Isolde's Love-Death*, the theme of which is distinctly derived from the fourth species, as this simplified passage shows:

Ex. 2



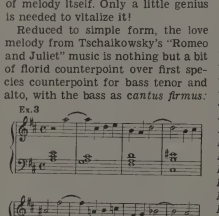
Beethoven makes much use of it, and a lovely example is the middle section of the *scherzo* from his so called "Moonlight Sonata."

On the ridiculous side, it is plain syncopation, and as such the father of all ragtime, jazz, swing, torch and boogie-woogie music. As Hollywood says, "It's terrific!"

Fifth Species: Called Florid. It embraces a freer use of all the previous species, and is, in fact, of the essence of melody itself. Only a little genius is needed to vitalize it!

Reduced to simple form, the love melody from Tschaikowsky's "Romeo and Juliet" music is nothing but a bit of florid counterpoint over first species counterpoint for bass tenor and alto, with the bass as *cantus firmus:*

Ex.3



That melody as it progresses makes use of all the familiar passing notes, changing notes, and so on, that are the stock-in-trade of every contrapuntist. It does not mean, however, that Tschaikowsky laboriously pieced them together from a text book. It is the miracle of music that these worn tags of melody, distilled through the mind of genius, emerge with the stamp of originality; and with some quality peculiar to each tone poet who uses them.

Certain patterns of melody have been used over and over. A striking illustration of this is found in the first four notes of *How Dry I Am.* They are identical with the opening of the *Larghetto* from Beethoven's "Second Symphony," a melody rich in the quality peculiar to Beethoven which one has to call "sublime."

The same figure, however, appears in several of Mendelssohn's "Songs Without Words," notably the middle section of the *Duetto.* But here again the Mendelssohn "flavor" is unmistakable.

Lastly, the first eight measures of *How Dry I Am*, emerge from the mind of the Viennese Lehar as the first eight measures of the waltz from "The Merry Widow."

Beethoven and Mendelssohn certainly were well drilled in counterpoint, and probably Lehar had some knowledge of it. Long years of study so organized their minds that when the moment of inspiration came the skill was there with which to make the best possible use of it. Counterpoint supplies the dry bones of melody: genius clothes them with flesh and sinew, and breathes into them its living fire.

With the progress thus outlined, however, our student has entered only the threshold of the polyphonic arts. He has still a long way to go: but as we shall see in future discussion, the horizons widen rapidly from now on.

The Unheard Postlude

(Continued from Page 451)

Solace ..... S. G. Pease
Postlude in G ..... E. M. Read
Postlude in F ..... J. F. Roberts
Festal Postlude in C ..... G. N. Rockwell
Marcia Pomposa ..... G. N. Rockwell
Joyous March ..... J. H. Rogers
Postlude ..... J. H. Rogers
Postlude in D ..... A. L. Scarmolin
Postlude March ..... G. S. Schuler
Postlude Pomposo ..... G. S. Schuler
Postlude in D ..... E. H. Sheppard
Festal March ..... S. T. Strang
March Postlude in C ..... R. M. Stults
Evening Devotion ..... T. D. Williams
Postlude ..... G. A. Burdett
Postlude in E-flat ..... W. Faulkes
Sortie—Postlude ..... J. G. Ropartz
Postlude in D ..... H. R. Shelley
Postlude in B-flat ..... A. E. Batiste
Postlude in D minor ..... J. B. Calkin
Postlude in C minor ..... H. E. Parkhurst
Postlude in A-flat ..... J. C. H. Rinck
Postlude in F ..... K. F. Becker
Postlude—"Glory" ..... W. Kern
Postlude in D minor ..... A. J. Silver
Festal Postlude ..... O. E. Schminke
Thanksgiving Postlude ..... A. H. Turner
Postlude in D ..... G. E. Whiting
Postlude in F ..... J. E. West

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

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

Q. I am contemplating studying the organ. I formerly played all "by ear" but for the last two or three years I have been endeavoring to play by note. I studied all last year on the piano, and can play fairly well by note. What are my chances of successfully studying organ? Some people say one should be well learned in piano—others that knowledge of bass notes is sufficient and that piano technic can be acquired as one proceeds with the organ. What is your thought and advice?—J. V. D.

A. If you have acquired a fair knowledge of reading music, you might, with hard work, successfully study organ. A fluent piano technic is an advantage, and while a knowledge of bass notes is advisable it is not ideal preparation. If you decide to take up the study of the organ, we advise you by all means to continue your piano work.

Q. I have been studying the organ for a year and have become greatly interested in organ specifications and planning. I enclose the stop list of an imaginary organ, which to my mind would be a practical one for size and cost. Will you please give your advice and criticism?—P. K. G.

A. The instrument should prove fairly satisfactory for an instrument of that size. We suggest the following changes, additions and so forth: To the Choir Organ, the addition of Twelfth and Fifteenth stops; in the Swell organ a substitution of Violin Diapason for the Open Diapason; that the Cornopean be of a bright character and the addition of a Mixture stop and a 4' Clarion; in the Choir organ the addition of a Piccolo 2' and to the Pedal department the addition of Dulciana 16', Dulciana 8' and a 16' Reed stop of suitable size, or an extension of the Swell Cornopean. In the Coupler section might be added Choir to Great 16 & 4'.

Q. I have access to a two manual pipe organ. There are several things about it that I do not understand. Stops are named on enclosed list. I also enclose a rough diagram of the console. The three pistons above the Swell organ stops and below the Swell organ work perfectly, but those above the Great organ stops and below the Great organ do not. What can be done to remedy this condition? On the left side of the console are two pedals. One is a Combination pedal for Swell stops, but the other takes off all stops of the Swell that are on. Is this what it should do? On the right side of the Swell are three more pedals. The first is a Great to Pedal reversible. I do not seem to be able to obtain the use of the other two pedals. Please give me a registration for playing softly during Holy Communion, and a registration for a choir of twelve men's voices. Of what use is the Quintadena? It cannot be noticed with full organ, and it does not sound very good as a solo stop. Should the Tremolo be used with this stop if I use it a very short time? What would be the cost of having chimes installed?—R. W.

A. We suggest that you consult the organist of the church, or the proper authorities at the location of the organ. The additional stop you mention may be an Open Diapason. We suggest the consulting of a practical organ mechanic who can personally examine the pistons and advise you as to remedying the defects or explaining conditions. The uses of the pedals depend on what the organist prefers to affect. The combination pedals to the right of the Swell in addition to the Great to Pedal reversible, may be Great organ combination pedals. The practical mechanic can also advise on this point. For a soft registration we suggest Swell Aeolina 8'. To this may be added to vary the effect Swell to Swell 16' or 4' coupler, or both, if results are satisfactory. The registration for a choir of men of twelve voices, will depend upon volume of tone required and character of passage being played. You might try for general support Swell Violin Diapason, Flute Harmonic 4', Great Dulciana, Viola di Gamba (if not too loud or harsh) and Melodia, with Swell to Great coupler, playing on the Great organ. If pedal stops are required of the Bourdon 16' with manual couplers will probably be found suitable. Perhaps the Quintadena is not a good one. It should be usable as a solo stop and the Tremolo can be used with it. Different grade chimes are available, and the price would be dependent on this feature, installation and so forth. We suggest your securing an estimate from an organ builder.

Q. Two years ago I began to study organ under an excellent teacher, and practiced on an organ with a two octave straight pedal board. Later I did find a little difficulty in adjusting myself to the concave pedal board on another organ. Recently I discontinued my study because of illness but would like to continue it again. A music teacher began the study of organ this summer with another organ teacher, who would not permit her to practice on the straight pedal board. Is this teacher correct in his opinion? Does this type of organ really retard progress as he says it would require twice as long to finish study? I would like advice for two reasons—first, I would like to continue my organ study, and secondly, I have started two students on the straight pedal organ, but will certainly have them discontinue if you think best.—S. M. H.

A. The use of the concave radiating pedal board, is, of course, more useful, but we would not agree that it would take twice as long to finish your study on the straight pedal board nor would we say that it is necessary for you to discontinue your students' work. It will be an advantage for the student to be able to play whichever pedal board happens to be available in connection with his or her work. It might be possible to have a radiating, concave pedal board attached to your instrument, thus removing the possible objection.

Q. Is it right for a church congregation or any audience to sing in parts, or is it the proper thing for any such group to sing only in unison?—E. H. V. H.

A. The matter of a congregation or audience singing in parts or in unison is a difficult one to control, and the musical effect would depend on whether the body of singers in the audience was well balanced as to musical parts. This is not likely to be true in many cases. Unless unison singing is explained and frequent announcement is made, it will probably be advisable to let matters take their natural course.

Q. I think that H. H. in The Etude would be interested in knowing about the article on Electronics which appeared in Radio-Craft. A friend told me of this article and described the results he obtained as being very successful. He used the greatest sounding board and contact microphone. Also suggest that H. H. cultivate friendship with a member of repair men through whom he might pick up odds and ends of second hand sheet, pipes and so forth and build a small instrument suitable for his purpose, for much less than he could buy the lumber.—C. A-B.

A. We will forward to the Inquirer the information you send.

Violin Collecting for the Amateur

(Continued from Page 455)

to suffer a total loss. It is best to adopt the policy of never spending a large amount for a violin, on general (and practical) principles. On the contrary, it is wise to seek at low prices as many instruments of real commercial value as possible, with the fond hope of finding a real "old master" in the process. I discovered *three* old masters, and was deceived on several fiddles which were not worth half what was paid for them. By selling the "mistakes" at half price to students who had little money to spend, it was possible to liquidate part of the "mistakes," at the same time passing on a better instrument to the student than his small budget would have procured through regular commercial channels. So a little altruism comes in, which always sweetens the taste of a hobby!

How does one prepare for an amateur collector's career? First, he must read every authentic book that he can beg, borrow, or (temporarily) steal on the subject of old violins. This browsing becomes a most important part of the hobby, and has marvelous therapeutic effects. The subject of music is a gentle one. And the violin is one of the most appealing emotionally of all musical instruments.

Any antique object is romantic. Inasmuch as the most desirable old violins were made before the twentieth century, their possession carries a lure that becomes more fascinating as one delves into the history of their makers.

After a "book knowledge" is gained, it is necessary to augment this with practical knowledge. This can be gained only by "doing." There is a violin maker or repair man in almost every community. Obviously he possesses real knowledge on the subject, and if the amateur gives him a little business, and draws him out, he'll be glad to pass along many hints. The peculiar thing about the violin business is that almost everyone in it, professional or amateur, loves to talk about it!

What tales some of the old timers can weave! How they "discovered" an Amati in an attic. How a Lupot was found being banged around by a square dance fiddler, who sold it for ten dollars and a gallon of cider. How an old lady brought in her grandfather's fiddle done up in a flour sack and offered it for a new instrument "without cracks and with new, shiny varnish." And how grandpa's fiddle turned out to be a Guadagnini! Alas, the amateur collector has a long road ahead before these dreams become real. But the writer had three of them come true, so it isn't impossible!

My first big thrill was in discovering what presumably was a fine old Italian violin, gathering dust in a used furniture shop. The proprietor wanted twenty-five dollars for it. This is a lot for a "blind buy"—and I was not exactly sure of my judgment. There were no strings or bridge, so the tone could not be tested. But the fine old scroll fascinated me, and I was certain that the top, though cracked considerably, had an excellent old oil varnish; and the back was a thing of beauty! I bought the instrument and at an appraisal later, I found that it was a cheap Saxon fiddle, worth about five dollars. The scroll *was* good, but was new, otherwise the fiddle was worthless. After spending ten dollars getting the fiddle in playing condition, I sold it for ten dollars, checking off the twenty-five dollars as experience. This has to happen to every amateur collector, for never again is his thirst so acute that he will jump into a trap headfirst. By a costly "mistake" he gains the poise and self-control needed by a good collector. My twenty-five dollar loss was excellent training; my next purchase was tempered by the lesson.

A Near "Find"

In an old violin repair shop was discovered a dust covered fiddle which had been held several years for a repair bill. The bill was thirty-five dollars, and the repair man sold it to me for that amount. It bore a "Mathäs Thir" label, but it looked unmistakably Italian. The scroll was cheap looking, and the neck evidently had not been spliced, so confusion set in. But the varnish was a beautiful "Strad red" and the sides of marvelous wood. The top looked in good condition, but the back, a one-piece slab cut, was cracked. However, I purchased the instrument. The repairman said there was no question but that it was Italian. However, he warned me about the patched crack under the sound post.

Alas, I discovered that the crack in the back had permanently ruined the tone, and found myself in the position of owning an authentic Italian violin which would be worth at least two hundred fifty dollars *without* the crack! But that particular crack was in the particular place which rendered it deadly. I sold the instrument for forty-five dollars and decided I was rather lucky!

Far from being discouraged, I studied more and more the earmarks of good violins, and particularly the bad places where cracks occur. It was found that some cracks which look terribly bad are harmless to tone and have little effect on the value, while other cracks, by their position near the bass bar, or sound post, may be disastrous from an investment point of view. Many old violins with cracks in vulnerable places have excellent tones, but their re-sale value is affected, and a collector must always think of the commercial worth of his collection!

My next venture was with an old French violin. I felt that the Italian makers had been rather cruel to me although every old violin collector, sooner or later, gets back to collecting Italian works!

One day I discovered an old French fiddle that bore a striking resemblance to a Lupot. But the back had a peculiar type of varnish which I knew had not been applied by the original maker. It was neatly shaded around the sides, and while the instrument showed signs of real wear in the proper "wear places," I was not convinced of the violin's authenticity. The top was superb, the scroll typically French and most artistic the sides were in good condition but that varnish on the back! I bought the instrument for forty dollars and took it to Mr. Helfetz's violin maker, who discovered that it was a very fine example of the work of Jean François Aldric, a contemporary of Lupot, whose work he copied. The explanation for the peculiar varnish on the back was very simple. A careless repair man had adjusted his clamps too tightly and had marred the original varnish. To remove the telltale marks he had wiped off the marred varnish with alcohol on a cloth, which explained the even sweeps which separated the remaining "first coat" light varnish from the original dark red. I sold the violin for three hundred dollars; which amount established some *real* capital!

Naturally, the fun in amateur collecting is to pit your judgment and newly gained "knowledge" against the world, and try to come out winner. I started, now, haunting all the old violin shops, pawn shops, and dashed anywhere an old violin was thought to be lurking. Fortunately, I had gained a certain restraint and poise, and was able to turn down dozens of cheap Mittenwald fiddles which their owners declared were genuine Strads.

The next purchase was a fiddle offered for fifty dollars in an old violin shop. The proprietor said it was unquestionably Italian, but said that it was in poor condition and had a terrible tone. He had not spent much time looking at it, and because the repairs needed were so extensive—worth at least fifty dollars—he did not feel disposed to open it up, reset the neck, put in a new bass bar, brace many of the cracks and spend a lot of time on a wild goose chase. There was no label visible, just a faded piece of blank paper. I took the fiddle home, filled it with rice and shook it gently for about fifteen minutes. Slowly a Mantegatia label began to appear as the dust disappeared. I delved at once into the history of the Mantegatia brothers. These fine old Italian makers, before settling on their famous pattern and varnish, made a few violins on the Amati pattern, using a very hard, light colored orange-yellow varnish. This instrument answered this description! I rushed to an appraiser.

