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James Francis Cooke

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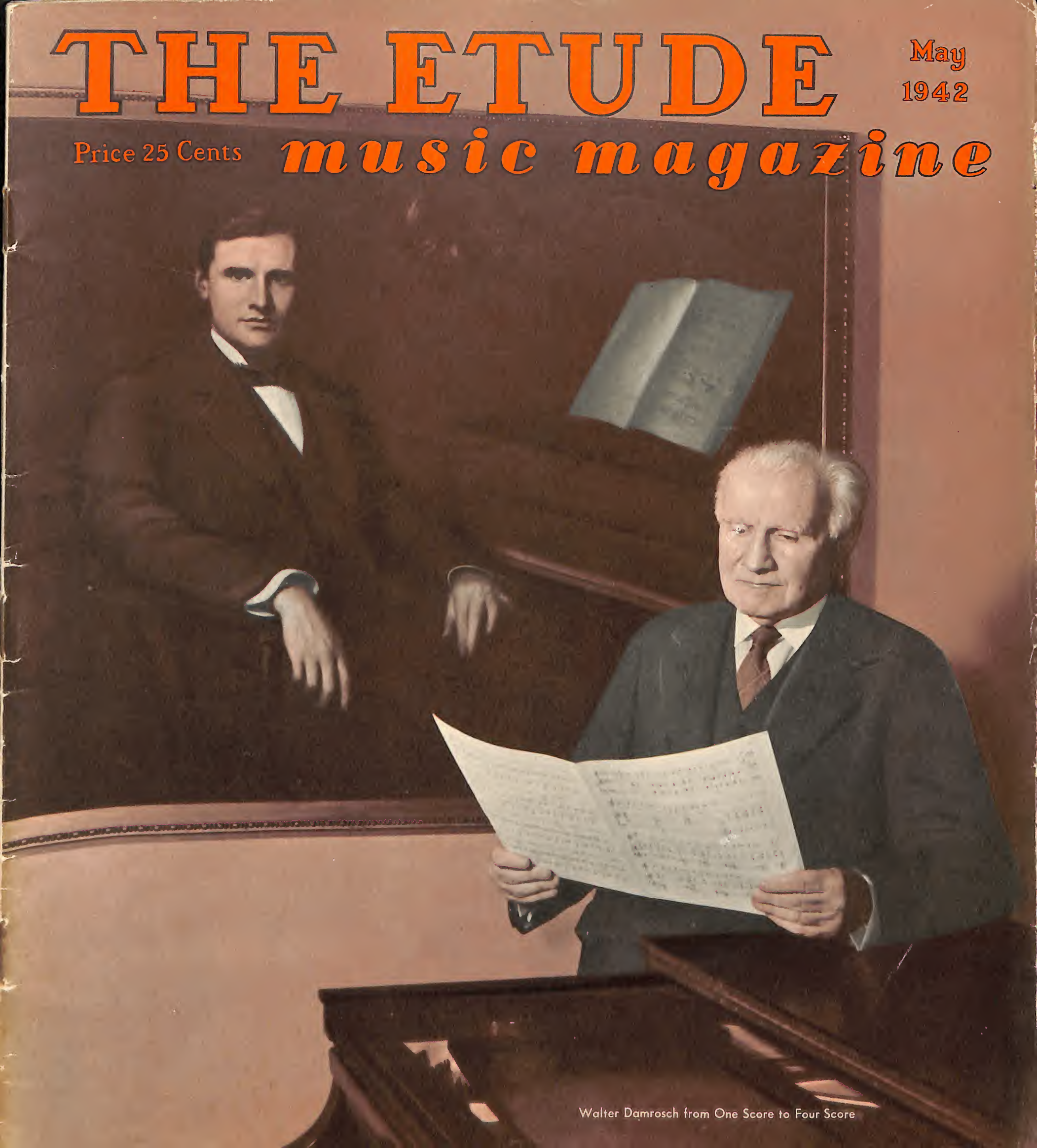

Walter Damrosch from One Score to Four Score

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD


GUSTAV HINRICHS

GUSTAV HINRICHS, whose early work in producing and conducting opera in Philadelphia, caused him to be known as the "father of opera" in that city, died at Mountain Lakes, New Jersey, on March 26. He was born in Germany, in 1850; studied music in Hamburg; and came to America in 1870. He was associated with Theodore Thomas in the American Opera Company; and with Dvořák at the National Conservatory, both in New York City. For ten years he was music director of his own opera company in Philadelphia.

THE NORTH CAROLINA SYMPHONY ORCHESTRA, America's first State symphony orchestra, celebrated its tenth anniversary on March 30, with a concert in Chapel Hill. The program was featured by the appearance of Ruggiero Ricci, young American violinist.

MUSIC IN INDUSTRY is growing by the proverbial leaps and bounds; according to recent surveys. Bands, glee clubs, orchestras, choirs, and various instrumental activities are being sponsored by large corporations, as a means of relieving the strain of monotonous and high pressure work.

HENRI SCOTT, formerly a leading basso of the Metropolitan Opera Company, died at Hagerstown, Maryland, on April 2. Born in Coatesville, Pennsylvania, his entire musical education was acquired in America. He was one of the first American-trained singers to gain fame in grand opera. He toured in concert with Caruso in 1908, and then sang with the Manhattan Opera Company, the Chicago Opera Company, and finally the Metropolitan Opera Company. For several years he maintained a studio in Philadelphia.


CHARLES KULLMANN

VERDI'S "REQUIEM" was given a most successful presentation by The Philadelphia Orchestra at its concerts on Friday afternoon and Saturday evening, March 27 and 28. Choral groups assisting were the Choral Society of the University of Pennsylvania, the Choral Art Society, and the Philadelphia Conservatory Chorus; and the soloists were Judith Hellwig, Enid Szantho, Charles Kullmann, and Alexander Kipnis, all under the masterful conductorship of Eugene Ormandy.

ALEXANDER VON ZEMLINSKY, Viennese composer, conductor, and teacher, died on March 16 at Larchmont, New York. He had been in this country since 1938. In his early days he numbered among his friends Brahms and Gustav Mahler. His operas were produced in Munich, Vienna, and Zurich. He was conductor at the Staatsoper in Berlin and other important operatic centers. Among his pupils were Arnold Schoenberg, his brother-in-law, the late Artur Bodansky, and Erich Korngold.

Competitions

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.

THE EDGAR M. LEVENTRITT FOUNDATION, INC. will hold its third annual competition for young pianists early in October, in New York City. The award will be an appearance as soloist with the New York Philharmonic-Symphony Orchestra. Applications must be filed by June 15; and full particulars may be secured by addressing the Foundation at 30 Broad Street, New York City.

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.

THE METROPOLITAN OPERA AUDITIONS of the Air came to an exciting finale on March 22, when the winners for this year were presented in the final broadcast of the season over the NBC chain. Due to the unusual excellence of all six finalists, four instead of the usual three were awarded Metropolitan contracts and $1,000 each in cash. These are Frances Greer, soprano, of Piggott, Arkansas; Margaret Harshaw, contralto, of Narberth, Pennsylvania; Elwood Gary, tenor, of Baltimore; and Clifford Harvuot, baritone, of Norwood, Ohio. Because of the high rating of the other two singers, Virginia MacWatters, coloratura soprano, of Philadelphia, and Robert Brink, baritone, of McKeesport, Pennsylvania, each was given a $500 award; also the Metropolitan Opera Company retains the right to use them when needed.

THE PHILADELPHIA OPERA COMPANY closed its fourth season on March 17 with a performance of "La Bohème," in English. In many ways this was one of their most successful seasons. The high light was the world première of Deems Taylor's "Ramuntcho." Preparations are under way for the next season and indications point to an equally successful one.

THE FORTY-NINTH ANNUAL MAY FESTIVAL of the University of Michigan will be presented by the University Musical Society on May 6, 7, 8, 9 at Ann Arbor, Michigan. An array of distinguished artists and musical organizations, including The Philadelphia Orchestra, Eugene Ormandy, cond.; The University Choral Union, Thor Johnson, cond.; The Festival Youth Chorus, Juva Higbee, cond.; Marian Anderson, Rachmaninoff, Helen Traubel, Emanuel Feuermann, and Carroll Glenn will present programs of wide variety and appeal.


EUGENE ORMANDY

A MAMMOTH MASSED ORCHESTRA of seven hundred players, under the baton of Rudolph Ganz, will be the outstanding attraction in the observance of International Music Week in Detroit, Michigan, May 3-9. A project of the Michigan Civic Orchestra Association, the unique event will bring together the personnel of twenty civic and community orchestras of southeastern Michigan.


KURT SCHINDLER

A CONCERT IN MEMORY or Kurt Schindler, founder and first conductor of the Schola Cantorum, was given in March by that organization under the direction of its present conductor, Hugh Ross. An important part of the program was the presentation of a number of new works which had been written by a group of composers using themes found in Schindler's collection, the "Folk Music and Poetry of Spain and Portugal."

HOLLINS COLLEGE in Virginia is celebrating in May its one hundredth anniversary. This fact takes on special significance for THE ETUDE because it was at Hollins College that Theodore Presser taught music for the three years prior to his founding THE ETUDE MUSIC MAGAZINE in 1883. And it was Dr. Charles Lewis Cocke, founder and first president of Hollins College, who loaned Mr Presser part of the necessary funds to launch the magazine. Congratulations to this distinguished college on its one hundredth birthday!

THE CENTENARY OF SIR ARTHUR SULLIVAN'S birth is being observed during the month of May. It was on May 13, 1842, in London, that the man whose works were destined to create records that no doubt will never be equalled, let alone surpassed, was born. Sullivan's collaboration with W. S. Gilbert, in the creation of a long line of comic operas, was in itself a remarkable record: coupled with this, he produced sacred and secular cantatas and miscellaneous choral works which are still given successful presentations in all parts of the civilized world.

THE ROBIN HOOD DELL CONCERT season in Philadelphia is announced to open on June 22 for a seven weeks' period. Some of the leading soloists of the country will appear, and outstanding conductors also will make guest appearances.

RANDALL THOMPSON'S new opera, "Solomon and Balkis," had its radio première on March 29, over the CBS network, with Howard Barlow conducting and the three principal parts being taken by John Gurney, bass; Mona Paulee, mezzosoprano; and Carlo Corelli. The opera also had a stage performance in April at the Lowell House, Harvard University.

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Musical Results

PROBABLY THE MOST VALUABLE METAL in the world is radium, which is worth approximately $1,500,000.00 an ounce. You can buy gold for about thirty-five dollars an ounce. The reason radium costs so much is not merely because there is so little of it in the world, but because it is so difficult to refine. It takes one ton of ore to produce a fraction of a grain of this marvelous living, silvery white metal that only a few people in the world have ever seen. The total supply in the United States is less than three-quarters of a pound, yet it required thousands and thousands of tons of ore to produce this. Its principal value rests in the fact that the lives of great numbers of people depend upon the existence of radium.

Many of the finest results that man has attained are not unlike radium, in that an enormous amount of effort was required to mine an appallingly small amount of precious metal from the original ore. We have recently been reviewing the lives of many creative workers, known to us through their masterpieces — their radium. One never hears of the appalling amount of work they did in order to produce one masterpiece. The discarded worthless ore lines the miles of roads leading to success. In the Library of Congress there are thousands of letters and documents bearing the signature of Abraham Lincoln and representing innumerable personal contacts. How could so busy a human being find time to do so much writing? No wonder that when great inspiration came to him his writing skill was such that it resulted in the imperishable "Gettysburg Address."

EVE CURIE

There seems to be a popular idea that great musical genius is a kind of biological curiosity which, without effort, produces, through an artistic spontaneous combustion, magnificent works. Admittedly, it is a cruel farce to lead young people to believe that work alone can produce masterpieces. Without inspiration no work of permanent artistic value was ever brought to the world. Yet we know of few masters who have not been exceedingly busy workers. Most of them, even those who started to write at an incredibly early age, were put through a very great amount of intensive study. This applies even to such phenomena as Mendelssohn and Mozart. These men were, in their childhood, astonishingly industrious. Even the exquisite Mendelssohn, literally born on the lap of wealth, spent hours and hours in faithful practice.

Paderewski used to say, "For every successful hour on the concert stage, the artist must give hundreds of hours in grinding practice." We never have known an artist who practiced longer and harder than the amazing Polish master. We, in our modern methods of study, are in great danger of making the fatal mistake of thinking that we have discovered some magic method of getting results without work. Let us not be deceived. The rugged methods which our musical forefathers employed have been blithely put aside for candy-coated short cuts which have produced a generation of softies. The students who are carrying off the prizes to-day are those whose teachers have seen the need for plenty of wholesome work; they have not sought the alchemy of mystic tricks and short cuts for the evasion of work. We have known intimately an unusual number of virtuosi. Many of them keep on practicing up to within a few minutes of the time they go upon the stage, fearing that they might otherwise lose the technical "super-polish," force, and refinement for which they are famed.

Masterpieces are so rare that publishers are always on the lookout, with the hope of uncovering some youthful work of a master which shows some sign of genius, but which might not have been identified by the composer's contemporaries. Your Editor has thus ransacked the early works of scores of composers and has been dumbfounded, in many instances, by the amazing number of dry, dull works which have reached print. The number of compositions which remain in manuscript can only be imagined. Then suddenly, out of this great mass of struggle for expression, comes a composition with such mastery and human appeal that it becomes imperishable. Certain composers, however, seem to have produced an extraordinarily uniform series of unusual work, as did Bach, Chopin, and Brahms. Yet even with their compositions there are many which stand out far above the others.

This does not mean, however, that every student should, perforce, parade through a procession of dull exercises. The intelligent student, properly taught, knows how to practice so that he finds keen interest in scales, arpeggios, or in the Czerny, Clementi, Moscheles, and Chopin studies. He knows from his own digital experiences that the facility acquired through a great deal of the right kind of practice refines and one might say "burnishes" his technic and improves his tone. At a literary gathering, while talking with a well known writer of successful books, someone in the group said, "How can one produce so many books in one lifetime?" The author stopped a moment and then said, "You should see the books I have destroyed." The professional writer learns to write not by writing, but by destroying. Many an editorial has been written and destroyed several times before it reached the printed page. We learn to walk by crawling and by many falls. Do not be afraid to fall, but at the same time, do not let your falls discourage you.

The lesson of radium, to which we have referred, is one not merely of the genius of Pierre Curie and his Polish wife, Marie Skłodowska, but of their great sacrifices and their indefatigable labors. One of their (*Continued on Page* 350)

Musical Reciprocity

By Blanche Lemmon

NOT SO LONG AGO Kipling's famous line might have been paraphrased and with slight modification applied to the two Americas: "North is North and South is South and never the twain shall meet." For North and South America had gone their separate cultural ways for so long that the probability of their becoming mutually interested seemed remote. The main thoroughfares of cultural activity ran east and west; in the realm of the arts, Eastern Hemisphere events concerned the Americas far more than those of each other. In fact, so adequate did those thoroughfares seem for the interchange of musical ideas that north and south routes were sadly neglected.

Then the world underwent startling changes. Eastern thoroughfares were closed; and to South and North America it became apparent, as world events went forward at swift pace, that their futures would be linked together. That they could profit from collaboration was obvious. Like two neighbors who had long maintained only a nodding acquaintance, they took time at last, under threat of common danger, to meet and to talk things over. They found they had more in common than they had supposed.

A Significant Debut

Greatly interested in this altered attitude was a pianist in South America who hoped that a concomitant of closer political and commercial relations between her native Brazil and the United States would be closer musical relations between them. Back in 1915, a small Brazilian girl, twenty years of age and unknown to the music world, Guiomar Novaes by name, made a New York début. The New York audience acclaimed her. After this event the United States welcomed her back to its concert halls again and again. In no country in the world did she receive more genuine appreciation of her art.

GUIOMAR NOVAES

Gratifying as her own experience in the States had been, Guiomar Novaes knew that cultural understanding between these North and South American countries which held such interest for her was distinctly limited and that misconceptions were plentiful. A considerable number of popular songs had come to Brazil by way of motion pictures from the States, and likewise, many pulsating Brazilian tunes had found their way into United States dance band repertories. But of more serious music from the two countries there had been too little representation. For many of Brazil's cultural societies were under German domination and subsidized by Nazi money.

Guiomar Novaes decided to make her personal contribution to the promotion of closer relations between serious musicians of the two countries in the form of an invitation, extended to a young United States pianist to come to Brazil and appear there in the concert halls of the leading music centers. To Columbia Concerts Corporation she delegated the task of selecting a young man or woman who would be representative of the finest talent in our country. Whoever they selected would come to Brazil under her sponsorship.

The Plan Develops

Columbia Concerts Corporation announced a competition and appointed able judges for the contest. There were ten candidates for the honor, and each played a complete recital for Leon Barzin, Mieczyslaw Munz, Hans Willem Steinberg and Sigismond Stojowski. From each recitalist's complete program one number was selected by the judges and this number was played again in a final competition. Joseph Battista was named the winner. On him developed not only an unusual honor, but the unique responsibility of acting as a musical emissary for the United States.

He was a Philadelphia boy, twenty-three years old, and he had plenty of musical achievement to give him confidence. While still in Junior High School he had won the Philadelphia All Junior High School Contest for pianists; had won after this a scholarship at the Philadelphia Conservatory; and, on the basis of his work at the Conservatory had won further study at the Juilliard Graduate School in New York City. Another laurel was winning the Pennsylvania State Contest of the National Federation of Music Clubs. When his native city held a yearly audition to find a soloist to play in a Philadelphia Orchestra Youth Concert, Joseph Battista won his first chance to play with this distinguished orchestra. And he made the most of this opportunity by playing Rachmaninoff's Concerto in C minor" so superlatively that he was immediately engaged for another appearance with the same famous group of musicians.

JOSEPH BATTISTA

Strangely enough, there were many parallels in the life of Joseph Battista and in that of his South American sponsor. Like her, he was one of a large family—she, one of nineteen children and he, one of eleven. Like hers, his musical talent manifested itself early—at about four years of age. He had won a conservatory scholarship, and so had she, at the Paris Conservatoire when she was fourteen—over three hundred and eighty competitors! She had made her United States début when she was twenty, he, when he was twenty-one. And—to get a little ahead of our story—he triumphed in a first appearance in her country, just as she had triumphed in her first appearance in his.

A Successful Tour

He sailed for Rio de Janeiro, last July, and remained in Brazil for two months, playing before various cultural societies, schools of music, colleges, over the air and in recitals of his own, and he attended conferences, meetings, receptions and parties. How he was received by the Brazilian audiences was expressed in the press repeatedly over that period of two months, but it took only one concert for Brazil's capital city to form its unchanging opinion. His first appearance, in Rio de Janeiro before a sold-out house, included most of the city's notables. The *Diario de Noticias* carried this report: "Battista triumphed completely in his first appearance on a Brazilian stage.

"He has honorably accomplished the mission that was confided in him," it went on, "coming to Brazil as representative of the young people of America, vibrant, idealistic, industrious and confident as they showed themselves to be in the All-American Youth Orchestra of Stokowski and in the Yale Glee Club recently. As for Guiomar Novaes she is to be complimented. She has seen her work, undertaken in an effort to increase understanding between Brazil and the United States, crowned with brilliant success."

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Four Score—and Then!

A Conference with

Dr. Walter Damrosch

Dean of American Conductors

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

ROUNDING THE MILESTONE of an eightieth birthday gives me a new lease on life. When I attained the age of sixty I was not particularly glad, but now that I'm eighty, I glory in it. Especially attractive is the birthday present from fate that comes with being eighty—I am free from all responsibilities except those that I choose to assume as pleasures. At last I can do exactly what I like!

"At sixty-five, I planned to retire. I was then conductor of the New York Symphony Society, and I felt that the strain of five rehearsals and three concerts each week was too much for an old man. I had had forty-three years of service with my beloved orchestra, to which I was bound by ties of devotion and of tradition. My devotion centered about the orchestra itself and its patron, Mr. Harry Harkness Flagler, the greatest of musical philanthropists. The ties of tradition centered around the fact that this orchestra had been founded by my father. Thus, I was eager to help in selecting my successor; but before arrangements could be made, conditions made it advisable to merge the New York Symphony with the New York Philharmonic. For years the two organizations had been rivals; now it was thought by both that one orchestra was enough to meet the symphonic needs of New York.

"Then, about a year after my retirement, the miracle of radio asserted itself. I was about to sail for Europe. Just a week before my departure, I was invited to conduct a symphonic program over the air, and to precede the concert by a few explanatory words. Many of my new listeners would be hearing a symphony orchestra for the first time in their lives, and it seemed a good idea to tell them something about it. The talk and the concert came off, and I sailed for Europe. Before the ship landed, I had a cablegram asking me to conduct one symphonic concert a week over the air. Thus ended my retirement!

A Suggestion Bears Fruit

"After the first few concerts, it occurred to me that this marvelous medium of radio had far greater value than mere entertainment; it held the most promising educational possibilities. I suggested to Mr. David Sarnoff that, instead of broadcasting to a chance audience, we make use of those matchless facilities in order to reach the country's large organized body of school children. My suggestion was received with favor, and the young people's concerts began. It was estimated that, at the start, we reached an audience of one-and-one-half million. To-day, fourteen years later, we reach an audience of six-and-a-half million school and college students alone, without counting the adults who tune in without classroom responsibilities. Few men, I think, have had a richer or more gratifying 'retirement'!

Dr. Damrosch and his orchestra broadcasting to millions.

"But I do not enjoy thinking in terms of retirement—there is still so much I wish to do. For one thing, I hope to conduct the premiere of my new opera. Now that I have but one concert a week instead of three, I have much more time for my own writing, and I always manage to have something under way. Last summer, I composed a one-act opera. The New Opera Company has already arranged to produce it in the autumn of 1942. Until it is given, I shall reveal only this about it: it is called 'The Opera Cloak'; the libretto is by my daughter, Gretchen Damrosch Finletter; and the action takes place in a New York rooming-house near Washington Square, in the year 1915.

"What else do I wish to do? Well, I hope, this summer, to advance work in my hobby of landscape gardening. At our summer home in Maine, I have already planted a splendid vista of cedars and white pines, according to a model I found in Rome. The story goes that a great Cardinal once wished to erect a fine building but he proved slow, alas, in paying for the work. His architect grew restive, and the Cardinal grew even more restive under the artist's restiveness. So one day, the architect said, 'If you will pay me for the work already completed, Your Eminence, I shall build you a colonnade the like of which has never been seen. Although your groundspace is small, it will seem a full mile in length.'

"Naturally, the Cardinal was interested, and interest helped him hasten the settling of the debt. And so the architect went to work. What he did was to make practical use of the simple law of perspective. You know that, when you look at a line of columns in the distance, the nearer ones seem taller than those farther away. That, of course, is due to perspective. The architect fashioned an artificial perspective of distance by making each column in the colonnade a bit shorter than the one before it. Thus was created the impression of distance, and truly, the colonnade appeared to be a full mile long. Well, what that architect did with his columns, I have done with my cedars and white pines. I have made an artificial perspective by planting double rows of trees, always one a bit shorter than the one before it, and all slightly converging. They seem to extend over miles of ground. At the end of the vista, there is a fountain with a thirty-foot spray. It makes a wonderful sight and I am extremely proud of it. I may add that this pride is shared by our gardener, who has been with us for forty-three years.

Spiritual Strength in Music

"But my hopes and ambitions extend beyond my own immediate activities. I look forward to taking part in the still further development of America as a land of music. Already people are realizing that, in our present crisis, art brings comfort and spiritual strength; and they are turning with ever increased ardor to good music. This is no mere fad, born of the needs of the times. The magnificent development of our orchestras indicates that

(*Continued on Page* 348)

"Sing It Again!"

"Glory, Glory, Hallelujah!"

The Romance of a Great American Patriotic Hymn

By Helen P. Hostetter

EIGHTY YEARS AGO there lived in Boston a red-haired energetic woman with a reputation for wit—brilliant, ready, and at times merciless. Neither her five children, ranging in age from seven to seventeen, nor her doctor-husband could absorb her time to the exclusion of concern about the crisis which her country faced. In her mind was a desire to make some vital contribution to the cause for which her nation had been plunged into war, the abolition of slavery.

So compelling was her desire to serve, that eventually she was able to make a contribution which was to have tremendous influence in achieving victory for the cause she had come to love so passionately.

That woman was Julia Ward Howe. Her contribution, *The Battle Hymn of the Republic*, the noblest, most heart-lifting song of the Civil War period, has become indeed one of the greatest songs of American history.

JOHN BROWN

Some may think of her chiefly as an able club leader, a veteran of the woman's suffrage movement, or as an honored matriarch, a sort of American Queen Victoria. But in 1861, at the beginning of the Civil War, she was still very much the society lady.

Twenty years before, she had been a New York City débutante, the gayest of the gay. Her father, Samuel Ward, was a wealthy Wall Street banker. Her lively and brilliant brother, Sam, after finishing his education at the University of Heidelberg, had married the eldest daughter of William B. Astor, a grand-daughter of John Jacob Astor, in whose home Julia Ward, herself had attended her first big social affair.

Throughout her life she never lost interest in social entertainment. Someone once said, "If Julia were on a desert island with no inhabitant but one old Negro she would give a party." And Dr. Oliver Wendell Holmes years later said to her, "Madame, I consider you eminently clubbable." Shortly before the beginning of the Civil War, she even had a turn at being society correspondent for the *New York Tribune*—writing about social events in Boston and Newport, where she was numbered among the elite.

Entering a New World

Julia's marriage to Dr. Samuel Gridley Howe, nevertheless, had brought about a reorientation of her life. Tall and handsome, almost twenty years her senior, Dr. Howe was just the type to appeal to romantic and idealistic young Julia. When she first met him he had only recently returned from several years of service as an army surgeon with the Greek forces, fighting for release from Turkish rule. He had been a tent mate of Lord Byron, had returned to the U.S.A. and on a speech-making tour had collected money enough to buy a shipload of food and clothing to take back to the starving Greeks. Then with the Greek cause assured and his army work ended, Dr. Howe had come back to America to plunge into work with the blind children of that day and to found the first institution for the education of the blind on this continent. He was also interested in the welfare of the feeble-minded and the imprisoned. In fact, so many were his philanthropies that his friends dubbed him the Chevalier, which they presently shortened to Chev.

So when Julia Ward married the Chevalier she married all Boston's reformers as well. Dr. Howe naturally wanted his red-haired young wife to share his enthusiasm for his various causes. He loved to bring home to dinner Boston's "teachers, cranks, reformers and prophets" as she called his friends. Though she enjoyed meeting and chatting with them, getting dinners for them was something of an ordeal. In her childhood she had had no training in any of the domestic arts. Lucille for her Chev's elder sister who had been his housekeeper during his bachelor days, remained in the home and continued to shoulder much of its responsibility.

An Ardent Abolitionist

Though Julia was naturally a warm-hearted Episcopalian, she thoroughly had been her early training in orthodoxy both in religion and in social life. Last part of the "radical" movements to which she became exposed found her at first

JULIA WARD HOWE

antagonistic. The abolitionists she regarded with strong aversion, speaking of them as vulgar persons, cheap ranters, socially impossible.

Dr. Howe nevertheless, became an early convert. He helped organize the New England Emigrant Aid Company for the colonization of Kansas as a free state. He was chairman of a committee which raised two thousand dollars to send to St. Louis for use in Kansas. He saw to it, moreover, that his wife met the workers in the cause, and it was not long before she was as ardent an abolitionist as her husband. When he started a journal, *The Commonwealth*, to further the movement she was glad to take over editing the social and literary sections.

Late in the autumn of 1861, Dr. and Mrs. Howe went with Massachusetts' Governor and Mrs. Andrews to Washington, D.C. Dr. Howe's business was as a member of the Sanitary Commission appointed by President Lincoln to safeguard the health of the Union soldiers.

They found pickets stationed at intervals along the right-of-way to (*Continued on Page* 338)

Twenty-five Busy Women Keep Up Their Music

Framingham Housewives Find New Interest in the Art

By Elizabeth van Praag Dudley

THE ETUDE has always endorsed with unrestrained enthusiasm the work of the small musical club. This represents an outlet for the musical capabilities of thousands of women throughout the country, who, often having spent many years in the study of music, might otherwise have no means of keeping up their musical work. While many of us find joy in solitary playing, music is after all a social art. It thrives upon mutual understanding and appreciation.

We knew of a group of women who, becoming disgusted with the monotonous round of bridge playing, discovered that they had all had some musical training that might be profitably revived. Under the guidance of a constructive leader they resolved to "practice up." Meanwhile they organized a class in musical history mainly because they realized that the members should have some unified concept of the story of the art. In about a year they were able to begin their ensemble work, and also prepare for programs. The musical activities added new interest to their lives. As one member said, "We were not merely passing around pieces of card board on the table but we were learning something fresh and interesting at every meeting."

Mrs. Elizabeth van Praag Dudley tells a story which should inspire many to "take up music again."—EDITOR'S NOTE.

NOT LONG AGO in THE ETUDE appeared the story of a skilled pianist, who returned to the study of piano, after the domestic duties of the home became less in later years. Her achievement is duplicated twenty-five times in the Clef Club of Framingham, Massachusetts, which for three years has afforded happy hours to twenty-five members, giving them the joy only music can give: new friendships and renewed interests.

Not all the Clef Club members, however, are housewives out of practice. It includes the young and not-so-young housewives and mothers, a grandmother or two, the head of a small private school and her daughter, a teacher, and a young business woman. The most enthusiastic of all was neither a student nor performer until a very few years ago, when, after her children had grown and married, she started the study of the violin.

The club's purpose is the practice and performance of good music. Every member must play at least three times in a season, either solos or in ensemble groups. Standards are high. Only fine music is played and each performer must tell something about her selection, or its composer.

The club works out different combinations—vocal and piano duets and trios, two or three violins and piano, solos with obbligatos, and recently—since one mother has taken up the viola—string quartets. One of the most interesting numbers was a violoncello quintet.

New talents are constantly being discovered. A violoncellist, who also "took piano" as a little girl, has resumed lessons with a pianist-member, and recently ventured a piano duet with her teacher. Another, in the violin section, who has not played the piano in public since high school days, is preparing piano solos. More than one

Some of the twenty-five busy women of the Clef Club of Framingham

member, finding it necessary to "brush up" for her thrice-a-year performances, is taking lessons again.

The club meets every other week in a member's home. To keep it informal and not to have it outgrow the homes, membership is limited to twenty-five. After a program of an hour or so, there is a brief business meeting. Refreshments are very inexpensive and simple because the club does not wish to let the social side overshadow the music. A chairman and two hostesses attend to the details of each meeting. The chairman arranges and announces the program. The performers, selected during the summer by a program committee, with a desire for a balanced program, decide what they themselves will play.

The season ends in April on guest night, in one of the larger homes, to which each member invites a guest. Only house guests may visit regular meetings. This decision was reached after concluding that if guests were allowed, the same privilege should be given the ladies on the waiting list that has been established. At last year's guest night the whole club played Haydn's "Toy Symphony."

Programs are varied. This season a program of American music is scheduled; one by Swedish composers; another by all women composers; a Schumann and Schubert program; fifteenth, eighteenth and twentieth century music, and so on. Sometimes the members read appropriate poems and articles.