After an interminable period, he said, "I've seen only one Mantegatia like this. It is entirely different from the instruments we associate with these makers, but it is genuine! One of the *first* Mantegatias made!"

"How much is it worth?" I asked, with a throat trembling from sheer ecstasy.

"I'll give you six hundred dollars for it," he said, "but no doubt you can get more!"

I sold the Mantegatia for eight hundred dollars! And then I went crazy. I bought every old fiddle in sight for the next months. But the lightning didn't strike thrice! Six months later I was so discouraged (and my capital was running low) that it seemed best to give most of my "mistakes" to poor students. A few were sold, and then I decided to quit the whole thing.

But along came a man who said he wanted to trade his fiddle for one "not so loud." The very word "loud" in violinese usually denotes a cheap German fiddle, for they are the "loudest" in the field—at least under the player's ear. So I scarcely looked at his violin, but let him try over my remaining crop of "mistakes." Eventually he found one he liked. I traded for five dollars, figuring this amount would pay for my time spent with the prospective "swapper."

A few weeks later I took the man's violin out of the case and examined it. It was coated with dirt, grease and rosin. The sound post was far out of position (directly under the bridge—hence the "loud" tone), the bass bar was loose, the fingerboard crooked,—but while wiping off the dirt, something about the lustrous golden-brown varnish — that which had not worn off—set my heart fluttering. I dashed into my professional appraiser's shop. He took one long, devouring look. "You have here," he said delightedly, "a real Guadagnini —worth at least two thousand dollars, perhaps more!"

I choked.

It is now almost a year later. I have bought eighteen violins in the neighborhood of twenty-five dollars apiece. They are all bad. But I have kept the Guadagnini, and am taking lessons on it!

Perhaps this experience, which brought two years of great happiness and a successful cure for badly jangled nerves, will serve as an inspiration for someone else to become an amateur collector. Or maybe it will serve merely as a warning to beware of old fiddles! To explain my luck, I always repeat the adage: "Fools rush in . . ." Sometimes it's fun to be a fool!

Violin Questions

Answered by ROBERT BRAINE

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

"The Strad Magazine"

L. T. R.—"The Strad Magazine," devoted mainly to the Violin and Violin Playing, published in London, England, still appears on the book stands as usual. The war has not bombed it out of existence, violin lovers will be glad to know. It can be obtained in the United States, by writing to the office of Violins and Violinists, published by Ernest N. Doring, 1222 Hinman Avenue, Evanston, Illinois.

Violins by Schweitzer

W. R.—Johann Baptist Schweitzer was a well known violin maker who made violins at Budapest. A well known expert writes of him. "He made very fine flat model violins." Sorry I cannot set a value on your violin without seeing it. Rudolph Wurlitzer Co., violin dealers in New York City, can furnish you quotations on these violins.

Book on Violin Making

B. W. T.—For a start in learning to make violins, you might get the book: "The Violin, and How to Make it, by a Master of the Instrument." This contains one hundred and forty-three pages, taking up all elements of violin making. Among other things, it gives the measurements of the Stradivarius violins. The book can be purchased through the publishers of The Etude.

A Good Book on Violin Playing

H. S. T.—The "Violinist's Lexicon," by George Lehman, is an excellent work, treating of all branches of violin playing. It can be purchased through the publishers of The Etude. Price, two dollars. 2—Many people, interested in the various departments of The Etude, write asking that more space be given to the particular department in which they are interested. Unfortunately this cannot always be done.

The Klotz Family

E. J.—The Klotz family, with its numerous branches, was a famous family of violin makers of the Mittenwald (Mid-forest) in Germany. Jean Carol Klotz was not one of the most famous of the clan, but made some excellent violins on his own account. I find the following as one of his violins in the catalog of a prominent American dealer. "Jean Carol Klotz, Mittenwald, 17—Medium high model. Back, two pieces of curly maple; top, spruce, of fine grain. Brown varnish. Very mellow tone. Price, $450." I have known choice specimens of this maker to sell for somewhat higher prices than the price named.

Are you sure your violin is genuine? There are many imitation Klotz violins. Better get the opinion of an expert, as to whether your violin is genuine.

Carl Becker Violins

Mrs. R. W.—I do not find the name of Carl Becker, Berlin, Germany, violin maker in any list of famous violin makers. He may have made some excellent violins for all that. The following is a translation of the label in your violin: "Josef Guarnerius made this violin in Cremona, in the year 1746. The I. H. S. stands for "Jesus, savior of Men." Below, it says "Carl Becker, Gelgenmacher, Berlin, No. 4698. The latter number means that your violin was the 4698th violin the maker had made. Of course your violin is a counterfeit Guarnerius. I do not know where you could get a quotation on its value. You could send it to an expert such as Lyon and Healy, violin dealers, Chicago, and they could tell you all about it. They charge five dollars, for the information, but I am afraid you would meet with certain disappointment.

Biography of Stradivarius

M. C. T.—For a short, succinct history of the life and works of Stradivarius, the greatest violin maker of all time, I cannot recommend to violin students anything better than that of Heinrich Bauer, in his "Practical History of the Violin," formerly published in New York, but now, unfortunately out of print. Mr. Bauer's story of the great master is as follows: "Stradivari, Antonio, Cremona, 1644-1737. He was the greatest master in the matter of violins that ever lived, and his name is known all over the civilized world. His father was Allessandro Stradivari, his mother, Anna Moroni. Stradivari was married twice, first to a widow, Simonra Feraboschi, in 1667, and then to Signorita Antonia Zambelli in 1699.

"Only two of Stradivarius' sons followed their father's profession. Francesco and Omobono. The house in which he spent fifty-eight years of his life, and in which he died, is at present No. 1 Piazza Roma, a modest building of three stories. Stradivari was a pupil of Nicola Amati, in whose shop he worked for many years, and many violins made by him were furnished with Amati labels, and sold as Amatis. It was in the year 1666 that he began to work for himself, and he did so until 1730, that is sixty-four years. The work of Stradivarius is divided into four periods: 1. The violins standing under the influence of his master, Amati, and called, Amatisé violins, 1666-1690; 2. the so-called Long Strads having a length of about fourteen and a half inches, 1690-1700; 3. the Grand Strads, somewhat shorter, but broader, 1700-1725; and 4. the violins made in the last years of his life, showing the high age of their maker. The last violin he made (1737) states that it was made in his ninety-fourth year. He made altogether about 2.000 violins, and left, when he died, a large number of them unfinished. These were finished by his sons and his pupils, and were fitted with the labels, Sub-disciplina di Ant. Stradivarius, or, Scorte la disciplina di Antonio Stradivarius.

"The labels of Stradivarius vary somewhat in size, but average three and a quarter inches by one-half inch or more. They are usually printed on yellowish paper."

Violin Bows

L. R. T.—Pernambuco (pronounced pairnahm-boo-ko), is the name of a very remarkable wood found in the forests of Brazil, and other South American countries. It is especially valuable for making the sticks of violin bows, owing to its elastic properties. Such a good elastic bow stick is like a piece of steel, but much lighter. The extraordinary properties of this wood were first discovered by François Tourte, the most famous bow-maker of all time, and his best bows are made of it. A well known authority on violin bows says of them: "His bows are elegant, slender, light, elastic, and wonderfully balanced. All famous violinists use Tourte bows. Tourte bows are listed at from $225 to $800, by leading American dealers. These bows are especially valuable for executing the *staccato* bowing.

Violin Collections

N. O. L.—Among the best known collections of rare violins owned in the United States, are those of Lyon and Healy, violin dealers, Chicago, and the Rudolph Wurlitzer Co. of New York City. Another fine collection is that of Guy H. Moyer, of Freeburg, Pa., which includes a Nicolas Amati violin, valued at $10.000. Moyer is well known as a concert violinist, and also a practical violin-maker.

Tools for Violin Making

H. J. T.—A.S. a rule any large music house can supply tools used in violin making, such as the woods from which violins are made, also Permambuco wood for bows, bow hair, fittings for bows and so on.

Music—A Prime Wartime Necessity

(Continued from Page 435)

Colonel did not want to take "no" for an answer. He insisted it was our duty to come out and entertain his men.

"Well, the Colonel was right. It is our duty to entertain the soldiers. Soldiers need music. It is just as essential to their well-being as comfortable living quarters or well-prepared food. Of course they could exist in any kind of living quarters, and they could exist upon any kind of food, but the Army knows that men who have a few comforts are much happier and therefore much better soldiers. The Army also knows that soldiers who have music and entertainment have much higher morale and are, therefore, much better soldiers. Thus, I repeat, it is our duty to entertain the soldiers.

"There was only one thing wrong with the Colonel's argument. He wanted us to give away the only commodity we have to sell—the only means musicians have of making a living—the means whereby we are able to buy War Bonds, give to the Red Cross, and support other war activities. It was pointed out to the Colonel that it is also the duty of carpenters to build cantonments, of mechanics to build airplanes, of shipbuilders to build ships, but the government does not ask them to work for nothing.

"Everyone working in Defense Industries to-day is being paid except musicians. Our contention is that music is also an *essential* part of the defense program and should be figured in the budget the same as housing, clothing, and equipment. Some people might object to this expense upon the grounds that music is intangible. When they buy a tank or build barracks they have something they can see and touch. Music, as far as they are concerned, flies off into the air and disappears, with nothing to show for the outlay of money. Because they can't touch it, they don't want to pay for it.

"But music is tangible. It lives on in the hearts of everyone who hears it. The soldier marching into battle with a song in his heart is an irresistible fighting machine. Even the primitive savages realized this truth because they marched to war to the beat of tomtoms. The Scottish Highlanders in their colorful kilts, known as the fiercest fighters of the last great war, marched into the mouth of machine guns and cannon with the strains of the bagpipe ringing in their ears. Soldiers must have music.

"And civilians must have music too. One evidence of this fact is the countless requests we receive from all money - raising organizations for music. They have found from experience that music gets results. The Treasury Department has figures in black and white to show that at the Victory House in Pershing Square, in Los Angeles, the sale of War Bonds and Stamps falls off to almost nothing when there is no entertainment, and sky-rockets immediately when the band music we furnish them gets onto the stand.

"Let us hope that the U. S. O. will greatly increase the number of musical units which they are sending out and that other agencies concerned with the building of morale, both of service men and civilians, will soon realize that *music is a defense industry*, and will make the necessary financial arrangements to provide it in the needed quantities."

Magic Metal

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peace of all the departed souls.

A "muffled peal" is rung, in most cathedrals, when a church dignitary dies. This effect is produced by wrapping one side of the clapper in a thick pad so as to form an echo to the clear stroke of the other half. This is considered the most magnificent effect which can be produced with bells.

If a bell's tone is too low, when fresh from the casting mold, it may be raised a little by grinding off some of the lower edge; if too high, it can be made a little thinner with a file, and the tone lowered. A bell would sound dull if it were of uniform thickness throughout. A bell is thickest at the sound bow, near the edge, where it is struck.

And when a bell is struck, it gives off more than one sound; what we really hear is a combination of sounds. In order to sound well, bells must be in tune with each other, and each bell also must be in tune with itself. This is especially true in regard to swinging bells, such as are used in change ringing. These, however, have not been manufactured in America, because there has been no demand for them.

When the first Spanish explorers came to America, they found that the Indians in Mexico used small bells tied to their rattles. A wand decorated with bells and rattles of deer hoofs is still used in celebrations by the Zuni Indians.

In the ancient days of Isis, the Egyptians, in religious ceremonies, used a handled hoop called the *sistrum*, which was pierced by several bars to which bells were attached. This was sometimes called a *sishesh*, and is still in use to-day by the priests of a Christian sect in Abyssinia. The Copts, who are also Christians, in upper Egypt, shake a tinkling instrument of metal called a *maraouth* in religious ceremonies, for the express purpose of keeping the Evil One at a respectful distance.

In Turkey, years ago, the authorities forbade the ringing of bells lest the sound should disturb the repose of souls which, they supposed, wandered in the upper strata.

Headgear of Greek war horses, according to Euripides, was adorned with small bells for the purpose of terrifying the foe and spurring the warriors to the fray.

It is said the Romans hung a bell upon the chariot of the emperor so that he, in the height of his prosperity and power, might be admonished against pride and be mindful of human misery. And in a similar way early day shepherds tied bells to their sheep and thought that through the sound the wooly creatures grew fat.

In the New Hebrides Islands the aborigines have bells made from entire trunks of large trees. A long narrow slit on one side marks the only opening through which the interior has been carved out. When struck with a hard wooden mallet the deep boom is seldom forgotten.

There is the *lali*, of the Tongan Islanders, also carved from a tree trunk. Nearby its sound is not startling, but as one recedes it becomes more mild and musical, albeit growing in volume.

In the Congo region, iron double bells are carried before princes, which announce the visitor to be on state or other important business.

In New Guinea bells are made out of shells and into each one is fastened a pig's tooth for a clapper; with these the natives decorate their scanty attire.

Grown girls of Benin City, on the west coast of Africa, wear an apron consisting entirely of small brass bells. The Maoris in New Zealand use a bell called *Pahu* for purposes of war. Hill tribes in southern India have a small cowbell which they worship as a god. It is the one worn by the bell-buffalo of each sacred herd.

In east India the *Pegu* unite twenty bells into one instrument, which is beaten with sticks. The twelve Javanese bells on Banda Island sound, to a traveler at a distance, like a string orchestra. The Mohammedans, in spite of their objection to the use of bells, look forward to hearing bells in Paradise, shaking on the "golden shafted tree of Eden."

The best tale of all concerns Port Royal, in the West Indies, which, at that time, near the end of the seventeenth century, was submerged in the sea. For many years the sailors in those parts would tell remarkable stories of how they anchored amongst the chimneys and church steeples of the city beneath the waves. They also declared that, at times, the sound of the church bells, as they were agitated by the waves, could be heard most distinctly.

When Opportunity Knocks

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show facility in handling large instrumental forms. This competition is open to unmarried men under thirty-one years of age who are citizens of the United States.

John Simon Guggenheim Memorial Foundation Fellowship

When John Jones considers himself thoroughly experienced he may try for one of the fellowships offered by the Guggenheim Memorial Foundation, established by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son, for the purpose of improving the quality of education and the practice of the arts and professions in the United States. Fellowships for those who have plans for creative work in musical composition are open to men or women and to married or unmarried candidates. Usually $2500 for a year of twelve months is granted, although shorter and longer periods with appropriate stipends will be considered. Fellows are normally not younger than twenty-five years of age. Applications for fellowships must be made in writing on or before October 15th, by the candidate himself, to the secretary general of the foundation. The Committee of Selection will require evidence that candidates are persons of unusual creative ability, and each candidate must have definite plans for proposed study. The foundation will consult with responsible artists regarding the value and practicability of the projects presented and the personality and promise of the applicants. The trustees may subsidize the publication of important contributions produced by holders of fellowships, though they do not undertake to aid in publishing all works so produced.

There are many more awards that our serious young composers may seek; these named represent some of the various types that are open to his consideration. They do not make his task easy. Probably nothing can ever do that, for reasons stated earlier in this article, and for the reason that creative work will never be easy. But our John Jones of to-day is fortunate. More than any young composer in history he can find opportunities that in fair competition may be his.

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"Music is indisputably the fittest medium for the thought that cannot be conveyed by speech; and one well might call the inmost essence of all vision, Music."—WAGNER

What Shall Band Music Be?

(Continued from Page 453)

thing takes on what seems to me ideal Wagnerian proportions. The brass becomes a true *harmonie*, or village band, and all the woodwind and percussive sonorities simply outgrowths and accents of this, like a daisy's petals. The out-of-doors gives to the music's substance, too, a healthiness that is far from unbecoming. It ceases to demand from us the routine emotional responses that it seems to need for survival in the concert hall. It stands on its own feet for once as perfectly good music in the theatrical vein, and not devoid of a certain Teutonic dignity.

Marches Are the Cream of Band Repertory

Everything, however, is trimming and filling at a band concert, except the military marches. These are the historical reasons for its existence, and they comprise the only repertory that is unique to it. That repertory, which is neither small nor monotonous, contains almost the whole memorable work of a great and characteristically American master, the late John Philip Sousa. It comprises as well many fine pieces from the pen of Mr. Edwin Franko Goldman, our band's elder leader. It was nice to hear young Goldman's excellent transcription of Stravinski's "Fire Bird" *Lullaby* and *Finale*. It was nice to hear Henry Cowell's original piece for band, called "Shoonthree." It was charming indeed to hear two movements of Haydn's "Trumpet Concerto" executed with neatness and delicacy on the cornet by Mr. Leonard B. Smith. One sat through the Wagner with toleration of its open-air qualities and through the Tschaikowski and the Bach and the Sibelius with what was already getting to be patience. What one really brought home from the evening was exactly what one had gone for, two marches by Goldman, pere.

Everything else, excepting Mr. Cowell's piece, can be heard to better advantage at the Stadium and during the season's course certainly will be. I find it a little excessive to have to sit through so much frankly nonessential repertory in order to hear two short works from the band's essential repertory. I do not consider that the replaying of all that classical truck shows a raising of the Goldman Band's cultural standard. Quite the contrary. It shows submission to the plugging procedures of the Appreciation Racket. The cultural result is the same as what happens to cooking when farmers stop eating what they grow because somebody on the air told them nationally advertised canned goods were superior to the home-grown pea.

Dr. Goldman's reply to Mr. Thomson's article will appear in the succeeding issue of THE ETUDE.

"Allez-Oop"! Circus Music Goes Classical

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evidence of performance. The same is true of the bandsmen. The thirty-piece band is staffed by trained, seasoned musicians. Some are veterans of Sousa's band; some are symphony men. Not every band or symphonic player is equipped for circus band work. Besides the routine requisites of solid musicianship and instrumental and theoretic training, the circus bandsman must possess exceptional alertness and the ability to adjust, without preparation, to any possible alteration in rhythm, style, and color. Just as the circus scouts keep themselves posted on possible acts, so Merle Evans makes it his business to know the individual aptitudes of thousands of bandsmen. When his band needs a new member, he does not have to advertise or audition; he knows whom to select on the record of past performance. This saves much time and energy.

And once a performer joins the big show, he lives a regular and wholesome life. The meticulous precision of the acts demands vigorous health, perfect control, strong nerves, and straight thinking. Slovenly habits and displays of "temperament" are notably absent from circus routine. Unequalled for fun and thrill values, the "greatest show on earth" represents twelve months a year of solid, unremitting, disciplined hard work.

Music Unites The Americas

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School Chorus, Orchestra, and Band were not assembled this year, there were many fine high school and college instrumental organizations which came from far and near. Some of these were bands representing the University of Wisconsin, WPA Symphony, Wisconsin All-State Band, Elkhart High School Band, Lane Technical High School Orchestra of Chicago, Cleveland Heights Orchestra, University of North Dakota Band, and Fair Park High School Band of Shreveport, Louisiana.

All of the most modern trends and timely problems in school and professional music received major consideration throughout the conference. The question of the decline of the study of stringed instruments in favor of wind instruments received attention. It is interesting to note that a national movement is under way to restore the violin and other stringed instruments to their rightful place. War priorities, conserving metal have had an effect in changing the emphasis of the manufacturers to instruments made of wood. The effect of the economy program of the 1930's in reducing music instruction and supervision in vocal and instrumental music has been checked, and there is evidence of the restoration of the much needed trained music educator in our American schools. It is obvious that music cannot be used effectively as an art expression if proper foundations are not laid in childhood. The art literature which should be the heritage of every child is an end in itself just as much in vocal music as it is in instrumental music. The much discussed instrumental approach to vocal music seems to have been changed, and vocal music has been restored as the foundation and point of departure for musical understanding and participation.

Mabelle Glenn of Kansas City, Missouri, a leading exponent of the experience curriculum for elementary children, pointed out that the songs the children sing should be related to the school program. She also emphasized the fact that children must have challenging musical experiences under expert musical guidance if America is to become truly musical. Adequate preparation for all teachers who are responsible for music teaching in American schools in every state of the Union came in for considerable attention. There was a serious note in this great conclave of music educators in renewing emphasis upon the need of worth while and inspirational leadership on the part of all concerned with the great mission of music for a finer American democracy.

Swing Music in Accordion Playing

By Pietro Deiro

As Told to ElVera Collins

EACH YEAR, as the summer vacation period approaches, we urge accordionists not to waste these precious months in a general letting down of all musical activities, but rather to consider them as a fine opportunity for increased effort and greater accomplishment. Students of school age are relieved of all other studies and can devote their entire time and energy to the accordion.

The amount which will be accomplished during the vacation period will depend greatly upon the goal that each individual accordionist now outlines for himself. Many plans for vacations in the mountains and at the seashore have been cancelled this year, thereby providing a grand opportunity for accordionists to double up on their lesson schedule. What a thrill will be experienced by many on October 1st when they realize that during the three months of their summer vacation, they have accomplished the equivalent of six months' work.

Those who must be away from home during the summer will benefit by having their teachers work out a systematic practice schedule for them before they depart. Accordionists who reside in small towns and spend part of their vacation in the larger cities will enjoy some of the short special summer courses offered by various accordion schools.

To "Swing" or Not to "Swing"

We would like to see every accordionist devote some extra study time this summer working on technic. We are not at all satisfied with the percentage of accordionists who can play at a rapid tempo and, at the same time, enunciate each note distinctly. There are still far too many who become so engrossed in developing speed that they do not listen to their own playing enough to realize that they are producing merely a jumble of tones. We urge accordionists to use a metronome and to build up their velocity gradually and systematically, for only in this way can a dependable technic be established. "Smearing" of tones may be the vogue for some brass instruments when playing modern music but it certainly has no place in accordion music.

We must confess that we have been guilty of evading the issue when the question of swing music has come up for discussion. However, since many of our readers want our opinion of it we shall give it. We are not narrow minded enough to condemn swing on general principles nor to allow our personal taste to influence us on the subject, for we must admit that there are some exponents of swing music who certainly produce a fascinating rhythm and do it well. What we are prejudiced against is the increasing number of accordionists who devote a lot of their valuable practice time trying to play swing music when they should be spending that time developing their technic, rhythm, sight reading and other essentials for playing regular music. If an accordionist cannot play simple time correctly and if he fumbles over easy technical exercises and selections, we do not see how he expects to play the more complicated rhythms and note arrangements found in swing music. Our motto has always been to do the first things first.

Seeking a Definition

To accordionists who have already done their ground work and have sufficient time for extra study, we will say that we think there is a place for swing music in the repertoire of those who intend to become entertainers. We might also say that even those who do not expect to play professionally will find it interesting and worth spending a little time on just for the sake of knowing what it is and how the swing rhythm is produced. Liking it is more or less a matter of personal taste. Some excellent players find it impossible to project the swing rhythm so that it sounds right, while youngsters in their teens, who have had very little musical training, seem to have the knack of producing it perfectly.

Published arrangements of swing music show the division of time and designate special accents, but these help an accordionist only to a certain point. After that he must develop his own style and put that certain something into the rhythm which cannot be found in the notes. Listening to some of the name bands which feature swing music is often a help until such time as the accordionist can inwardly hear and feel the pulsation of the swing rhythm.

Some of our readers have asked us to define it. A brief way of doing so would be to say that it contradicts and defies all established rules.

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friends, but often from people entirely unknown to me. That memorable evening, when, with my wife, I entered a box of the first tier of Bolshoi Theatre, my heart was beating rapidly. I knew that in a few hours my fate would be decided.

"The main parts in 'Dobrynia Nikititch' were sung by the best Russian operatic artists, Chaliapin and Nejdanova. When in the middle of the first act I heard loud applause, my heart was ready to jump out of my chest. More applause followed and some of the singers were forced to repeat certain arias. Between the second and third acts I was called to the stage and was presented with wreaths from the public and actors. After the finale I was forced to appear on the stage again and the audience gave me an ovation."

Since the first performance of "Dobrynia Nikititch" the opera has become very popular in Russia, and has been placed in the regular repertoire of every Russian Opera House, including those of Moscow and St. Petersburg. At one time it was performed in two Moscow theatres and in one of St. Petersburg's simultaneously.

"Sister Beatrice"

When, in 1907, Gretchaninoff saw the great Russian actress, Vera Kommissarjevsky, in the leading rôle of Maeterlinck's "Sister Beatrice," he realized at once the great musical possibilities of this passion play. "After reading the play in a good translation, I decided to write music for it," says Gretchaninoff. "In order to preserve the Roman Catholic character of the music, I freed myself from the melodic atmosphere of the Greek Orthodox style. I did not compose 'Sister Beatrice' all at one time, but having written half of it, I put it aside for almost two years; and during the summer of 1909 I finished it. In the autumn of that year I went to Berlin and there played the opera before a group of friends. Everybody liked the opera and next morning the publisher, Zimmerman, asked me to sell him the rights for publishing the opera score."

Later Gretchaninoff offered "Sister Beatrice" to the Maryinsky Opera House, in St. Petersburg, where it was accepted but never staged because it was looked upon as a religious profanation. In October, 1912, it was performed for the first time in the private opera house of Zimin, in Moscow.

"In Czaristic Russia, 'Sister Beatrice' was looked upon as a profane piece of music and was not suited for performance. In Soviet Russia, on the other hand, it was considered a religious spectacle, and therefore, no good for the public. Thus, in my own land it became an operatic impossibility."

Gretchaninoff gained wide recognition by numerous compositions for children, including the operas, "The Little Teremok" and "Christmas Tree's Dream." He also wrote many religious songs, three complete Masses, and various choral pieces and prayers.

Moscow Conservatoire

Several months before Gretchaninoff's entry into the Moscow Conservatoire its founder and first director, Nicholas Rubinstein, died in Paris. It was difficult to replace him, and during seven years, between Rubinstein and Safonoff, the heads of the Conservatory were Goubert, Albrecht, and Taneieff. The faculty included Kashkin, Safonoff, Taneieff, and Arensky. Young Gretchaninoff suffered much disappointment, chagrin, and wounded pride. After numerous misfortunes in music he came to the conclusion that he was a complete failure.

"Safonoff's attitude was often characterized by cruelty," recalls Gretchaninoff. "When I was playing for him he would often make no remarks and pay no attention. After I had finished my lesson he would take the music from the piano, roll it, and hand it to me without a word, but with a look in which I could see only contempt. I would return to my seat frustrated, not knowing what I should do nex.."

After two years with Safonoff, Gretchaninoff received the *Prelude and Fugue in E* by Handel, as an examination test. The day before the final examination, Safonoff asked his student to play for him. When Gretchaninoff finished, the professor said, "Very well, now I see that you are not altogether destitute of musical ability. Maybe the course in theory would be very useful to you."

At the next term Gretchaninoff entered the classes on theory of composition. At that time the young composer wrote his first song, *The Lullaby*, on Lermontoff's words, which later was published in the first book of songs Op. 1, No. 5, and became very popular.

"This song I was composing with such enthusiasm that I was absolutely sure that Taneieff would like it," says Gretchaninoff. "But there was a sharp stab of disappointment when the professor read the script hurriedly without paying any attention to the *Andante*, and calmly returned it with a few remarks on harmony. I felt defeated and once again decided that I would never be a composer.

"After many years, when Taneieff

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FRETTED INSTRUMENTS

Will the Banjo Stage a Comeback?

By George C. Krich

THE RECENT PERFORMANCE of Arcady Dubensky's *Variations and Finale* on melodies by Stephen Foster has again stirred up a lively controversy about the place of the banjo in American music. According to the program notes for this Cincinnati Symphony Orchestra concert the *Finale* is scored for muted horns, a flute solo, a cadenza for solo violin followed by *Beautiful Dreamer* and a bridge passage for banjo, leading to the theme, *Oh Susanna*. The full orchestra swings into the theme, which is gaily developed. Another song follows for violins and woodwinds and a sustained passage brings back *Oh Susanna*, with the banjo. Hank Karch was the banjoist on this occasion and he won considerable praise from Cincinnati critics for his fine work.

There are other symphonic compositions by American composers containing effective passages for banjo, such as John Alden Carpenter's "Sky Scraper Suite" and many numbers by Ferde Grofé and others; but frequently orchestra conductors have difficulty in finding competent banjoists to play these parts.

Twenty years ago no dance band was complete without a banjo; and we know that there is a lift, particularly in the faster swing tunes, that no instrument but a banjo can give. Paul Whiteman once said: "The banjo is an instrument of the highest importance in dance orchestras. Its tone is clear, snappy and it carries even farther than that of the piano. It is capable of rhythmic and harmonic effects, which no other instrument can imitate."

Now why is it that this instrument which has been a very definite part of Americana, historically and musically, since pre-Civil War days, has lost some of its popularity? We sincerely believe that the main reason is the lack of good players. In the early twenties a chap with a tux and a banjo, with a knowledge of the three principal chords in all keys could easily find a job with a dance band. Most of these players could not read music and they devoted little time to practice. Some tuned their instruments differently and arrangers were often in a quandary as to the exact scoring for banjo, and for this reason failed to take it seriously. In other words a great number of the banjo players were not musicians, and the instrument itself was blamed for this lack of musicianship.

Another reason given is that the penetrating tone of the banjo overshadows that of the other instruments especially so when presented over the microphone, but this could easily be corrected with the perfected radio and recording equipment of the present day. Since the guitar has supplanted the banjo in most of the dance bands we frequently hear discussions as to their respective merits. In our opinion this controversy can easily be settled by using both instruments. Just as many saxophone players are expected to double on the clarinet. So should the guitarist be prepared to use the banjo in certain numbers that call for the more decisive, exhilarating tone of this instrument. The tone color of these instruments is entirely different, and if a composer or arranger would take note of this fact, he would be in a position to write for both instruments and thereby obtain new orchestral effects.