Membership requirements are simple. A prospective member must contribute to the programs. New names go to a membership committee, which, if there is no vacancy—and there rarely is—places them on the waiting list. This committee has the final decision.

The founder of the club has been its head since its organization; and the secretary is the only other officer. The membership committee includes a pianist, violinist, violoncellist and singer. The program committee, representing each of these four groups, in addition to arranging the programs for the year, also assign dates to the hostesses. There is a special guest night committee, which chooses the program from outstanding numbers played at the regular musicales, giving every musician a chance to appear at least once.

There are no dues. Collections are taken for refreshments, flowers and cards. The club has had one or two pleasant outings not on the regular program, and several times has furnished music for local entertainments. No one resigns unless she leaves town. In its three years the club has lost but four members, whose places have been quickly filled from the waiting list.

In friendships, in happy hours practicing good music together, in (*Continued on Page* 360)

Striking New Concert Gowns of Leading Singers

To Say Nothing of a Noted Harpist

BIDU SAYAO. Brilliant Brazilian soprano of the "Met" presents a new frock which could not suggest anything but the Iberian peninsula.

MARJORIE CALL SALZEDO. Wife of the famous harp virtuoso, Carlos Salzedo, in a simple frock with an effective shirred bodice.

LUCY MONROE. Always "easy to look at." Miss Monroe is especially attractive in this dress suggestive of the crinoline days of the South.

RISË STEVENS. Some one has called her the best dressed woman in opera. This stunning evening ensemble, worn under a natural mink cape, is a gown in royal blue crepe with a wide bias skirt and a slightly draped bodice.

LILY PONS. Leads the list with a highly original and stunningly becoming stage costume.

HELEN TRAUBEL. The famous Brunnhilde of the "Met" in a stately platform dress trimmed with jet.

Comedy in Grand Opera

A Conference with

Salvatore Baccaloni

Internationally Distinguished Basso Buffo, Leading Basso of the Metropolitan Opera Company

SALVATORE BACCALONI

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

For two seasons, the outstanding sensation of the New York music world has been a figure seldom associated with "sensations"; a basso weighing three hundred pounds and specializing in comedy parts—Salvatore Baccaloni, the eminent buffo, whose vocal and histrionic artistry has captivated three continents, and whose operatic repertoire includes one hundred and sixty rôles. Mr. Baccaloni began his musical career at the age of six, singing as boy soprano with the Sistine Choir of the Vatican in Rome, where he was given a thorough musical education. As soon as he could read notes fluently, he was sent around, as paid soloist, to the various churches of Rome, to take part in the musical services. He was allowed to keep half his fee and the other half was retained by the Silesian fathers for his education and expenses. Baccaloni remained with the Sistine Choir until he was twelve and a half, when his gift for drawing and designing led him to the Academy of Beaux Arts (Belle Arti) in Rome, to study architecture as his profession. But the lure of the singing stage proved too much for him. Throughout his student years, he joined amateur groups at the school, to rehearse during the week and present "shows" on Sunday nights. Upon receiving his diploma from the Roman Beaux Arts, he obtained a position as draughtsman. Shortly after, he had a professional stage offer in Rome. Next came a season of singing in Bologna where Toscanini heard him and, impressed with his unusual gifts as singer and actor, sent him straightway to La Scala. "When you are at La Scala," Toscanini said to him, "you must do exactly as they tell you." "Ah!" exclaimed Baccaloni, "I am so happy to be taken into La Scala, I shall pull the curtain up and down for them, if they wish it!" Baccaloni began his career in the regular basso repertoire, singing serious parts as well as comic ones. It was again on the advice of Toscanini that he gradually specialized in the buffo rôles. In the following conference, Mr. Baccaloni offers readers of THE ETUDE *an analysis of the essence of the buffo's significance.*—EDITOR'S NOTE

IN ANY DRAMATIC PERFORMANCE, there are "straight" rôles and character rôles. On the whole, it may be said that the "straight" rôles lean more to types while the character parts lean more to individualism. The hero and the heroine have their individual characteristics, of course; still they stand as types with which the average audience member may identify himself. The character parts remain strictly themselves. *Rosina* is a charming and delightful young girl in love and fearful that her plans may be thwarted; *Dr. Bartolo* is unique! For that reason, the chief significance in the character rôles is the essence of the character himself.

Now, the rôles assigned the basso buffo are always character parts. Hence, the basic essence of their presentation must lie in the study and style of character acting. In comedy characterization, we find an element of resemblance to cartooning. That is to say, there is ever present a certain amount of exaggeration, of caricature. And in this truth, precisely, lies the first and greatest problem of the buffo, or comedy actor. The problem is, of just what shall his exaggeration consist, and how far may his caricaturing go, to keep his part within the bounds of legitimate and honest art? Here is the answer: at no time may the comedy actor take the business of caricature into his own hands. He must always subordinate himself to serving and emphasizing the inherent humor *as the composer expressed it.* The rôle as it is written is the only effect that may legitimately be portrayed, and the moment that individually conceived exaggerations and "effects" and additions are permitted to enter the finished picture, the performance inevitably loses in worth and integrity.

The Skill of a Specialist

It is for these reasons that the buffo's parts require an added measure of specialist's skill. Serious parts suggest their own coloring; the *High Priest* in "Aïda," for instance, is a serious and dignified person and small danger exists of making him too serious or too dignified. Comedy parts are, on the whole, more difficult to envisage because the very nature of comedy characterization implies the exaggeration of typical and outstanding qualities. Where an element of exaggeration exists, there is a great temptation, in inexperienced hands, to emphasize it into grotesquerie. And this must be avoided.

Always, the composer sets the limits of his own caricature. It is this that the character actor must learn to recognize and study. We know, for example, that the rôle of *Don Pasquale* calls for a fat man. Not only is this indicated in the libretto; the music itself, in his part, moves heavily and what might be called "fatly." There is always something amusing about a fat man in love, and this also helps *Don Pasquale's* part. But to exaggerate him into a monster of clumsiness or a mere mountain of weight would be as fatal as to play him as a slim youth. The part must be funny, yes—but also *believable.* And what the audience must believe is clearly set down by the composer himself. One need only study and interpret it. One should refrain from collaborating with the composer—or "improving" upon him!

In comedy work, acting is even more important than singing. This is because the value of the rôle itself (as apart from the music) comes to light through gesture and expression—also through occasional and telling *absences* of gesture and expression. In *Don Giovanni,* for instance, the entire meaning and mood of *Leporello's* part is established before a note is sung. We find poor *Leporello* alone on the stage, bemoaning his hard life and glancing sharply around to make sure that the *Don* is not after him. The orchestra plays short, stealthy, fearful notes interspersed with rolls. *Leporello* makes his way across the stage and, at the rolls, looks fearfully over his shoulder. The fear, the stealthiness, the glances, the tempo of his moving—all this must tell the audience that *Leporello* really hates *Don Giovanni,* fears him, would like to take revenge upon him. Only *after* this mood has been established by the pantomime, does *Leporello* begin to sing the aria that tells of his days and nights of hard work. To stand stiffly and simply sing the aria would kill the meaning—but it would be just as fatal to exaggerate the pantomime into anything more than the *believable* fear and resentment that a brow-beaten servant would feel for an inconsiderate master

A Natural Ability

Character acting is an inborn gift. The natural ability to feel and penetrate shadings of dramatic differentiation accounts (*Continued on Page* 345)

Acquiring Skill in the Reading of Music

By

Dr. James L. Mursell

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

A SURPRISING NUMBER of otherwise competent musicians are defective and laborious readers. Indeed the myth has grown up and is quite widely believed that facility in the reading of music cannot be acquired, but is something which a person must inherit if he is to have it at all. Of course such a notion will not stand serious analysis. We know little enough about human heredity, to be sure; but there can be no doubt whatever that music reading is not an ability which is transferred from one generation to another by way of the chromosomes. It is, in fact, a meaningless alibi for having failed to learn something which one can and should learn.

The reason why so many musicians are bad readers is much simpler than this, and also much less soothing to their vanity. It is that the whole of their training has consistently slighted the reading process. Any child who can be taught music at all can be taught to read it well. Any mature musician who is deficient in this ability can acquire it if he wants to do so and sets to work in the right way. Of this we may be quite certain. It is entirely a question of approaching the problem in a common sense, straightforward, practical manner.

Experimental studies of music reading are few, and most of those which exist do not tell us a great deal. But the reading of music is not in any essential way different from the reading of English, or of a foreign language, or of mathematical symbols. Like them, it is an affair of transforming conventional visual symbols into sense. And so the great number of excellent, and practically very helpful, investigations of these other types of reading throw much light upon the reading of music. In fact the essence of the story can be summed up in a direct and simple formula.

A Simple Formula

In order to acquire skill in the reading of music use much easy, interesting material. All three points are essential—*much* material, *easy* material, *interesting* material. Let us consider them.

1. It is a well recognized principle that extensive reading is essential in learning to read with facility. To cite a single illustration: in teaching English to young Hindus, it has long been the practice to prepare suitable material *in quantity* and have them go through it. Exactly the same idea is applied in foreign language instruction in this country, and with very remarkable results. Also the converse holds true. The chief reason why so many students in high school and college never gain any facility in reading French, German, and above all Latin, is that the whole emphasis is placed on the intensive study of comparatively small amounts of linguistic material. Intensive study, of course, has its place and value; but we know for certain that it is the wrong way to promote effective reading. There can be little question but that the principle so well established in connection with language study applies also to music; for after all the musical score, like the linguistic pattern, is neither more nor less than a system of symbolism.

Yet it is a rare thing to find a conservatory, and still rarer to find an individual teacher who pays any serious attention at all to the very important matter of reading widely into the literature of music. Let any teacher keep a rough log of all that one of his pupils does in the course of a year. Much time will be spent on technical problems, and on the practice of scales, exercises, and studies. The total number of "pieces" taken up is likely to be quite limited, because the whole idea in working on a "piece" is to bring it up to some kind of acceptable standard for performance Now technic must be mastered, and some pieces should assuredly be brought up to the highest level of excellence of which the pupil is capable. But the result of such a plan of operation is that the amount of literature covered is very small indeed. It is exactly comparable to the conventional teaching of Latin, where a great deal of attention is given to grammar, and perhaps a hundred pages from one or two classics are intensively studied. The reason why facile reading does not result from these procedures is perfectly obvious. The amount of ground covered is almost absurdly too small.

The Reading Process

We must always remember that the reading process is essentially different from analytic and detailed study. When a person reads a passage in English he does not look at every word. He may not even be sure of the exact meaning of every word. And most certainly he does not pay close attention to grammatical structure. In effect, he skims. And he learns to skim, not by intensively studying a few sentences each day, but by rapidly covering a great deal of ground. The same holds true of music. If a pupil is to learn to read music well he must learn to grasp with his eye the general contour of the passages before him, just as the good reader of language takes in whole phrases and sentences without paying attention to detail. Yet it would be a mistake to condemn reading as "superficial." The intensive study of a musical score is immensely valuable, and we have far too little of it. But the point is that the reading process in its essential nature, is almost the converse of such intensive study.

2. The material used to develop reading skill, whether in language or music must be easy. For this there is a definite reason. Good reading requires, above everything else *a continuous forward movement*, and if we want to teach reading properly, we must sacrifice other things to secure this continuous movement. When a student of Latin has to stop short and spend ten minutes puzzling out a complicated sentence, he may be learning the grammar of the language but he is going in reverse so far as his ability to read it is concerned. In the same way music which is full of great technical difficulties may be admirable material for certain purposes, but it impedes the all-important continuous onward movement.

So to summarize the ability to read music effectively, it is essential first of all to assemble large quantities of relatively easy material. Also the student should be instructed not to stop for the correction of mistakes or for the study of any technical problems which may arise, but above all to push on. I need not emphasize that this is not the only kind of practicing he should do; but it is a very important and valuable kind. At first, of course, the results will be pretty bad. But both teacher and student should understand that the aim is to develop the power to go forward, to break through obstacles, to get some kind of general effect, no matter how imperfect. The mistakes which really matter are not note-errors, but blockages. The painstaking correction of note-errors belongs to a different phase or type of practicing and will actually impede reading ability. Here the thing to work for is to grasp with the eyes and transmute into tone the general indications of the score. Anything which helps in this direction favors good reading, and anything which hinders tends to impede it.

Interesting Material

3. Then again, it is very important that the material used for the development of reading skill be interesting. This is not simply because interest in general is a good thing. The reason is far more specific than that. Reading is essentially concentration, not upon the detail of the symbolism, but upon its broad meaning. If that meaning is trivial or remote, or dull, concentration becomes at least very difficult, and as a matter of fact probably impossible. Much of the stuff given to children in foreign language work is of a type which can hardly be expected to

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Radio Attains New Art Values

By

Alfred Lindsay Morgan

INTERSPERSED WITH THE TIDINGS of victories and defeats, democratic radio continues to function. There are many musical programs to take us momentarily away from dire news and to solace our troubled spirits. There are comic shows to make us laugh and to relieve the tension of our doubtful moments. Advance news on most of the musical programs is all too vague these days, and, we are told that what we hear to-day and expect to hear next week may be changed tomorrow. In these often disheartening times it is good to find plans being made to preserve an outstanding program like the Sunday afternoon broadcasts of the **Philharmonic-Symphony Orchestra of New York.** The Columbia Broadcasting System recently announced that it had signed a new contract with this famous organization, which this past winter-celebrated its hundredth anniversary, to continue the Sunday afternoon concerts for the next five years. The concerts, as in the past, will be heard from 3:00 to 4:30 P. M. NYT. The Philharmonic-Symphony Orchestra recently completed its twelfth season on the air, over the Columbia network. April 2, 1942, was the official birthday of the organization. On that date one hundred years ago the first orchestral concert was given. An estimated radio audience of ten million, or approximately one million more than have attended the concerts in person during the one hundred years of the orchestra's existence, listen each Sunday to the broadcasts.

Under the direction of the talented American conductor Howard Barlow, the **Columbia Broadcasting Symphony Orchestra** is taking over the full allotted time on Sundays (from 3 to 4:30) of the Philharmonic-Symphony Orchestra. Since in past seasons, CBS summer symphony programs occupied only an hour's time, this newly scheduled arrangement shows a commendable move on the part of the sponsors to meet the demand for good music in these trying times. Barlow has planned some important innovations in his programs this season. In most of the broadcasts music of free nations will be featured. Such music, for example, as works by French and Czech composers which no longer can be heard in their own countries, nor, in fact, in most of Europe. It is likewise planned to present distinguished guest speakers from the different captive countries during the intermission of the broadcasts.

The success of the **Cleveland-Orchestra** programs on Saturday afternoons, which officially finished on the 21st of March, must have impressed the Columbia network with the advisability of continuing promulgation of good musical fare during the hour from five to six, for beginning March 28, the network replaced the Cleveland Orchestra with a new series featuring the famous **Budapest String Quartet.** In its programs the Budapest group aims mainly to play classical quartets, and to present occasional guest artists in performances of famous quintets and sextets. The Budapest Quartet are renowned for their interpretations of the classics. "Haydn, Mozart, and Beethoven—these are the great quartet composers," says one of their members. "In their music is an infinitude of emotional and philosophical content." Although the Budapest's renditions of Haydn and Mozart are consummately achieved, it is their playing of Beethoven, according to one New York critic, wherein the summit of their art is attained. "Chamber music," states Josef Roismann, the first violinist, "is not a matter of individual or group display; it is a collective effort, all four instruments speaking as one, intent on giving life to the composer's expression."

JEAN TENNYSON

Although bearing a Hungarian name, the Budapest Quartet boasts no Hungarian members. They have retained the title of an ensemble which originally began in Budapest, but has since lost all its Hungarian members. All four of the quartet's players were born in Russia. Two of the group have been associated with the organization for fourteen years, one for eleven, and the other for six. The technical skill of these four players, their amazing control of color, and their balance and blend of tonal values have placed them high in the regard of American music lovers. Long familiar with microphone technique the Budapest Quartet is heard equally to advantage on records, on radio or in the concert hall. Their Saturday-afternoon broadcasts over the Columbia network from 5 to 6 EWT, is a program not to be missed.

Now in its eleventh broadcasting season. **Words and Music** (heard from 12 to 12:15 P. M., EWT over NBC-Red network Mondays through Thursdays) seems to have established a large listening audience whose applause is consistently conveyed in the friendly letters received regularly by the participants. Words and Music features poetry readings by Harvey Hays and music by Soprano Ruth Lyon, Baritone Edward Davies and Elwyn Owen, organist.

RADIO

Versatility is admirable in any artist. It evidences imagination and a willingness for hard work, together with interpretative ambition. Since the start of the popular radio program, **Great Moments in Music,** (Columbia network, Wednesdays—10:15 to 10:45 P. M., EWT) which features highlights from best-loved operas, the young Chicago-born soprano Jean Tennyson has sung over a dozen roles, ranging from Bizet's *Micaela* and Puccini's *Mimi* to Verdi's *Desdemona*. During the coming month, the young soprano is scheduled to negotiate the rôles of *Aida*, *Gioconda* and *Elsa*. Miss Tennyson, who is blue-eyed and golden-haired, began the study of the voice, piano and languages at fourteen. At nineteen she arrived in New York and obtained the leading feminine rôle in the operetta "Adrienne." Following her success in this production, she started a period of intensive study in this country and in Europe with Mary Garden. While in Italy she won praise for her appearances at La Fenice in Venice.

Miss Tennyson appeared as a soloist at the Salzburg Festival in 1935; and in 1936, she made a continental tour, singing in Budapest, Prague, Vienna, Bucharest and Belgrade among other cities. On returning later to the United States, she fuifilled successful engagements with the San Carlo and Chicago Civic Opera companies, singing such rôles as *Marguerite*, *Nedda*, *Mimi*, *Tosca*, *Manon* and *Thais*.

Associated with Miss Tennyson in leading tenor rôles is the new Metropolitan tenor, Jan Peerce. Versatility is also one of Mr. Peerce's long suits. It has been said of him that he can successfully sing anything from a Cole Porter tune to the rôle of *Tristan*. Already in the broadcasts of **Great Moments of Music,** he has been heard in a variety of rôles in French, Italian and German operas. The tenor has a large repertoire and sings in five languages. "You cannot convince an audience with an operatic air or a song," he says, "unless you know what it's all about." As a boy, Peerce began his musical studies on the violin. His mother had ambitions for him to become a surgeon, but at college Peerce, after organizing a small jazz band to help pay his tuition, soon discovered that he had a voice. Not long after, he abandoned his plans to become a doctor and laid his fiddle aside for serious vocal work. From a job as singer in a night club, he became the tenor star of the Radio City Music Hall. Toscanini was sufficiently impressed with his voice to engage him for the tenor part in the "Ninth Symphony" of Beethoven. Friends have long predicted that Peerce would arrive in the Metropolitan Opera, and his

(*Continued on Page 342*)

The Best Music "Off the Record"

By Peter Hugh Reed

BRAHMS: SYMPHONY NO. 1 IN C MINOR, OP. 68; NBC Symphony Orchestra, direction of Artur Toscanini. Victor set 875.

Issued as a memento of the seventy-fifth anniversary (March 25, 1942) of Toscanini's birth, this set ranks as a history-making achievement. Victor's engineers have realized a recording as salient in its way as is Toscanini's performance. The heroic moral tone of the music, which links it with the noblest expressions of Bach and Beethoven, and which is a part of classicism in music, is most notably substantiated in Toscanini's interpretation. Every line, every voice is clarified; there is no evidence of muddy instrumentation.

Beethoven: Concerto No. 5 in E-flat major (Emperor), Op. 73; Rudolf Serkin (piano) and the New York Philharmonic-Symphony Orchestra, direction of Bruno Walter. Columbia set 500.

It is not only the splendid coöperative artistry of Serkin and Walter which places this set at the head of the list of Emperor Concerto recordings, but also the superb recording that Columbia has accomplished. There is a brightness in the piano tone, and a richness and vitality, as well as a balance, between the piano and the orchestra which are most impressive. If one accepts Schnabel's performance of this work as the authoritative one, it would seem that Serkin has achieved the best elements of Schnabel's conception along with some of those that have made Gieseking's more lyrical interpretation valued. This set is likely to remain a standard of fine performance and superlative recording for some time to come.

Dvořák: Symphony No. 1 in D major, Op. 60; Czech Philharmonic Orchestra, direction of Vaclav Talich. Victor set 874.

The recordings of Talich and the Czech Philharmonic Orchestra have come to be regarded as among the most valued contributions to the phonograph, and this set is no exception. Dvořák's first symphony is a work remarkable for its cheerful qualities. In its first two movements, the composer expresses joy in nature, bucolic happiness. The scherzo is patterned on the robust Bohemian dance, the Furiant; and the finale is, as Tovey says, "a magnificent crown to this noble work." A most welcomed performance.

Berlioz: Symphonie Fantastique, Op. 14; The Cleveland Orchestra, direction of Artur Rodzinski. Columbia set 488.

Without refuting the poetry and passion of this score, Rodzinski avoids stressing its romantic elements. Thus, his reading differs from that of Bruno Walter. Both sets remain among the best things that their individual conductors have done for the phonograph.

Loeffler: A Pagan Poem, Op. 14; Eastman-Rochester Symphony Orchestra, Howard Hanson conducting. Victor set 876.

Debussy: Iberia; The Pittsburgh Symphony Orchestra, Fritz Reiner conducting. Columbia set 491.

Like Debussy, Loeffler was an impressionist. But there are more points of similarity between Loeffler and Delius than between Loeffler and Debussy. Like Delius he was an intellectual solitary, a hermit in art. Those who admire the music of Delius will do well to investigate this score. Hanson gives it a competent performance, and the recording is richly sonorous.

Although this is the best version of Debussy's

RUDOLF SERKIN, Pianist

"Iberia," so far released, it is not an ideal presentatioin of the composer's intentions. Nor does the Pittsburgh Symphony emerge like the orchestral ensemble of the Philharmonic-Symphony, but the overall interpretation here has more style than that provided by Barbirolli.

Bach (arr. Stokowski): Passacaglia; All-American Orchestra, Columbia set X-216.

Gould: Guaracho; and **Creston: Scherzo from Symphony, Op. 20;** All-American Orchestra. Columbia disc 17713-D.

Prokofieff: Love for Three Oranges—Excerpts; NBC Symphony Orchestra. Victor disc 18497.

Bach (arr. Stokowski): Arioso from Church Cantata No. 156; NBC Symphony Orchestra. Victor disc 18498. All conducted by Leopold Stokowski

The two Bach transcriptions offer examples of striking dissimilarity. The first is one of the best arrangements of a Bach work that Stokowski has made; the other is an inflated extension of a lovely and appealing melody of the kind that Bach alone knew how to write. Its original timing was (three minutes); here it is extended to eight. The Passacaglia was better performed in a previous recording by the Philadelphia Orchestra, but here the reproduction is brighter.

The Gould piece comes from his "Latin-American Symphonette." It and the Creston *Scherzo* are cleverly written pieces, but hardly of great consequence. The disc does little for the cause of American music. The Prokofieff pieces include the poetic *Prince and Princess* the biting *March and Scene Infernale* all from the suite the composer arranged from his opera. They are given splendid performances by the conductor.

Bach (arr. Bachrich): Adagio from "Third Unaccompanied Sonata"; and **Bach (arr. Bedell): Fantasia in C major;** Arthur Fiedler's Sinfonietta. Victor disc 13809.

These are tasteful arrangements tastefully performed. The *Fantasia* is an unfinished organ work, the lovely *Adagio*, a harmonized version of Bach's melody for a single violin.

Rossini: Semiramide—Overture; and **Grétry: Air de ballet;** London Philharmonic Orchestra, Sir Thomas Beecham conducting. Columbia set X-215.

Franck (arr. O'Connell): Pièce Héroique; San Francisco Symphony Orchestra, Pierre Monteux conducting. Victor disc 18485.

McBride: Mexican Rhapsody: Boston "Pops" Orchestra, Arthur Fiedler conducting. Victor disc 13825.

Clère: Scherzo from Symphony No. 3 (Ilia Mourometz); Chicago Symphony Orchestra, Frederick Stock, conducting. Columbia disc 11697-D.

Rossini's *Overture to "Semiramide"* is broadly planned, melodically gracious and exciting. Beecham plays it with fine appreciation of nuance and incisiveness. Whether his version displaces the Toscanini one will be a matter of personal decision; both are excellently contrived. Beecham's has one advantage—it is on three instead of four record sides, and his recording includes a charming Grétry piece which the conductor renders with exquisite delicacy and tenderness.

O'Connell's arrangement of Franck's most popular organ piece is excellently contrived, and played with more notable finish than we usually hear from organists. The McBride work is filled with healthy gusto and brilliant instrumentation. It is an ostentatious arrangement of familiar Mexican tunes combined with an American jazz style. Fiedler gives it a telling performance. Stock offers a sonorous performance of the *Festival in the Palace of the Prince* (Continued on Page 350)

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

Pleasure From Piano Playing

Anyone who has ever seen the dignified, almost pained gravity and energy with which a Scotch piper skirls his pipes, knows that there is some music at least that is played with apparent grim distress, rather than pleasure. Often he seems to be trying to convey his distress to his hearers, and indeed often succeeds in doing it, save to those who have the smell of the heather about them. To the true Scot, no Elysian symphony orchestra can compare with a *brau* piper's band.

Charles Cooke, who claims that he is not related to the Editor of THE ETUDE, has just produced a most delightful and ingenious book, "Playing the Piano for Pleasure," which implies that many do not get the meed of joy from their work at the keyboard. In that, he is right, because we have known many to whom piano playing remains a kind of disagreeable struggle, and unnecessarily so.

Mr. Cooke is an amateur pianist, in that music is not his job, but like many amateurs (Mrs. Charles Mitchell of New York, for instance) he displays a far finer insight into the problems of piano playing and piano study than many professionals. For some years he has been upon the staff of The New Yorker and has contributed a long series of engaging pages to that sophisticated review of life in the big city and elsewhere. Music is his hobby, but such a hobby that we wonder what might have happened to him if he had elected to make the art his profession. Perhaps his choice is a loss to American music, as one rarely finds such musical enthusiasm among professionals. For a time he was a pupil of the gifted virtuoso, Katherine Ruth Heyman.

One part of his book is devoted to "Goals"; another part to "Means." It would be a mistake to attempt to tell how he develops the subjects of Materials, Repertoire, and Technic, as well as the discussion of certain fine compositions, because one must read this worth while book in detail, to profit from it. Although the book is primarily designed for the music lover who aspires to play the piano well and get fun out of it, there are few pages which do not contain ideas that are unusually valuable to both the teacher and the student.

Mr. Cooke does not offer any cheap, clap-trap short cuts. He is wholly orthodox; and he has known too many fine pianists not to be aware that there is no magic method by which the aspiring dilettante can pull musical rabbits out of the hat without thought, honest effort, and patient work. His stunt is to show how it can all be done so that every moment at the keyboard may be a delight. The book is rich in collateral information upon all manner of pianistic lore of a practical nature, even giving names and addresses of publishers from which further materials may be obtained.

The author pays a strong tribute to the value of scale playing and arpeggio study as a kind of structural background for technic. He also generously gives a remarkable four page section to "Mastering the Scales and Arpeggios," by his nameseke, James Francis Cooke, Editor of THE ETUDE, saying in part, "It is the finest book in existence on the subject of scales and arpeggios. Get a copy of this book and you'll find that if I haven't convinced you that scale-and-arpeggio practice can be extremely interesting, Dr. Cooke will. His vigorous, definitive volume begins with a history of scales, followed by an exposition of their structure. The bulk of 'Mastering the Scales and Arpeggios' consists of the scales and arpeggios themselves which, if sedulously practiced, will quickly improve your facility in this all-important skill. If you are at all shaky on the fingering of scales as you take them up seriously again, Dr. Cooke gives a single explanatory column which reduces scale fingering to the simplest and most easily remembered system I have ever seen. You have, of course, at one time or another watched a friend play scales faster than you can—and you envied him his skill. Dr.

CHARLES COOKE

Cooke provides the best method I have yet encountered for increasing one's velocity in scale playing. After a few weeks your friends will envy you."

"Playing the Piano for Pleasure"
By Charles Cooke
Pages: 247
Price: $2.50
Publisher: Simon and Schuster

Murder Ends the Song

A well written, if lurid, novel of musical life in America, hovering around the flame of the Metropolitan Opera Company. The narration is outspoken and written in the often profane jargon of the Broadway dialect. It was no easy task to present this picture in more of less cinematographic fashion, but it could not have been otherwise and still be authentic. Many who desire to be initiated to this romantic life will find this story highly interesting.

The author, a Notre Dame graduate, exposed himself to one phase of the life about which he writes by getting a job in the chorus of a New York Comic Opera Company. His writing inclination and the success of his stories gradually drew him away from the Great White Way.

"Murder Ends the Song"
Author: Alfred Meyers
Pages: 304
Price: $2.00
Publishers: Reynal & Hitchcock, Inc.

A Musical Grab Bag

Sidney Harrison has put together a book which is not unlike a series of entertaining magazine article upon so many different subjects that he has called it "Musical Box." There are eighteen chapters and the subjects are as varied as "Music as a Profession," "Street Songs and Sea Shanties," "Slogan Songs," and "Great Musical Cities." In such a miscellany there is naturally a great opportunity for latitude. Here and there one finds tucked away all manner of quaint facts making interesting reading.

"Musical Box"
By: Sidney Harrison
Pages: 325
Price: $2.50
Publisher: The MacMillan Company

Music and Fifth Avenue

A lively, racy story by a very brilliant lady, telling how she encountered music in its various forms, is "Music With a Feather Duster," by Elizabeth Mitchell, who chooses to tell the tale of her music life in this sparkling fashion. Not content with the vacuities of the life of the popular conception of a society leader, she used

BOOKS

her excellent musical training to add to the spice and interest of Fifth Avenue society. She makes a picture which Americans, distant from Manhattan Island, will find quite at variance with the way in which many think cultured New Yorkers of means entertain themselves. The account of her various teachers and her trials and tribulations and joys of study with them makes very entertaining reading. Among them were Rudolph Ganz, Adolf Weldig, Yolando Mérö, and Rubin Goldmark.

Her description of her lessons with Mme. Mérö is filled with points of practical and instructive interest. The story of how she studied Cramer's *Etude No. 1 in C major* is a little lesson in itself. Although this piece is apparently insignificant, the author points out that there are sixty-seven pitfalls which must be avoided before "it whips itself off at great speed, with the sound of a clear-running brook."

The doings of the musical celebrities who met in her music room on Fifth Avenue make delightful reading. The visit of Mr. Paderewski is of peculiar interest.

There is a snap to her style that is contagious and she is always out for a good yarn, such as that about the much maligned Erie Railroad, of which she says, "We all know the old story about the man who, deciding to commit suicide, lay down on the Erie Railroad track and starved to death."

As the wife of Charles E. Mitchell, President of the National City Bank of New York, she enjoys unusual opportunities to meet a very distinguished circle. In the field of composition she has orchestrated works which have been played by the New York Philharmonic-Symphony Orchestra. Naturally, in a busy musical and social life, she has a very vivid story to tell.

"Music With a Feather Duster"
Author: Elizabeth Mitchell
Pages: 280
Price: $2.75
Publishers: Little, Brown and Company

Researches on Teaching Children Music

How to give children an interest in music, an appreciation in musical interpretation and a knowledge of music in general are the major objectives of Ethelyn Lenore Stinson in her newly published book, "How to Teach Children Music." It is based upon the researches of investigations in the Child Research Clinic in the Woods Schools, of Langhorne, Pennsylvania. The main idea is to develop each pupil in each grade to the limits of its capacity.

Correlative work, such as visits to symphony orchestras, the famous broadcasts of Dr. Walter Damrosch, and the employment of suitable phonograph records, is carefully explained.

The book is one of real practical value to the sincere music teacher, who is not content to depend upon cut and dried methods, but who desires a more flexible teaching technic. It is, in many respects, unlike any other book in its field and makes a point of the fact that no child need be deprived of the stimulation of music and a life long interest in the art.

"How to Teach Children Music"
Author: Ethelyn Lenore Stinson, Mus. B.
Pages: 140
Price: $1.50
Publisher: Harper & Brothers

Inter-American Music Week for 1942

THE National and Inter-American Music Week Committee announces far reaching plans for the celebration of the event from May 3 to May 10. The announcement put out by the Committee, of which Mr. C. M. Tremaine has been the active Secretary since 1924, stresses the need for more activity this year than ever. He suggests:

"If you are near an army encampment, plan to bring to the soldiers as much musical entertainment as you can during Music Week. Bring music to the workers in munitions factories. Get in touch with the plant owners and managers in your town and acquaint them with the findings on music in industry. Promote community music activities in coöperation with all local organizations and institutions, and thus aid in developing public morale. Should there be no established community committee for coördinating music activities, endeavor to make your Music Week committee such a group, functioning throughout the year while the need is pressing. Schools, churches, Kiwanis, Rotary, and other service clubs, P. T. A.'s, women's clubs, D. A. R.'s, Y. M. C. A.'s, K. of C.'s, merchants' associations, recreation commissions, youth and rural groups, all have a part to play, collectively and individually, in Music Week. Music clubs naturally have the major responsibility and will usually be the leading motivating force in broadening the service which music can render in time of strain and stress."

All those interested in taking an active part in Music Week this year are advised to write to Mr. Tremaine at 45 West 45th Street, New York City, and secure his 1942 letter.

The Care of Music

By Muriel Randall

RESPECT FOR ONE'S musical library, be it great or small, should be cultivated from the day when a child receives his first little piece. Music, like a beautiful book, is to be treasured and cared for because its usefulness and influence last a lifetime. On the printed musical page is stored a spiritual gold mine which must not be neglected.

The young musician should be taught that music must be handled carefully when new, and even more carefully when old. A musical masterpiece is an invaluable possession at any time, but how much more valuable when worn corners and notations reveal the part it has played in molding the life of some human being. Our duty, if we truly love these old friends, is to preserve them and keep them serviceable.

What steps and what materials are necessary to accomplish our purpose? Let us first select from our music cabinet a "patient" for treatment. It proves to be a long neglected, overworked, but much beloved copy of Ellmenreich's *Spinning Song*. In its youth this copy, cleanly printed and decorated in a lovely cobalt blue, gave much pleasure and considerable difficulty to small and inexperienced fingers. Fingering has been marked above some of the notes. Various dates appear on margins and underneath the musical score. Those written lightly in pencil can be erased, but those written in ink mar the entire piece of music. Notations necessary to the artistic problem at hand can be valuable adjuncts to the music, instead of unsightly blotches. The habit of turning the corners also gives a mutilated appearance to the music, and it is only a matter of time before the corners fall off entirely or need to be patched. And the solution to these problems? A notebook, one that can be filled with jottings to be cherished always by the student. Dates of lessons, detailed instructions, and advice on interpretation, all can be included in this useful addition to the music lesson, made at first by the teacher, and later continued by the pupil. A new notebook for each year will form an interesting and instructive record of music study. But the printed musical page should never be turned into mere notepaper, if for no other reason than love and respect for it.

After carefully eradicating all undesirable marks with a soap eraser, place the open music flat upon the table. Since the *Spinning Song* contains but two pages, it is easy to bind. Where there are a number of pages the same course will be followed. Hinged tape is the best binding to use, for it enables the player to open the music as he would a book. Cut a piece of tape the length of the sheet. Tear the pages, so that each is separate and can be placed in an individual fold. In this way pages will not stick together and become difficult to turn. Transparent, gummed tape is best for patching, for it will in no way obscure the type, even though placed directly over printed matter. It is likewise used for mending dog-eared corners; identical pieces should be pasted back and front of the tear to give stability to the patch. The use of safety pins and paper clips as a substitute for mending tissue should be discouraged among young pupils. A clean paste brush and a jar of mucilage should be part of the musician's equipment.

Last of all, to make the pupil's library workable, he should know just what music he possesses. His name should appear on each piece. This aids in identification and record. Autographs on music are delightful, and they bring much meaning and pleasure to music. In fact, anything that will tend to make one's music a closer friend increases one's appreciation of the finest of all the arts.

If you have neglected your musical library, if you have subjected it to treatment you would not dream of imposing upon your literary library, begin the new term by going over your music giving it a complete treatment. Gain added usefulness from treasures you already possess.

Thomas Britton, the "Small-Coal Man"

By J. Mitchell Pilcher

Handel became at once well known on reaching London in 1710, and curiously enough, he met with many of the wits and art-lovers of the town, in the house of one Thomas Britton, an enthusiastic lover of music whose business it was to carry around on his back small coal, which he peddled all day for a living. In the evening, the "Small-Coal Man," as he was called, having washed his hands, entertained the elite of London at his concerts attended by the best musicians of the city.

An old history of English Music has a word or two about this worthy which is most interesting in times like these. "Poor, low-born and entirely self-educated, this humble amateur was one of nature's truest gentlemen. When his day's work (all the day he spent in carrying about small coal, which he peddled from a sack which he carried over his shoulder) was done, he retired to his meanly furnished (*Continued on Page 352*

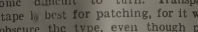
What About That Whole Tone Scale?

By Helen Dallam

MANY SCALES IN MUSIC are familiar in sound to the layman's ear but the average listener has become so accustomed to hearing the diatonic major scale and the harmonic and melodic minors, that when a new succession of tones is brought to his attention, he is surprised, interested and even fascinated.

Such is the reaction upon first being introduced to the whole tone scale. This tone grouping, as its name indicates, is a series of seven tones, each being a whole step distant from its neighbor. It would be time well spent to play this scale over and over again, to accustom the ear to the new tonality.

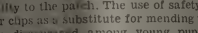
Ex.1



As was stated, this scale contains only seven members as compared to the usual eight which comprise the diatonic major and the two minor modes mentioned above.

There seems to be a mood of mystical haze portrayed by the whole tone scale peculiar to its personality, and not possessed by any other tone grouping. The major thirds ensuing in this succession:

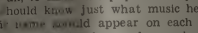
Ex.2



give an electric lift not evidenced in a similar succession of thirds which are major and minor in mixture, such as in the diatonic major and the harmonic minor scales.

Also, the resultant augmented triads

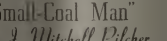
Ex.3



in this interesting mode are much more vibrant and compelling expressions than are the combination of major, minor, augmented and diminished triads found in the other scales.

In writing an accompaniment for a solo instrument, using this mode as a background, it may be observed that the harmonization of the scale may be devised by uniting two augmented triads in superincumbent position, thus:

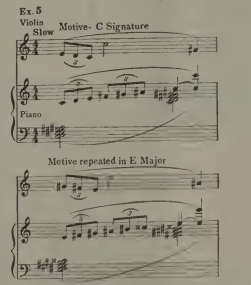
Ex.4



This arrangement, with any desired figuration against it, will form the nucleus of an accompaniment under a melody employing the whole tone scale. The accompaniment will not necessarily follow in unison with the solo voice but each will naturally remain within the confines of the scale as regards spelling and accidentals.

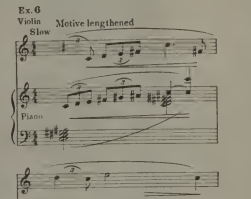
In the following excerpt, let us note the treatment in the accompaniment. It carries the burden of the scale, properly harmonized, forming a suitable and attractive background for the short motive based upon C and E respectively. A careful study and frequent playing of this example will prove most helpful.

Ex.5



Or this very interesting background may be adapted in the following manner, in which case it remains in its original tonality. The motive is longer this time, possessing, perhaps, a more comprehensive idea than that expressed at first. The accompaniment remains the same.

Ex.6

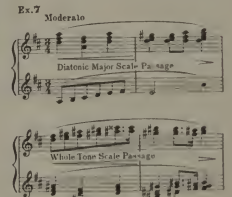


It is intriguing to analyze these melodies apart from the underlying accompaniment in which it will be discovered that each goes its separate way, employing the identical mode but not being in unison. The piano score covers the scale much more rapidly than does the melody characterizing the whole tone scale. It also expresses this mode more comprehensively than it would be possible for the solo to do alone and unaided. This method of writing gives a monotonous mood, influenced by its persistent repetition and constant presence as an underpinning to the solo voice.

This vague, indistinct expression leaves a certain question in the mind of the listener which is by no means unsatisfactory, for there is a subtle illusion pictured in this writing which is difficult of description by word.

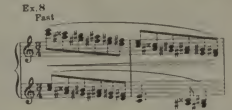
Another device in composition is the combination of the diatonic major scale with the new scale.

Ex.7



And, again, the light ripple of thirds in descending this scale, particularly in an orchestral score, suggests the liquidness of a distant waterfall.

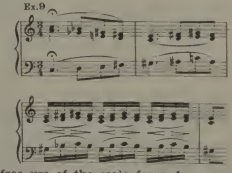
Ex.8



Whether the whole tone scale be used alone or in combination with other modes (which is a most common procedure) it does lend a mysterious, searching quality, a haunting expression found in no other mode.

This interesting idiom, with its many facets, which is the outgrowth of the whole tone scale, is being universally adapted by modern composers, who, in imitating the great French composer, Debussy, are also exalting the type of music he so ably represented. For Debussy, in his time, immortalized this lovely scale almost to the extent that the great Bach was, so to speak, the father of canon and fugue. Each in his own manner became identified with his preferred manner of approach. Just as it is difficult to separate in one's mind the fugue figure from Bach, so is the whole tone pattern fondly reminiscent of Debussy.

Ex.9



A free use of the scale for a few measures is to be found in the foregoing excerpt from *Sea Gardens* by James Francis Cooke.

The Teacher's Round Table

Conducted Monthly By

Guy Maier

Noted Pianist and Music Educator

Correct Muscular Development

In teaching piano playing my aim is to develop correct playing positions, cultivating and developing a graceful attitude while playing. Why, as all good teachers know, is dependent on avoiding stiffness and awkwardness which surely results from the playing of pieces that are too hard for pupils. Beginning with five finger positions I teach them in all keys giving time for the mastery of each so that a pupil develops a finger knowledge of the keyboard, which I think, is indispensable in playing, whether one does it for his own pleasure or to make a business of music.

Now some of my pupils think that just because a teacher who charges less than I do and who gives a first grade pupil a third grade piece, is making her pupils learn to play much faster than I am and is just as efficient a teacher as I am and probably more 'modern' and better than I am. Can you say something about *correct muscular development* in piano playing that will bear me up in my teaching standards?—Mrs. G. C. P., Louisiana.

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

Oh, dear, oh, dear! What have I been doing on this page and in the Technic of the Month these many years but taking up the cudgels for "correct muscular development"? I suggest you collect your back *Etudes* and make an indexed card catalog of these pages. You will have every necessary weapon for the offensive in our everlasting battle for solid, thoughtful, progressive technical training. The only way to prove the soundness of your principles is through *every* student who comes to you for lessons. That old adage, "By their fruits," is still the sole standard. We are too apt to measure teaching prowess by our gifted students. That's a fatal mistake. It's what you do with the less gifted ones, the poor coördinators, the difficult, or indifferent students who make our lives miserable. What results have you achieved with your "rank and file"? Take an Inventory. How much has each student improved technically after six months work with you? That tells the tale.

Of course it is maddening to have inferior teachers grab off students. But why are they able to do it? Only because they get temporarily spectacular results. Well, you can beat them at their own game. For every *second* piece you give your students, choose a brilliant, dashing, or showy number. Do not hesitate to select one slightly beyond their present abilities—even a grade higher—preferably not a "classic" but a salon piece, or even a popular number. Most conscientious teachers stick too closely to thin textured classics or pale wishy-washy stuff they have been told is good music. Throw a lot of those hoary old standbys overboard, and you and your pupils will enjoy music much more. You will find that students work twice as hard at the showy, difficult pieces—even if they cannot master them at once—and will often make astonishing technical and musical progress during the process.

But be sure to keep alternate pieces well within their grade, won't you—otherwise the pupil will become discouraged.

Speaking of "correct playing positions" reminds me that an excellent teacher (P. W. of California) told me recently how he solves that baffling problem of elementary hand position—how he avoids those terrible nightmares of beginners with sunken knuckles, turned up tip-joints, squashed in palms, distorted wrists and all the position deformities which torture our days (and nights!). He claims magic results by the "bubble" method: the pupils simply feel a large, smooth, hand-filling soap bubble as they play. To me this seems the perfect solution; the "orange" or "ball" imagery is too solid and constricting—don't ever use it. A bubble offers the slight necessary resistance and substance, yet is light, malleable and "rolly" (for rotary feel).

I have tried it with various persons, beginners and others who have poor hand position, and it works like a charm. From now on, all my students are going to be bubble pianists!

Concerts Again

This letter is written in answer to your discussion of the organized concert movement in America. L. W. in Washington in the July (1941) issue of THE ETUDE said she felt that her city was not fairly treated by the management with which her concert association was affiliated.

I too am a successful music teacher in a small Northwestern city. We too have an organized concert association, affiliated with a New York management. I also am a member of the artist committee who chooses artists to appear in our city. For eleven years our group has presented the world's greatest artists to this community. Before our city was organized under the present plan, well-meaning individuals presented concerts, booked from independent managers. However, this failed time and time again due to the fact that the local impresarios assumed direct financial responsibility and thereby lost thousands of dollars. In our city the present president of our association was one of these local impresarios who learned the hard way. He is an experienced artist buyer and realizes that our plan offers him the best possible bargains. You can understand what I mean when I tell you that this city of 15,000 people is presenting this season Dorothy Maynor, the piano team, Vronsky and Babin, the violinist Zino Francescatti and the "Marriage of Figaro" Opera Company. I defy anyone to call these attractions mediocre. Out of forty Concerts given by our association, we have had only two flops. I, as a music teacher, wholeheartedly recommend our series to all my pupils.

Our city is not the only one which has had this success. In the State of Montana there are nine similar associations. If it were not for this, there would be virtually no great artist concerts in this entire State!

I do not imagine you will want to print this in your "Round Table" column, as I so obviously disagree with you. However, I feel sincerely that both sides of any question should be examined fairly and squarely so that each individual may draw his own conclusions.—C. D. K., Montana.

Please, C.D.K.! If you really read this page seriously and regularly—as indeed it appears—you must surely realize that I often present letters which offer views opposed to my own. Look back to the August 1941 issue, the month after the "Better Artists Concerts" article appeared. There you will see how much space is devoted to an intelligent "disagreer." I am very happy to present your side of the concert-giving question; and I am grateful to you for bringing to the attention of all Round Tablers the splendid results of the concert-giving organizations in your state.

The very fact that my mild little article stirred up such a hornet's nest (the angry buzzing hasn't stopped yet!) seems to prove once again that old saw, "where there's smoke, . . ." and so on. But why all the indignation? Are the concert managers in business for their health, uplift, or educational purposes? No, they are in business to make money—the benefit their product brings to the consumer is an important but secondary consideration. Show me the business firm which doesn't think first of making money for itself and I'll gladly take the stump to solicit funds for a gorgeous monument to its philanthropy. Managers, being businessmen, naturally like to strike favorable bargains for themselves. Surely, neither you nor they would deny this. So, it's up to us, isn't it, to secure the finest talent on their list for a just and fair price?

Therefore, in my article, I simply tried to plead the cause for greater intelligence and more dogged persistence in striking bargains for the home-town concert series—in other words, getting the best you can for your hard-earned money.

Also in that article, I tried to emphasize the plight of our own artists; and now in wartime I plead more ardently than ever for the engagement of American singers and instrumentalists. Despite optimistic reports in the trade papers, there have been considerable disruption and dislocation of our musical life. Our artists need concert engagements more desperately now than ever. Don't forget that there are no countries left to which they can "flee" in the hope of securing lucrative engagements. . . . I assure you, they wouldn't leave this country even if such a lucky windfall were possible—for they know that their place is right here with their own people. Is it unfair to ask—especially in times like the present—for "priority" preferment for our native born artists? I think not. So, I hope that all courses like yours will present a generous sprinkling of "all-American" events this coming season.

Your letter is a confirmation of my contention that when a community has a capable artist committee, it invariably secures fine, first-class artists. How I wish there were more committees such as yours functioning all over the land. Just think! Your group contains not only the foremost musicians of your town, but also a local concert manager of years of hard-bitten experience. Not all cities have such an able representation to enforce their wishes. You are a model for other communities to follow. More honor to you, and continued success to your organization.

Long Pieces

Is it advisable to play such long pieces as Liszt's "Rhapsodie Hongroise"—anything longer than three pages—when entertaining other than at a recital? Don't long, showy numbers bore more than half the audience of people who are only mildly interested in music—the people who go to teas, church receptions, and such in a small town?—J. W., Montana

You bet they do! The only kind of piece more boring than a long show piece is a poorly played sonata or concerto of heaven knows how many pages. You are right when you say that few students should ever have pieces longer than three or four pages. It gives them more complete sense of accomplishment to project short concentrated numbers effectively than to waver fallibly in the slough of those tedious, long, involved pieces. And besides most people prefer the stimulation and zest of such short, colorful numbers often. Teachers are wise who present only such compositions in their recitals.

Too Difficult Pieces

I would like to know if it is really detrimental to a pianist's technique to play compositions that are somewhat beyond one's technical studies have gone.

I have never been content with the [illegible] pieces I was playing and have always gone on to more difficult material. Some of the compositions I have mastered are Rachmaninoff's *Prelude in C sharp minor*, Debussy's *D'un cahier d'esquisses* by Chopin, *Liebestraume* by Liszt, and others. Naturally, I do not render these with the finesse of a more advanced student but considering how little training I have had, I feel I've got by.

Would you advise me to continue with these works of higher grades or will it really harm me in the long run?—B. C., Louisiana.

As all good Round Tablers know, I am a staunch advocate of students taking larger bites than they can swallow. How else can rapid progress be stimulated or interest kept at white heat? Even if you cannot digest those pieces at once, you love chewing at them, don't you? And what happiness such pieces bring when they are finally assimilated! How they strengthen and solace the soul! How much better to have spent all that time and energy digging out fine compositions rather than the moronic musical tripe

(*Continued on Page* 360)

"General" Tubman, Composer of Spirituals

An Amazing Figure in American Folk Music

By Earl Conrad

RECENTLY ONE OF THE "Back Where I Came From" programs of folk music, on the Columbia Broadcasting System, celebrated the Seventy-fifth Anniversary of the Emancipation of the Negro, by a program of spirituals. One of the singers prefaced the spiritual, *Go Down, Moses,* with a description of how the song originated. He said that once, in our land, when men held others in chattel bondage, there was a great Negro heroine who made dangerous trips into the Southland to rescue parties of slaves and guide them back to the Free States and Canada. She had rescued hundreds and stimulated thousands to escape. Her name was Harriet Tubman. Around her heroism there had grown up the song, *Go Down, Moses;* for she herself was called Moses. With the passing of time she became known alternately as "The Moses of Her People," and *General* Tubman, the latter a name given to her by her associate in combat, John Brown.

GENERAL TUBMAN. Harriet Tubman, when she was about forty-five years old and active on the Underground Railroad.

GENERAL TUBMAN IN ACTION. This is from a woodcut printed in a small book, "Scenes in the Life of Harriet Tubman," published in Auburn in 1868. The woodcut is from a photograph which was taken in South Carolina during the Civil War.

There is no question about the origin of the song, *Go Down, Moses,* as there is little question about the origin of all of the other spirituals. Virtually all of these songs arose out of the struggle against slavery. So said the radio interpreter of *Go Down, Moses;* and finally, when he and his partner sang a very beautiful arrangement of the song, they closed each stanza with the famous words, "Let my people go," in a tone of deep and defiant frenzy. Here was Harriet Tubman herself as she had demanded of the slaveholder her people's freedom. There were countless thousands who heard those spiritual singers that evening who no doubt will long remember the name, Harriet Tubman.

Words Are Well Known

No need to recite the words of *Go Down, Moses.* The music and words are well known. There is a special reason, however, why we should understand its whole meaning and remember its identity; for this song is known to the American Negro as "the fighting song of Harriet Tubman." It may be more interesting to know how Harriet Tubman used song in her guerilla slave raids and why music was an intimate part of the fight against slavery. It is in this process and especially in the experience of *General* Tubman that we find the key to the prominent position of the Negro in modern American music.

Harriet made her own escape from slavery in the year 1849, and, typical of her whole subsequent experience, she did this with a song on her lips; and, according to her own story, when she first sang this song the words sprang from a situation of the most pressing reality.

Such was the situation of her flight, as she absconded, that she had to walk directly past her master on a Maryland plantation; and in order to convey the knowledge of her flight to her fellow slaves she sang this "spiritual" to the listening Negroes:

I'm sorry I'm going to leave you,
Farewell, oh farewell;
But I'll meet you in the morning,
Farewell, oh farewell.

I'll meet you in the morning,
I'm bound for the promised land,
On the other side of Jordan,
Bound for the promised land.

GENERAL TUBMAN'S LAST PICTURE. Harriet Tubman's last photograph taken in her 93rd year in Auburn, New York, where she died.

The words had sprung from her experience of the moment although likely the tune was from some old Methodist air.

In the subsequent years when she branched out as a "conductor" on the Underground Railroad, the system of escape to the North, song or the "spiritual," as a means of communication, was a definite part of each campaign. The spiritual, with its hidden meaning, was usually employed when the situation was stark.

Once, when Harriet had been concealed in the woods with a party of Negroes who were hungry, she left them long enough to go to a "station" to find or buy food. Then, it (*Continued on Page* 344)

Highlights in the Art of Teaching the Piano

By the internationally known pianist and teacher

M. I. Philipp

For a quarter of a century Head of the Piano Faculty at the Conservatoire de Paris

PART III

THE EMOTIONAL TRAINING of the pupil involves the formation of style. Style is a distinctive mode of creation or execution in art. It is the outcome of individuality. As art without style would be but dead fruit, the formation of style places upon the teacher the duty of developing, fostering and guiding the pupil's individuality. Individuality is not the offspring of conscious imitation; for one kills the other. Individuality and style are the result of the unconscious imitation of such qualities of others as are most admired. It must not, however, be allowed to develop at random; it must be controlled by the critical sense. Style must not come into conflict with understanding and reason. The teacher must place before the pupil as many examples as possible, but in no case should the teacher force his own style upon his pupil.

Especially in guiding a child, the teacher must not forget that what appears to him a simple action, because its performance is directed, after long practice, by the lower, or unconscious, nervous centers, demands in a beginner the intervention of the higher, or conscious nervous centers. How easy for a pianist to strike a key! Reading the notes and producing the tones are simultaneous actions. But how complex and difficult for a child! He must 1, decide on the name of the note as expressed in notation; 2, find its locality on the keyboard; 3, decide on the fingering; 4, think of its duration.

To perform these four difficult mental processes together is an obvious impossibility; even in such early lessons, the teacher must apply the rules of teaching only one thing at a time. All through a long course of training the teacher must bear in mind that what is easy for him is difficult for his pupil.

The Practice Period

In determining the extent of practice and the length of time for practicing, the student's capabilities are the only guide. Some have great, others small powers of assimilation; some have inherent technical ability, for the others the acquisition of technic means hard work. It follows that the former are capable of learning much more than the latter in a much shorter time, and may therefore be assigned more work. But for all, whether gifted or not, the practice period has a limit, and the limit is marked by mental fatigue. A tired mind becomes gradually less and less capable of attention and loses its elasticity. Forced practice is more harmful than beneficial; temporary rest is a necessity.

In a long course of training there are moments when general rest is imperative. Insistence on work beyond a saturation point would only lead to worse and worse results, and might well end in disgusting the student, thus barring the way to any further progress. The imperfectly done work must then be resolutely set aside, and some new work taken up; or some easier work chosen by way of relaxation. There is no loss of time in all this; knowledge has a tendency to sink into the mind when it is removed from the influence of the higher nervous centers, and it is a pleasant surprise to find, after a period of rest, that work which at one time had resisted all efforts, has suddenly become easy, that the understanding has broadened, that the technical powers have increased.

Apart from the necessity of reverting to easier work in order to give the student some relief, it is advisable now and then to review previous work so as to fix old knowledge more firmly in the mind. To counteract the disappointment of the pupil who is anxious to explore new fields rather than cover again familiar ground a teacher must give his reasons for stepping backwards and take pains to avail himself of the occasion to throw new lights on the old knowledge. How far the work of revision should go, and how long it should last, whether it should cover a large field of the ground already traversed or a small portion of it, depend on the temperament and the capacity of the pupil. No definite rules can be laid down except that the revision must be as rapid as possible, and the way onward resumed before the enthusiasm and the ambition of the pupil have time to cool.

A Broader Education

What has been said so far refers to the teaching of one subject. We must now turn our attempts to the general scheme of education. We have already said that educational instruction must be founded on more than one subject of study. Passing over the years of childhood when little more can be done beyond cultivating the power of perception, we find that at the very inception of education—roughly speaking, seven years of age—the fundamental study of language proceeds hand in hand with the study of elementary arithmetic and of the outlines of geography. Later on the number of subjects increases. Thus literature and science together accompany the student through his school life. Art may be added as time goes on—the elements of drawing or music. This scheme of teaching is known as "general culture." General culture cannot by its own nature be very deep, but it must be sufficiently broad. It is the basis on which the whole educational edifice is to be erected in later years. A time must come when the boy grows into a man and the girl into a woman, and for those who must depend on their brains for their livelihood the necessity will arise of qualifying in one particular subject; but *specialism* can only be undertaken at maturity and must be supported on the unshakable foundation of a well laid universalism.

To stimulate his pupils so as to induce them to work to the utmost of their capacity, a teacher has at his disposal several moral means; he should point out that education has its rewards; it leads to increased capacity for usefulness. The artist and the scientist exercise on civilization a beneficial influence which the uneducated cannot wield. This is the highest and purest moral motive, devoid of all financial considerations, and of all vanities of social position.

The intellectual qualities of the teacher have been enumerated. It is now time to summarize his moral qualifications. We saw that insight into the pupil's mind is essential to successful teaching. Now a teacher endowed with such insight must necessarily be sympathetic and inspired by the desire to help his pupils. Every other moral quality will flow from this source. A sympathetic teacher will be patient, forgiving, kind even while he is strict, and able to place his pupils at their ease; in a phrase, he will become his pupil's friend, whom they will love and not fear. What a powerful influence such friendship has on the education of children only those with long teaching experience can realize. It kills nervousness, one of the worst enemies of success, and brings out the best in a child's nature.

We must say a word about self-taught people. Such people, having been compelled to find everything out for themselves, naturally develop a keen sense of perception and a critical and analytical faculty which make them good teachers within the limits of their acquirements; but their range of knowledge must necessarily be narrow and may not be free from errors, for individual experience cannot stand comparison with the collective experience of mankind throughout ages of thought and action.

The principles of the art of teaching aim at the education of normal individuals. But now and then we meet abnormal individuals who require special treatment. They are those above and below the level of normality: the "apt" and the "inept."

By apt we mean those privileged few who have been endowed by nature with transcendental gifts. They are the choicest fruits of the race to which they belong. Their mental and technical capacities are so expansive and so sure as to deserve the name of instinct.

Teaching the apt must be restricted to little more than mere instruction and general supervision to prevent possible errors and waste of time. The greatest latitude must be allowed such highly gifted pupils to develop on their own lines; there must be no attempt to coerce them within the narrow limits of any particular technical system; above all there must be no interference with their strong individuality.

By inept, we mean those beings who are either physically or mentally deficient in some particular direction. Ineptitude in one subject does not exclude aptitude in other subjects; eminent scientists may be deaf and blind to the beauties of tone and color; eminent artists may be unfit even for elementary scientific work. Training of the inept is not an impossibility; hope of reaching perfection is always possible.

(Continued on Page 342)

Sbriglia's Method of Singing

By Margaret Chapman Byers

Unquestionably Giovanni Sbriglia was one of the greatest masters of vocal art of history. However, THE ETUDE *has too great a respect for its editorial security to present any master as the greatest of all, as does the author of this illuminating article which may be read with great profit by all singers and vocal students. Sbriglia was born at Naples, 1840, and died in Paris, February 20, 1916. In the early seventies of the last century, he toured America with great success and appeared with Patti at the New York Academy of Music in "La Sonnambula." His great renown, however, was as a teacher of stars such as the de Reszkés, Nordica, Sibyl Sanderson, Pol Plançon, and others.*—EDITOR'S NOTE.

IT WAS DURING THE SUMMER, spent by the writer at Sbriglia's chateau, near Beauvais, France, that we translated for him articles which had appeared in THE ETUDE about the Sbriglia method, all written by former pupils. One claimed that Sbriglia reversed the usual idea of voice production, and concentrated resonance as well as support in the chest, another that he always trained all upper tones falsetto, and used pushed-out, loose lips. But the one that finally decided him to loosen up and tell how he really taught was by the late Perley Dunn Aldrich, who was an eminent teacher in Philadelphia, and a "fine pupil."

After Sbriglia had taught many years, he remarked one day, "Nobody has written a correct synopsis of my method, because, I've really never told this before: *I haven't any method of singing.* I'm a doctor of the voice. I never taught any two people alike. Does a physician give the same treatment for bronchitis that he does for appendicitis? One is in the chest, the other in the abdomen. I do exactly that, correct whatever disease, or fault the voice has. Each pupil writes what I taught him, and I probably never taught anyone else that way. I have refused many wonderful offers for an analysis of my method of voice placement. In the heyday of my teaching, there was a standard way of breathing. Great singers always have breathed alike and always will breathe alike, the natural way.

"Now it is different; everybody is in a hurry. The new pushing method of singing with the back of your neck, sunk in chest, and muscularly pushed-out diaphragm, is a quick way to get results in singing, and only a little less of a quick way to ruin a voice. It takes three years to train a voice properly, with a beautiful overtone.

"The foundation of my teaching is perfect breath control without tension. The foundation of this breathing is a perfect posture. Foremost is a high chest (what nature gives every great singer), held high without tension by developed abdominal and lower back muscles; and a straight spine—this will give the uplift necessary for perfect breathing. Never throw back your head as you sing nor throw back your shoulders to lift your chest, for it will tighten your neck, one of the worst faults in singing. Your chest literally must be held up by these abdominal and back muscles, supported from below, and your shoulders and neck will be free and loose."