The banjo could and should be brought into its proper niche through the efforts of orchestra leaders and with the coöperation of banjoists and guitarists.

It is interesting to note that Lieutenant-Commander Eddie Peabody, nationally known banjoist on the weekly "Barn Dance" program has begun an ardent campaign to bring back the instrument to widespread popularity. He has engaged the sympathies of a great many fellow banjoists as well as leading newspapermen. Ashton Stevens, music critic of the Chicago Herald-American, entered the discussion by coining the phrase: "Pick yourself a banjo and play American." It has been suggested that this phrase be adopted as the slogan for the current year book of the American Guild of Banjoists, Mandolinists and Guitarists. Paul Kennedy of the Cincinnati Post jumps into the fray with a column containing arguments pro and con.

Various Opinions

Now let us see what some of the orchestra leaders have to say. Russ Morgan admits the banjo is matchless for rhythm, and "If Eddie Peabody can get all the leaders of orchestras to reinstate the banjo, Russ Morgan can be counted on to be in the front line." Roy Shield, one of the musical directors of N.B.C., says that the danger in the banjo lies in its overriding other orchestral instruments but also believes a way can be found to surmount this difficulty and bring back the banjo to its legitimate position among the bands. Earle

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How to Facilitate the Acquisition of Technic

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great many manipulative difficulties arise simply from attempting to perform passages without any clear idea of how they ought to sound—of the tonal, and above all, the rhythmic effects to be produced. Any teacher or learner who will give the idea a fair trial will be amazed to find how many refractory technical difficulties almost solve themselves when approached from the angle of *clear expressive awareness*, rather than from that of manipulation pure and simple.

As to the remaining ten per cent of practice time, one may suggest that it is sometimes desirable to work for muscular strength. Nearly always this is done better and with less risk of overstrain and injury away from the instrument. Also there will be some place for formal practice, where the learner pulls out a given movement pattern and experiments with it in isolation. But the staple of all technical practice should be the isolation of passages in music being learned for performance, and the painstaking study of them with clear expressive utterance as the goal.

Analysis of Movement

3. On the purely mechanical side, technical practice should turn on the critical, intelligent, experimental analysis of movement. It has been repeatedly found that learners who work for some skill without expert scrutiny, develop clumsy and more or less self-defeating movement-patterns. Even the high-level expert often unwittingly tolerates serious impediments in his own action; and when they are cleared up, he marvels at his improvement. The question always to have in mind is: What are the movement problems involved in the expressive utterance of a given passage?

Here we run into another major defect of the formal technical materials. By and large, they are not based on movement analysis at all. One of the most impressive collections of piano exercises is claimed by its distinguished author to embody every technical problem of the virtuoso pianist. As a matter of fact, it does no such thing. It is simply an assemblage of all kinds of musical figurations, and its relationship to movement types which are, mechanically, the heart of technic, is at best quite accidental. To make this clearer, consider as a concrete example the playing of a scale. A very special problem of movement-orientation always occurs at the top and the bottom—at the "turn" of the scale. Yet one constantly hears students practicing scales simply as scales without any intelligent consideration of the movement-patterns they must use, having trouble at the "turn" almost every time, yet doing nothing about it. Can anyone deny that this is highly inefficient?

But indeed the very idea of singling out all the technical problems of the virtuoso, codifying them, and working on them in isolation will not bear consideration. For movement problems are modified and affected by their setting—by what precedes and what follows them, and what other things may be going on at the same time. So the part of practical wisdom is to study such problems as they occur in the music we are trying to master, and in the setting which does so much to determine and define them.

Musical Development Imperative

4. Technical study should always be preceded by effective and genuine musical development.

Perhaps this idea is less easily applied than the other three; for it presupposes that the teacher have control of the entire development of his pupil from his earliest years—something which is all too rarely possible. Yet it is beyond question sound and important. Many delays and difficulties in the building of a technic come from lack of musical background.

A child—or an adult beginner—should have a chance to grow musically before starting technical study. He should have developed an enthusiasm for the art through listening, free imitative performance, and creative expression. His enthusiasm should have been canalized into an awareness of phrase structure, harmonic structure, and above all, rhythmic flow. There may be nothing here of a very tangible kind. Yet time so spent will be far more than made up later on. Anyone starting the technical study of voice or of an instrument with such a background is at an immense advantage. It means at once that the specialized learning processes are ready to move. Try starting a car with a crankcase full of summer oil when the temperature is ten below zero, and you will understand why lack of musical preparation impedes technical advance.

To sum up, efficient technical study is simply music study centered upon movement problems. The teaching material should consist of music—in other words, of "pieces"—and formal exercises can be almost wholly discarded. The value of exercises, in fact, is one of the myths of the profession. A technic can best be built out of the piecemeal study of performance problems when and as they arise. For technic does not mean the ability to play scales or trills or any other formal figurations at a given level of tempo and dynamics. It means simply and solely the ability of the individual to make music sound as it should.

Charles-Marie Widor, Teacher of Composition

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Chopin, Schumann, Wagner or Debussy? It is the fact that in their music we find an almost perfect blending of the elements available at their time, coupled with an individuality which bears the unmistakable stamp of each master."

Obviously, the points of contact between them were many; in the works of Rameau, the creator of harmony, there was already the clarity, the conciseness, the distinction which mark the modern art of Claude Debussy. The majestic structures of Bach seem to live again—in other forms and other clothes—in the gigantic Wagnerian lyric dramas. A Chopin prelude, though romantic, shows as much gem-like chiseling as Mozart ever achieved with his supreme grace. Beethoven, profound, rugged, reached such moving intensity or deep philosophy that his inspiration blew like a whirlwind over everyone, carrying everything away.

"The great line of such masters offers a rich field of meditation and study to all young composers," Widor commented. "It sets before their eyes an outline of the goal which is at the end of an arduous road. Their example is in itself a great teaching." In this he concurred entirely with the advice by M. Henry Rabaud, former director of the Conservatory of Paris, who wrote recently, "Do not believe that you show great knowledge by writing music which is very difficult to play. One should listen to the works of the masters, and try to imitate them."

It is with intent that M. Henry Rabaud used the word "imitate," because it is obvious that anyone who wants to innovate must first bow to the rules of strict discipline. We would commend, in passing, a remarkable contribution by Sergei Rachmaninoff published in the December 1941 issue of THE ETUDE. This article contains the most enlightening remarks about the phase of so-called "modernism," and it should be read and meditated upon by every student of composition.

Widor, as it has been already stated, had no "system." In this he differed from other great teachers. Vincent d'Indy, for instance, who was not free from prejudice, demonstrated it when he discarded harmony almost entirely. For a long time he taught mostly counterpoint to his pupils of the Schola Cantorum. As a result, they soon carried the principle too far and sank into excesses. Their pianistic writing became chiefly "horizontal" (contrapuntal) and it sounded thin, withered, and void of the luscious tonal effects produced by a more "vertical" (harmonic) conception. Nothing seemed to matter to them but the leading of the different parts; and besides, they would start on any kind of a 'cellule" of a few notes and build a whole sonata or a symphony out of it. In the last years of his life, however, Vincent d'Indy changed his mind. He came back to a saner appreciation of harmony and used it again extensively in his teaching. This was accomplished mostly through the persuasion of Paul Le Flem, the actual director of the "Chanteurs de Saint Gervais," and one of the noted French authorities on theory.

Widor's "Mental Gymnastics"

Widor laid particular stress upon the necessity of submitting to a few exercises of "mental gymnastics" every day before setting to work. He had done so all his life, and still continued to the end. As he familiarly put it, 'Be sure and go through a line or two of counterpoint every morning, and also interpret several measures of given bass. Do it as a routine, just as you comb your hair and brush your teeth."

He was emphatic in his recommendation to observe a right measure in the realization of the musical discourse. "Be careful Do not overload!"

Sometimes he would examine a manuscript, nod his head approvingly here and there and conclude, "The idea is good, but the working out should be improved upon. The writing is too crowded. It needs 'ventilation.'"

At other times he would simply listen to the music seated in a big armchair in a corner of his studio. I recall one instance when I took to him a piece for violin and piano which I had just completed. André Pascal had kindly consented to be the interpreter. When it was over, Widor asked for a second hearing, after which something obviously left him unsatisfied. "Please play the last part once more, from the *da capo*," he said. At the end he smiled, took the manuscript and pointed with his finger, "There are four bars too many, right here," he advised. "Just leave them out, and it will be all right."

The word "overloaded" (surcharge) also came often in Widor's remarks regarding instrumentation which at the Conservatoire forms part of the curriculum in the composition classes. He advised clarity, clever spacing, and accurate distribution of the sonorities along the lines followed in his remarkable "Treatise of Instrumentation." He recommended that every student should not only read many orchestral scores, but also hear them performed

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Will the Banjo Stage a Comeback?

(*Continued from Page* 493)

Roberts, who according to Stevens, "plectrums a banjo as delicately as Whistler dry pointed an etching," says "that with a few more broadsheets from N.B.C's Dan Thompson and a bit more good missionary work by Milt Wolf, the banjo man, everybody will be joining up for the national instrument and crowing, 'I told you so all the time'."

One thing we should not forget—the banjo has been for many years and undoubtedly will be for years to come the instrument of the people. Even if the orchestra leaders refuse to find a place for it within their organizations, there still are thousands of amateur players young and old, who prefer its merry voice and who, as solo performers or as members of banjo bands, do give pleasure to those who enjoy listening to music of a light character. Especially during these dark days a capable banjoist playing his rollicking tunes will be welcomed by all of us, since this provides an excellent mental escape from all the tragic occurrences that confront us daily. As far as we are concerned the banjo as a musical instrument needs no apology. If students will apply themselves as others do on violin or piano, take their instrument seriously, work hard to acquire a perfect technic and then play in public as often as possible, they will not fail to find a responsive audience.

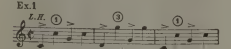
In the meantime, let us hope that the present controversy continues, keeping in mind the remark credited to the late P. T. Barnum, "It matters not what people say about me, as long as they talk about me."

Swing Music In Accordion Playing

Continued from Page 491)

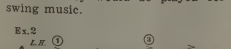
Example 1 shows a few measures of basses and chords as they would be played in regular music.

Ex.1



The first and third beats are accented. Example 2 shows these measures as they would be played for swing music.

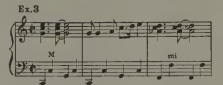
Ex.2



The accent falls on the weaker beats, namely the second and fourth which are played very short while the first and third beats are played *legato* and are slurred into the chords. This slurring of the bass into the chord is unpardonable in other music except tangos or where specifically designated.

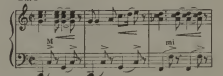
Example 3 shows a few measures of a fox trot as it would regularly be written,

Ex.3



while Example 4 shows how it would be arranged for swing.

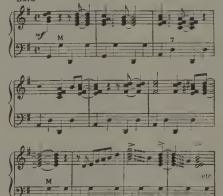
Ex.4



Notice how the time has been changed in the music for the right hand so that it will conform with the bass. These illustrations were taken from the text book "Modern Rhythms for the Accordion" by Alfred d'Auberge.

Those who wish to perfect a few measures of swing rhythm should memorize the excerpt from the swing arrangement of "Carnival of Venice" as transcribed by Mindie Cere.

Ex.5



The accents are not designated for the basses but the principle as explained in the foregoing paragraphs should be used to project the real swing rhythm.

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

* * * * *

A "VISITING" SONG

When Navajos go to pay a call on a neighbor, they announce themselves as they approach the house by singing a "visiting" song. But, say the experts, one must not stick his head out the door to see who is coming—that would be impolite.

—THE NEW YORK TIMES

Sixty Years Among the Masters

(Continued from Page 492)

and I became close friends. I recommended him of that episode, and he admitted that he had been careless with my first composition."

Gretchaninoff interrupted his study in Moscow Conservatoire after an incident with Arensky, who felt that the young student had no talent for musical composition. Gretchaninoff was depressed by Arensky's disdainful attitude, and one day a storm broke out.

"Every time I was working with a fugue, Arensky would see something wrong with it and order me to rewrite it. At first I did it obediently, knowing that it was necessary, but I expected that sometime this rewriting should come to an end. But Arensky insisted that I rewrite the manuscript again and again. I began to hate my work, as well as Arensky, and it seemed to me that I was ready to hate the music itself."

"After countless revisions I brought the manuscript to Arensky and asked him to give me another theme, as I could not work on this any more. He ordered me to go on with the work; I refused and a sharp quarrel occurred. After that I could not very well remain in the Moscow Conservatoire. In the fall of 1890, I went to St. Petersburg, where, after successful examination, I became a student of the Conservatoire, then under the direction of Anton Rubinstein.

Rimsky-Korsakoff

"When I entered the large conservatoire studio where the examinations were going on, I at once recognized Rimsky-Korsakoff — tall, slim, with goatee. He looked like a hero of his future opera, 'Kostchei the Deathless.'

From the beginning, a warm friendship between the famous composer and young student was established. This lasted for many years, till Rimsky's death. The great man had paid much attention to Gretchaninoff's work and gave him priceless assistance. At that time a kind of antagonism existed between Moscow and St. Petersburg musical spheres. In Moscow, the god of music was Tschaikowsky, and there everybody worshiped him. In St. Petersburg, the leaders were "The Mighty Group" of Balakireff, Moussorgsky, Borodin, Rimsky-Korsakoff, and Cui. Not having been aware of that hidden rivalry, young Gretchaninoff open-heartedly admitted to Rimsky that Tschaikowsky was his most beloved composer. As a result of that he felt a little coldness in Rimsky-Korsakoff's attitude. This, however, soon disappeared.

"Once I showed one of my works to Rimsky, and, after several insignificant corrections, he approved of it. Then I said to him that I was glad he liked my work, but that I was not satisfied with it myself, because it reminded me of something by Borodin.

"'Don't be disappointed if your work reminds you of something effective,'" was Rimsky's wise advice. "'You should be disappointed if your composition is alike to nothing worth while.'"

Gretchaninoff completed his first important work, the "String Quartet No. 1," for which he received Belaieff's prize, in 1893. Next year he wrote the "First Symphony in B-minor," which was approved by Rimsky - Korsakoff, and performed under his direction in 1895.

Death of Tschaikowsky

The musical season in St. Petersburg, in 1893, opened with Tschaikowsky's then new "Symphony Pathetique" (the Sixth) which was performed under the personal direction of the composer on October 16th, at the first meeting of the Russian Imperial Musical Society.

"A few days after that historical concert I met Rimsky-Korsakoff, and we exchanged views on the symphony," relates Gretchaninoff.

"'The work is not bad,' said Rimsky-Korsakoff. 'The slow *finale* is really impressive. But after the Fourth and Fifth Symphonies there is nothing new.'