One of our foremost American physicians, Dr. Joel Goldthwaite, arthritis expert, promotes for good health the posture that Sbriglia insisted was the foundation of perfect tone production: a high chest, held up by the muscles of the abdomen and lower back. If you use leg muscles, pull the abdomen in and up; keep your spine straight, your chest automatically goes up. Such is the correct posture for singing, and as Dr. Goldthwaite says, for good health. He even uses *abdominal* braces to *hold up the chest.*

In the days of pinched-in waists, before anyone ever heard of an uplift abdominal girdle, the Paris *Magazin du Louvre* carried the Sbriglia belt, made to his order, for his men as well as women pupils, to hold up the abdomen.

GIOVANNI SBRIGLIA

The Cornerstone of the Method

"Intestinal fortitude you must have," Sbriglia would say, "to support your *point d' epui*, or the focal point in your chest." This is the cornerstone of the Sbriglia method.

I have a cartoon that Caruso made of himself as *Don Jose* in "Carmen." "The way my *point d' epui* feels when I have finished singing this rôle," the great singer explained. "It is the way I support my voice." His chest sticks out so that it looks like a cartoon of Santa Claus.

The lungs may be considered as two bags of air. Below them is a cone-shaped muscle, the diaphragm, that divides the body in half, and assists in pumping the breath in and out of the lungs. It is fastened to the ribs and the back. You can feel it as you breathe, because as the lungs are filled it flattens out, expands. As you sing, the diaphragm, supported by the back and abdominal muscles, slowly pushes the air out of the lungs through the small bronchial tubes, which merge into the big bronchial tube at the focal point in the chest. "I have studied singing in three languages, and always this is called the *point d' epui*, the point of support, the place where everything rests," Sbriglia explained. "This is where the breath control, or the muscular control of the voice ends. It also controls the amount of breath, getting to the vocal cords, which are in the big bronchial tube; besides taking away all tension from your vocal apparatus, if it is properly supported from below. Above this point, *there must be no muscular effort or tension.*"

This method of vocal support is demonstrated by Kirsten Flagstad when she sings the thrilling *Walküre Cry* in Wagner's opera, "Die Walküre." A music critic remarked that she was superb, but awkward. "Why that crouching position, and swoop upward with her knees every time she sings those long loud notes?" That, it might be explained, is why her voice is so beautiful; she is singing on her breath, supporting it with everything she has; abdominal muscles supporting diaphragm muscles, leg muscles and back supporting abdominal muscles, and all supporting the *point d' epui*, or chest. She crouches as a man does when he lifts a heavy load. It takes all that muscular support to sing repeatedly anything as loud and difficult as that cry, without straining the vocal cords. That is the Sbriglia method.

The most universally accepted characteristic of this method was the loose, rounded, pushed-out lips, which Nordica always used. Sbriglia used the vowels, "Te-ro," more than any other vowels in vocalizing. The "E" brings the voice forward, as the tongue must be pressed against the lower front teeth to sing "E" properly. The French "R" loosens the tongue because it is made by rolling the tip of the tongue, and the "O," which is held, must be the round Italian "O," which requires perfect breath support, or it will not be round; loose, pushed-out lips are always used to make a perfect "O." "Use these vowels with a loose jaw, remember," he would say, "only your lower jaw is moveable, so open your mouth by dropping your lower jaw as you go up the scale. Think 'oh,' and you will have a perfect Italian 'Ah' in your upper voice, a sound with an overtone, your lips and jaw always loose. Come down on your tones, and support them with your chest.

An Injurious Vowel

"More American voices are ruined by being trained on the English vowel 'Ah,' than any other way. It gives an open flat-topped voice. Even great singers get this open voice from fatigue. Use loosely protruding lips with proper breath support to cure this common fault.

"There is no one way (Continued on Page 338)

VOICE

French Musical Terms with Difficult Pronunciations

By Cornelius De L. Vezin

During the past two decades the amount of French music which has become popular in America has increased one hundred per cent. Many Americans are at last to know the approximate French pronunciation. The following article will be found most helpful.—
EDITOR'S NOTE.

LOVERS OF MUSIC want to caress their beloved French with just the right touch, with the suitable sounds for, let us say, *pathétique*, *printemps*, or St. Saëns. For this purpose, the French spoken by Parisians is not necessary. Most Americans of average culture use an intermediate language, which is sanctioned by our own dictionaries. We might call it "French In Self Defense."

Even good *amateurs* might like to learn this language. Right there, *amateur* is a good example of what we are talking about. The ordinary "am'cher" (or "ammerchoor") does sound *very* ordinary. This word contains *three*, not two, syllables, none of them to be slurred or neglected. Allowed by our dictionaries is: am-ma-tyoohr. But perhaps a bit more attractive is a Frenchier sound like the last syllable, in which the vowel is like that in our "bird" (not the New York "boid" nor the Midwest "burrrd" but a Boston or British "buhd"): a-ma-teur.

Now as we raise our *bâton*, we raise also another question. A phonetic accent, that is, battonn, might produce perfectly sweet notes. However, if you prefer a slightly transatlantic accent (and many people, including dictionary makers, do), then analyze it thus: though the ordinary French A (as in amateur), is rather short and flat, as in "fat cat," this particular one, covered by that little roof called a circumflex accent, is *long* as in "aha!" In the second syllable the vowel is nasal, that is, said "through the nose," with the n silent; which gives us: bahtaw(n). A slight stress is given to the second syllable, but the first should not be slighted either.

Many French operas have titles which are Anglicized or otherwise made easy. "Samson and Delilah" should be pronounced sah(n)saw(n) (n's silent, vowels nasal) ay daleeia (neglecting no syllables).

"Thaïs" has really very un-American sounds for its spelling though most of us take the word right in our stride: ta-eess. Th is always t in French. And those two dots, called a diaeresis, over the I, are for the purpose of separating the two vowels or preventing their merging into a single diphthong (as in our "zoölogy").

"Aïda" too is easy and has the diaeresis: a-ee-da. "Mignon" has a sound in the middle like that in our word, "canyon": meen-yaw(n). "Manon" has a similar final nasal vowel: ma-naw(n). "Lescaut" illustrates the principles that in French, final consonants are silent: lesskoh. Notre Dame, in Indiana, is different from that in Paris; for example, "Jongleur de Notre Dame": zhaw(n) gleur duh notr dam (o is almost u as we shall presently see. Also the opera "Salomé" is pronounced sa-lo-may. Other operatic words appear later.

Now for a few important types of compositions: *berceuse*, cradle song, bairsseuz, the eu having the same sound described in *amateur; danse*, dah(n)ss, vowel nasal, n silent; *élégie*, aylayzhee. g always being soft, that is, zh, in French before e or l; *étude*, study, aytood might pass, aytyoohd is better, but the French sound for that u is like the German umlauted ü, ee with the lips extended: aytüd; that is, the lips are shaped as though one were going to say oo, and while in this position, he sounds ee; *gavot*, or *gavotte* . . . the American accent for this is quite all right, provided the A is not omitted or slurred; the French o, however, is regularly similar to our o in "dog" (a Boston "dahg," not a Southern "dawg") (try Notre Dame again); *marche*, when used in a title, it is best to use the overseas accent, thus: *Marche Militaire*, marsh (with the short a) meeleetair; *Marche Funèbre*, marsh fünaibr (there is that u again, see *etude*), this kind of è, always being like the vowel in our word "rare"; *potpourri*, mixture, medley, pohpoohree (note the middle syllable, like our "pooh," *not* "poor" (the literal meaning of *potpourri* is "rotten pot," from Spanish *olla podrida*, mixture of meats and vegetables); *oeuvre*, work, euvr, *oeu* always being like the eu described in *amateur* let us note that in *chef d'oeuvre*, masterpiece, the f is silent: shaideuvr.

Irving Berlin, in his First World War song, *Oh, How I Hate To Get up in the Morning*, rhymed reveille, and reasonably so, with "heavily," a curious example of our "French In Self Defense." (Nearer to real French would be ray-vay-yay, with the "liquid" ll as in *Versailles*); *ça ira*, sa eera; *La Brabançonne*, la brabbaa (n)ssonn; *valse*, valss.

As to that last "waltz," the word may be joined with an adjective or other qualifying word, such as sad, *Valse Triste*, valss treesst. We have mentioned *pathétique*, patayteek (th equalling t). *Macabre* is difficult only because of the two flat a's and the final br, not burr, but br(uh) makab r.

Now for a few more useful adjectives: *maudit*, accursed. mohdee; *mélancolique*, maylah(n)koh-leek; *pittoresque*, picturesque, peetoresk; *fantastique*, fah(n)tahssteek; *héroïque*, ayroh-eek (the diaeresis again); *enchanté*, ah(n)shah(n)tay (first two vowels identical nasals); *seul*, solo, or alone as in solo dance, *pas seul*, pah seul, with the a long, and our same eu again; *bouffe*, as in *opéra bouffe*, boof, comic opera (through the French, from the Italian *buffa*, jest; by no means to be confused with *buffet*, büfai); *facile*, easy, fasseel.

In *Caprice Viennois polonaise*, and so on, we find many *proper* adjectives (often, too, used as *nouns*): *Caprice Viennois*, kapreess vyennwah (only two syllables in *Viennois*, the *i* having consonantal sound of y); *polonaise*, polonaiz, those o's described before, between o and u, the ai like a in rare; *L'Arlésienne* (arlayzyenn, consonantal y again, no nasal; *Écossaise*, aykossaiz, see *polonaise* for o and ai; *Slave*, slav; *Algèrienne*, alzhayryenn, end like *L'Arlésienne; Alsacienne*, alzahssyenn; again end like *L'Arlésienne*, s like z; *Romanesque*, romanesk; *Russe*, russ; watch that umlauted u; *Arabe*, Arab; watch short a's, neither to be slurred. *Chinoise*, sheenwazz; *Bohème*, bo-aim, h silent, second vowel like a in rare; and finally, *Marseillaise*, usually Anglicized into mahr-sslayzz but near French is this: first vowel a short a, last like a in rare, middle has that "liquid ll," which gives us [illegible].

Many other words are frequent in titles (as in our June and moon, often for easy rhymes): *tourjours*, toozhoohr, ou like oo in "moon"; *amour*, amoohr, ou like oo in "moon," short a; *Coeur*, keur, our friend eu of *amateur*; *fleur*, fleur, our friend eu of *amateur*; *baiser*, baizay, note two vowels slightly different (*baiser* is noun for kiss, verb is *embrasser*, ah(n)brahssay.

Other Familiar Words in Titles

Casse-noisette, kahssnwazet; *jeunesse*, zheuness; *mer*; mair; *bateau*, bahtoh; *lac*, lak; *roi*, rwa; *oiseau*, wahzoh; *feu*, feu (but lighter, more like uh, than our usual eu); *extase*, extahzz; *ivresse*, eevress; *fantaisie*, fah(n)taizee; *carnaval*, karnaval, watch the short a's and the stress, no syllables slurred; *rossignol*, rosseenyol, short o's, gn like ny in canyon; *bacchanale*, bakkannal, watch short a's and stress; *papillon*, pappeeyaw(n), liquid ll again; *marionette*, Anglicized.

In this connection we should know the seasons: *été*, summer, aytay; *hiver*, winter, eevair; *automne*, autumn, ohtonn (m silent, no nasal); *printemps*, spring (this is hard, having two different nasal vowels, and *four* silent consonants, n, m, p and s, prah(n)tah(n).

Some composers have hard names. St. Saëns is difficult because there are two different nasal vowels; the a is silent; all three s's are sounded, though final s is usually silent in French. This gives us: sa(n)sah(n)ss. *Debussy*, duhbüssee, first syllable not day, in second the "umlaunted" u, stress only slight and on final syllable. Chopin shoppa(n), short o, short nasal a, n silent (though English "show pan" might get by).

Several other composers, whose names might present difficulties are: Chaminade, shammeenad, watch short a's and stress; massenet, mahss'nai (or mahssuhnai); Gounod, goohnoh; Bizet, beezai; Delibes, duhleeb or d'leeb; and Antheil ah(n)tai (yuh), liquid l.

Now for a few performers: Jean de Reské, zahah(n) d' resskay; Édouard de Reské, aydwarr duh resskay; Chevalier, shuhvalyay; Pol Plançon, pol plah(n)ssaw(n); (*Continued on Page* 355)

Auxiliary Church Choirs

By Victor Kerslake

The Junior Choir

IN RECENT YEARS auxiliary choirs have become the rule rather than the exception in many churches where adult chorus choirs have been taking the places formerly occupied by professional quartets. Of these, the junior choir is usually the first to be formed.

Junior choirs can be organized under two entirely different plans. The choir leader who intends to form a junior choir should first take up this question with the Music Committee or other interested bodies in his church, in order to avoid embarrassment, especially if his ideas of the basis of membership may be different from those of the church authorities.

One form of junior choir is a body which does not require musical ability as the vital qualification for membership. Children (within certain age limits) are admitted regardless of the quality of their voices and their musical talents. Of course there should be a voice test but it should be merely as a matter of record for the leader, and any child who can stay on a tune and sing in pitch should be admitted. The purpose of such a junior choir is more for church politics than music, because if these children come to church to sing in their choir (suitably located in a prominent position), their parents also will have an incentive to attend the church services. This kind of a choir will be very desirable from the standpoint of the church authorities.

But it must not be thought that because the primary objective in the formation of such a choir is not music, it is therefore impossible to do anything of musical value. Any leader who might be confused in this respect will never make a success of such a choir. In this case, it would be better to form a junior choir purely for musical purposes and with a rigid list of qualifications for membership. In such a choir each child will be tested for such musical qualifications as may be demanded by the leader, and the small group who "make the grade" will be capable of much finer musical achievements than a junior choir formed under the system first mentioned. The small choir, however, will need a great deal more time for practice than the larger body. Therefore, it is a question whether it is not better to organize an "all in" choir first and then to select from among its members those who have the best musical qualifications, and thus form a new body which would prepare more difficult music for special occasions.


CHAPEL CHOIR OF CAPITOL UNIVERSITY, Columbus, Ohio:
Ellis E. Snyder, Director.

Popularity in Numbers

In our opinion the large "all in" choir is the most practical and useful for the average church. It is seldom necessary to refuse membership, and this tends to make the leader's relationship with members of the congregation much more amiable. Of course, with boys it must be definitely understood that the test is more important than for girls. A boy who cannot sing in tune can ruin any choral group, and boys whose voices have changed must not be admitted. Apart from this, the leader should have no difficulty in the initial organizational work.

The best age for junior choir members is from eight to fourteen years. Children, under eight, seldom read well enough or fast enough to learn the words of unfamiliar numbers. Children over fourteen are too sophisticated for the material which interests the lower age group. If there is no intermediate choir it is quite feasible to allow juniors to stay one more year if they wish, but only upon condition that they must leave before their fifteenth birthday. Too great a disparity of ages can cause trouble which is the one thing that must be avoided.

The best time to use the junior choir is at the Sunday morning service. The position of the choir will naturally depend upon the arrangement of the church building, but it is best to place it in as prominent position as possible. Such a position serves a double purpose. It permits doting parents to have a good view of their children, and at the same time acts as a deterrent to mischief, which might be more easily indulged in, if the children knew that their actions were hidden.

As early as possible, the choir should be vested. The children will not look their best nor will they feel their responsibility until they wear gowns. For a junior choir which is really made up of *children* (and not all ages from seven to seventeen) a plain white surplice or gown is best. The boys can wear Eton collars and black bows. In some choirs the boys' section uses black skirts with elastic at the waist band. These skirts, worn under the surplice, are easily slipped on and off, and serve the purpose of concealing the amazing variety of garments which appear in the choir room on Sundays.

In a fairly large church, the membership in such a junior choir will grow rapidly, especially if the members are enthusiastic and invite their friends. It is logical that the larger the organization the more numerous must be the staff of assistants. While the choir leader is the head and is directly responsible for musical training and discipline, it is impossible for him to be with them all the time, and he must have assistants upon whom he can rely to take charge, when he is not in close contact with the choir. Since the majority of the choir will be girls, women are needed as assistants. Women can also look after the boys' section. The success of the choir will depend a great deal upon the interest and coöperation of the staff of assistants.

Discipline Important

The rehearsal should be planned so that the children are allowed no time to become restless. The minute they have finished singing, a new number should be started. To this end, all their music or books of words should be placed on the seats beforehand. Members should not be admitted to the practice room until two or three minutes before practice starts (so that they learn to associate the room with "practice" and not "playing"). Each should go quietly to an appointed seat, and the minute that the signal is given for practice no more talking should be allowed. Half an hour is long enough for practice if no time is wasted, but when the choir becomes larger than fifty members it is best to take the boys and girls separately, probably one immediately after the other. This takes one hour of actual practice for the choir leader. Even if the choir leader is also the organist it will be found more useful to engage a pianist or accompanist for the practice period so the leader can be free to demand attention and preserve order.

In dealing with children there must be definite rules for discipline with definite penalties for any infringement. Since they are children, it is well to have a graduated system whereby the punishment is light for a first offense but becomes progressively more serious for repetitions, the final punishment being expulsion from the choir. This last must be reserved for the most serious offenses, and used only after public warning, because it is fatal to discipline to expel a member and then in a few weeks to reinstate him or her.

It is wise also to have a system of awards or prizes, especially in connection with attendance. A prize for those who are most faithful in attendance is something (*Continued on Page* 340)

America's First Great Musical Pioneer

Lowell Mason's Important Historical Place

By Arthur S. Garbett

SLIGHTLY OVER one hundred and fifty years ago, Lowell Mason was born into a world with conditions that looked just about as tough as the present ones. Lowell Mason, his sons, and a grandson were destined to be leaders in American music and education from that early time right up to now.

Lowell Mason was born in Medfield, Massachusetts, January 8, 1792. Medfield is only a few miles from Boston—a suburb by to-day's reckoning—but then "there were no buses running,"—nor any street cars, trains, automobiles or airplanes.

Even if Lowell Mason had gone to Boston, there was little music to be heard. Church music and psalmody were improving, having advanced since William Billings, that melodiously industrious tanner, had started church choirs with a pitch-pipe. Because the old Massachusetts Anti-theatre Law of 1750, at that time had been ignored in Boston though not repealed, Mason might have gone to the New Federal Street Theatre or the Haymarket to hear "The Beggars' Opera." At a concert he might have heard the *Hallelujah Chorus*, or with great good luck, while still young, he might have heard Dr. John L. Berkenhead play his famous composition: *The Demolition of the Bastile for Pianoforte or Harpsichord.*

HENRY LOWELL MASON
Son of Henry Mason.
Brother of Daniel Gregory Mason.

DANIEL GREGORY MASON
American Composer, Author, Lecturer, and Teacher. Professor of Music at Columbia University

Harvard had no music school at which he might have studied, nor was there a New England Conservatory. There were a few musicians prepared to give lessons on the organ or "guitar." He might, before he was eight, have studied *ersatz* counterpoint with Billings, or received instruction from *The Massachusetts Compiler*, edited (1795) by Oliver Holden, Samuel Holyoke and Hans Gram. It contained the "theoretical and practical elements of sacred vocal music, together with a musical dictionary."

History is retrospect; life is a journey ahead into the unknown. Lowell Mason's life had four distinct chapters with date-lines.

Stage 1: 1792-1812. The Constitution Having Been Ratified

BIOGRAPHICAL: Lowell Mason was the descendant of one Robert Mason, born in England, 1590, who landed in Salem with John Winthrop, 1630. He was self-taught and, in his own words, "spent twenty years of his life in doing nothing save playing on all manner of instruments that came within reach." At sixteen he led the choir in church and taught singing classes.

IN AMERICA: Population, in 1800, approximately 5,300,000, of which about one-sixth were slaves and ninety per cent were farmers. Indians were additional. The country was exhausted and heavily in debt. Alexander Hamilton insisted that all obligations should be met by the new government and taxes were high. They had caused the Whiskey Rebellion of 1791. Louisiana Purchase, 1803.

IN EUROPE: Napoleon acquired a stranglehold on Europe and sought to invade the British Isles. He attempted a blockade and was blockaded in turn. Battle of Trafalgar, 1805, made England mistress of the seas. Napoleon's invasion of Russia ended in Retreat from Moscow, 1812. Napoleon sent to exile on Elba.

MUSIC: Mozart died shortly before Lowell Mason was born, but Haydn, Schubert and Beethoven were living. Haydn in London 1791-92, and again in 1794. Gottlieb Graupner who played oboe in Haydn's London orchestra, later settled in Boston.

Stage 2: 1812-1827. Excursion to Savannah, Georgia

BIOGRAPHICAL: Lowell Mason was a bank-clerk in Savannah, Georgia, throughout this period. Church music, playing, singing, teaching, composing, directing, were his avocation. Using William Gardiner's "Sacred Melodies" as a basis, he compiled his first hymn collection with melodies by Haydn, Mozart, Beethoven, as well as his own. Although he took it to Philadelphia, New York and Boston, in 1822, all publishers refused the manuscript. Eventually it was published by the Handel and Haydn Society of Boston on a fifty-fifty royalty basis. Sales were phenomenal. Two many editions totalled 50,000 copies during the following thirty-five years, netting Mason and the Society $30,000 apiece.

IN AMERICA: War of 1812 with England. U.S.A. blockaded. Invasion from Canada threatened.

(*Continued on Page 346*)

DR. WILLIAM MASON
Son of Lowell Mason. Eminent American Educator.

HENRY MASON
Son of Lowell Mason. Founder of the Mason and Hamlin Piano Company and brother of William Mason.

LOWELL MASON
Composer, Compiler, Conductor Organist, Composer of "Nearer My God to Thee".

The Vibrato: How It Is Played and Taught for Woodwind Instruments

By Robert Vagner

The subject of the vibrato is not new to this department. This article is presented herewith not only for its value per se, but for the purpose of provoking further thought and interest in the nature of the vibrato in all instrumental performance. While the vibrato can be described, it defies exactitude of definition, having the elusive quality of electricity—we know when and where it exists and what it can do, but not what it is.

Mr. Vagner's discussion is informative and to the point, and is backed by six years of experience in teaching woodwinds. Robert Vagner was graduated from the Colorado State College of Education with B.A., M.A., and became Instructor in Woodwinds there from 1935 to 1938. He then became Director of Band and Instructor in Wind Instruments at Grinnell College until this year. He studied under Jan Williams of New York City, Val Henricks of Denver, and Pierre Perier of the Los Angeles Philharmonic Orchestra. A. B. Stuart of Denver, William Butcher of Los Angeles, Russell Howland and William Stubbins of the University of Michigan have added further to his education on the several woodwind instruments.—EDITOR'S NOTE.

THE USE OF VIBRATO in woodwind instrumental teaching has long been a controversial matter. Ideas about it are diverse, and whenever it becomes an issue, approaches are so varied that usually the discussion must be dropped. Accomplished musical artists seem to have an instinctive understanding of the vibrato, and in most instances it is the *sine qua non* of musical performance. But the teacher of amateur and student performers cannot ignore the vibrato, if he is to teach effectively. He must come to grips with the subject, disputatious as it is.

Quoting from Mr. Seashore, "The Vibrato in Voice and Instruments"*: "The vibrato has been designated as one of the most important mediums of musical expression. It is important in the first place because it occurs in practically all the tones of artistic singing and in sustained tones of various instruments, secondly, because of all the means of expression it produces the most significant changes in tone quality, and thirdly, because it is the factor on which artistic singing and playing are most frequently judged, whether or not this factor is consciously recognized as vibrato.

"The true nature of the vibrato has not been understood by musicians. We cannot, however, blame this on the musician. Until recently there was no direct way of experimentally discovering its nature. With the invention of equipment for recording and producing sounds we stand at the threshold of discovery of the facts. This equipment will enable us to record and measure musical tones in such a way as to provide groundwork for study. The true facts about the vibrato can never be acquired adequately through musical hearing or musical theory, unaided by objective experiment. We must resort to physical and psychological measurements."

In dealing with a vibrato, we may speak of it as being refined, or having a good quality, or we may term it objectionable—occasionally, even repulsive. It is not difficult, on the surface, to diagnose a vibrato as bad. We do, however, find it hard to ascertain thoroughly the causes of a faulty vibrato, just as it is not easy to discover all the elements of a pleasing vibrato. Undoubtedly the studies made at the University of Iowa under Mr. Seashore have gone far in enlightening us on string and vocal vibrato, but have not accomplished as much for woodwind instruments. Consequently, this is yet a fertile field for study.

Seeking a Parallel

It is to the voice and to stringed instruments, then, that we must turn first in order to push our study of the woodwind vibrato and how it may be taught, since it is in these fields that we have the greatest amount of knowledge on the subject.

The human voice, apparently, has most to teach us about the vibrato. The art of singing is the oldest of musical arts, and the voice the most naturally endowed musical instrument. Voice cultivation, even in speech, is a subject of almost universal interest. The voice vibrato may be described as a pulsation of pitch, usually accompanied by synchronous pulsations whose loudness and timbre are such as to give a pleasing flexibility, richness and tenderness of tone. The studies at the University of Iowa indicate that the proper production of pleasant voice vibrato is accomplished by use of the diaphragm, and this fact may be pertinent in the study of woodwind vibrato production.

The string instrument vibrato, according to "Groves Dictionary of Music and Musicians," is a throbbing effect on sustained notes by the rapid oscillating motion from the wrist of the finger stopping the note. The Iowa studies say that the string instrument vibrato is made in some cases by the hand, in other cases by the forearm as well as the fingers.

The ideal violin vibrato, as defined by Carl Flesch in "The Art of Violin Playing," is the one which is able to provide the highest degree of emotional differentiation—the one which can traverse the gamut of emotions from that which is softest and well nigh inaudible to that which is most passionate and marked by overwhelming oscillations. This ability gives a clue to what should be accomplished by the woodwind vibrato.

ROBERT VAGNER

Another important fact brought out by Carl Flesch, which can be used in teaching and playing the vibrato on woodwinds, is that all vibratos are not exactly alike—nor should they be, any more than the tone quality achieved by each musical performer should be like that of another. It is through differences in tone and vibrato that each player can express his own feelings, his own individuality. It is true, nevertheless, that a good tone and a pleasing vibrato are likely to be produced physically in much the same manner by different instrumentalists.

A complete lack of vibrato, of course, shows an absence of individuality in singing or playing. But we find, too, from violinists that many instrumentalists are able to produce the vibrations, but do not "feel" the vibrato as an essential part of the tone. This is a common failing. After one has achieved the vibrato, he must make it a part of the tone, and must associate it with tone production. He must learn that the vibrato is not merely a mechanical adjunct to a tone which is to be turned on and off as one would a machine.

While we admittedly stand on a ground where scientific knowledge of the woodwind vibrato is at a minimum, we must proceed with the problem of its production. How is the (*Continued on Page 347*)

* University of Iowa Press, Volume III, Iowa City, Iowa.

The Song of The Rainbow

Do You See Colors When You Hear Music?

By Will Murray

Chromaesthesia is the name that some psychologists have applied to those who have claimed that they see colors when they hear music played in special keys. No less than Beethoven, Liszt, Rimsky-Korsakoff, and Scriabine have made references to this which are too significant to be ignored. THE ETUDE *cannot point to any carefully documented or authoritative scientific investigation of this problem, save that of Dr. Myers, in the case of Scriabine. Nevertheless, there is a wide interest in the subject; and the exhibition of color organs, which are really nothing more than the projection of a great variety of colors on a screen, according to the desire of the player, has attracted much attention. Methods in which colors have been used to excite the imagination of children, by drawing analogies between the steps of the scale and the octave of colors of the spectroscope, are not unknown. This article, therefore, is presented not as scientific fact, but as a subject for interesting speculation, because musicians of great distinction have been interested in it.*—EDITORIAL NOTE.

FROM THE BEGINNING of time, writers have written and minstrels have sung of all the charms fine music hath. We listen intently at concerts and at home to great artists and great music, and our emotions are stirred by what we hear. But, how many have actually *seen* music? Some people actually *see* music—we have the testimony of Liszt and Scriabine, Rimsky-Korsakoff and many other musicians, thousands of people and the psychologists who observed them. Amazing! Incredible! Ears that "see" the color of music? Ears that "see" Chopin in red and Schumann in violet? Why, it's preposterous! As a matter of fact, if it were not absolutely true beyond any shadow of a doubt, we simply could not believe it!

Many people recognize their own experiences in the story of one little boy who saw a color in every sound he heard. Before he was four years old, he often heard the crack-crack of a rifle and he always said, "There's that big black noise, again!" He knew the electric fan had an orange-colored hum, and that a cricket made a small white noise. He knew squeaks were blue and white, but most wonderful of all was the piano. It was a big, living paint box. You just pushed down one of the long white things, and you heard a pretty noise and saw a beautiful red color. Or you pushed down one of the black things, and you got a different noise and a deep blue. Or you pushed down your whole hand at once, and got some very strange noises, but a whole room full of wonderful colors!

Color Always Present

No matter what the child heard, the colors were there. The simplest sounds were a never-ending delight, and music was almost unbelievable. And then came the summer's afternoon when a silvery shower had disappeared, the sun was out again, and the pillowy clouds were back in a blue sky. The little boy came running inside. "Mother, mother. Come quick and listen with me!" Mother came but could hear nothing. He pointed. "See, mother? A song! A song!" In the sky was a rainbow. And there was her color-sensitive child, looking at the beautiful rainbow and listening to it! "A song, mother. A song!"

Truly, wonderful ears! Synaesthetic ears, say all the psychologists. They took two words from the Greeks, put them together. One word means "sensation," the other means "occurring at the same time." When you strike certain dissonances on the piano and you shudder, that is synaesthesia. If you perspire when you eat a lemon, that is synaesthesia. If you can barely resin your violin bow, or if sloppy bowing gives you chills, that too is synaesthesia. It is the mixing up of sensations.

Most synaesthesia has to do with colors; we call it chromaesthesia. The very rare cases see colors for all sounds. The German language may sound green to them. English may sound brown; Greek, yellow; or French, blue. Some see colors when they are in pain (very similar to seeing stars when struck in the head). They have grey headaches, blue toothaches, green rheumatism. Some people see pink when they hear the word Monday, or yellow when they hear the word Liverpool. But those who hear music in colors outnumber the others, and they are especially blessed. Colored hearing is almost as common as partial color-blindness, and you know how many people are somewhat color-blind.

What Did Beethoven Mean?

Unfortunately, no one asked Beethoven what he meant when he called B minor the black key. Nor did anyone ask Schubert to elaborate when he said, "As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white with a rose-red bow on her breast." We know the Germans recognized this peculiarity, for they have two words to describe it. One is *farbenhören*, the hearing of colors, as with the rainbow. The other is *farbiges hören*, the coloring of hearing. This latter word corresponds to *audition coloree, akoustish chromaesthesie synopsie*, chromaesthesia—colored hearing.