"A few hours after this conversation I was informed of Tschaikowsky's sudden illness and in order to learn the details, I at once went at Malaya Morskaya Street, where the composer usually stayed at his brother's, when in the city. There I found out that the distressing news was really true. It was said that after his last concert Tschaikowsky had supper in a restaurant and apparently had a drink of plain water. At that time in Russia there was an epidemic of Asiatic cholera and the composer might easily have become infected with that deadly illness. Day and night a crowd stood quietly in front of Tschaikowsky's house eagerly awaiting for the reports. I went there several times to look at the bulletin. Then the terrible thing happened. On November 6th, Tschaikowsky died. The news shook all Russia. Neither before nor after Tschaikowsky's death have I ever seen such deep public manifestations of sorrow. The funeral of the beloved composer was most impressive. Delegations came from all parts of Russia; and a mountain of wreaths and flowers covered the coffin. The procession extended over a mile and a half from the Kasan Cathedral to the Nikolaevsky Railroad Station.

"At the special meeting of the Russian Imperial Musical Society, called in the memory of Tschaikowsky, it was decided to perform his last symphony again under the direction of the foremost conductor of Maryinsky Opera and Tschaikowsky's close friend and admirer, Edward Napravnik. After almost fifty years I can clearly recall every detail of that exceptional concert. For the memory of his friend, Napravnik surpassed all his previous efforts and conducted the "Symphony Pathetique" with such emotion that one could not hold back tears, especially during the last part.

"Under the masterful direction the symphony appeared before the audience in an entirely different aspect. Only now it could be noticed that in the first part there was a theme of a funeral song and in the other parts there were melodies of the Russian Requiem. There the great composer had predicted his approaching death!

"Under the mournful impression of my beloved master's death I wrote in his memory an elegy for orchestra, but at that time it did not satisfy me and I put it aside. Years later I wrote it all over again. It was performed in Moscow but without success,"

Now, after sixty years of active musical life, Gretchaninoff finds himself well known all over the world. He continues to work regularly as he did all his life.

"I still can work because I like to work," says the composer. "Twice I have lost all my possessions. There is left only a short time for me to arrange my well-being. Don't forget, I am seventy-seven years old!"

Music for the Fun of It

(Continued from Page 438)

advancement, to work at duets and ensemble playing, with a number of like-minded friends. Even if it goes badly the first time, try again! Feel the fun of pulling together, of making the accents bite sharply together, of adjusting niceties of tone. Let your musical groups stress ensemble work and reading even more than solo "performances." At one time, on the suggestion of Harold Bauer, I formed a group of thirty amateuse music lovers, who came together regularly to play on two pianos. We were of varied degrees of performance-proficiency, but we enjoyed ourselves hugely—*after* Mr. Bauer made a second suggestion that we go in more for sight reading than for formally prepared "programs." Then the agonizing, the striving for effects, and fear of not doing well were all removed, and we made music sheerly for the fun of it.

I am delighted to note the enormous development of just such amateur groups all over the country. In such a way will our national music standards be expanded. Another thing that would be of great help to our national music—and a thing in which almost any women's group or club could have a share—is the further development of children's concerts. Music habits, like habits of manners and speech, are best formed when the mind is plastic and receptive. If a child is allowed to hear good music when he is little, his taste is formed unconsciously; he will never have to bridge the gap of unlearning trash; and the listening standards of his life are built in the most natural, painless way. What a splendid thing it would be if amateur groups all over the country bent their energies toward planning a number of children's concerts each season! Local orchestras could take part in them, thus enlarging their own outlet facilities. Even recorded music could be used. The person of professional capacity can always take care of himself. But we amateurs must look to the development of the next generation of amateurs.

Radio Music Mitigates War's Alarms

(Continued from Page 443)

radio, concert, and oratorio. Born in Baltimore, he began his vocal studies in that city under the late George Castelle. In 1927, he won the National Federation of Music Clubs Contest. Later that year he went to Rochester to continue his studies at the Eastman School of Music, where he successfully sang with the Eastman Theatre Company during 1927 and 1928. In 1929, Weede won the Caruso Memorial Foundation Award and as a result spent the following year and a half in Italy studying under Oscar Anselmi, in Milan. Returning to this country in 1933, he was engaged by Roxy as the leading baritone of the Radio City Music Hall. Weede made his Metropolitan Opera début in the spring season of 1937, scoring an immediate success as *Tonio* in "Pagliacci."

The **British-American Festival** (heard Fridays from 3:30 to 4:00 P.M., EWT —Columbia network) is scheduled to continue during July. If you have not heard any of these programs we rec-

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Charles-Marie Widor, Teacher of Composition

(Continued from Page 494)

in order to find out how to write down certain sonorities as perceived by the ear.

"Go to symphony concerts. Listen to a Weber overture, an *allegro* from a Mendelssohn symphony, or the slow movement from one by Mozart. Then, take the piano arrangements, and from them make an orchestration of your own. You can compare your versions with the authors. There is no better lesson."

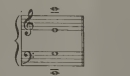
He advised using a small orchestra at first, so as to learn to obtain effects with a minimum of instruments, just as a painter must become thoroughly expert with blending seven or eight colors before he lays twenty-five or more on his palette. And he quoted an anecdote of the famous pastellist and cartoonist, the late Charles Léandre, whose name was so popular through his caricatures of kings, diplomats, financiers, actors, politicians and other celebrities of Parisian life. Once a lady told Léandre: "What an extraordinary talent you possess! Your last cartoon of King Edward VII is simply wonderful. But how can you catch the expression, the personality of your subject so admirably, in a few minutes and with so few strokes of your pencil?"

"A few minutes?" Léandre retorted, "You will be surprised if I tell you, Madame, that this caricature cost me a week of hard work. And I read six books in order to assimilate the king's character!"

Then he explained how he had worked it out gradually, reducing his original sketch, erasing one line here, one touch there, condensing, cutting down until indeed, seemingly a few strokes remained, but these were the essential ones that formed the synthesis and conveyed a lifelike impression.

"One can proceed musically in the same way," Widor said. "Soon you will discover that it is not so much the quantity which counts, as the special quality. An overloaded chord is less satisfying to the ear (except in special 'massive effects') than the same harmony expressed in four notes in 'string quartet style'."

And he went to the keyboard to illustrate his remark by this example:



Of course Widor was quite uncompromising on the ground of form and style. Had he not set himself the most eloquent example with the series of organ symphonies to which reference has been made? He was patient with students who occasionally came under an outside influence, since it is only natural that when a beginner has not yet asserted his own personality he easily falls under the spell of others whose art he admires. It has been so at all times. Even the great masters of the past have been linked in an evolution whereby the early style of one reflects the later style of another master who preceded him. Mozart's last "Sonata in C minor" is already and strikingly early-Beethoven, or if you prefer to put it another way, the first Beethoven sonata is late-Mozartian. The early Chopin still retains a flavor of Hummel, while his *Barcarolle* contains a seed of modernism extending almost to a latent fragrance of Ravelian ninths. In his youth, Debussy lingered under Massenet's charm until his unique personality blossomed forth. But Widor had no use for anyone who lacked sincerity, who tried to be anything but himself, or who sought notoriety through catering to snobism and passing fashion. If he encouraged original harmonic "finds" of good taste, he disliked and condemned pose, pretense, and unwarranted discord.

"Do not attempt to write a symphony," he also advised, "until you have tried your hand and experimented repeatedly. And when you have succeeded in writing a symphony, wait still longer until you attempt to write a string quartet."

All in all, Charles-Marie Widor's counsel was invaluable because it sprang from a lifetime of observation and study. Even after he passed his ninetieth anniversary he still practiced daily on his two manuel organ in the Salle Decaen at the Institut de France.

One day in 1933 he said, "I think I am finding something new about organ playing. And possibly also about writing for the organ."

This statement, coming many years after he had reached glory and his organ music was used and admired the world over, is a profound lesson in itself. Through it shines the modesty, the simplicity, the self-effacement of the truly great. This experience is in harmony with one more of his favorite recommendations. "Patience and perseverance accomplish great things. Everything comes to him who only cares to wait. . ."

* * * * *

"Preoccupation with language at the expense of the thing to be said has always caused . . . deterioration and consequent oblivion."— Abram Chasins.

The Amazing Garcias

(*Continued from Page* 460)

seems never to have flagged in Garcia as long as he lived, but by the time he reached the half-century mark, his voice was beginning to show unmistakable signs of the wear and tear of some forty years of constant use. Always adventurous in mood, he decided to try his luck in that far-away city, New York, where Italian opera was entirely unknown and his company of singers need fear no unhappy comparisons with better qualified predecessors. As the principal rôles would be taken by members of his own family, the payment of salaries would be less of a problem. His seventeen-year-old daughter was his prima donna; his son, Manuel, was the baritone and *buffo*; his wife sang second parts. The only outsider was an Italian basso of no special celebrity.

Maria had been born in Paris in 1808 during Garcia's first visit and always considered herself a French woman. At the age of five in Naples she played a child's part in Paer's "Agnese." One night, in the course of a performance, the tiny creature, of her own accord, added a third part to a duet, much to the surprise and delight of the audience. As a child she spoke with ease French, Spanish and Italian; a few years later she was equally fluent in English and German. Her father had her taught piano and theory under the best masters and by the time she was eleven she was able to play much of the music of Bach, a favorite composer of his. With all her extraordinary aptitude for learning and a loving and lovable nature, she was quick-tempered, impatient of discipline and indolent. Her father, with characteristic zeal and persistence was determined to overcome these defects in her temperament, in order to bring her evidently great gifts to their fullest possible development. The task was arduous and productive of much suffering for the child, but Garcia's will was not to be denied and in later years Maria admitted freely that her success in life was largely owing to her father's' stern discipline.

At the age of fifteen she began her vocal studies with her father and a year later in Paris made her professional début in a concert given under the direction of Garcia's friend, Rossini. Her performance was not more than credible, but in June 1825, in London she appeared at the royal opera as a substitute for an important singer in the rôle of *Rosina*. Her success was so real that she was engaged for the remaining six weeks of the season for the goodly sum of £500. Her colleagues were some of the best singers of the day, including Velluti, the last of the famous *castrati* to be heard in London. She won the hearts of the public exerting already the marvelous magnetism that was soon to lay New York and musical Europe prostrate at her feet.

A characteristic tale is told of her first performance with Velluti. He, an old-timer, was accustomed to embellish his airs with such cadenzas and flourishes as seemed good to him, but in rehearsal contented himself with merely humming the melodies without ornament. Consequently, Maria had no idea of what embellishments he meant to use that night. At the performance, in the course of a duet with her, he introduced some vocal pyrotechnics in his best style. A moment later Maria reproduced every flourish and ornament that he had employed, throwing in at the end, for good measure, some dazzling skyrockets of her own invention, which brought down the house in a frenzy of delight. Such was Maria when she landed in New York!

Manuel Garcia, Junior, was born in Spain in 1805. His father was determined to make a singer of him and from the very first lavished on him all his resources as a teacher as indefatigably as he worked with Maria, but the result was not commensurate with the effort. The boy had a baritone voice, he was docile, musical and intelligent, but he lacked all enthusiasm for the theatre and its concomitant life. His operatic career scarcely outlasted his visit to America.

Signora Garcia was able and willing to complete her husband's ensemble, but her only claim to a place in the Golden Book of Song is that she was the loyal wife of a justly celebrated singer, the mother of two of the greatest prima donnas of the nineteenth century and of the most memorable teacher of singing of the same hundred years.

A Musical Explorer

"Our musical Columbus" (as an anonymous newspaper dubbed Garcia), landed in New York with his little troupe in September, 1825. November 29, following, he opened America's first Italian opera season at the Park Theater (almost next door to City Hall) with "Il Barbiere di Siviglia." One can perhaps imagine how full and strenuous the intervening weeks must have been for the tireless Spaniard, who had to assemble an orchestra and a chorus, probably totally ignorant of Italian opera and the Italian language, and drill them to at least a respectable degree of proficiency. But to Garcia obstacles were created only to be overcome, and those now in his path were certainly overcome to an astonishing extent. The historic evening passed without recorded mishap and to the unmistakable satisfaction of a large and fashionable audience. James and Fenimore Cooper was there, and so was Fitz-Green Halleck, the author of "Marco Bozzaris," who promptly fell not too deeply in love with *Rosina*. Joseph Bonaparte, the former King of Spain, was in a box, and with her parents was little Julia Ward, who was to become famous, forty years later, by her *Battle Hymn of the Republic*. Most important and picturesque of all was Lorenzo da Ponte, the friend of Mozart and the librettist of "Don Giovanni," "Cosi fan Tutte" and "Le Nozze di Figaro," and who, in 1825, became the first professor of Italian in Columbia University. It was he who persuaded Garcia to produce "Don Giovanni," which Mozart and he had prepared for performance in Prague nearly forty years ago.

A Brilliant Season

During the next ten months, seventy-nine performances of a dozen operas, including several of Garcia's own composition, were given before good-sized and responsive audiences. The most important productions were those of Rossini's "Il Barbiere," "Otello," "Tancredi," and of "Don Giovanni." Edmund Kean, the English tragedian, was playing in New York that season. He came to the first performance of "Otello" and invited Garcia to come the following night and see him play Shakespeare's "Othello." The newspaper critics, quite unversed in Italian opera, did their best, some of which was very good and some pretty crude. They all make interesting reading. The long season came to a brilliant conclusion September 30, 1826, as it had begun, with "Il Barbiere." The largest receipts for one night were $1,962, the smallest $250. The grand total for the season was $56,685, a satisfactory result for those days.

Maria's relations with her father in New York had not always been peaceful. "Cannot" was a word he never permitted in his family. What he said *must* be done,—cost what effort it might. He told Maria to prepare a new rôle within a few days. She protested that the time was too short. He replied that if she did not obey him he would kill her. She learned the rôle! One night, after a hot dispute behind the scenes, they were playing the last act of "Otello." Suddenly Maria noticed that the dagger in her father's hand was real and that there was a murderous look in his eyes. Thoroughly frightened, she fell on her knees before him, pleading in Spanish, "For God's sake, father, don't kill me!" But Garcia's wrath was only stage wrath and the dagger only a substitute for a mislaid property dagger.

Garcia was tempted to prolong his New York successes, but, ever venturesome in spirit, he decided instead to try his luck in Mexico. Not long before his departure he gave Maria in marriage to a Frenchman named Malibran, a resident of New York City and supposed to be wealthy. So Maria, as a young matron, was left behind with her husband. The journey from New York to Mexico City in those days was a mighty arduous one, but the little company of troupers eventually accomplished it, expecting to open their season forthwith. To their dismay, they discovered that somewhere and somehow all their music had been lost and what they lacked was not to be found in all Mexico. But nothing could upset for long the indomitable tenor-impresario and he straightway sat down to the task of writing out all the choral and orchestral parts from memory. In addition, he had to translate all the Italian texts into Spanish, because the public knew no Italian. He opened his season with "Don Giovanni," following it with some operas of his own, as well as the best known of his standard repertory.

A Disastrous Climax

Although Mexico was in the throes of revolution at the time, the public gave Garcia a hearty welcome and a few weeks later he and his troupe left for Vera Cruz, where they were to embark for Europe, taking with them some thirty thousand dollars in gold. A company of soldiers was engaged to protect them from bandits, but very soon the "soldiers" disclosed themselves as bandits in disguise and made off with all the valuables, including Garcia's very clothing. All her life Pauline, only a tiny girl of six, in 1827, liked to recount her visual memory of her father standing naked on a rock, forced by the bandits to sing to the accompaniment of his own guitar his famous *A Smuggler Am I*.

Somehow or other the troupe managed to make their way back to Europe, where they arrived eventually, poor in pocket, but much enriched in experience by their adventures in barbaric America. In this matter of experience, "Our Musical Columbus" could have told much the same sad story of disappointment as his immortal forebear, Christopher, had related more than three centuries earlier.

This highly interesting story will be continued in the August issue of The Etude.

* * * * *

"It is high time that scientific principles should become the common possession of all professional musicians, and that our musical institutions should introduce lectures giving a more defined and rational basis for correct and varied 'tone production' (touch) on the pianoforte, which now is largely a matter of chance and individual temperament."—Maria Levinskaya.

Radio Music Mitigates War's Alarms

(*Continued from Page* 496)

ommend that you tune in on them; they have already made radio history both in this country and in the British Isles, for the programs are recorded here and flown to London for rebroadcast there by the British Broadcasting Company. The festival celebrates the achievements in music of two great democracies whose destinies have become so dramatically joined at this time.

Since music and books have an equally strong appeal to all people, and since the Columbia network broadcast, **Invitation to Learning**, brings us in touch with book classics in both a fascinating and entertaining manner, we believe it would be well to survey this series at this time. **Invitation to Learning** started on an ambitious summer schedule on June 7, which will extend through October 25. Among the many writers whose classics are listed for discussion are Confucius, Caesar and Anatole France. During the summer period twenty-four books will be analyzed by Mark Van Doren, the Pulitzer Prize poet and program chairman, and other noted scholars. Leon Levine, assistant CBS education director and producer of the program, says the books chosen are among those "which the world thus far has not been willing or able to let die." A partial list of these is:

Bacon's "Essays," St. Paul's "Epistle to the Corinthians," Blake's "Poems," Butler's "Erewon" and More's "Utopia" (to be considered on the same program), Caesar's "Gallic Wars," Castiglione's "Courier," Confucius' "Wisdom," the "Declaration of Independence" and the "Magna Charta" (scheduled for the same broadcast), Emerson's "English Traits," France's "Penguin Island," Gogol's "Dead Souls," Poe's "Tales," and the "Travels" of Marco Polo.

A new edition of the "Listener's Guide," third to be printed, is being written by Mr. Van Doren for use by listeners to the summer broadcasts of the series. The first "Guide," prepared for use with the 1940-41 broadcasts, sold more than 18,000 copies. The second edition, for use with the past 1941-42 winter season, met with a good demand from those who tune in the world classics program. Plans are under way for compilation of the discussions heard on the 1941-42 programs in Volume II of the book, "Invitation to Learning." This volume will be published in August by Random House.

Among the important non-musical programs, dealing with propaganda of significance in these hectic times, is Mutual's new broadcast called **This Is Your Enemy** (heard Sundays from 10:30 to 11:00 A.M., EWT). This broadcast recently replaced the OEM show **Keep 'Em Rolling**. The continuity of the program is chiefly dramatic, except for a brief section in each broadcast during which the facts of Fascist terror that are dramatized are documented by an authority—in most cases a newspaper correspondent who has lived and worked in the Axis lands.

Sidelights on the Scale

(*Continued from Page* 447)

scale, C, D, E, F-sharp, G-sharp, A-sharp, and so on. Enharmonically speaking there are only two whole tone scales—one starting from C and the other from C-sharp; naturally, if you start the chromatic run from C-sharp you get the other one.

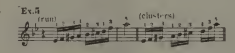
Other Hints for Practice

It is safe to say that ninety-nine per cent of scale practice is done from keynote to keynote. This is a mistake, for running passages start off the keynote as often as from it. If the pupil would practice his scales, not just from the keynote of the scale, but from each degree of it, he would be surprised at the benefit derived by so doing.

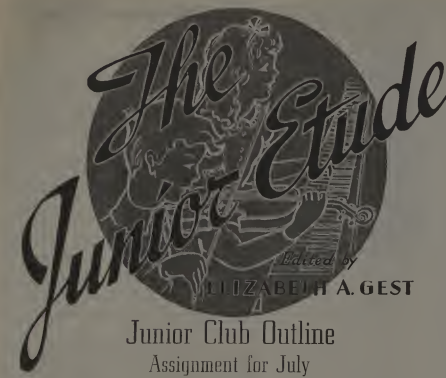
Scales, when played in thirds, sixths, and tenths, will sound better if a trifle more tone is given to the right hand than the left hand.

Pupils often waste a lot of practice trying to smooth out a run when it is really the piano that is at fault. If, after a reasonable amount of practice, a run does not improve in evenness, try it an octave lower, or higher; better yet, try it on another piano. If it is all right then you will know it was the fault of the piano—the felt on some hammer becoming too hard is the usual trouble.

Runs containing several notes that have strayed from the beaten path of the scale are often troublesome. Nine tenths of the time this trouble is mental. Such runs should be memorized before they are practiced. This is easy to do if the run is divided into clusters of notes. This example from Godard's *Second Mazurka* is a very simple one of this type, but will serve as an illustration.



Do not play the groups of "threes," but simply *place the fingers silently over the keys.* While doing this look at the keyboard and get a mental picture of what you are going to play. You will be surprised how easy the run is to play; likewise how easy it is to memorize.



Junior Club Outline

Assignment for July

REVIEW

a What are the dates of Johann Sebastian Bach's birth and death?
b What is polyphonic music?
c Give in your own words a definition of music.
d Play the tonic triad in its three positions in all major keys.
e Mention at least three composers who lived during the time of Bach.
f Give in your own words a definition of rhythm.
g Play the tonic, dominant and tonic triads (1, V, 1) in at least five major keys without stumbling.
h What are the dates of Handel's birth and death?
i What is an oratorio?
j Give in your own words a definition of melody and harmony.
k Play the tonic, subdominant and tonic triads (1, IV, 1) in at least five major keys without stumbling.
l What is a carol?
m When and where are Christmas carols thought to have originated?
n What is an interval?
o Play the tonic, subdominant, dominant and tonic triads (1, IV, V, 1) in at least eight major keys without stumbling.

Review from January, 1942

p What are the dates of Haydn's birth and death?
q What is chamber music?
r What is a symphony?
s How do you "turn" a major scale into a minor scale?
t Play at least five major scales and then play the same scales in minor.

Each of the above items counts five points, making a perfect score of one hundred. What is your score?

Musical Quiz in Rhyme

By Marion Benson Matthews

1 ?

Although a musical career his father had *forbidden*, he practiced on a spinet, high in the garret *hidden*.

2 ?

This name I know you'll not forget for two important *reasons*; he's "father of the string quartette," composer of "The *Seasons*."

3 ?

As master of the organ, none has born a greater *name*; four of his sons have niches, too, in music's hall of *fame*.

4 ?

An opera in Latin this genius wrote at *ten!* You know and love the "Magic Flute" from this composer's *pen*.

5 ?

A noble, shining figure, and yet pathetic *too;* deaf to his own great music, sad, lonely hours he *knew*.

6 ?

To a beloved American these lines we *dedicate;* his folksongs touch the heart of all, the humble and the *great*.

(*Answers on next page*)

Our Patriotic Songs

By Paul Fouquet

Bobby and his Uncle John were returning from a trip to Boston where they had visited many places connected with American history. Bobby was feeling very patriotic, and, as he always did, he wanted to associate his experience with music.

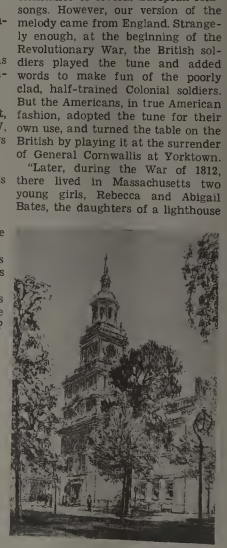
As the speeding train made ever shorter their distance from home, Bobby turned to his uncle and asked:

"Uncle John, were any of our national songs really connected with American history?"

"Yes, indeed, Bobby," answered Uncle John. "Many of them are closely related to some particular period in history. Take *Yankee Doodle*, for instance.

"We really do not know for sure where the melody of *Yankee Doodle* first came from, as it bears a resemblance to several European folksongs. However, our version of the melody came from England. Strangely enough, at the beginning of the Revolutionary War, the British soldiers played the tune and added words to make fun of the poorly clad, half-trained Colonial soldiers. But the Americans, in true American fashion, adopted the tune for their own use, and turned the table on the British by playing it at the surrender of General Cornwallis at Yorktown.

"Later, during the War of 1812, there lived in Massachusetts two young girls, Rebecca and Abigail Bates, the daughters of a lighthouse keeper. One day the girls saw British sailors landing from a warship. As their father was away and they were alone, the girls were terribly excited and felt they should do something. So they seized a drum and fife, and hiding behind a sandhill, they played *Yankee Doodle* so loudly and effectively, the British sailors believed the American soldiers were coming. They hurriedly returned to their boat and sailed away."



INDEPENDENCE HALL
Philadelphia, Pennsylvania

"They were two very brave girls, Uncle John. I liked that story. Can you tell me something about one of my favorite songs, *Hail Columbia?*"

"Well, Bobby, *Hail Columbia* was originally written as an instrumental march, in honor of George Washington, and it was called *The President's March*. Some years later words were written for it by the son of one of the signers of the Declaration of Independence, Joseph Hopkinson."

But still Bobby wasn't satisfied. He was always anxious for musical information.

"Please tell me more, Uncle John. We still have lots of time before we reach home."

"Very well, Bobby," said Uncle John, "I'm glad to see you take such interest in our national songs. I think *My Country 'Tis of Thee*, or as it is usually called, *America*, should be next on our list.

"Here we have another case of a tune which has done much traveling. Although the honor of composing the melody has been given to such famous musicians as Handel and Purcell, it was actually composed by an English musician named Henry Carey. He called it *God Save the King*. It became, and of course, still is, the English national anthem. But the melody made its way into other countries and great composers like Beethoven and von Weber thought enough of it to use it several times in their compositions."

"When did we first use the melody, Uncle John?"

"During the Revolutionary War many different sets of patriotic words were used to fit the tune. But it wasn't until 1832 that a clergyman, Rev. Samuel F. Smith, wrote the most suitable poem, beginning with the words, 'My Country 'Tis of Thee.' It was first sung at a children's Sunday School celebration in Boston, on the Fourth of July, 1832.

"Now, Uncle John, you mustn't forget the greatest song of all, *The Star-Spangled Banner!*"

"No, I'm not forgetting it, Bobby," said Uncle John, smiling. "Since it is the most important, being our national anthem, I thought I would save it for the last, to bring our dis

(*Continued on next page*)

Our Patriotic Songs

(*Continued*)

cussion to a fitting close.

"You must bear in mind, Bobby, that, years ago, it was quite customary to write words to melodies every one knew. Sometimes they were airs from operas, or even country dance tunes. The poet would merely indicate, at the heading of the poem, the name of the melody to which he wanted his words sung. So you see, many tunes served many purposes other than their original one.

"There was a song well known in England during the latter part of the eighteenth century. It was called *To Anacreon in Heaven*. The song also became popular in the American colonies and had various sets of words.

"Now we must return once more to the War of 1812. Francis Scott Key, a young lawyer of Baltimore, Maryland, went to the admiral of the British fleet to secure the release of a friend who had been captured. At just that time, the British had planned to attack Fort McHenry, which guarded the city of Baltimore. Key was compelled to remain on board an English boat during the bombardment of the fort. After a night of anxiety, not knowing if the Americans were holding out, Key peered through the smoke in the early morning light, and, with pounding heart, saw the Stars and Stripes still waving over the fort.

"That sight inspired Key to write, on the back of a letter, the opening stanza of *The Star-Spangled Banner*. The words were written to fit the tune of *To Anacreon in Heaven*.

"And all Americans, Bobby, as did Francis Scott Key, are proud to see that banner yet wave.

" 'O'er the land of the Free and the Home of the Brave.' "

The Parade Passes By

By Lillie M. Jordan

Anne jerked her hat off and threw her music roll on the chair.

"Mother," she fretted, "Miss White says I've practiced my new *Barcarolle* all wrong. No rhythm. What is rhythm, anyway?"

"I'll tell you in a minute; but hurry to the window. There's a parade coming down the street."

"I heard it when I came in but the band is not playing."

"No, the band is not playing at the moment, but look at those marchers. Perfect step, perfect timing, perfect unison of movement, to nothing but drums."

"I suppose that's the rhythm. Is that what you are going to tell me?"

"Yes. You see the drummers are sending out sound-waves in perfect rhythm. Hear how even the beat is, every accent falling in split seconds." Anne watched them.

"When you were studying primitive tribes in school I remember your telling me about the tribesmen singing and dancing, yet they had only drums. They were right in feeling the basic music principle of rhythm."

"Will you help me get the rhythm in my *Barcarolle?*"

"Certainly. Just imagine you hear the drum beat—the even, pulsating, drum beat; and whether it is in an American parade or in the primitive tribes, it is the rhythm that counts—the even, pulsating, heartbeat of the rhythm. Try it."

Half-A-Hundred

GAME

By Edith Bly

Bach is the foundation of this game. Select a *Two-Part Invention* by Bach. The teacher or one of the members plays the Invention, the other players being grouped around the piano, keeping their eyes on the page, or each one may hold his own copy of the Invention.

The players look for scale passages in either hand, and the longer the scale the higher the score, as each note in the scale passage counts one point. A passage, such as G-A-B, for instance, would count three points; one from G to E would count six points.

The first player to bring his score up to fifty, or "half-a-hundred," is the winner.

(Arpeggios or broken chords may be included if desired, each note of such passages counting two points.)

Honorable Mention for March *Initial Puzzle:*

Elsie Taschek; Phyills Ziegler; Josephine Bettes; Maurice Simard; Marion Cole; Christine Czeck; Ruth Fritsche; Bibiann Mackiejewski; Louis Bonelli; Constance Balsvert; Barbara Sullivan; Eleanor Phillips; Helen Jendrasiak; Dorothy Dmohoski; Marilyn Spolnick; Aimee Baisvert; Elaine Schweiger; Arnold Dolin; Martha Duval; Marjorie Ann Pettit; Ellen White; Doris Mayberry; Sanford Lawton; Catherine Arnold; Theodora Detweiler; Robert Moura; Richard Hotvedt, Mary Elizabeth Long.

Composers and Geography

By Carl W. Grimm

With shining eyes Harold appeared for his music lessons and started to tell what was on his mind. "I discovered in my geography that composers' names and even musical terms are used as names of towns in the United States."

"For instance—" suggested Miss Brown.

"I found two named Piano, one in Texas and one in Illinois. And the word we get in our harmony book, Concord, is in Delaware, Illinois, Indiana, Kentucky, Massachusetts, Michigan, Minnesota, North Carolina, Nebraska, New Hampshire, Pennsylvania, Tennessee and Virginia."