But no one thought to question any of these great men, or we might know more of their chromaesthesia than we do to-day. We cannot be absolutely certain, yet what else could Liszt have meant by the instructions he gave his orchestra? Perhaps you have read of the incident at Weimar, when he became *Kappellmeister* there, and warned his men about so much black in the music. "Gentlemen," he told his orchestra, "Not so black. This last time it has been too much black by far." Or when he asked for more pink. Or, "Not so much azure this time, please!" The orchestra did what it could; no one thought to make him explain.

We must be thankful to Dr. Myers, the British psychologist, who examined Alexander Scriabine when he came to London to arrange a color-organ for his *Prometheus*. Through Dr. Myers, we have a complete record of music's best known chromaesthetic. After many tests, the composer set down C major as red, D major as orange, A major as yellow, B major as blue, and F-sharp major as violet. If we begin with the red C major and rise roughly by fifths, the order of colors suggests a spectrum from red to violet. As for the remaining keys, D-flat, A flat, E-flat, B-flat and F, Scriabine was convinced these had far less intensity than the others, perhaps going toward the infra-red or ultra-violet.

Scriabine and Rimsky-Korsakoff

Single pure notes held no colors for his "ears." Only the overtones, the tonality of music could produce colors. Actually, when Scriabine heard music, he frequently discerned a great many colors at a time, as the music grew more complex. He was convinced that colors have their "over-colors" as tones have their over-tones.

Scriabine himself discovered this amazing trait at a concert in Paris. He was with Rimsky-Korsakoff, and the music was in D major. "A very golden key," Scriabine commented. Rimsky-Korsakoff agreed. Later, however, they compared notes. Scriabine professed his fondness for the key of F-sharp major. "I like its violet overtones."

"Violet?" Rimsky-Korsakoff was astounded. "Are you blind? Why, the key of F-sharp major is bright green!"

Scriabine shook his head. "Impossible," he stated flatly. "Come. We will find a piano, and I will play it for you." Scriabine played the F-sharp major tonic again and again. "You see? It is violet!"

But, Rimsky-Korsakoff was quite unconvinced. For him, it was still green. What on earth would they have said had Koussevitzky been present? That gentleman swore F-sharp was strawberry red!

(*Continued on Page 344*)

Players of the Double Bass

By Dr. Alvin C. White

IT IS QUITE TRUE that great virtuosi on the double bass, such as Bottesini, Dragonetti, and Muller, in their concerts, played concertos and other difficult solo compositions, arranged for the instrument. They, however, did not play on full-sized string basses but used the basso da camera, an instrument somewhat smaller. They used strings slightly thinner than the ordinary double bass strings and a bow more like that used with a violoncello. The compositions they played were, for the most part, especially arranged for them, as there are very few solo works written solely for the instrument. Dragonetti, one of the greatest of players on the double bass, was born in 1763 and died in 1846. Beethoven was so impressed by the possibilities of the double bass after hearing Dragonetti play upon it, that he immediately went home and set to work on the score of his "Second Symphony" which gave to the large, unwieldy instrument a new and important place in the orchestral world. Viotti played one of his violin duos with Dragonetti who played on the double bass the part of the second violin.

A FAMOUS TRIO. Anton Torello, noted double bass player and his two sons. Carl Torello and William Torello, all members of the string bass section of the world famous Philadelphia Orchestra.

Bottesini was born in 1821, and died in 1889. He is said to have practiced from six to nine hours each day up to the time of his death. Necessity was the cause of his becoming a player on the double bass. When he was admitted to the Milan Conservatory, there was only one vacancy, and that was the bass, and he consented to take it. When he played in London, a carriage shaped like a gigantic double bass, and bearing his name and the time and place of his next performance, was driven about the streets. At his first appearance in London, in 1849, he surprised everyone by playing, on the double bass, the violoncello part in one of Onslow's quintets. He played on a three-stringed basso da camera, holding the opinion that a three-stringed bass is more resonant than a four.

Franz Simandl, master of the double bass at the Conservatory of Vienna, when asked how long to practice, replied: "Until the blood runs from every finger." This remark has its significance. Louis Rossi, former professor of the instrument at the Conservatory of Milan, was a celebrated master, and the teacher of Bottesini. Anton Torello, the Spaniard, since 1914 active in Philadelphia, gave solos and recitals on the double bass. He affectionately called his instrument "the beast" and humorously described the battles he had with it to bring it into subjection, as though he were "keeper of a playful elephant or a rambunctious hippopotamus." Serge Koussevitsky, the famous conductor of the Boston Symphony Orchestra, is one of the greatest players of the double bass in recent times. He has done considerable solo and recital work on the instrument and has at times played it in conjunction with his orchestra concerts. When being honored with the degree of Doctor of Music by an American University in 1932, he responded with a double bass solo instead of a speech, this being the first record of such an incident. John Milton, the poet, played the double bass; and Beethoven, we are told, was fond of amusing himself occasionally with the instrument. Muller, Storch, H. J. Butler, J. H. Andrews, Hancock, Edward Stansfield, and Boyce, the son of the great church composer, Dr. Boyce, all were noted players.

Many famous composers, both classical and modern, have used the double bass with considerable originality. In the older music one may find much florid passage work for the instrument, as in Beethoven's second, fourth, and fifth symphonies, and in Dvořák's "Symphony from the New World." Pugnani wrote divertissements and sonatas for two violins and bass; an interesting combination. For an example of florid writing for the double bass requiring for its execution an artist with considerable technical ability, mention might be made of the obbligato part to Mozart's aria *Per questa bella mano*, composed March 8th 1791, for Franz Gerl (who sang in the first production of "Die Zauberflote"). This obbligato part, which bristles with difficulties, including passages in double-stops, was originally played by Pichlberger.

The two principal bows for the bass are the Dragonetti and Bottesini, the latter being practically the only one in use now. The Dragonetti bow is almost saw-shaped and is held in a manner similar to holding the saw, whereas the Bottesini is similar to the violin and the viola bow, but, of course, of heavier construction. The advantages claimed for the Dragonetti model bow were great power of attack in *staccato* bowings and on *sforzando* notes and an effective kind of tremolo. It is an indisputable fact that Dragonetti, as well as many other well known players, achieved a colossal technic with this form of bow. It was held with two or three fingers curved round inside the wide frog, the thumb and forefinger lying along the stick, the palm of the hand thus pointing towards the body.

It is noteworthy that, whereas the use of the Dragonetti bow has been discontinued in England, a modification of it is still in use in Germany, Austria, and some other countries. The French would appear to have perfected the bow as it stands to-day, and the French models are about the best obtainable. Comparing this model with the Dragonetti, it will be found that with the latter it is more difficult to perform long sustained tones effectively, either *piano* or *forte*, and that the method of holding the bow tends to press the hairs constantly against the strings, thus making refinements of bowing and phrasing more difficult. The French model, or Bottesini bow (so called because it was perfected in design and adopted by this great virtuoso), is really a shorter and heavier built form of violoncello bow. The length of the stick varies according to whether it is to be used for solo or orchestral playing; if for solo-playing, it is somewhat longer, as indicated in Bottesini's "Methode," but the usual bow for orchestral playing has an overall length of about twenty-six and three quarter inches measured from the extreme point to the end of the screw.

Apart from its dimensions and weight, the only point of difference from a violoncello bow is that the bass bow is usually mounted with black horsehair. Some players prefer unbleached white horsehair but, whereas this kind of hair gives good results when new, it does not possess the durability, nor does its retain the "bite" of the black hair, for which reason the latter is generally acknowledged to be preferable.

Violin Tone

By Leo Cullen Bryant

THE MASTERY OF VIOLIN TONE to its highest degree of perfection, both in volume and quality, has long been the nemesis of many aspiring players. Where one achieves success, thousands never get beyond a state of mediocrity, notwithstanding strict adherence to every detail of bowing technic as expounded by the highest authorities.

Many causes have been advanced, among them the quality of the instrument and bow; the player's physical make-up; manner of bowing; condition of finger tips; finger pressure; *vibrato* and so on.

Doubtless, all of these factors do enter into the whole; yet, with the elimination of left hand fingers, it seems logical that one person should produce, on the open strings, as many varieties of tone as another.

Using the same violin and bow and testing two players of equal proficiency will illustrate conclusively that one can and does produce a greater variety of tone than the other. By closely observing each player, the major reason for this difference becomes clear; it lies in the "point of contact" of bow on string.

While this fact is neither new nor unknown, yet practically nothing is mentioned concerning it in the standard text books available. In general, the only direction given is to draw the bow on a straight line midway between the bridge and the end of the fingerboard. (*Continued on Page 342*)

VIOLIN
Edited by Robert Braine

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,
Oberlin College

Musical Editor, Webster's New International Dictionary

Preparation for Teaching

Q. Let me take this opportunity to express my admiration for your section of THE ETUDE. It is a constant source of enjoyable reading, and with your kind indulgence I would like some information which I feel you can most ably supply.

This fall I will enter a conservatory in Macon, Georgia, the school being co-ed next year for the first time. Through previous work at a junior college I hope in two years to complete work for a degree in music with major in piano and minor in music education. With a junior college diploma and a bachelor's degree in music from an established conservatory I would like for you, on the basis of your past experiences with students, to judge as to what type of teaching position I may expect after graduation. What will be the approximate salary for such positions? What advancement can I expect with a master's degree? I am most interested in a college or conservatory appointment. —R. J.

A. The work you are planning to take might prepare you to teach piano, theory, and possibly music history in a junior college. Since there are not very many positions of this sort, I advise you to stress the work in music education so as to prepare yourself *also* for music teaching in the public schools.

Salaries vary so much in different places that I can give you very little idea of what your income would be, but, roughly, you might expect to earn anywhere from a thousand to fifteen hundred dollars after receiving your bachelor's degree, with a probable increase of from a hundred to two or three hundred dollars after teaching two or three years and receiving a master's degree.

How, What, and Who?

Q. 1. In the *Capriccio in F Minor*, Op. 28, by Dohnanyi, does the left hand go over or under the right in the passage of two against three?

2. To what nationalities do Toch and Satie belong?

3. Are Mompou, Poulenc, and Milhaud considered the three leading "modernistic" French composers of to-day?

4. Please explain the meaning of the following: (a) Passepied; (b) Contra danse; (c) Allemande; (d) Sarabande.

5. What is the story behind the following compositions: (a) *Oiseaux Tristes*, *The Island Spell*, and *Moon-Glade* by John Ireland; (b) *Colloque au Clair de Lune* by Pick-Mangiagalli; (c) *Miroirs* by Ravel; (d) *Etude-Tableaux* by Rachmaninoff.—C. C. F.

A. 1. The left hand goes over the right.

2. Ernst Toch is an Austrian, now residing in the United States. Eric Satie was French, born 1866 and died 1925.

3. Poulenc and Milhaud are certainly leaders among contemporary French composers, though other names might well be added to the list, notably those of Honegger and Jean Francaix. Mompou is not considered as important as these other composers, and the fact that he was born in Spain should exclude him from a list of French composers. For that matter, however, Honegger is of Swiss parentage, but he has spent most of his life in France. Paris has been a great attraction to composers of the present generation, and so many have taken up residence there that it is frequently hard to know whether to classify them according to the country of their birth or of their choice. Stravinsky is a notable example of this, for his later works are certainly more French than Russian.

4. (a) A passepied is a seventeenth-century French dance in triple measure. It somewhat resembles the minuet, but is much faster.

(b) A contra danse (country dance) is a lively dance of English origin which antedated the quadrille. The music is in 2-4 or 6-8 measure.

(c) The allemande is, as its name implies, a German dance, though the allemande of the Suite seems not to be founded on the dance form. Here it is a piece in moderate tempo, four-four measure, and begins with an ♪ or ♩ anacrusis. Unless preceded by a Prelude, it is the first movement of the Suite.

(d) The sarabande is a stately dance in triple measure, probably of Spanish origin.

5. Frequently composers give picturesque names to their compositions in order to stimulate the imagination of the performer, but do not give definite clues to the titles for fear of restricting too much the player's interpretation. That, I believe, is the case for every piece you have listed.

(a) I have been able to find no definite explanation for any of the John Ireland pieces. The first was written in Chelsea, a district of London bordering on the Thames, and since a "reach" is a straight portion of a stream or river, the composer may have had in mind some certain part of Chelsea. The barcarole style of this composition would bear out this surmise. *The Island Spell* and *Moonglade* are the first and second of a group of three pieces called "Decorations," composed as a result of a holiday spent in Jersey, one of the Channel Isles off the coast of France. The mystic, floating quality of the first piece clearly suggests a small, quiet island scene. *Moon-glade* I do not know, but it probably represents a tranquil night scene in Jersey. Recent English composers are fond of giving to their compositions very intimate titles which mean much to them but are meaningless to most of the rest of the world. It is probably only from Mr. Ireland himself that you will be able to learn the meanings of these titles, unless, perhaps, some of our readers may be able to supply the information.

(b) *Colloque au Clair de Lune* is the first of two pieces called "Lunaires." I know of no story behind it. The title means "Conversation by Moonlight"; and the interweaving of melodies among the nebulous chords might suggest two people conversing together.

(c) In *Bolero*, *The Life of Ravel*, Madeline Goss reports that Ravel said that *Oiseaux Tristes* represents "birds lost in a dark forest during the hottest hours of summer." For a complete discussion of the suite *Mirrors*, from which this piece is taken, I refer you to this book.

(d) The title means literally "Study Pictures," but the pieces are merely short compositions similar in style to the composer's famous Preludes. Rachmaninoff has made only the general statement that some of the etudes were inspired by pictures of Böcklin's, and that others were taken from pictures of real life or from fairy tales. In discussing this matter, Oskar von Riesemann in his book *Rachmaninoff's Recollections* closes the paragraph by saying "As the composer has intentionally abstained from disclosing the source of his inspiration for each piece we had better drop the briefly lifted curtain over the artist's workshop again in order not to forestall the imagination of the reader or player." Chapter 12 of this book is a splendid discussion of Rachmaninoff as a composer, and I suggest that you read it.

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 Trill in a Scriabine Nocturne

Q. In *Nocturne, Op. 9 No. 2*, for the left hand, by Scriabine edited by Lhevinne, I am puzzled by the trill on E, in the sixth measure from the end, and the two following grace notes which enter into the fifth measure from the end. All the other trills have been a whole step, and I wonder if this one should not be the same as its companion in the previous measure. There seems to be no explanation for the change as it is merely a repetition, one octave higher, of the former measure.—C. K.

A. You are correct. The high trill is not a repetition of the one an octave lower, however, both are trilled on a half-step (E-natural and F-natural). The two grace notes, in each case, are E-flat and E-natural. I mention this because you did not mention—not Lhevinne's—many a misprint.

Is it a Mistake?

Q. Would you kindly explain the device of the dominant. I find what seems to me to be a contradiction, or a conflict. Medians a low chord degree, or the middle note between the tonic and dominant. The dominant is the fifth note above the tonic and the sub-dominant is the fifth below. You will readily see how the names "dominant" and "sub-mediant" came into use.

Do Orchestras Use American Music?

Q. With the next music season upon us soon Detroit music clubs are busy preparing programmes for study and discussion. There is a fast growing interest in our American composers, and a few of the more active and progressive clubs here are making an attempt to have the Detroit Symphony Orchestra include more American numbers this season. Would it be asking too much of you to give us what information you have on the matter, number of composers being heard, and if possible, perhaps a short list of the lesser known works of the newer composers?—L. M.

A. Fortunately, I can put you in touch with an excellent source of information on this very subject. The National Music Council, of which Edwin Hughes is President, has just recently issued some statistics which tell the story clearly and vividly. In a paragraph headed "Position of orchestras in regard to the number of works by American-born composers performed during 1940-41," Chicago stands at the top with twelve, while Detroit is found at the bottom with only one. If you are seriously interested in the matter, I suggest that you write to Dr. Edwin Hughes, 338 West 89th Street, New York City, for a copy of the pamphlet.

The Most Popular Woman Singer in Radio Cannot Read a Note

A Conference with

Kate Smith

The Fabulous Success Story of a Singer Who Has Achieved Fame in a Wholly "Different" Manner with an Explanation of How She Works

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

FOR ELEVEN YEARS, Kate Smith has occupied a unique position in the American entertainment world. She is, perhaps, the most popular figure in radio. In 1941, the General Federation of Women's Clubs named her among the few "notable successful pioneers in the great strides made by women in the past fifty years." She was awarded the Drake University Medallion "in recognition of outstanding contribution to radio and the people." In 1940, she was the unanimous winner of every radio poll throughout the United States—the first woman thus honored. In 1939, at the request of the President and Mrs. Roosevelt, Kate Smith represented the radio industry at the musicale tendered their Britannic Majesties, King George VI and Queen Elizabeth, at the White House. In that same year, she became the first private citizen to be decorated with the Legion of Valor Medal, which is a composite of the Congressional Medal of Honor, the Distinguished Service Cross, and the Navy Cross, and one of the highest honors this country has to bestow. She is ranked among the ten outstanding American women. Her influence among the plain people of this country is so vast that she was compelled to supplement her musical radio hour with shorter programs of homey chats, five days a week.

Kate Smith has carved this position for herself through her singing. She has never studied music, has never had a vocal lesson, does not read notes. Though she rehearses her songs until they satisfy her own conception of what they should be, she does not practice in the strict sense of the word. Here, then, is a singer who has asserted herself in a way that differs drastically from the normal road to achievement. What are the factors contributing to her success? How can they be used as a guide to others?

"I often hesitate to dwell on my complete lack of musical scholarship," says Kate Smith, "because I fear the harm such an example may do other young people. It is natural for them to see only the glamorous side of public work! To them it seems only fun, self-expression, and rich rewards. How easy it must be, they think, to go out into the world and enjoy all that! It requires tact and firmness to persuade them that it isn't quite so simple. Normally, one points to the long years of intensive study required to fit one for the task of public singing—let alone the struggles and hardships of asserting one's self. And their invariable answer is, 'Yes—but look at Kate Smith!' Then I can feel mighty uncomfortable. At first glance, my story would seem to disprove the need for study. It is true that I know nothing of music in the scholarly sense. I have never studied. I have never undergone the drill of vocal technic. I learn my songs by ear.

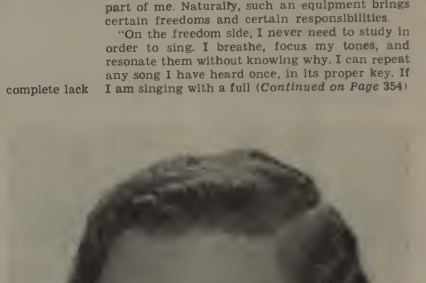
"There is more to my work, though, than an absence of scholarship! I am happy to analyze what this 'more' consists of, if only for the sake of convincing other ambitious youngsters of the need for work, work, and still more work in the careers they may be dreaming of to-day.

A Natural Aptitude

"In the first place, I was born with a natural aptitude for music. Music always was, and still is, an important part of my home life. My father had a fine tenor voice, and my mother plays piano more than ordinarily well. My grandfather, at the age of seventy-eight, and my grandmother, at seventy-seven, still enjoy music-making. This, I believe, is important. The child of a musical family has a double advantage; a sense of music is likely to be born into him, and he grows up on terms of easy familiarity with music. Both are true in my case.

"From my earliest childhood on, I have loved to sing. I could always pick up songs. When I was ten, and in grade school in Washington, D.C., our teacher had a sore throat and could not take charge of the singing. It looked as though our class would be songless until she was well again, and that seemed a terrible pity. So I volunteered to teach the singing; I was allowed to try—and I took charge of all the singing work for two weeks. Later, it was discovered that certain gifts had been born in me—absolute pitch, absolute rhythm, and a natural singing voice that manages to produce itself without any effort. I speak of these gifts without vanity; like my stoutness, they are part of me. Naturally, such an equipment brings certain freedoms and certain responsibilities.

"On the freedom side, I never need to study in order to sing. I breathe, focus my tones, and resonate them without knowing why. I can repeat any song I have heard once, in its proper key. If I am singing with a full (*Continued on Page 354*)



KATE SMITH

Music of the African Bushveld

A Conference with

Josef Marais

Distinguished Baritone—Originator and Conductor of "African Trek," of the Blue Network

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

Josef Marais was born on the Karroo of South Africa, where he spent his childhood on a lonely sheep-farm. He studied first at a nearby "dorp" school, and was later sent to Capetown, where he showed special aptitude for music and won several scholarships. At twenty, he went to Europe, continuing his musical education in London and on the Continent. The native airs of his home stayed with him, and, merely as a hobby, he began setting them down and combining them into programs. Presently, he turned his attention to radio, and was entrusted by the British Broadcasting Corporation, in London, with a series of musical programs, many of which were devoted to the songs of the Bushveld. Less than three years ago, Mr. Marais came to New York, where he was invited to present his unique programs over one of the country's largest major networks. The public response was so large and enthusiastic, that he was given his own regular program, "African Trek." This program celebrated its hundredth broadcast last autumn, and ranks among the most popular on the network. Mr. Marais, the first musician, probably, to make a study of the music of the Bushveld, analyzes for readers of THE ETUDE *this quaint and refreshing type of pure folk music.*—EDITORIAL NOTE.

JOSEF MARIAS (right) and his "African Trek" company

ANY DISCUSSION of the music of the Bushveld must be prefaced by an explanation of the veld itself and the racial types responsible for its native melodies. Most important is the fact that this music, although developed in South Africa, is definitely not "native African" in color. Native African music developed among the powerful tribes of the North—the Zulus, the Kaffirs—and is marked by the distinctive characteristics of chanting; weird, primitive minor intervals; beating on the tom-toms, and the accompaniment of native instruments (some of them, like the mouth-harp which uses the human mouth as sounding board, very strange indeed!). This North African music is native in the sense that it originated with the tribesmen themselves and expresses them exactly. Now, the music of the southern part of Africa is nothing like that. It is distinctly not a native product in its origins, although its present development and color are unique. It is entirely the result of European (in one instance, at least, American also) tunes, that have been acted and reacted upon by a combination of racial influences, including the English, the Dutch, the French, the Swedish, the Irish, and, last but by no means least, the indigenous Hottentot and Bushman strains.

JOSEF MARAIS

The southern part of Africa—near the Cape—is no more like the primitive jungle than are the farming regions of the American mid-West. It is a quiet, peaceful agricultural area, interested chiefly in farming, herding, and good living. The work is done by natives, who are black men, but not "typical Africans," in the sense in which that term is generally accepted. The pre-European inhabitants of the veld country were the pygmy Hottentots and the Bushmen. Originally, they were quite savage, often cannibalistic. Because of their small stature and comparatively inferior strength, as well as of their irregular, nomadic habits of life they were easily conquered by the stronger, more developed tribes of the North, and were driven southwards, toward the coast. There they were found by the first Dutch settlers who, in 1652, established the Cape of Good Hope as a halfway haven for ships in the India trade. These strange little natives were hired as farm workers and partially civilized. When their instinctive habits got too much for them, they dropped their work and vanished into the vast, dry plains of the veld, to go back to "nature," actually, in the underbrush, living without houses. Because of this atavistic tendency on the part of the Hottentots, the European settlers soon imported Mohammedan Malays, to replace, or reinforce them in the farm work. Thus, a second crop of "foreign" natives was brought to the veld—by the still more foreign European settlers! Those three elements, then, contributed to the development of the quaint kind of music which is now "native" to the Bushveld without having in any way originated there.

No Native Music

The native Hottentots and Bushmen had no music of their own, of any kind. Their primitive life and nomadic habits militated against the development of anything musical (in contrast to the strong tribes of the North, whose habit it is to buy many wives, allow the wives to do all the rough work, and leave the men free for the development of war and native art!). On the other hand, the European settlers—Dutch, English, Swedish, German, Irish—brought their own tunes along with them, but only such tunes, airs and melodies as the pioneer-type would be likely to know. Instead of the classics, they brought with them as ammunition of trade songs, food songs, game songs, dance tunes, melodies were sung at the general get-togethers, after work on Saturday nights, and a number of things began to happen!

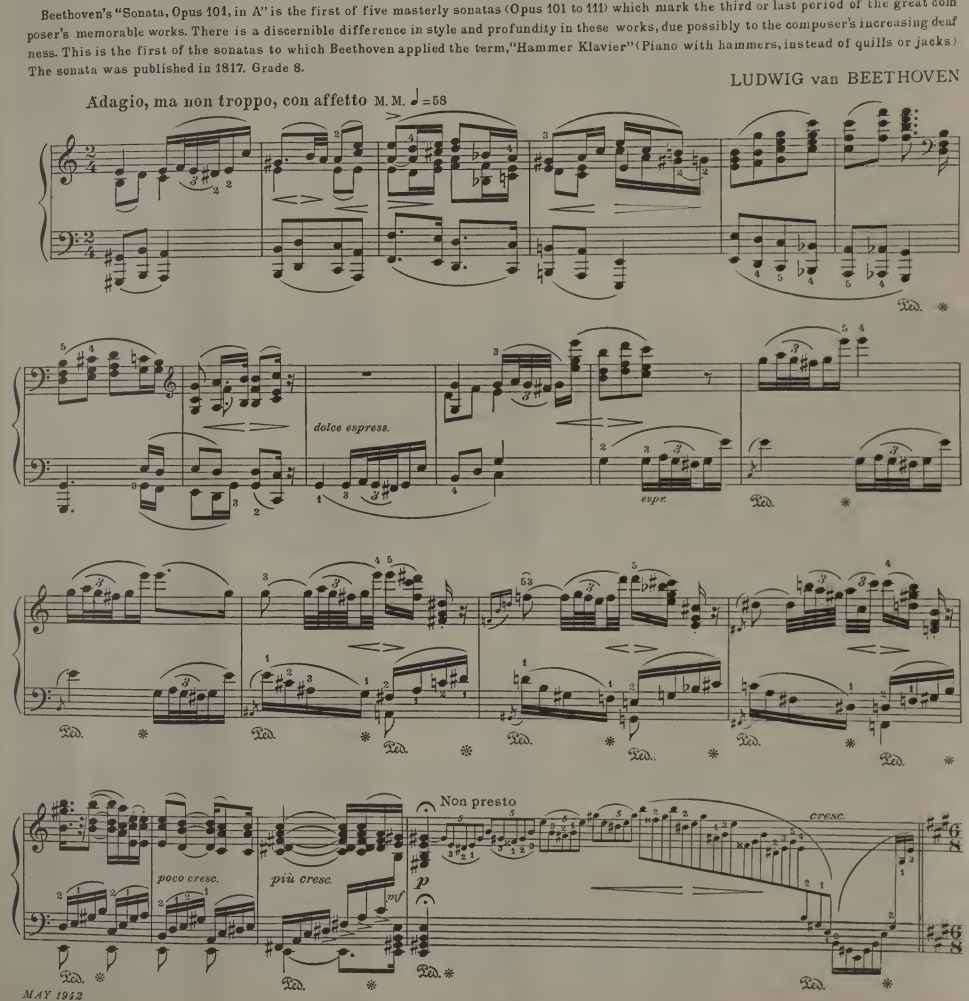
First, the Dutch who heard Swedish songs, and the English who heard German songs, immediately took them over, repeating them at the next fun party, with accents and colorings of their own. And, most important, all these songs and song-variations made an immediate and profound impression upon the maidless Hottentot natives, who sang them, toyed with them, and gradually infused them with the native flavor and boundless, childlike humor of the veld workman—who stands about four feet high and has a nose that extends in breadth across his face, tiny eyes, and "pepper-corn" hair. Out of this current of influences and counter-influences, then, comes the Bushveld music.

Because of its origins, (Continued on Page 346)

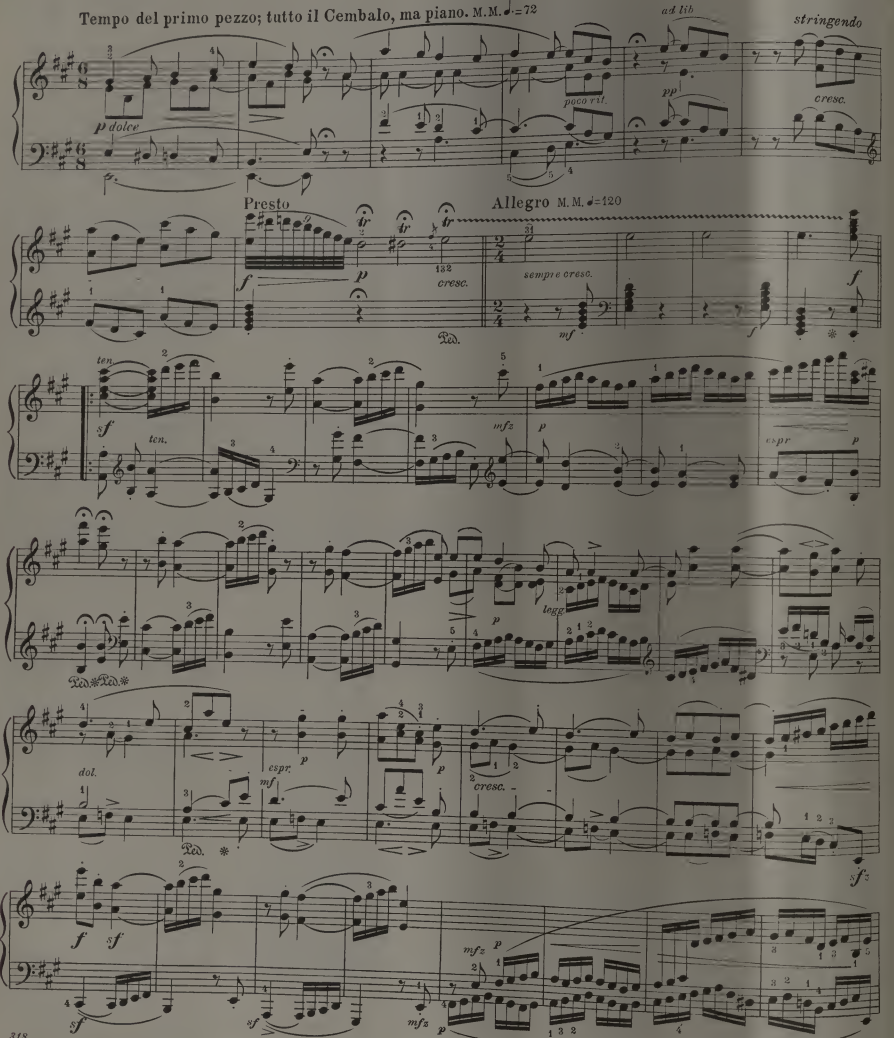
EXCERPT FROM SONATA, OP. 101

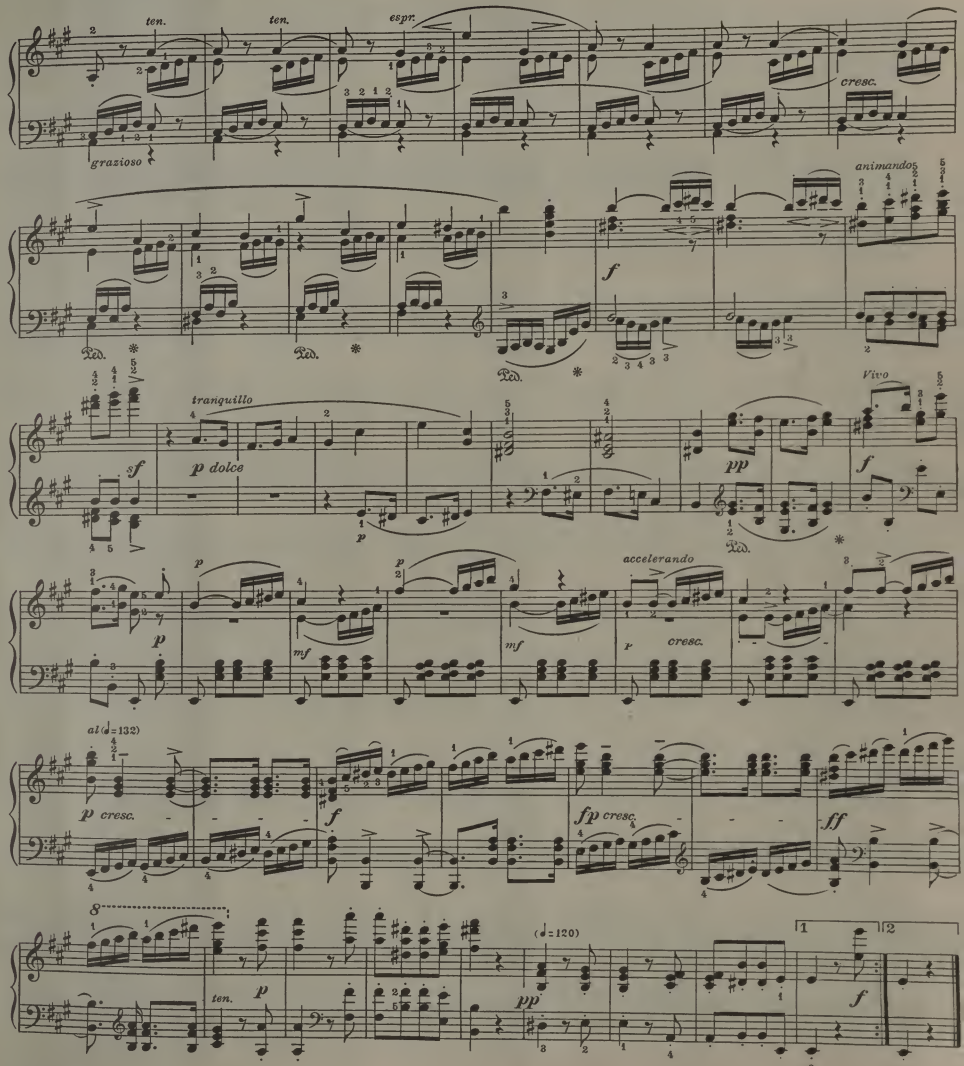
Beethoven's "Sonata, Opus 101, in A" is the first of five masterly sonatas (Opus 101 to 111) which mark the third or last period of the great composer's memorable works. There is a discernible difference in style and profundity in these works, due possibly to the composer's increasing deafness. This is the first of the sonatas to which Beethoven applied the term, "Hammer Klavier" (Piano with hammers, instead of quills or jacks). The sonata was published in 1817. Grade 8.