"I don't see how you remember all that. I wish you memorized your music as well," teased Miss Brown.

"I do not remember it—I have the list written here in my notebook. I have some more, too."

"Let's hear it," said Miss Brown.

"New Concord in Ohio and New Harmony in Utah. And lots of composers' names. Bach in Michigan, Weber in Arkansas and Washington, Wagner in Kentucky, Montana, Pennsylvania, South Dakota and Wisconsin."

"How interesting," said Miss Brown, as Harold stopped for breath.

"And some American composers' names, too," he continued. "Foster in Iowa, Illinois, Indiana, Kentucky, Louisiana, Missouri, Nebraska, Oregon, Rhode Island; Foote in Mississippi; Hadley in Alabama, Illinois, Indiana, Kentucky, Massachusetts, Michigan, New Jersey, Pennsylvania and Washington; MacDowel in Alabama, Illinois, Ohio and Virginia."

To all of which Miss Brown said thoughtfully, "I wonder if they were really named for composers. Maybe they were just named for early settlers who had the same names."

NAOMI AND RAMOND BADE
Zeeland, North Dakota

"Yes," said Harold, "I thought of that myself, but anyway we can count them for composers, and I'm always going to remember the composers whenever I hear of any of those places. Maybe I'll be in some of them, some day. You never can tell!"

(N.B. See THE ETUDE for September, 1938, for additional musical names of towns.)

As usual the Junior Etude contests will be omitted during July and August.

Answers to Musical Quiz in Rhyme:

1, Handel; 2, Haydn; 3, Bach; 4, Mozart; 5, Beethoven; 6, Foster.

Honorable Mention for March *Essays:*

(Why I study Music)

Bette Hamilton; Jessie Mae Paze; Barbara Sullivan; Phyills Kotek; Joyce Koebbe; Irene Dempsey; Mary Dolores Welch; Norma Babcock; Marguerite Dietel; Rosa Bludworth; Margaret Kolis; Therese Coutu; Jacqueline Lamarche; Ruth Gladfelter; Jean Aurand; Bernard Daly; Ruby Earle Graham; Loretta Koechel; Dorothy Gottlieb; Virginia Crump Turner; Gloria Falconer; Virginia Fry Terrell; Audry McConnell; Helen Elsterholz; Richard Clark; Isabel Sklar; Shirley Ann Baker; Virginia O'Brien; Eleanor Manion; Clara Ann Williams; Natalie Krasnow; Shelby Holmes Day; Richard Hotvedt; Mary Ann Neuner; Marion Jeanne Law; Pearl Dugove; Joan Sherwood.

PUBLISHER'S NOTES

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

July 1942

THE COVER FOR THIS MONTH—There is a united front in this land against aggressors and dictators and with the theme of the united front in mind practically every nationally circulated magazine in this country is featuring our great national emblem, the Stars and Stripes, on Its July front cover page.

Every true American has in his heart the hope expressed by Francis Scott Key in the lines "long may it wave o'er the land of the free and the home of the brave!" Not every one can have the opportunity to be brave where bullets, bursting shells, and exploding bombs are likely to cripple or kill; but every one can be brave in sacrificing to the utmost, avoiding waste of vital materials, and investing to the fullest possible extent in War Savings Bonds.

Our cover for this month is Our Flag, the symbol of our country wherever it flies. Let each of us have the satisfaction that we have done something to help keep it flying.

The flag photograph is from the studios of H. Armstrong Roberts (Philadelphia, Pa.) and the singing groups of in the armed forces of our country are used by courtesy of the Press Associational and International News Photos.

PREPARE NOW FOR NEXT SEASON—In these days of increased activity in countless music studios the country over, one of the best things the teacher can do this summer is to look wisely ahead in some "long range planning." Just now, when more than ever, the transportation facilities of our nation are taxed almost beyond their utmost, there are definite advantages in ordering studio stocks and supplies well in advance of the time when they will be needed. One of these advantages lies In the fact that, when the Fall season gets under way, one's studio sheet music and book supply will already be on hand. There will not be the delays normally attributed to the homeward rush of vacationists and the departures for schools by thousands of students. A second advantage of early ordering is the opportunity the active teacher finds, during the more relaxed days of summer, to examine carefully the material received so that tentative assignments can be made.

The famous "On Sale" system of the THEODORE PRESSER CO. has for years been the mainstay of activity In up-to-the-minute studios all over this continent and In many other parts of the world. A special point in favor of this plan is that, once the studio stock has arrived, its usefulness begins. Not only is it indispensable as a source of teaching and recreational material, but in the planning of recitals of all kinds, it stands an always ready helpinate.

Our "On Sale" system is always at your disposal. An "Early Order" for music and books under this plan is recommended at once, and the stock can be retained until the end of next season, when that which has not been used or sold to pupils can be returned for full credit. As needed the supply can be added to at will. The nominal postage involved in the delivery and return of "On Sale" music is borne by the publisher.

Our "Selection Department," staffed with experts, is prepared at all times to look after your needs. Just state in a letter to the THEODORE PRESSER CO. the kinds of material you wish, mention the approximate size of the class you are planning for, and give some idea of the grade range. If you are a vocalist or teacher of singing, be sure to mention the voices for which you are selecting material. Our clerks will do the rest.

ADVANCE OF PUBLICATION OFFERS

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

Album of Duets—For Organ and Piano	Kohlmann .40
Cathedral Echoes—For Organ	Felton .40
Chapel Musings—For Piano	Peery .40
Childhood Days of Famous Composers—Mozart	Gaynor .20
Favorite Movements from the Great Symphonies	Levine .35
Let's Cheer—Band Book	Fulton-Chenette Band Books, Each .20 Piano Conductor .30
Pastels for Piano—Tone and Relaxation Studies	Maier .35
Three Little Pigs—For Piano	Richter .25
The Singer's Handbook	Samoiloff 1.25
Symphonic Skeleton Scores—Kotzner No. 8, Symphony No. 3 in F Major	Brahms .25

ALBUM OF DUETS FOR ORGAN AND PIANO, *Arranged by* **Clarence Kohlmann**—This splendid collection, now in preparation, will prove invaluable to church musicians everywhere, as well as those fortunate enough to have both an organ and a piano in their homes. Comprising a fine assortment of material, chiefly from the classics, it will constantly afford musical variety for the service and elsewhere.

Mr. Kohlmann's book again proves that "Necessity is the mother of invention". The constant need for organ and piano duets suited especially to the requirements of the church service, made us realize how few such arrangements were available. Hence this unusual collection, which will include, among other works, the enchanting *Melodie* from "Orpheus" by Gluck; Schubert's beautiful *Ave Maria;* a theme from the lovely *Finlandia* by Sibelius; *My Heart Ever Faithful* by Bach; and Saint-Saens' placid *The Swan.* Too, there are fantasies on Easter and Christmas themes by the compiler.

Clarence Kohlmann's excellent reputation as organist at the great Auditorium in Ocean Grove, New Jersey, has become nationwide. His long experience in this capacity has well equipped him for the task of selecting and arranging the contents of this book.

During the time of preparation, a single copy of this book may be ordered at the advance of publication cash price of 40 cents, postpaid. Delivery will be made as soon as the book is published. The sale is limited to the United States and Its Possessions.

PASTELS FOR PIANO—*Tone and Relaxation Studies,* **by Guy Maier**—ETUDE readers are very familiar with the name of Guy Maier for his popular monthly feature, "The Teacher's Round Table," and his practical and helpful "Technic of the Month" series including music and explanatory lessons.

In this new book, Dr. Maier combines his talents as arranger and composer in presenting thirty tone and relaxation studies for piano. Those who do not know Guy Maier, the composer, have a treat in store for them. With a decided disposition and genius for rich harmonic texture, Dr. Maier has created pastels in tone of such pictures as *November Rain, Chinese Temple, Drear December, Melancholy, The Sounding Sea, Oriental Blues, The Wayward Brook,* and *Santa Barbara Mission at Sundown.*

Interspersed with these original compositions are masterly arrangements of not-so-familiar classics. Among them are *Ave Maria* by Franz; a folk tune, *The Madonna's Lullaby;* several *Chorales* by Bach; Schubert's *Under the Linden Tree, The Stars,* and *Let Me Dream;* Rose's *Evening by* Brahms; and *Minuet* and *Adagio* by Mozart.

A single copy of this book may be ordered now at the special advance of publication cash price of 35 cents, postpaid.

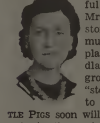
CHAPEL MUSINGS—*An Album of Sacred Compositions for the Piano, Compiled by* **Rob Roy Peery**—Church or Sunday School pianists as well as "home players" need have no hesitancy in obtaining a copy of this new collection for fear of duplicating the contents of any other sacred piano album in their library. A number of the compositions were especially written or arranged for this album—all are exclusive THEODORE PRESSER CO. copyrights.

Distinctively reverend in character, the contents includes such titles as *Moonlight Over Nazareth, Sabbath Sunrise, March of the Shepherds, Faith, Vesper Prayers,* and *On Mount Olive.* Carl Wilhelm Kern, Ralph Federer, G. O. Hornberger, Frederic Groton, and Cyrus S. Mallard are among the outstanding contemporary composers whose works are represented.

Eminently suited for religious services, this collection will prove a practical and valuable acquisition for the church or Sunday School pianist—for general and special seasonal use. The melodic, meditative character of the music included will be especially welcome to music lovers for diversion on the Sabbath or for relaxing musical recreation at other times.

While the editorial and publishing details are being completed, a single copy of CHAPEL MUSINGS is offered at the special advance price of 40 cents, postpaid. Mail your order today and be assured of a first-off-the-press copy.

THREE LITTLE PIGS—*A Story with Music for Piano, by* **Ada Richter**—In an endeavor to satisfy the natural demand of children for "a story" and at the same time make



something musically useful of the lesson period, Mrs. Richter tried telling stories with illustrative music improvised on the piano. From this immediately popular idea has grown the very successful "story with music" series of which THE THREE LITTLE PIGS soon will be added.

As in those already published in the series, Mrs. Richter, in this new book, has interwoven the familiar childhood tale in simple form among vividly descriptive music which is tuneful and worthwhile, although of an easy grade. Such titles as *We're Off to Build Our House, Invitation to the Fair, The Wolf's Song,* and *Little Pig Sleeps* will have a real appeal to the child's imagination. Clear-cut line drawing illustrations, which can be colored, also will be included along with suggestions concerning use of the book for children's concerts and recital programs.

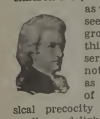
In advance of publication a single copy of this highly desirable book may be ordered at the special price of 25 cents, postpaid.

CATHEDRAL ECHOES, *An Organ Collection with Hammond Registration, Compiled and Arranged by* **William M. Felton**—The quality arrangements and transcriptions that were made available several months ago in a similar collection are daily receiving new plaudits from organists throughout the country. Naturally enough, since Mr. Felton has long been famous as an expert arranger, the praise is for the splendid musicianship and thorough understanding of his medium that is exemplified in every number. Without exception, the works in AT THE CONSOLE are perfectly suited to organ rendition and the many colorful stop combinations which are indicated for regular two-manual organs and for the Hammond Organ, further enhance the collection and make it a choice source of material for a first-class repertoire.

It may be difficult to believe that such an unprecedented bargain collection could be duplicated, but it has, and CATHEDRAL ECHOES, now in preparation, will have all the same features and sell at the same low price. The list of numbers far exceeds half a hundred, and Mr. Felton has included transcriptions of favorites by most of the great masters as well as arrangements of works by outstanding contemporaries, several original numbers, and well-known hymns. All demands on the player are moderate, the pedal part being no exception.

An additional bargain may be enjoyed for a limited time while engraving and printing details are being completed. In the United States and Its Possessions a single copy now may be ordered for future delivery, and the special cash price is 60 cents, postpaid.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—*The Child Mozart,* **by Lottie Ellsworth Coit** *and* **Ruth Bampton**—Too often children are prone to think of composers as vague, far-off figures who seem to have been always grown up and serious. In this first book of a new series, Mozart is presented not as an adult but rather as a small child whose love of play as well as his musical precocity make this perlwigged prodigy a delightful figure indeed.



The authors, who are authorities in the field of music education, have endeavored to make the text of the book informative as well as enjoyable, and have included easy arrangements of some of the master's early and late compositions as well as charming illustrations of scenes from the childhood of Mozart. An added feature is an outline of music appreciation and program possibilities for young people of various ages, which include listings of available recordings for listening programs and complete directions for the presentation of the story in recital as a playlet. The story may also be correlated with a miniature stage setting depicting important events in the life of the composer.

Place your order at once for a single copy of this unusual book at our special advance of publication cash price of 20 cents, postpaid.

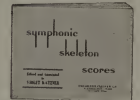
THE SINGER'S HANDBOOK, *by* **Lazar S. Samoiloff**—In Dr. Samoiloff's new book we offer a distinguished work by a distinguished author. For between the fruits of long experience in teaching and training students in his New York and Los Angeles studios.

The outstanding principles and well thought out theories, upon which the author's notable success has been built, are discussed in THE SINGER'S HANDBOOK. Here, too, are finds excellent suggestions on such matters as preparing for and making auditions, choosing a teacher, arranging a program, platform etiquette, matters of health, etc. There is also a carefully chosen list of songs for student vocalists. As a result here will be a work of real importance to teachers and students alike. Especially is this true of the many ambitious vocalists who have not had the advantage of work with Dr. Samoiloff, himself.

The name Lazar S. Samoiloff stands high in the records of our present day musical activities. Accorded nationwide respect for his high achievements, its bearer, over a period of years, has helped countless aspiring students, many of whom have won fame in opera, concert, and the musical films.

Prior to publication, orders for single copies of THE SINGER'S HANDBOOK may be placed at the low advance of publication cash price of $1.25 postpaid. Delivery will immediately follow publication.

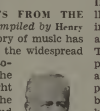
SYMPHONIC SKELETON SCORE No. 8—*A Listener's Guide for Radio and Concert,* **by Violet Katzner**—Symphony No. 3 in F Major by Brahms—In expanding this important series to its present proportions, the author and the publisher have never lost sight of the original purpose, and it is obvious that they have been guided by it in selecting each subsequent masterpiece to be "skeletonized" and "scored." Beethoven's *Fifth,* Tschaikowsky's *Fourth* and *Sixth,* Franck's *D Minor,* Brahms' *First,* Schubert's *Unfinished* and Mozart's *G Minor,* all extremely popular symphonies, are those that have been made available in this form to date. Additional ones have been chosen because they are the works of this type that are most often heard and most widely enjoyed.



SYMPHONIC SKELETON SCORES are used in music appreciation classes and they also are of great service to the masses of casual musicians who, through limited study in studios, schools, and colleges, and through radio programs, records, musical moving pictures, and "pops" concerts have whetted their appetites for a greater musical understanding. These scores present the complete theme of each work in a manner easily understood and they multiply many times the pleasure of listening to master symphonic works. The entire melodic line in the concert key here is printed on one staff, intact and without the harmonic element that would confuse many. Complete cueing for the changing instrumentation is indicated throughout, however, and a thorough, simply worded analysis of the form is indicated clearly along the left hand margin on each page. Additional features in each publication are the full page portrait of the composer and the discussion of symphonic form in general for the layman.

Johannes Brahms' *Symphony No. 3 in F Major* is now being prepared for publication in this series and, like the others, it has been selected for its universal appeal. Those who have already discovered and found useful the other SYMPHONIC SKELETON SCORES will be pleased to know that this one still may be ordered in advance of publication at a considerable saving. The special Advance of Publication cash price, 25 cents, postpaid (the list price will be 35 cents) also makes it inexpensive for those unfamiliar with the series to test its merits.

FAVORITE MOVEMENTS FROM THE GREAT SYMPHONIES—*Compiled by* **Henry Levine**—Never in the history of music has symphonic literature had the widespread appeal which it enjoys today. For the radio and the phonograph have brought the finest music and the most skillful artists and conductors within the reach of everyone.



Many pianists, however, are not content just to hear the symphonies performed, but have a desire to secure good, practical arrangements so that they can get some of the best loved movements under their fingers. In response to this demand we are happy to announce the publication of this fine volume of favorite movements from the great symphonies arranged for piano.

Mr. Levine is well known in musical circles as an accomplished concert pianist and teacher, and he has established an enviable reputation for himself in the field of arranging by making superlative piano transcriptions of such works as Gershwin's *Rhapsody in Blue;* Herbert's *Ah, Sweet Mystery of Life;* and Romberg's *Desert Song* as well as arranging and compiling the recent fine collection, THEMES FROM THE GREAT PIANO CONCERTOS. His extensive musical background and superb musicianship make him admirably qualified to compile this new book.

The collection includes favorite movements from the symphonies of Beethoven, Brahms, Dvorak, Franck, Haydn, Mozart, Schubert, and Tschaikowsky. The arrangements have been kept within the technical limitations of the average pianist, and all pedalling, fingering, and phrasing have been clearly indicated.

Piano teachers and students should avail themselves of this unusual offer immediately by ordering a single copy of this book at our special advance of publication cash price of 35 cents, postpaid. The sale is confined to the United States and Its Possessions.

LET'S CHEER! BAND BOOK, *by* **James M. Fulton** *and* **Major Ed. Chenette**—Why not start the new school year off right with a practical band collection that is perfect for the fall and winter season with its football games, pep rallies, parades, mass meetings, gym events, etc. Written in march form, but readily adaptable to concert styling, many of these numbers work in familiar melodies, folksongs, and other similar themes. The band parts have the words cued in as a guide in accompanying group singing, and so the players themselves can do a vocal chorus occasionally.

All of the numbers are not arrangements of familiar music, however, for several excellent new parade marches round out the contents of this collection and add the freshness so necessary in keeping interest at the highest peak. The solid musicianly scoring throughout also contributes admirably in this regard and bands capable of handling moderately difficult material will find all of these numbers to their liking.

Until parts are released for sale generally, single copies of any or all of them may be reserved for future delivery by paying the special advance price of 20 cents each and 30 cents for the piano-conductor's score. These prices are postpaid and delivery will be made as soon as copies are available.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—In accordance with a long established policy of the THEODORE PRESSER CO. in giving teachers an opportunity to get a copy of any new book published by the THEODORE PRESSER CO. at a price that practically ignores any publisher's profit and never includes any royalty, a new piano educational book, STUNTS FOR PIANO by Ada Richter, for a number of months has been on advance of publication offer at a very nominal price.

We congratulate teachers who are foresighted enough to take advantage of the advance offer and we are sure that these teachers and many more will adopt the book in their regular teaching procedures now that it is on the market. Teachers, of course, will be granted a discount from the listed price of 50 cents which has been placed on this very first exercise book.

STUNTS FOR PIANO appeals to the natural love of play and sports in children. How much more fun it is for children to be attracted to doing things at the keyboard that will develop such fundamental piano playing technics as the division of scales between the hands, extension of fingers over one octave, keyboard leaps, staccato and legato phrasing, the thumb under, etc., with these finger undertakings likened to the *Relay Race, Broad Jump, Climbing a Pole, Leap Frog, Somersaults,* and other sports and play activities, than to have just plain matter of fact studies Numbers One, Two, Three, Four, and so on which make lesson practice periods seem like tasks instead of pleasurable experiences.

The attractiveness of this book for little pupils in their first year is enhanced by clever illustrations on many of the pages. The idea of the activity being put forth by boys and girls who are pictured in what usually is termed "matchstick drawings," single lines forming the body, limbs, etc.

Ask your dealer to let you see this new publication or if there is no music dealer nearby carrying stocks of educational publications ask the publishers, THEODORE PRESSER CO., to send a copy for examination, permitting you return privileges if you do not care to buy it.

INTRODUCTORY OFFER—THREE SUMMER ETUDES FOR 35 CENTS—THE ETUDE is making its annual get-acquainted offer of the three summer issues—June, July and August—for the small sum of 35 cents. Undoubtedly, you have some special friends to whom you would like to bring this inspirational, musical treat as a gift for only a small outlay of money.

Then again, you doubtless have many acquaintances who would be glad to avail themselves of the opportunity to get these three fascinating issues of the world's predominant musical magazine for this nominal cost to them.

Just think of it . . . for only 35 cents they will be getting a supply of fine music and instructive and inspiring articles on various musical subjects that would normally cost them 75 cents if the issues were purchased separately. And don't forget that this amount will later be credited against a full yearly subscription if they decide they wish to continue the inspirational, monthly visits of THE ETUDE by paying the difference between the annual subscription price and our introductory offer price.

CHANGING YOUR ADDRESS?—We are approaching vacation time and many subscribers may be elsewhere than at home during the summer months. No doubt you will want THE ETUDE to come to you, if you are one of them. We want to serve you without interruption and therefore request that you let us have your new address at least four weeks in advance of the delivery of the issue which you want to go to the new address. Always give us the old address as well as the new, and thus make it possible for us to check accurately and render you prompt and satisfactory service.

SECURE ETUDE SUBSCRIPTIONS — INCREASE YOUR INCOME—ADVANCE THE CAUSE OF MUSIC—All of us nowadays are looking for every possible means of adding to one's income, what with increased

taxes, higher cost of living, buying defense bonds, etc. It should be easy for you to sell subscriptions to THE ETUDE to your many musical friends, for after all it is the most widely read and accepted musical periodical in the world. You can justly feel a sense of satisfaction in selling THE ETUDE because you know that you are doing a real favor to all who are interested in music and music education. Furthermore, there will be a substantial profit in it for you. All you have to do to learn how this can be done is to write a postal card to the Circulation Department, THE ETUDE MUSIC MAGAZINE, Philadelphia, Pa. and complete details will be forwarded to you.

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Flashlight—Here's an article which you may need very badly in days to come when there is the possibility of air raids. Of course we hope this need will not arise, but even if it doesn't, it is a useful article to have around the house at any time. It is all metal with chromium finish and comes complete with bulb and battery. A surprise gift for boys and a practical gift for grown-ups. It may be had for securing TWO SUBSCRIPTIONS.

Comb and Brush Kit—Do you have any one in the Service to whom you would like to send a little remembrance or a going-away gift? This comfort kit including comb, brush and nail file in a black leather case will be found very useful by the boys in the Service and it can easily be obtained by getting ONE SUBSCRIPTION to THE ETUDE.

Next Month

JUST WHAT I WANT IN AUGUST

Etude issues are planned months and months ahead and we know that you will delight in every page of the August number.

CLAUDIO ARRAU

CREATIVE TECHNIC FOR THE PIANO

A new genius among piano virtuosi is Claudio Arrau, Chile's most famous musician, who, despite the competition of artists from other lands, has captured the interest of American audiences and thrilled them with his playing. His article is filled with keyboard helps that will prove very useful.

MUSIC, MORALE, AND ELSA MAXWELL

No personality in radio or on the stage or screen has been discussed more than the sophisticated Elsa Maxwell, with her uncanny humor. You will "love" her opinions upon the music of to-day.

THE MALADJUSTED CHILD IN MUSIC

Dr. Margaret Wolf, psychiatrist and music teacher, gives the very latest thought upon the musical needs of the problem child. Many will find her advice helpful and practical.

NAPOLEON BONAPARTE AND CHERUBINI

Here is a "behind the scenes" article telling of the interesting relationship between the dominating Napoleon and the fiery little Italian composer. The two "had it and heavy" most of the time and Dr. Schweinheimer tells this story in a captivating article.

BECOME A CONDUCTOR

John Barbirolli, for five years conductor of the New York Philharmonic-Symphony Orchestra, in a conference with Verne Arvey, tells some of the things which have made him an internationally known conductor. Orchestra lovers will find this article very stimulating.

MUSIC FOR MEN IN THE SERVICE

Are our men in khaki and blue getting the music they should have? The Government has spent large sums for musical instruments, entertainers, make sporadic trips to camps, and there has been some effort to revive the community singing so stimulating in former wars but found so stimulating. Mary J. Nelson tells of the musical conditions she found in camps, that will interest every reader.

World of Music

(Continued from Page 433)

EDWIN HUGHES has been elected president of the Bohemians (New York musicians' club). Francis Rogers, well known vocal teacher, whose contributions to THE ETUDE have been widely read, was re-elected a vice-president.

THE MUSIC GUILD OF PHILADELPHIA has selected eight works for public performance, from the 106 manuscripts submitted during the 1941-42 season. The composers are: Paul Nordoff, Roland Leich, Vivian Fine, Norman Cazden, Gerard Carbonara, Arthur Kreutz, Mabel Wood Hill, and Harold Morris. Compositions for the 1942-43 season should be sent to the Music Guild, 251 South Fifteenth Street, Philadelphia, Pennsylvania, not later than November 1, 1942.

GRAHAM McNAMEE, veteran radio announcer, whose early career was in the professional music field, died May 9 in New York City. His voice was known to millions of radio listeners through his broadcast descriptions of many of the important events of the past decade. He made his début as a baritone in 1920 and then followed several years of concertizing and singing in churches. In 1923 he entered radio and soon became nationally known for his extemporaneous descriptions of events as they unfolded before his eyes.

WILLIAM SCHUMAN has won the first annual award of the Music Critics Circle of New York, for the best new orchestral work performer in that city during the past season. The winning composition is his "Third Symphony" which was given its New York premiere by the Boston Symphony Orchestra, under Koussevitzky, on November 22, 1941.

EDMUND SEVERN, composer, violinist, teacher, died May 13, 1942, at Melrose Highlands, Massachusetts. He was born in Nottingham, England, Dec. 10, 1862; he studied in Boston, and for some years taught in New York City. His published compositions include violin works, piano pieces, and songs.

ROBERT STEVENSON, instructor in piano and theory at the University of Texas, has been awarded the $900 Bearns Prize offered annually by Columbia University for the best orchestral work by a youthful American composer.

THE PLAINFIELD (NEW JERSEY) MUSICAL CLUB celebrated its fiftieth anniversary on April 21, with a program made up entirely of works by Harriet Ware, honorary member of the club. The composer herself was at the piano.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC, of which Oscar Wagner is president, announces as the works to be published this year, the "Sixth String Quartet," by Quincy Porter and "Quintet in B Minor," for flute, string trio, and piano, by David Diamond.

* * *

"Music is an intellectual or a sensual pleasure, according to the temperament of him who hears it."—De Quincey

Let the Parent Help

By Esther Dixon

"Teachers are born, not made," is an old saying; but the modern interpretation might be, "Children are born, and players must be made teachers." Good piano teachers are rare in some communities, and many mothers send their children to piano teachers who are far inferior in musicianship to the mother herself. Perhaps the mother has never taught piano; but even so, her years of experience have brought wisdom, knowledge and an instinctive understanding of child psychology, which might instill a love for music in the child's heart. Too often, this same mother expects the music teacher to see that the child advances without any help at home. Whereas, if the mother—with interest and enthusiasm—would supervise the reading of notes, rhythm, touch and hand position, she might well make a fine musician out of an otherwise careless and listless pupil. The teacher therefore should try to secure wherever possible the parent's whole-hearted coöperation.

The Teacher's Round Table

(Continued from Page 482)

Please, we beg of you, give us fuller details and relieve us of our suspense! Our own "joy of working" would be greatly enhanced if we were offered a dollar for every page memorized. And just think what an inducement that would be to those concert artists who never learn a new piece! What's more, too, to us concert goers who have to listen to the same old numbers, year in and out!

That teacher in your town may be unethical, but there certainly is something to his plan.

If you read this page regularly, you know that I advocate enticing children to work, practice and learn by any means, "fair or foul." To offer reward is, I suppose, one of the foulest, but I'm all for it. As you ruefully admit, parents are for it too. So you'll just have to beat that man at his own game by offering alluring substitutes for his wily scheme.

Offhand I can think of a number of them. For instance, now that sugar is being rationed, you might sacrifice yourself by putting your own share aside, and with it concoct some sort of superirresistible cake or dessert, oozing with lusciousness, dripping with sweetness. Then offer a big slice for every memorized page. Children usually prefer indulgences handed out on the spot rather than the doubtful promise of future joys to be purchased for hard cash. "But," you say apprehensively "what about those greedy ambitious souls who will come with half a dozen pages by heart?" Well, you'll just have to become resourceful enough to devise other substitutes to prevent serious drain on your sugar resources—not to mention the digestive upsets.

But I still can't believe that dollar-a-page rate—especially in Maine.

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Book Two ..... .75
A continuation of *Book One* presenting 15 additional technical principles indispensable in correlating the musicianship studies of the modern second year instruction book with the technical development so essential to satisfactory playing. TEACHER'S MANUAL available, 75c.

Chord Crafters (Book Three) ..... .75
Continuing the work of the two preceding books, *Book Three* introduces the 12 fundamental chord attacks which may be given to students ready for grade 4. May be used in conjunction with almost any course of study.

HIGHWAYS IN ETUDE LAND (The Child's Hanon) ..... .75

Includes 12 exercises with applied etudes necessary in the fundamental technical training of the child begun in *Technic Tales Books One and Two*. Each exercise has been "brought to life" with a descriptive story element. Helpful explanatory notes and photographic illustrations.

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Into a delightful story of that friendly community, Keyboard Town, Miss Robyn has deftly woven the important basic facts about the keyboard and staff. A captivating introduction to sight reading. Four octaves are covered and more than 75 little melodies are included.

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Includes 85 etudes especially selected and arranged to develop sight reading, pedal technique, and rhythm.

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This adaptation of Andersen's fairy tale to the delightful music of Tchaikovsky's "Music for the Young" illustrates in story and music the principles taught in "Choral Crafters".

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MARY BACON MASON

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A method book for beginners 7 to 11 years of age which cleverly presents notation, rhythm, scales, keyboard harmony, transposition, etc., from material based on folk songs and well-known art pictures. Over 75 pictures, cards, and charts are provided to be cut out and pasted in.

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By means of note, key, and finger charts this splendid book helps primary-grade age beginners to read music notation and to play that which they read. Charming illustrations and attractive little pieces are featured.

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