LUDWIG van BEETHOVEN



Tempo del primo pezzo; tutto il Cembalo, ma piano. M.M. ♩=72





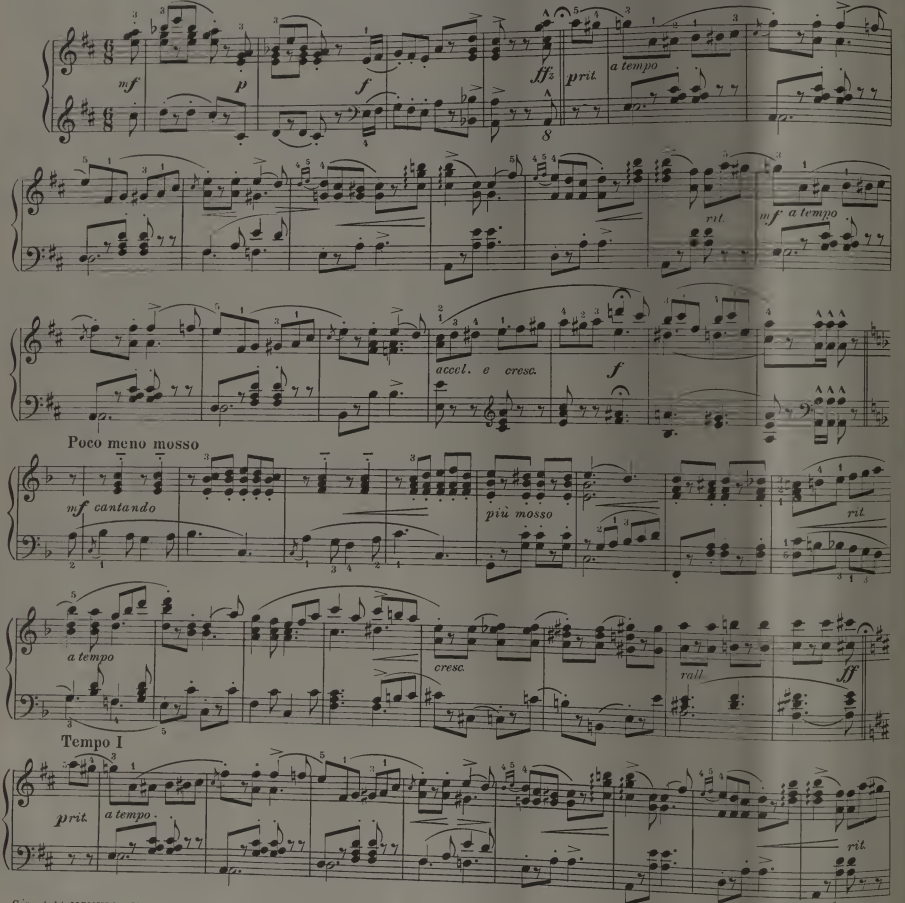
SPRINGTIME

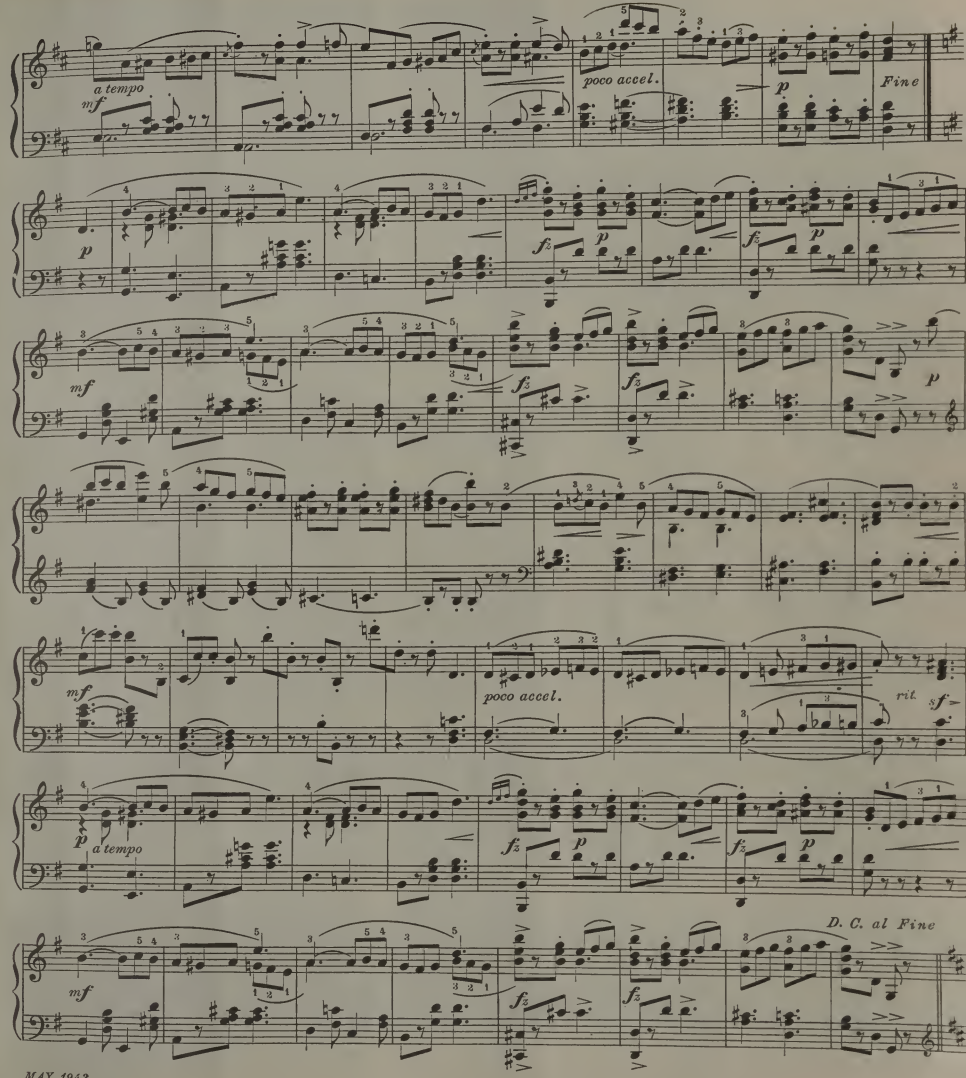
A NOVELETTE

Frank P. Atherton, a practical piano teacher and facile American composer, is at his best in the little novelette. It should be played with a "spring" which can best be effected by close attention to the articulate phrases. First learn it so that it can be played with great security, and then aim for the lightness of blossom-laden branches waving in the fragrant spring breezes. Grade 4.

Allegretto grazioso M.M. ♩ = 88

FRANK P. ATHERTON, Op. 175



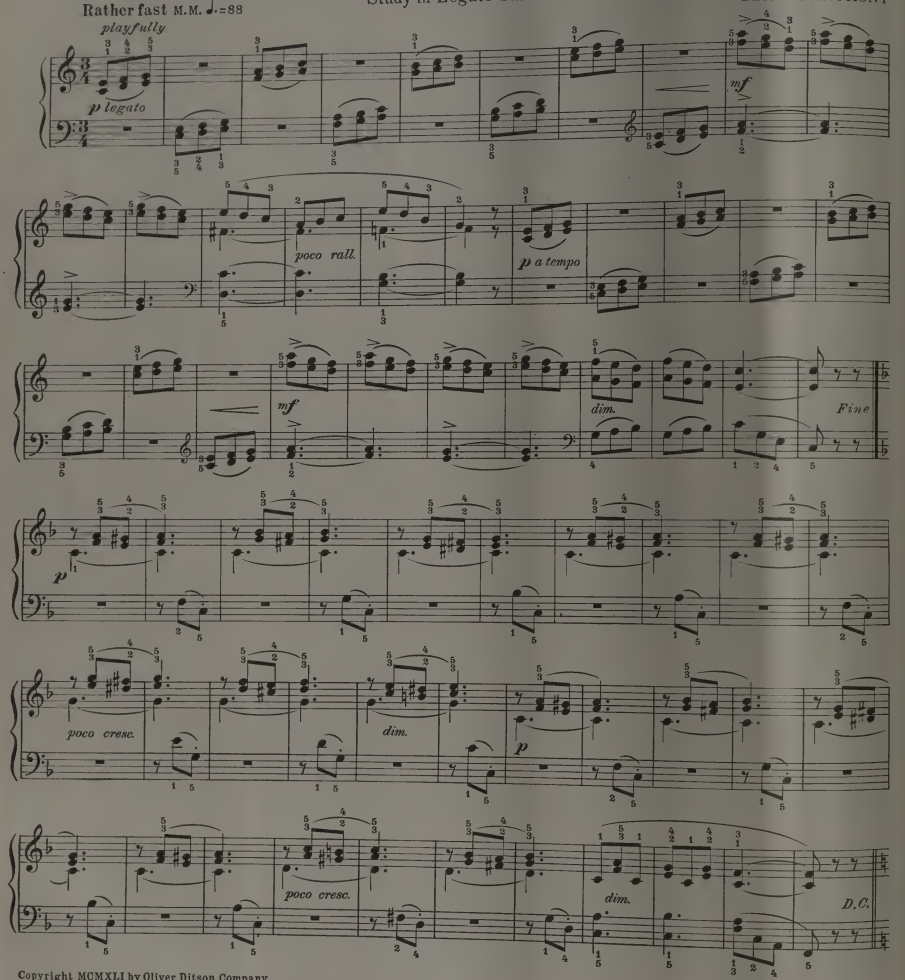


Grade 3.

A MAY MORNING

Study in Legato Thirds

BERT R. ANTHONY



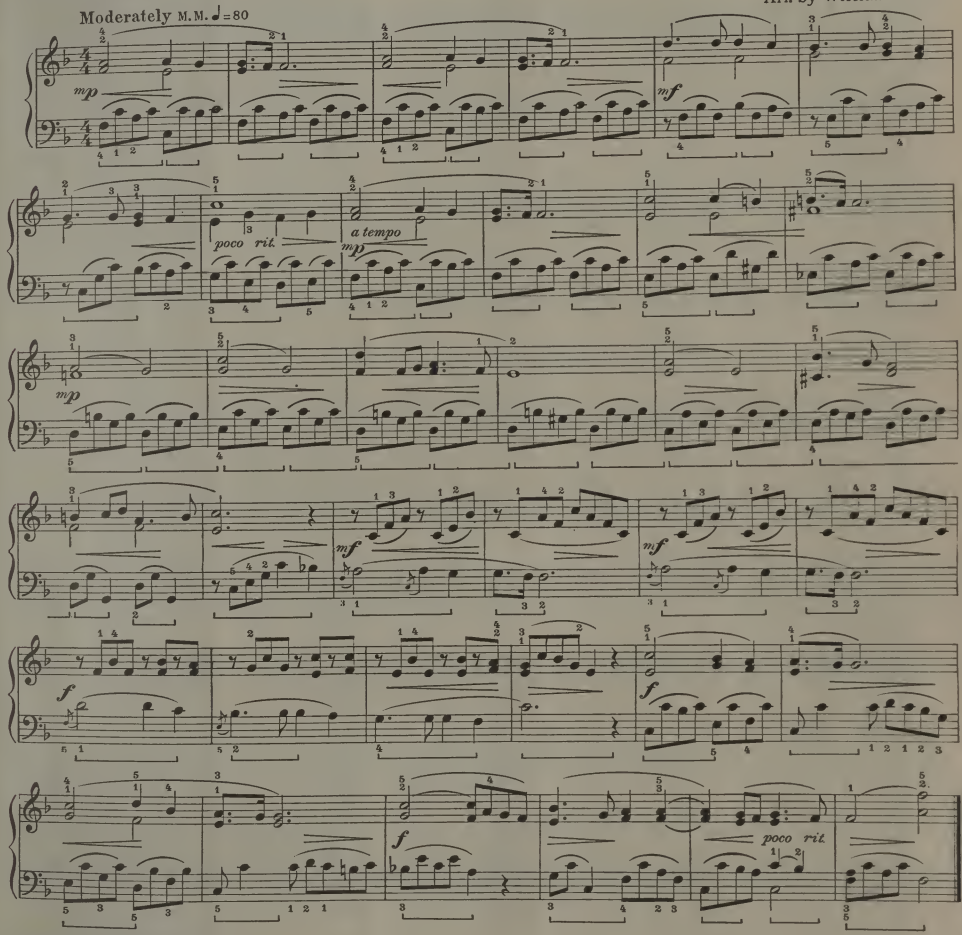
O HOLY BREAD OF HEAVEN

(Panis Angelicus)

César Francks *Panis Angelicus* is from his "Solemn Mass in A," Opus 12, which was written in 1858. It appears with an accompaniment for violoncello, harp, and organ. *Panis Angelicus* is looked upon as one of the loveliest melodies of the great Belgian-French composer. In this simple arrangement for piano, careful pedaling is desirable. Grade 3.

CÉSAR FRANCK

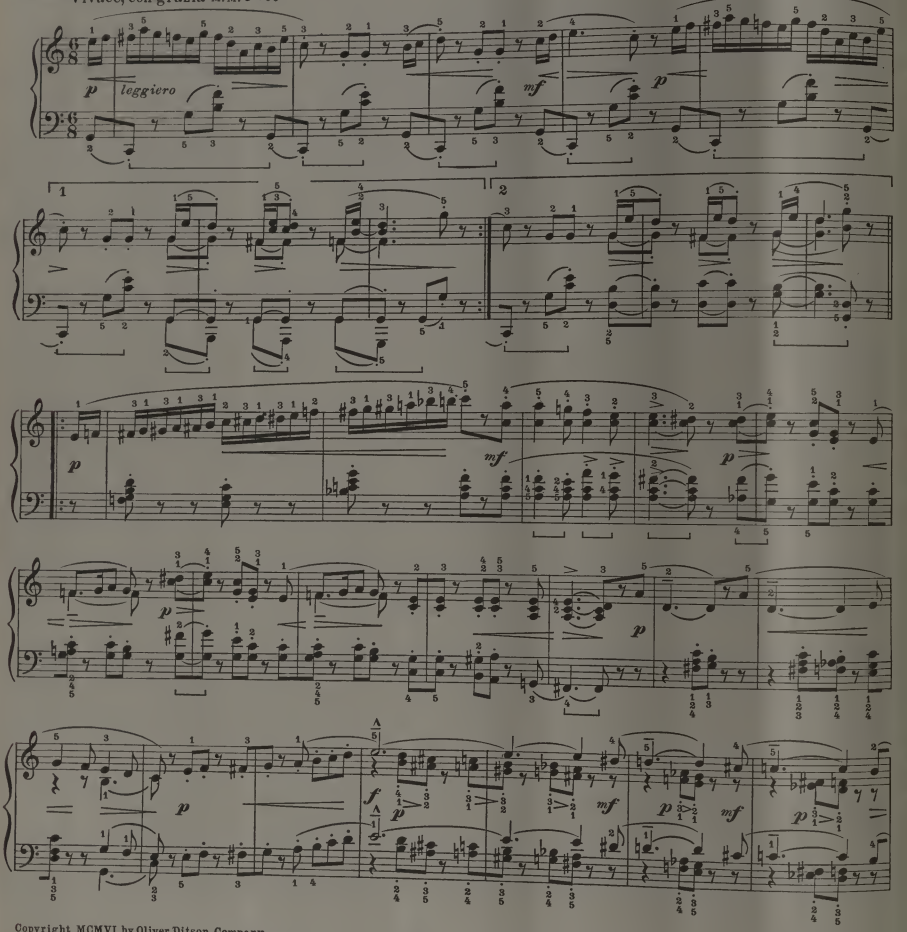
Arr. by William Hodson

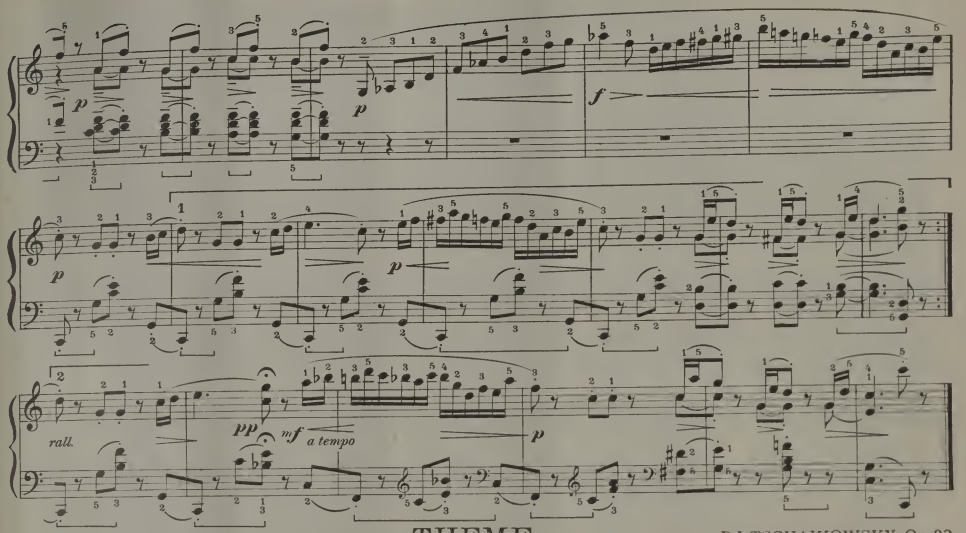


ELFIN DANCE

There was something delightfully fresh and crisp in the style of Adolf Jensen. Although German born (Koenigsburg, 1837) he showed in all his works the decided influence of his Scandinavian master, the Danish Niels Gade, with whom Jensen studied for two years. To be really effective this piece must float as though borne on a soft summer breeze. Grade 4.

ADOLF JENSEN, Op. 33, No. 5



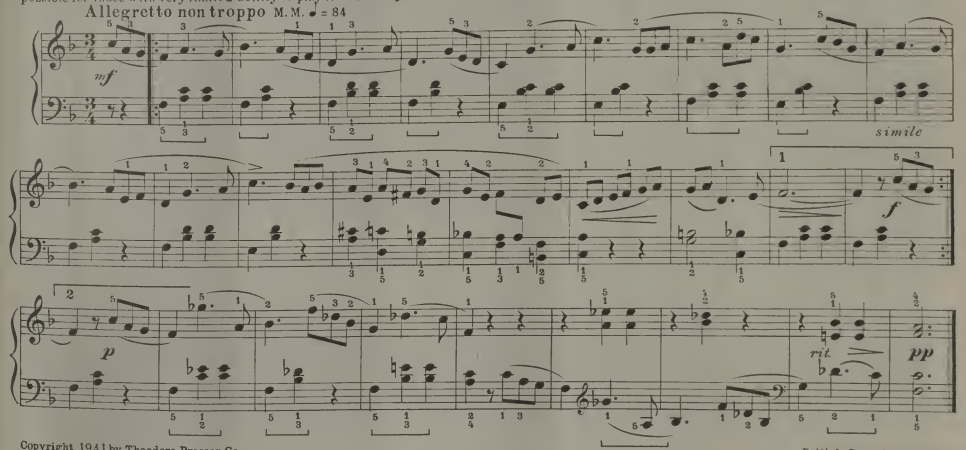


THEME

FROM THE PIANO CONCERTO IN B♭ MINOR

P. I. TSCHAIKOWSKY, Op. 23
Arr. by Rob. Roy Peery

No one can explain the mystery of a contagious melody or tell why it "catches on" sometimes after it has remained little known for years. This *Theme* from the first "Piano Concerto in B- flat Minor" by Tschaikowsky was known and loved by musical *cognoscient* ever since it was written over sixty-five years ago. It was recently introduced in a moving picture starring Bette Davis, whereupon it became instantly nationally popular. This simple arrangement makes it possible for those with very limited ability to play it Grade 2½.

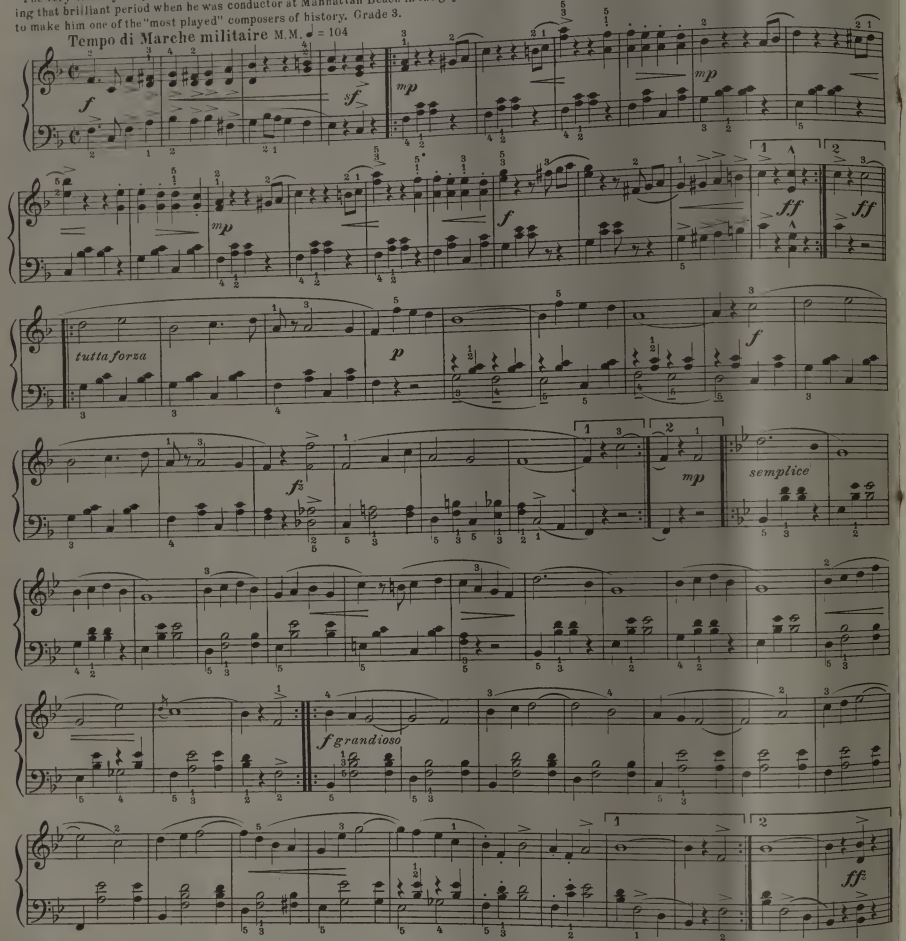


MANHATTAN BEACH

JOHN PHILIP SOUSA
Arr. by William Hodson

MARCH

The very cleverly simplified version of one of Sousa's most vigorous marches indicates the composer's great natural genius which was at its prime during that brilliant period when he was conductor at Manhattan Beach in the gay nineties, where he produced his irresistible march classics which continue to make him one of the "most played" composers of history. Grade 3.

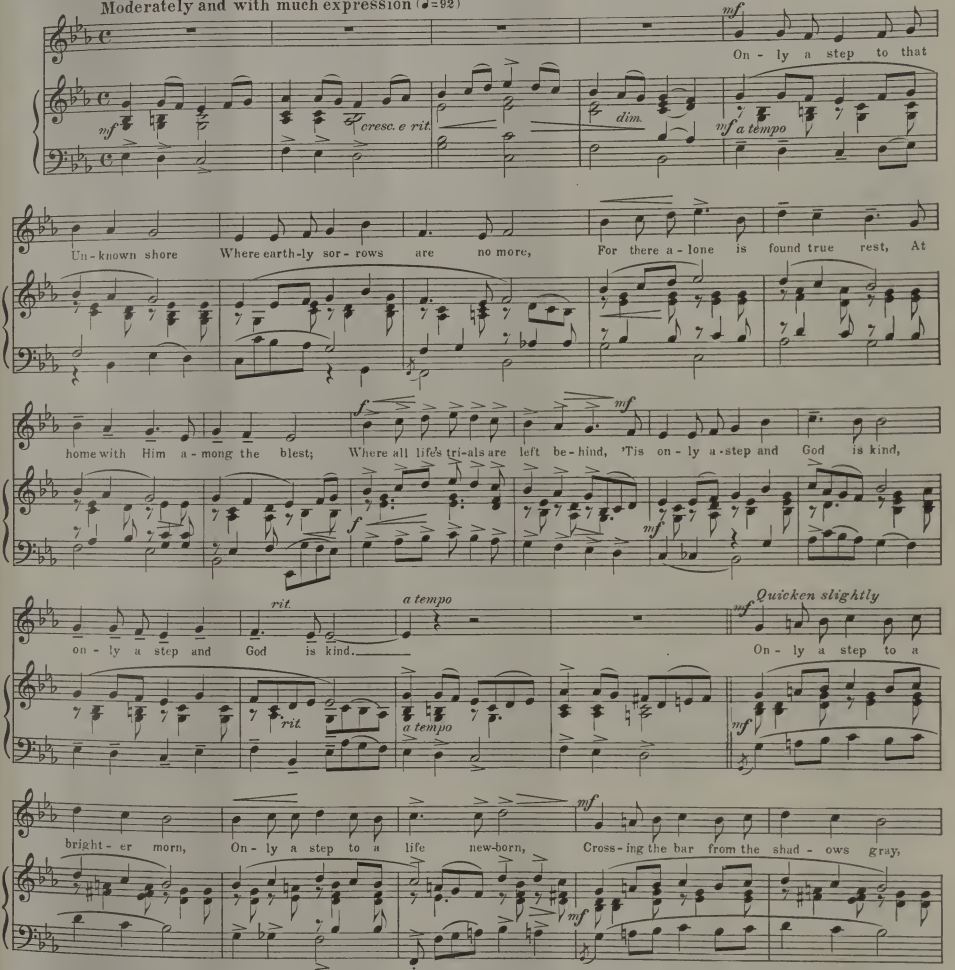


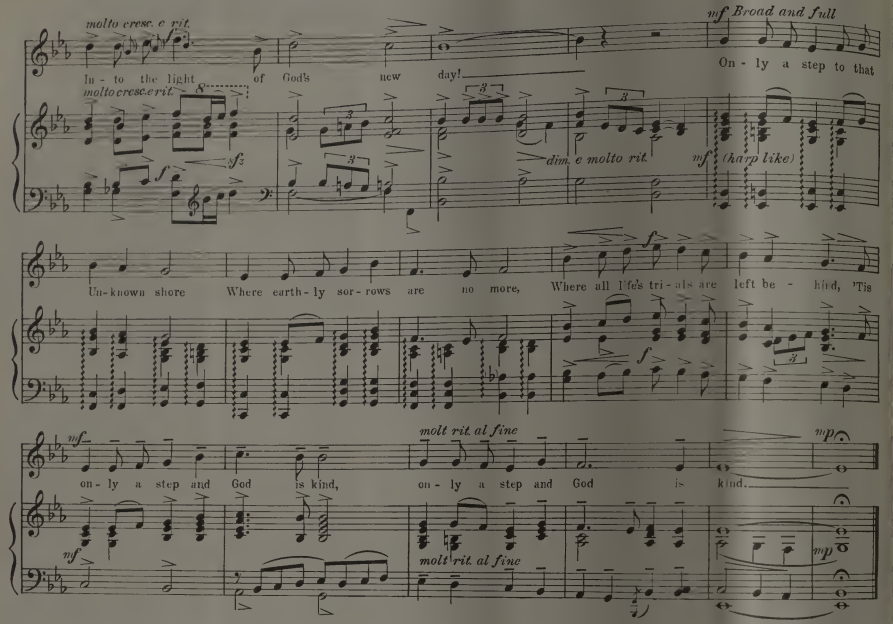
ONLY A STEP

Daniel S. Twohig

DAVID MARSHALL

Moderately and with much expression (♩=92)

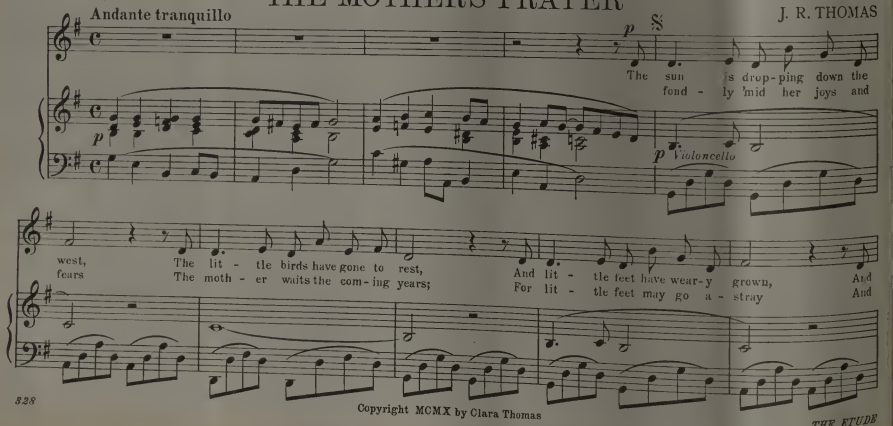


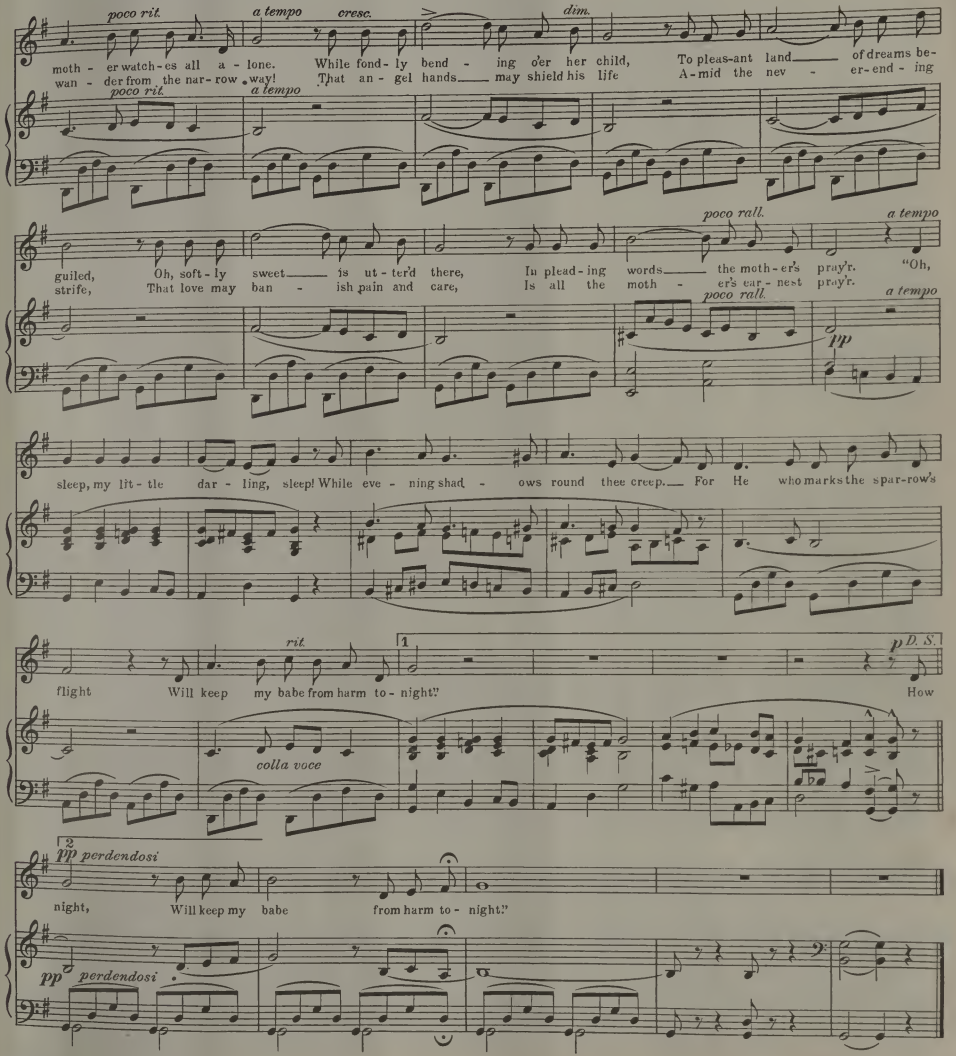


George Cooper

THE MOTHER'S PRAYER

J. R. THOMAS





EXCERPT FROM

CONCERT FANTASIA

on "AMERICA, THE BEAUTIFUL"

ROLAND DIGGLE

Prepare: Swell: Soft Strings 8'
Great: Open Diap. 8'
Choir: Choir Flutes 8' & 4'
Pedal: 16' & 8' to Gt.

Hammond Organ: (A) (Full Tremolo) (10) 001, 022, 233
(A) 005, 300, 000
(B) 008, 080, 600

Sostenuto

MANUALS

PEDAL

Sw. *pp*

Ch. *pp*

Poco animato

Gt.

cresc.

Moderato

f rall.

Sw. *p* Flutes 8' & 4'

Prepare (B)

(B) Ch. Clarinet

Ped. to Sw.

Sw.

Gt. Flute 8'

Ch.

Sw.

Gt.

rall.

Ch.

Ped. to Sw.

Allegro poco maestoso

Gt. to Sw. *f*

Full Sw. only

Ped. to Gt. & Sw.

Gt. to Ped.

Gt. *f*

add

ff

Gt. to Ped.

add Full Gt.

allargando molto

add to Ped.

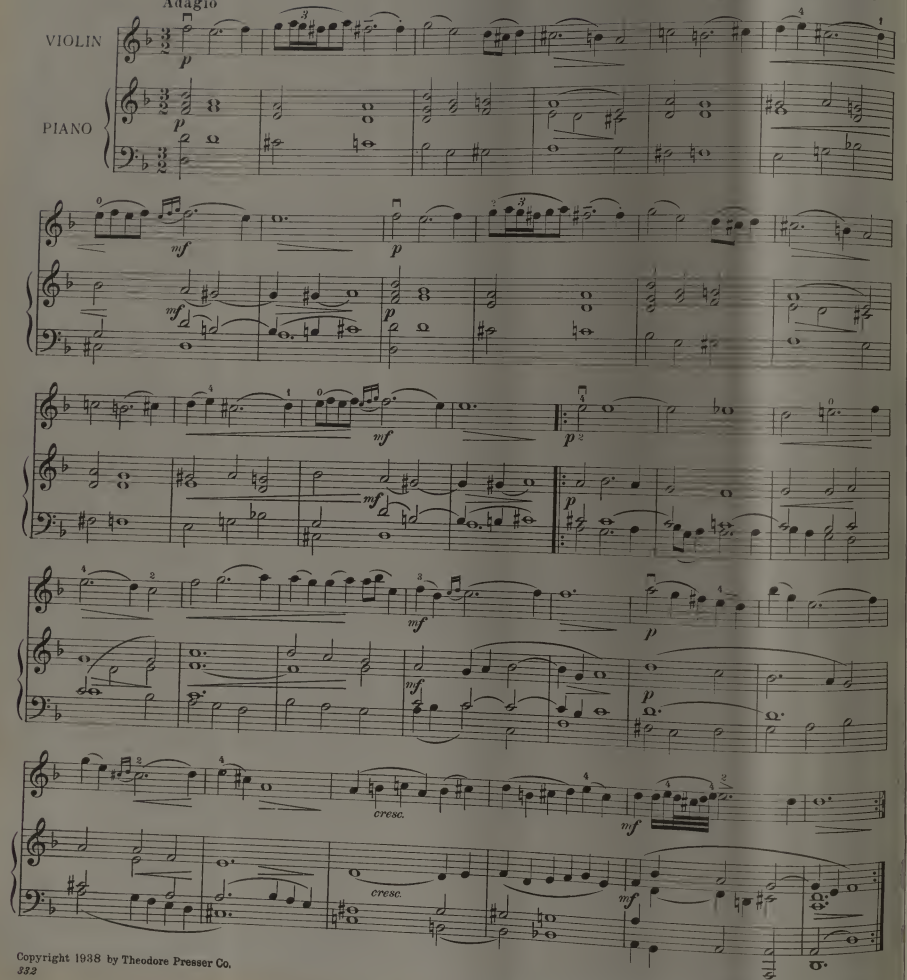
add Tuba

add to Full Organ

rall.

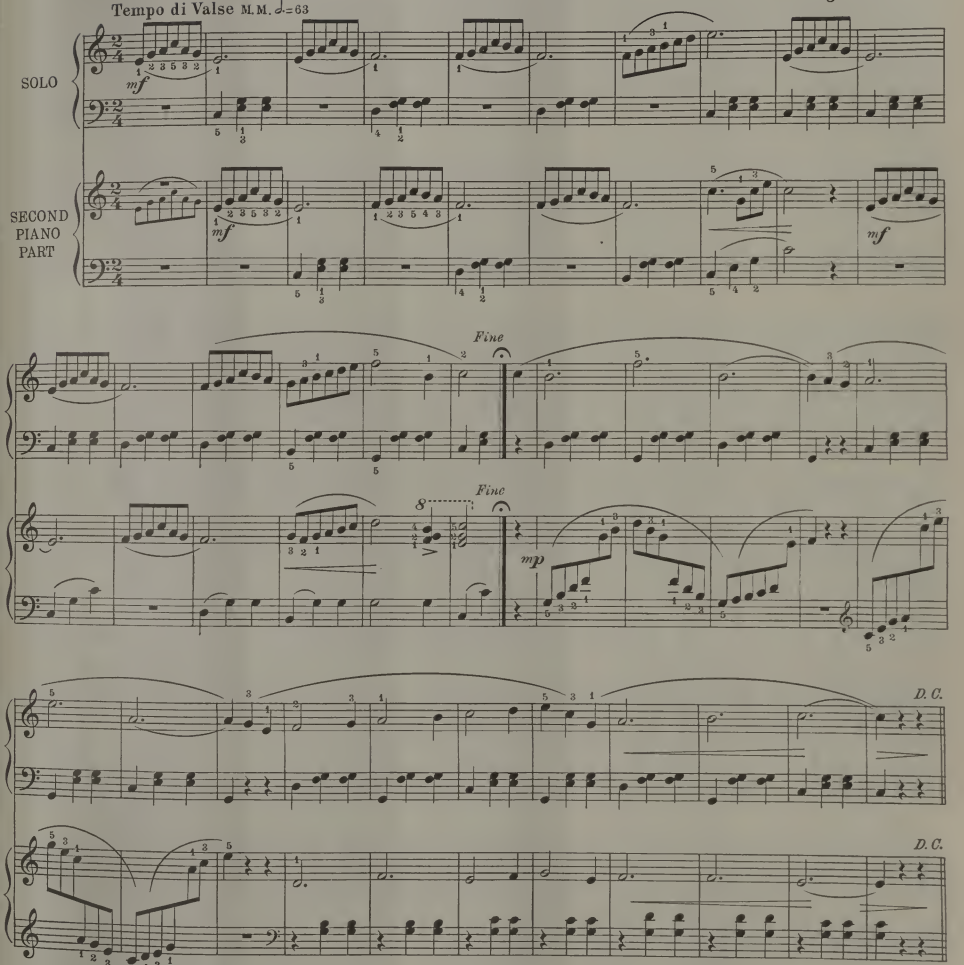
SARABANDE

JOHANN SEBASTIAN BACH
(1685-1750)
Arranged by Leopold Beer



AIRY FAIRIES

GEO. L. SPAULDING
Second Piano Part by
Madge D. Stalzer



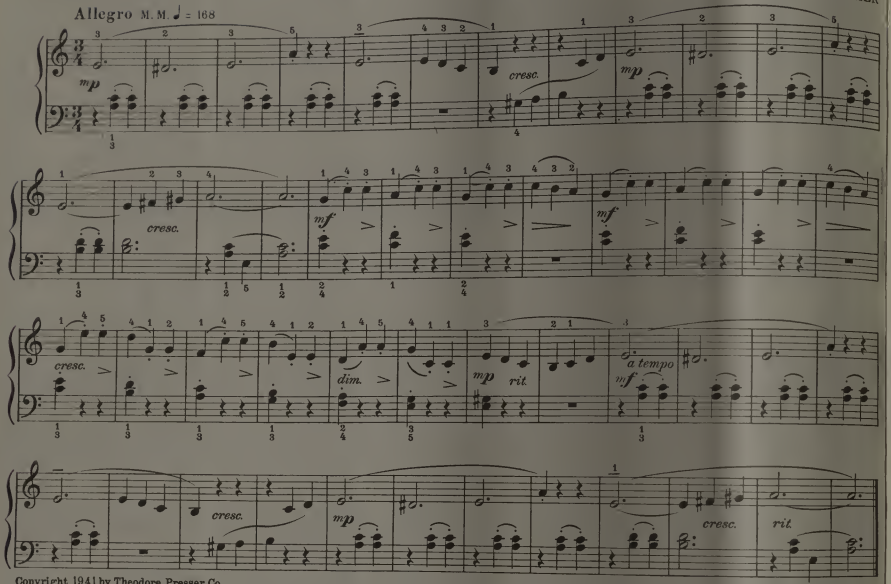
DELIGHTFUL PIECES FOR YOUNG PLAYERS

MAY DAY WALTZ

ANNA PRISCILLA RISHER

Grade 2.

Allegro M. M. ♩ = 168



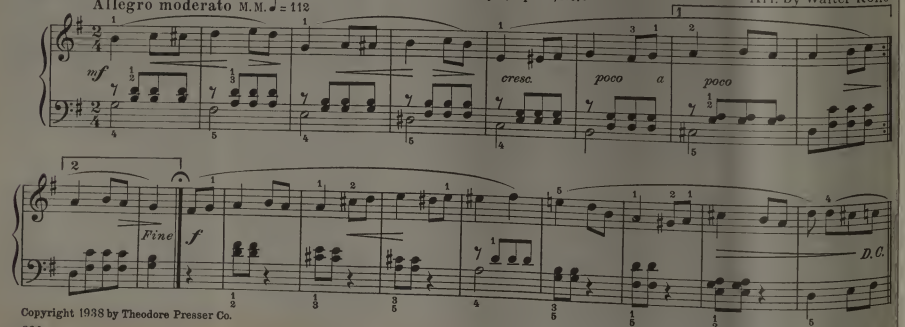
CHASING BUTTERFLIES

FREDERIC CHOPIN
Arr. by Walter Rolfe

Grade 2.

From Etude in G flat major, Op. 25, No. 9

Allegro moderato M. M. ♩ = 112

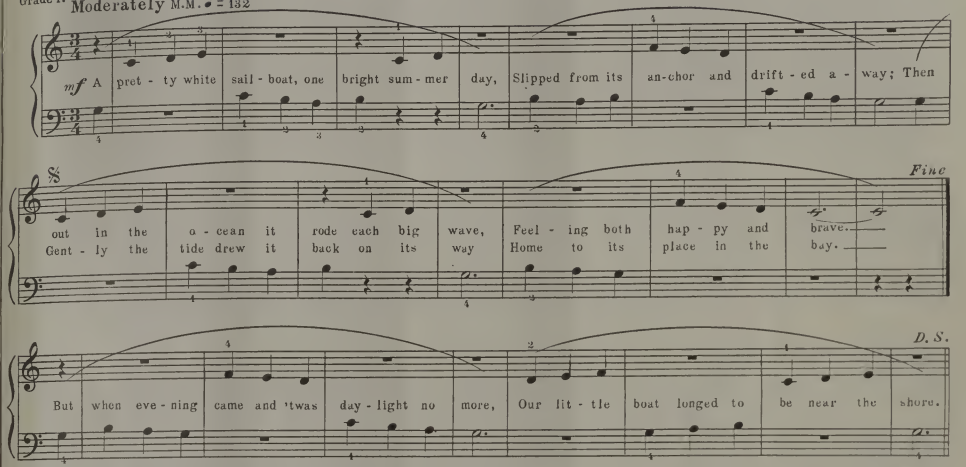


PRETTY WHITE SAILBOAT

Gertrude O. Rogers

CHARLES E. OVERHOLT

Grade 1. Moderately M.M. ♩ = 132

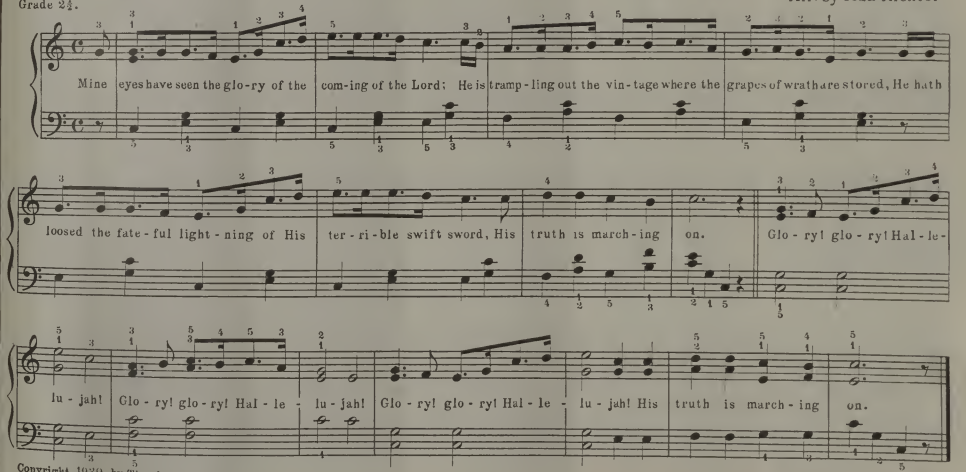


BATTLE HYMN OF THE REPUBLIC

Julia Ward Howe

WILLIAM STEFFE
Arr. by Ada Richter

Grade 2½.

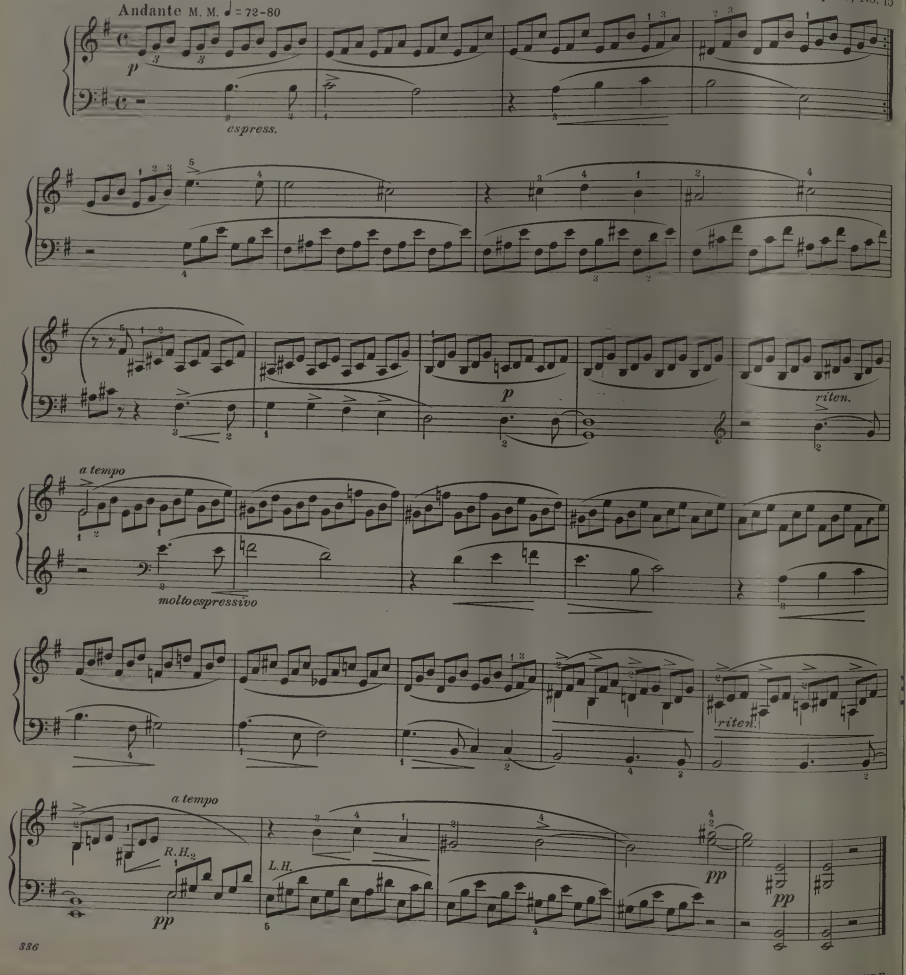


TECHNIC OF THE MONTH

MELODY WITH BROKEN CHORD ACCOMPANIMENT

With lesson by Dr. Guy Maier on opposite page.

Grade 3. STEPHEN HELLER, Op. 47, No. 15



The Technic of the Month

Conducted by Guy Maier

Melody with Broken Chord Accompaniment

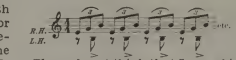
Stephen Heller—Opus 47, No. 15

LAST MONTH in the first of this series of Heller studies, we used a bland, innocent right-hand melody to develop inner rhythmic sensibility. Please review that lesson for specific directions. This month we apply the same process to the left hand. But how different is the tragic theme with which we are now concerned! The title of this lesson might well be changed to "Melody with Broken Heart Accompaniment," for the right-hand triplet figure—a reminder of those fateful triplets in the "Moonlight Sonata"—is like the tolling of a bell of sorrow deep down in the heart. Emerging darkly from its depths appears the despairing melody.

As you play it, your body moves forward and over the keyboard to the stressed C in Measure 2. Indeed, this C must be "sobbed"—given a full, up-elbow accent—while the A which follows is played very softly as the arm circles down. For Measures 3 and 4 use soft pedal with a very slight *crescendo* (lean forward gently!) to the half-note B. Measures 1 and 2 are active; Measures 3 and 4, passive.

The four measure repetition is played softer, freer, and even more hopelessly tragic. Use one elbow circle for each two measures of left-hand melody throughout the piece. Meanwhile the triplet tolling goes on inexorably like a deep, secret sorrow never to be solaced. Play the triplets slightly *non-legato* (with damper pedal, of course) and very much lighter than the theme itself. Remember that the melody must be softly "proclaimed" like a rich but subdued contralto voice.

If you have difficulty with the two against three in the last beat of Measure 1, practice the triplet first alone, counting *aloud* in strict time "one, two *and* three." Slightly emphasize the "and" with your voice—even though you don't play anything when you say it. . . . Then practice inserting the left hand by playing it many times freely with down arm—always on the "and" (still counting aloud in strict time), until it becomes automatic.



Please do not think that I am arbitrarily trying to force my own mood or feelings on you. Not at all! I can only tell you what the etude means to me. You may find something quite different in it; all honor to you if you do. It is one of the glories of our art that any piece of music can possess a hundred different qualities for as many persons. That's why all the world loves music: next to air it's the freest thing we possess! So, for just this reason I consider it a reprehensible practice for editors to impose titles on us which were not given by the composer. Heller simply called these pieces "etudes"—so why should anyone have the impudence to name them more specifically? Aren't we intelligent enough to make our own personal titles? I can't abide all those "Merry Hunting Parties," "Market Places," "Commotions," "Coquetries," "Chases," "Les Vibrants," and their ilk! Bah! Off with their heads—I mean their titles!

The best compendium of Heller studies is Isidor Philipp's set, called "Studies in Musicianship." Especially recommended are Volumes I and II which contain ample selections from Opus 16 ("The Art of Phrasing"), Opus 45, 46, 47, and so on.

Acquiring Skill in the Reading of Music

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hold their attention, which means that it is not well adapted to build reading skill and facility. The material developed for teaching English to Hindus of college age is linguistically simple, but it deals with matters which might be expected to seem important to young adults. People sometimes seem to imagine that good teaching means the use of a clever bag of tricks. But in the teaching of reading no trick or device can ever be one tenth as effective as the use of well chosen material which seems worth while to the learner.

There is a real field here for both teachers and publishers of music. There is a good deal of material in the way of simplified classics and the

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"Sing It Again!"

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guard the railroads leading to the city. The Army of the Potomac was encircling the capital to prevent its capture by the main body of the Confederate army encamped not far away.

In the city itself Mrs. Howe was depressed by the melancholy signs of war—the four-horse ambulances clattering through the streets, the grim faced officers and orderlies, the advertisements of embalming agencies, offering to forward the bodies of those who had succumbed to fever or battle.

She visited hospitals and camps and finally went as a guest to watch a review of the Grand Army of the Potomac outside the capital city. A sudden movement of the Southern forces, which had nearly cut off a detachment of the Union army, brought a stop to the review, as cavalrymen galloped off to rescue their comrades.

The return of the Howe party to Washington was slow because of troops which almost filled the road. To make the time pass more quickly and also to cheer the soldiers in whose midst their carriage moved, they began to sing the army songs, especially "John Brown's Body."

The Reverend James Freeman Clarke, one of the party, turned to Mrs. Howe suddenly and asked, "Why don't you write some good words for that stirring tune?"

She had written verse almost all her life, and a few years before had secured a publisher for two slender volumes of poetry, but they had been of no great merit. So she made some noncommittal answer to the minister's query. Her mood was one of depression over the realization that there was nothing she could do to help the Northern cause.

An Inspiration Is Born

The next morning when she awakened in the gray light that preceded the dawn, the words of the "Battle Hymn of the Republic" began to form in her mind: "Mine eyes have seen the glory of the coming of the Lord—"

The words flashed into her consciousness as though telegraphed there by some outside force. "He is trampling in the winepress* where the grapes of wrath are stored" came the next verse of the message. Line after line, with the rhythm of marching feet, the mighty poem composed itself:

"He hath loosed the fateful lightning of his terrible swift sword;
His truth is marching on.

I have read a fiery gospel, writ in burnished rows of steel:
'As ye deal with my contemners, so with you my grace shall deal:
Let the Hero, born of woman, crush the serpent with his heel.'
Since God is marching on."

She sent the poem to a magazine and received five dollars for its publication in the February issue. For a few months it seemed to have created no stir of any kind. Then came tales of Union soldiers singing it on the march and by their camp fires—usually only the first stanza and the chorus, but these in endless repetition.

Another report came of a group of army officers, mostly surgeons, who came by steamboat to Washington, mounted their horses a little past midnight and galloped to headquarters singing the "Battle Hymn" at the top of their lungs.

Fighting Chaplain McCabe's rich voice had a part, too, in popularizing the song. He had read it in the magazine and had committed it to memory on the spot. He took it to the front and finally to Libby Prison, where for several months he shared a large, cheerless room with hundreds of other Union prisoners. There an officer plunged them into deeper gloom one night by announcing that the Northern army had suffered a disastrous defeat. A Negro servant, however, presently smuggled in to them the news that instead of defeat there had been an important Union victory—in a battle at Gettysburg.

The prisoners shouted, embraced each other in a frenzy of joy, then worked off their emotion by singing the "Battle Hymn of the Republic."

Soon after McCabe was released, he lectured in Washington and sang all stanzas of the song with dynamic effect. People shouted, wept, sang it all together. And when the song had ended, above the tumult of applause came the voice of Abraham Lincoln calling out while the tears rolled down his cheeks, "Sing it again!"

From then on it seemed to spread like a contagion, leaping from one camp to another, and soon became for the Union forces the leading lyric of the war. It was sung, chanted, recited, was used in exhortation and prayer before battle, was printed in army hymn books, on broadsides and in newspapers everywhere.

The woman who as a girl had dreamed of becoming a great poet and dramatist, but whose literary efforts had been indifferently received, had almost without effort leaped to enduring fame on a single inspired poem, one which was to be a flaming inspiration to others in their dark hours of doubt and despair.

* * *

"He is a good musician who understands the music without the score, and the score without the music."—Robert Schumann.

*Later changed to "out the vintage."

Sbriglia's Method of Singing

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to tell people how to use their tongues, their lips, or their mouths in singing. It depends on the formation of these organs. Always keep the tongue flat, is another universal method. How stupid! The tongue usually goes up in the back just a little, but it depends on the formation of the tongue. Have proper breath support and posture, enunciate clearly, have no tension above the chest, and these things will come to each singer—differently, to different ones perhaps. Everything coördinates, always upward until your tone seems to come down from the resonance cavities of the head.

"For some low voices, thinking down, that resonance is in the chest, helps a phlegmatic singer with undeveloped muscles, who tightens his neck, to get the *point d' epui* support. Of course it is wrong for normal voices, but I have made many a fine singer by using this approach.

"As for teaching high notes falsetto, that is only for tenors who have trouble with their upper voice. Nobody seems to realize that a tenor's high notes are falsetto with breath under them. Jean de Reszke was a baritone. I made him into the greatest tenor of his time."

"Proper enunciation," Sbriglia insisted, "is the difference between singing, and an instrument, and helps place the voice." He preferred French because its nasal quality puts the voice *"dans la masque"*; Italian, to develop a voice because of the round vowels; German is too guttural; and the declamatory German Bayreuth School he classed as one of the causes of the decline of singing. "English can be as beautiful as any language if you dwell on the vowels." He insisted that no country could build up a national opera, unless it is sung in the native tongue. He always required his pupils to sing songs on vowels only, "to get a perfect *legato*, the foundation of all good singing." For example, "Oh for the Wings of a Dove," I learned, singing in proper tempo, as

O — : AW — Ē — Ī :
AH — Ā — ō

perfectly legato, the whole song on vowel sounds contained in the text; the consonants were then slipped in their proper places without losing the legato.

Sbriglia's unprecedented success came from his ability to get this simple physical foundation of singing, then adding the inspirational angle. Being in good voice is having pep, the aliveness that brings the uplift required for good singing. When you are in good voice, you do not need a method. But your big engagements usually come when you are not in good voice. Then you must have a method.

Sbriglia gave me the one explanation for these pernicious new methods that are responsible for the decline of good singing. When people get old, they begin to stoop. Usually, the chest and abdominal muscles are the first to feel the erosion of old age. Most of the famous teachers these days, are singers, who do not begin to teach until they are too old to continue their careers. As their voices fail, they begin to experiment. They discover they can sing better by forcing their weakened chest and diaphragm muscles. They conscientiously believe they have found a new method. All this unnatural pushing plays havoc with proper breath support. Really great singers, having sung naturally from childhood, begin to try to find out how they sing only as they begin to lose their voices.

When Clara Louise Kellogg came to Sbriglia to study, he told her that her voice was perfect; that he could teach her nothing. Madame Kellogg wrote an account of this in her memoirs, published in the *Saturday Evening Post* and later enacted on the radio in the "Cavalcade of America." When this great singer offered to show me how to sing Mozart, I was enchanted. She was a perfect Mozart singer. Her weak old voice was lovely. "I'd have sung better if I had sung this way," she told me, as down would go her chest.

"Your voice, Clara, was perfect; show her how to sing as you sang," would break in her husband, Carl Strakosch, nephew of the famous Maurice Strakosch, Patti's teacher.

Later, he told me, "Forget every word she told you. Clara, like all truly great singers, has no idea how she sang. It was as natural as breathing. Adelina," he was referring to Patti, "is exactly the same. They both have been offered fabulous sums to teach; but I won't let Clara; she would ruin a voice."

It was Madame Kellogg who told me about Nordica and Sbriglia, which differs somewhat from the press version: "Lillian and I were singing in 'Faust'; I sang *Marguerite;* she sang *Siebel,* and with that lovely voice, she could not get the high B in the score. I told her to go to Sbriglia. Six months later, she had her magnificent high C, one of her outstanding claims to fame which she owes to Sbriglia absolutely."

Jean de Reszke once told me, "I do not teach as I was taught; I've developed a new method. I would be singing to-day if I had used my method."

I told Sbriglia about this conversation. He replied, "I know how Jean sings, but he doesn't. He will find out now he has begun to teach. When I am dead, he will teach as I taught him, you will see."

And he really did do just that. A development, they called this change of method. As Pol Plançon used to say, "My watchword is, Maitre is always right."

Voice Questions

Answered by DR. NICHOLAS DOUTY

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.

Should She Practice Loud or Soft?

Q. I am a girl of fourteen, and my ambition is to become an opera singer. What would be my vocal range if on some days I can hit F-sharp above High C without difficulty, when usually my range is from G below Middle C to E-flat above High C?

2. I have had two teachers, each with a different procedure. The first advises me to sing loud for she has a loud and high voice, but she seems to have plenty of trouble with her throat. My other teacher is a very light singer and, although she says she has power, she never uses it. This teacher always takes face when she sings. I think she does this to form her vowels better. Is it necessary to make faces while singing? She has a lovely voice. Which is best to sing, lightly and softly, or loud? I know I should not sing loud at my age, but what about grown ups?—A. B. M.

A. As we have so often pointed out, the range of a voice consists only of those tones which are beautiful and well controlled and upon which the formation of words is possible. No audience is disposed to listen to the others, so they are practically useless.

2. At fourteen your voice is still unsettled, so use it with the greatest discretion. Never sing too loud nor too high. For fear of straining it. Never scream nor shout. On the contrary, you should never mumble nor be afraid to make a firm tone.

3. In order to form vowel and consonant sounds, it is never necessary to "make faces." A cultivated audience will often reflect a singer who does so, no matter how good her voice may be. Endeavor to sing simply, naturally, and gracefully, as far as possible, with pleasing appearance and a charming and attractive modesty.

The Young Musician With a Voice

Q. I—I am almost twenty-two years old. Last year I was graduated from a college of music where I majored in piano and minored in violin. I have studied piano, for ten years and have taught music in a rural school for one year.

2—I began to study singing over a year ago. I can sing High-G easily and sweetly, but I do not think I will be able ever to go higher than that. My best tones lie between High-G and A above Middle-C. Is that too small to be a successful singer, and am I too old to begin study for light opera or concert work? I am familiar with both Spanish and Italian—C. D.

A. Your musical training will be a great help on your journey towards a career and so will your knowledge of Italian and Spanish. Because you have already studied so many things that the usual singer all too often neglects, you are not too old to commence the serious study of the vocal art. Your range is long enough for most of the music you will encounter, provided all your notes are lovely, well under control, that you have a good scale and a clear easy enunciation. We would suggest that you study French; your familiarity with two other Latin tongues will make it comparatively easy. Cultivate also that charm of manner and personality which is so often the gift of the Latin people.

The Young Baritone. How to Teach Him

Q. I have been teaching voice for years but I have my first male pupil, a baritone. Do you teach a baritone as you do female voices? Has a baritone two or three resonances? What method would you use? Give me the titles of a few songs. His range is from C to G— Mrs. W. A. P.

A. The baritone is the natural male voice, there being more baritones than either basses or tenors. Resonance occurs in the cavity of the chest and in the bones and cavities of the head, face and nose. It occurs naturally when there is no stiffness of jaw, throat or tongue. When the voice sounds well these resonances are present; when it sounds badly they are more or less absent. Employ that method of singing that encourages comfortable breathing, resonant tone, and free vowel and consonant formation. You might look at Shaw and Lindsay's "Educational Vocal Technique" (two volumes) and my small book, "What the Vocal Student Should Know." There is also a book of comparatively simple songs called "The Young Baritone," which might be useful also. These books may be procured through the publishers of THE ETUDE.

The Baritone With a Short Range. Falsetto Again

Q. I am nineteen, and my voice is a full baritone of limited range. I can sing from Low D or F-sharp to E-flat or E, with fairly good tone. Above this, my voice breaks into a heavy clear falsetto of almost the quality and power of a tenor. I can continue this until about A, where the tone gets rapidly weak and squeaky. What causes this? Should I be able to sing higher at my age? I have had four years of intermittent study with a fine teacher. Would further intensified study be advisable?—L. H.

A. As the word clearly suggests, the falsetto voice (as the word is understood in English) is not the natural voice of a man, but rather a false voice. There have been several theories advanced as to its production but none of them have been scientifically proved. Perhaps the most notable of these theories is that the vocal cords are rather loosely approximated, and that the falsetto tone is the result of the vibration of part of the cords instead of the cords in their entirety. This would explain why it is so difficult to change from the falsetto into the natural tone, without a "break." It also explains why the falsetto is rather thin and weak and why it sounds almost feminine rather than masculine. Without hearing you in person, we can only theorize about your voice. We would suggest, however, that your teacher should find a method of producing the high tones without going into the falsetto at all. The light tenor can sometimes use the falsetto with taste and good effect, while to the baritone it is anathema.

2. After you have learned to sing these high tones firmly and naturally, enunciating the words freely, governing well the breath, and making use of all the resonances, you should be able, in the course of a couple of years of hard study, to sing a tone or two higher with a pleasant quality and an easy production. You are a very young man, and it is doubtful if your voice is as yet entirely settled.

High Tones and Breathing

*Q. I am a girl, fourteen, and a few experienced people have told me that my voice is promising. My range is from Middle-C to E above High-C. My voice is full and strong, but I have trouble breathing and reaching the high notes when I sing words. Does my voice show promise, and should I take singing lessons now or wait until I am older?—*W. E. W.

A. You have trouble with your breathing because you do not understand the processes of inspiration and expiration. Buy a book on anatomy, and study the construction of the chest. It is likely that you stiffen the enunciating muscles when you speak words, and therefore the high tones become more difficult. You need a singing teacher to show you how to form vowels and consonants while you are singing. He also should tell you whether you are sufficiently developed to take lessons immediately or whether you should wait for a while. You are very young, and your voice must be carefully used to avoid all semblance of strain.

Auxiliary Church Choirs

(Continued from Page 309)

for which to work, and if the prize list is extended to take in all who attain a certain percentage in attendance, it is more useful because the children will not become discouraged half way through the season.

Unless the church is willing to assume all financial responsibility in connection with the junior choir, it is better to refuse to undertake its formation. Naturally there are expenses in connection with such an organization. Not only must money be found for gowns, hymn books, and so on, but certain necessary affairs, such as parties and picnics add enthusiasm for the entire group.

Such a choir, once organized and running smoothly, should be allowed to sing one number at the morning service each week. These musical items may be children's choruses, hymns, or any unison number of which the words are suitable for children of that age. It is seldom possible to use S. A. or S. S. material unless a great deal of extra time can be given to practice, and in my opinion, such time would be better spent in teaching them numbers to sing with the senior choir of the church. It is not difficult to find suitable anthems in the catalogs of most publishing houses but beware of the so-called "Senior and Junior Choir" anthem in which an ordinary adult soprano solo has been marked "Junior Choir." Most adult soprano solos will likely go to G or above G, and it is wrong to let children sing such notes. The highest note the *average* child should sing is F—and not too many of them!

The Intermediate Choir

After the formation of the junior choir, the enterprising choir leader will often find another source of choral work in the young people of teen age. The formation of an intermediate choir is more difficult than that of a junior choir but if the material is available it is well worth the trouble.

One of the main advantages in forming an intermediate choir is in the retention of children who are leaving the junior choir owing to passing the age limit. As previously mentioned the limit for a junior choir should be fourteen years, and all members should be made to resign before their fifteenth birthday. Many of the teen age girls are quite suitable material for a choir made up of teen age young people. Fourteen to nineteen years should be the ages of the girls for intermediate membership. Many of those who have served in the junior choir will have developed definite alto quality in their voices, and these can be placed in an alto section. But both soprano and alto should undergo a test and, contrary to the "all in" system suitable for junior choirs, this test should be for real musical qualities. It should be definitely understood that membership in the junior choir does not entitle one to membership in the intermediate choir immediately upon attaining the proper age. Stiffer requirements musically are necessary. Of course, nothing so drastic as sight singing ability to any great degree should be imposed. It is more for the quality of the voice that the test should be made, for as they become older and gain more volume, unpleasant voices "stick out" in small aggregations. (Do not expect the intermediate choir to compete in *numbers* with the junior choir.)

The most difficult problem, musically, in the formation of the intermediate choir is in the boys' section, or rather I should say, young men's section. (It is absolutely necessary to adopt a different attitude with intermediates, and from the first they must be treated as adults. So don't call them "boys." If your young people are any good at all they will respond when you show them that you are placing a great deal of responsibility upon them. However, make sure that all your aims and plans are understood by all members before you commit yourself and the organization to a definite programme of activity.)

To return to the "baritone" section. This will be made up of young fellows whose voices have not only changed but have "settled." You must not be too critical in the early stages of the work while they are new to it. Some voices I have tried could not identify a note struck on the piano, and they sang an octave below when asked to sing the note being played. By patient work, such as showing them the note they are singing and then gradually working them up the scale until they sing the note first played, it is possible to turn these unpromising voices into really excellent material. Within a few months of entry into the choir several lads who were not at all promising at the start became singers who could stay on their part without trouble while singing the regular S.A.B. anthems of the choir.

The activities and interests of this group are so different from that of the junior choir that an entirely different plan must be undertaken in connection with their required duties. Most leaders will find that it is a mistake to demand too much in the way of sacrifice of time. When and how frequently they are to sing is a problem that can be solved only by each individual church but anything like an attempt to have a weekly attendance at some church service will succeed only under most unusual circumstances. For one thing the amount of time necessary to prepare S.A.B. anthems in order to sing one weekly will encroach too much on the spare time of the young people who have school duties and social activities to take their time. In my own case it was decided that once a month was sufficient for the intermediate choir to function, but its appearance on that one occasion was made of vital importance so that the members would see and feel the importance of their choir. The senior choir of the church is given a holiday from the evening service on the first Sunday of the month, and the intermediate choir takes its place and carries out the regular duties of the senior choir.

As very few of these young people will be able to read music for singing at sight the best plan for practice is to take each section separately. The sopranos can be taken one night in the first week, the altos one night in the second week, the baritones one night in the third week, leaving the fourth week for a combined practice of the whole choir. In this way a busy choir leader will not have too many rehearsals occurring at once.

The Question of Finances

The question of financing this group is a little different from that of financing a junior choir. Intermediate choirs are more or less a recent innovation, and their value is not so easily recognized by the church officials. Therefore until the choir has been seen and heard in three-part singing, the wise choir leader will attempt to find some other means of financing the group apart from official church support. Sometimes it is possible to get the senior choir to undertake to be "godparents" to the intermediates, at least to the extent of advancing funds for the necessary costs, these amounts to be paid back when the intermediates become well established.

In the matter of vestments there is a wider variety of materials and colors for intermediates than for juniors. There should not be any duplication of color unless for some specific reason. That is, if the senior choir wears the usual black vestments the intermediates should choose some color such as dark red or green. If a simple smock design is chosen as a pattern it should be possible to enlist the services of some of the mothers to make the gowns. The pattern can be the same for the girls and the young men, but with the addition of a plain white collar for the girls.

It is when it comes to the choice of music that the critical choir leader will be in difficulty. While it is true that several firms are publishing S.A.B. material it cannot be said that either publishers or composers have given this field the careful thought it deserves. Much of the material written is unsuitable for adolescent voices; a lot of it is poorly arranged. Moreover, it is highly impractical to use the same anthems in intermediate choir work that are part of the standard repertoire of the senior choir. Such a procedure should be always avoided if for no other reason than that of inviting unnecessary comparison of the two groups of singers. Then too, the field is surely becoming important enough to have some original works published by men who have had experience with intermediate choirs and know their abilities and limitations. This difficulty will probably be eliminated as time goes on but for the present the choice of material is limited. One book that the writer can recommend wholeheartedly is "The Young Peoples Choir Book" which, while it contains some arrangements of standard works, has many other useful numbers.

The formation of an intermediate choir will present many different problems to those experienced in the junior choir field, but the choir leader who can inspire the support of a body of thirty or more teen age young people will be more than repaid for his time and trouble. Also, it is a supply ground for the senior choir and provides a continual contact from childhood to maturity for those whose voices warrant steady use in the services of the church.

Acquiring Skill in the Reading of Music

(Continued from Page 337)

like, but it is scattered and unfocussed. Every teacher should be able to put into the hands of a pupil a large volume of such material, easy enough so that he can go through it without continual technical hindrances, and interesting enough so that he will want to explore it. Clearly the much wider use of the literature which this implies is very desirable for general musical development; for the intensive study of perhaps half a dozen pieces a year is exceedingly limiting. And also it is the right way to set about teaching a pupil to read well.

Professor Thorndike has remarked that the *Youth's Companion* has done more to teach young Americans to read than all the primers ever published. The reason is that the *Youth's Companion* contains attractive material written in a simple and easy style, and that it invites reading in quantity. In all seriousness, this is worth far more than all the tricks of methodology which will ever be devised. What we need in our own field is a musical *Youth's Companion* and teachers who realize how simple it is to develop both a taste and a capacity for the reading of music if only one goes at the problem in a direct and common sense way.

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. There is a small two manual organ in a church, with stops named on enclosed list—a straight organ with no unification. There is also a theater organ with stops remaining, as per enclosed list. What is your opinion of rebuilding these two organs into a three manual instrument with stops named on enclosed list? As you notice, there are some additions, such as the Reeds, Violin Diapason, and so forth. I have listed the reedless Oboe for a Viole Celeste in the Great or a Gamba in the Great. I am wondering what difficulties might be encountered in softening or reducing some of the pipes to make a good ensemble. What about wind pressure?—A. II.

A. If you decide to combine the organs (we do not as a rule favor such combination) the question of pressure and ensemble will have to be considered, as you suggest. The use of the reedless Oboe as a Gamba or Violin Diapason does not make a very strong appeal to our ideas. For use with a Salicional, we prefer a Vox Celeste to your suggested Viole Celeste, and we prefer a mild Gamba. You do not state whether the reedless Oboe is constructed of wood or metal, which usually creates a different quality, the metal one being milder in tone. A small, but brightly voiced Cornopean might be preferable to the reedless Oboe you suggest. We are not in favor of unifying the Great Open Diapason as a 16' and 4' and would much prefer that the unification be limited to soft stops. You might also be conscious of a "gap" in the pedal stops between those at 16' pitch—a borrowed Open Diapason and a borrowed Lieblich Gedeckt.

Q. Our Presbyterian Church is planning to buy robes for the choir. One of the committee wants to choose a rather bright blue color. The rest of us feel that darker robes are more appropriate. Can you tell us if there is any recognized authority or custom as to the color of the robes?—H. P.

A. We do not know of any authority controlling the color of the gowns for your church, but we agree with the members of your committee that darker colors are more appropriate for your purpose than the "rather bright blue color."

Q. We are interested in adding stops to our two manual organ, which at the present time includes the stops on enclosed list. As a understand it, these stops are divided into one set of pipes. Our organ chest is small, and we could not afford adding any room to this part of the organ. What stop can you suggest that would make our organ more interesting at not too great an expense?—A. C. K.

A. Since you say you cannot afford to add any room to the chest capacity of your organ (a duplex instrument), we do not see any way that you can make any additions, as any addition to the ranks of speaking stops would require chest room, unless provision is already existent for such addition. We suggest that you make your desires known to the original builders of the organ and ascertain what they have to suggest. You might exchange the instrument for one of larger size, but it would probably require more chest room unless the builder can accommodate a larger organ to your space.

Q. Please send me your opinion on the organ, the specifications of which are enclosed, and please explain the term "duplexed" when used in the description of an organ.—C. C. C.

A. The specification you send does not indicate to us that of a pipe organ and you shall have to judge the proposed specification by hearing an instrument of similar construction. A "duplexed" instrument is one where the tones of one department are used in another department to produce stops of the same quality and pitch.

Q. In accompanying a solo singer or choir, with the organ, should the player make a break in his accompaniment each time the singer or choir makes a break for breathing? At the end of a hymn should the organist play with the choir on the last note, making a clean break before the singing of the "Amen"?—S. H.

A. By no means should the organist necessarily make a break in the accompaniment each time the singer or choir takes a breath. The accompaniment should be treated as demanded by a musical interpretation, of course being guided by and following the singer as to tempo and so forth. The only organist's stopping with the choir at the end of the hymn, making a clean break before the "Amen."

Q. Where a church choir wears mortar boards, on which side is the tassel worn—right or left—to the front or back of point?—L. E. H.

A. We are informed the tassel should be worn on the left hand side, and back of point.

Q. I am playing a small reed organ, a very old instrument with stops named on enclosed list. I would like to know what stops to use for congregational singing, and would appreciate any other information. What books are available, containing music suitable for playing with the voice, and also to start a choir consisting of the younger people of the church, and would like a few suggestions as to organizing one. I would appreciate very much many facts that a choir should know about breathing, pronunciation, and so forth.—C. R.

A. You do not state the pitch of the stops for the degree of power, and it would therefore be difficult to give you definite information. However, you can experiment and thus ascertain the pitch and degree of volume of the different stops. Normal pitch is 8' (same as piano) while 4' pitch is one octave higher, and 16' pitch one octave lower. "Coupler" usually affects a key or keys an octave away from the key or keys being played. The Humana on the organ is usually a tremulant. Forte increases the power of the speaking stops being used, and Sub Bass is usually 16'. Swell to Great, Great to Pedal are the left side usually gives "Full Organ," and the one on the right increases the power of the stops, so that both open should give the full power of the instrument. A book, "Reed Organ Method," by Landon, contains an article on "Stops and Their Management." For collections of music you might investigate the following:

"Gems for the Organ," Jackson; "Reed Organ Player," Lewis; "50 Original Pieces for Harmonium," Franck; "Reed Organ Selections for Church Use," Dixon.

For your choir work, we suggest that good judgment is valuable in the matters of pronunciation and breathing. Pronounce naturally, correctly and distinctly, and breathe at proper places according to words (if possible), as a rule not taking a breath between a qualifying word and the word following—for instance, do not separate by a breath words, such as "blue" and "sky," since "blue" qualifies "sky." We suggest that you might consult "Voice Culture for Children," by Bates, if your choir is to be composed of young children, or if composed of older persons, "Choral Music and Its Practice," by Caln, and "Choir and Chorus Conducting," by Wodell.

Violin Tone

(Continued from Page 313)

Since this single point of contact does not and cannot produce the variety of tone required, it is remarkable that our leading and eminent authorities have omitted detailed explanations concerning this vital principle of violin tone production.

Granting that "point of contact" is really *the* vital principle involved, it becomes necessary to prove it by way of trial and experimentation.

Everyone knows that a *pianissimo* is best played with the bow close to the fingerboard, yet many do not realize that it is practically impossible to obtain a *fortissimo* at this point of contact because the tone will "break" when bow pressure is increased.

On the other hand, many do not know that a soft tone may be produced with the bow close to the bridge and that a *crescendo* from *piano* to *forte* at this point of contact is both possible and satisfactory.

For experimental purposes, we may draw tones with the bow held in three different positions: close to the fingerboard, midway between bridge and fingerboard, or close to the bridge. Using the same amount of pressure in each position, the tone will vary mostly in quality. With added pressure at middle and bridge positions the latter becomes greater in volume. This shows that for the largest tone, the bow must approach closer to the bridge.

Since these experiments have been made with the full length open strings, we must next consider the "point of contact" after the string has been shortened by finger placement. Simple trials will easily prove that the shorter the string, the more the point of contact must be toward the bridge.

Naturally the question arises: If a softer tone is produced midway between bridge and fingerboard and a softer tone close to the bridge, how and where should the point of contact be for soft tones when string is shortened? The answer is as given before: the shorter the string, the closer the contact must be to the bridge; and this applies for either loud or soft tones.

Having discussed only three points of contact, we may now consider others that lie in between and by experiment determine the variations possible. Close attention to these various points of contact and the necessary changes from one to another, as these may be required for interpretative purposes, gives a definite clue to the variety of tone and its intensity which satisfactory interpretation demands.

Highlights in the Art of Teaching the Piano

(Continued from Page 306)

Conclusion

In the exercise of his profession the teacher will meet with many adverse circumstances; either music is taken up as a mere social accomplishment, or the length and frequency of lessons is insufficient, or the time of practice is too limited. Many of the rules of teaching may have to be relaxed, or even sacrificed; often any hope of perfection must be abandoned. Yet the teacher should never be discouraged; some result may be achieved in spite of all difficulties. To steer his way, the teacher has however one unfailing guide: he must be friendly with his pupils, even if he has occasionally to be stern; he must be ever ready and willing to help them, always in sympathy with them. This supreme moral quality endows the knowledge of music and all the rules of the art of teaching with vitality.

SPECIAL NOTICES and ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: Unused piano sheet music, guitar, mandolin—century and other editions—books—methods—excellent condition. Teacher's material. Alice Fashbaugh, Metamora, Ohio.

SLIGHTLY USED Classics. Records Lists 10c. Fore's, 2841 Franklin Street, Denver, Colo.

OLD ITALIAN VIOLIN: Beautiful tone, condition. Guaranteed, exceptional bargain. Ferrier, Rhinecliff, N. Y.

WANTED: Set of Beethoven's Sixth Symphony (Pastoral) conducted by Felix Weingartner, Old Columbia records. M. D. Hill, 314 William Street, Stoneham, Mass.

ANNOUNCEMENTS

LEARN PIANO TUNING—Simplified, authentic instruction, $4.00—Literature free. Prof. Ross, 456 Beecher St., Elmira, N. Y.

COMPOSITIONS CORRECTED and prepared for publication. Arrangements made from melodies. Original music composed to words. Send work for free criticism. Harry Wooler, B. Music, 14846 Washburn Ave., Detroit, Mich.

Radio Attains New Art Values

(Continued from Page 299)

engagement there this past season only substantiated their belief in his artistic future. Peerce is scheduled to be heard opposite Miss Tennyson in operatic broadcasts this month.

The popularity of **Morton Gould** and his music on the airways has resulted in an expansion of his Monday night broadcasts. The program, newly titled—**Music for America**, which now runs from 8:15 to 9:00 P. M., EWT (Mutual network) presents a somewhat different approach to music than was utilized previously. Gould's new programs revolve around the musical heritage of America and feature the Song Spinners with their early American compositions, as well as the popular tenor, Jimmy Shields. Negro spirituals and melodies which are best described as homespun, says Mr. Gould, will be played along with more modern compositions.

Columbia's Sunday afternoon show called **Family Hour** (5:00 to 5:45 P. M., EWT), featuring Gladys Swarthout, Al Goodman and his orchestra, a twelve-voice chorus and commentator Deems Taylor responds to the nationwide requests for musical fare. The musical selections of this popular program are chosen from the audience requests, and include a range from swing to the classics. **Family Hour** pays tribute to many talented artists no longer in our midst, thus recently it featured a group of Paderewski's best known compositions and on another occasion its biographical drama of the day honored the American poet Joyce Kilmer, who was killed in the last World War.

The **Cincinnati Conservatory of Music** will continue to present throughout May its Thursday afternoon broadcast (Columbia network, 3:30 to 4:00 P. M., EWT). Some of the best programs in this series have been presented by the talented ensemble of the Conservatory String Orchestra. All programs are under the expert direction of Alexander von Kreisler.

Other worthy programs scheduled to continue through May are the Sunday midday and the Saturday evening recitals of the Cuban soprano **Emma Otero** (NBC-Red network); the **Music of Schrednik** featuring interpretations of semi-classical music by a skilled string ensemble (NBC-Red network, Tuesdays and Thursdays—6:00 to 6:15 P. M., EWT); **Alfred Wallenstein's Sinfonietta** with guest artists (Mutual network, Thursdays—8:00 to 8:30 P. M. EWT); the **British-American Festival** (Columbia network, Fridays—3:30 to 4:00 P. M., EWT), and the **NBC Symphony Orchestra** programs. Information on the summer schedule of the latter was not available at the time of writing.

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

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.

The "Violin Lexicon"

H. S. T.—The "Violinist's Lexicon," by the late George Lehman, is a standard work and should be in the library of every violin student. It takes up all branches of violin technic. In the preface of this book Mr. Lehmann says, "The 'Violinist's Lexicon' aims to give all serious players of the instrument more accurate and detailed information than the average player seems able to obtain, either through instruction or his own investigations. It does not pretend to dispense with the need of a teacher's guidance, but it seriously endeavors to give all players—teachers as well as pupils—wholesome food for reflection, investigation and experiment." The book may be procured through the publishers of THE ETUDE.

About Mathias Heinecke

F. E. M.—Otto F. Lang, a St. Louis subscriber to THE ETUDE, sends the following information about Mathias Heinecke, violin maker, which you wished to obtain. It is as follows: Mathias Heinecke, Wildstein, by Eger. Born 1871 in Maria Kulm, Bohemia. Was a pupil of E. Reinhold Schmidt of Markneukirchen. Worked a long time in Berlin and Budapest, and for further instruction went to Italy where he studied with Degani. In 1897 he went back to his home town and established his business. He now belongs to the most talented north Bohemian violin makers, and is the holder of many gold medal exhibitions. He follows Italian and his own models, which are between Stradivarius and Amati. He excells in making copies of famous violins. He uses very old wood obtained from old buildings. He uses oil and spirit varnishes, and uses printed labels as follows: Mathias Heinecke, Geigenbauer; Wildstein b. Eger, 19—, Bohemia."

Excellent Violin Works

K. L. C.—Edith Lynwood Winn was a prolific writer on subjects pertaining to violin study, and her works are widely studied by students of the violin. She studied with many eminent teachers and passed most of her life in and around Boston as a writer on violin topics, and teacher of the violin.

Among the best known of Miss Winn's works are the following: "The Child Violinist (Illustrated)"; "The Etudes of Life"; "Hand Culture, Notation and Rhythm"; "How to Prepare for Recitals"; "How to Study Portillo"; "How to Study Gavinies"; "How to Study Kreutzer"; "How to Study Rode"; "Representative Violin Solos and How to Play Them"; "Violin Talks"; and numerous other works. Students of the violin will find these works of great interest and benefit; every violinist should study them.

Other of Miss Winn's works, which should be mentioned, are: "Daily Exercises for Violinists"; "Part I, Daily Exercises and the Three Octave Studies"; "Part II, The Cultivation of the Legato"; "Part III, Technical Exercises"; "Studies for Legato Playing"; "24 Practical Studies for String Transfers and Varied Bowings, Selected from Standard Works"; "Hand Culture, Notation and Rhythm"; "A Practical System for Teachers and Students"; "Practical Lessons in Rhythm."

A Difficult Task

L. H. T.—Re-varnishing a violin is a very difficult proposition, and I advise you not to attempt it, unless you have experience, and can do the job well. It may be that the violin does not require re-varnishing, so I would advise you to take it to an eminent violin repairer and get his opinion. If, however, the violin is of no special quality, and not much value, you might learn what you can about methods of varnishing, and try to do the job yourself. If you will get the little work, "The Violin, How to Make It," by a Master of the Instrument, you will find a very interesting chapter about stains, varnishes, varnishing violins, and so on. You can get this book through the publishers of THE ETUDE.

Is It a Stradivarius?

E. L.—There is only one chance out of many thousand that your violin, with the Stradivarius label, is *genuine*. Such violins, all duly ticketed with a label, run into the hundreds of thousands. The figure of a cross inside a circle appears in all Strad labels. A genuine Stradivarius, in good condition, is worth twenty-five thousand dollars; so, as you can imagine, they are very scarce. If you wish to ascertain if your violin is a real Strad, you could send it to an expert, such as Lyon and Healy, violin dealers, Wabash Avenue, Chicago, and they could give you their opinion. There would be a charge for this, and you would have to pay expressage both ways. Insurance in transit, cost of packing, and so on. I think you would be disappointed, but you would have the satisfaction of knowing the truth about the instrument. Sorry I cannot be more encouraging.

Bow Trouble

Without seeing your bow, it is difficult to say what is causing your trouble. It might come from several different causes such as warping, shrinking, or a defective frog. Then again, the threads of the screw which tighten the hair may be worn; or the hair itself may be of poor quality. Take your bow to a good repairman (there is one in the vicinity of Carnegie Hall, New York City). In re-hairing a violin bow, all fine and split hairs must be removed. The usual quantity of hairs in a good bow is from one hundred to one hundred and twenty, fastened in straight lines, nearly half an inch wide.

When to Begin Study

T. Y. L.—Ludwig (Louis) Spohr, eminent violinist and teacher of the violin, has this to say about violin education from the beginning: "At what age instruction on the violin should be commenced must depend mainly upon physical structure. If strong and healthy in the chest, seven or eight years of age is the proper time. At all events it should not be the age of boyhood, as the muscles then are most tractable, the fingers and arms being more easily managed then than at a more advanced period of life."

Unless the pupil is very young, a violin of the ordinary size may be given him—a smaller one only if he finds that inconveniently large. A good *old* instrument will materially assist him in producing a good tone from the beginning.

One hour's instruction *every day* is requisite for the first months; and, as the pupil's first eagerness very soon abates, and a daily practice between the lessons is usually nevertheless very necessary, he should be encouraged as much as possible, and the occupations of the day should be properly regulated, to prevent either mental or bodily fatigue, from too long continued practice. Parents may also beneficially influence the improvement of their son or daughter, by showing themselves interested in their progress. They should sometimes attend their lessons, and, as an encouragement and reward for further diligence take them to concerts, operas, and places, where they may have the opportunity of hearing good music. If the parents themselves are musical, it will be a great inducement to their children to let them join in their musical parties.

The Song of the Rainbow

(*Continued from Page* 312)

Though neither of them realized it, the most peculiar characteristic of chromaesthesia is just exactly that. No two people ever agree on the colors they see. No matter what the music, all people who "hear" it in colors, "hear" different colors.

At the time, Scriabine thought little more about the discrepancies, but when he scored *Prometheus* for the color-organ, he did take them into account. He intended this composition, *Prométhée, Poème de Feu*, to be a tremendous step forward in music. Above the staffs of all the other instrumental scores, appeared the "notes" for the color-organ, the Luce, as he called it. When the scale of colors was finally set up, it was different in some respects from his own visualized colors. This was a concession, for chromaesthetics almost never change the details of their reactions, even over a period of many years.

A Temperamental Instrument

His color scale does not follow any rigid spectrum, but if it is arranged approximately in fifths and is begun again with C major, the color scale as used in *Prometheus, Poem of Fire*, appears thus: C, red; G, rosy orange; D, yellow; A, green; E and B, pearly blue; F-sharp, bright blue; D-flat, violet; A-flat, purple; E-flat and B-flat, metallic steel; F, dark red.

In Moscow, the color-organ refused to work. It was too bulky to cart to Petrograd. Berlin had to hear *Prometheus* without color-organ. In Paris there was none. In London the apparatus broke down. It was not until 1915, on the 20th of March, after Scriabine's death, that the first complete performance anywhere of *Prometheus* was given, at Carnegie Hall in New York.

Modest Ailschuler of the Russian Symphony Orchestra conducted two consecutive performances of *Prometheus, Poem of Fire*, in the hope the audience might understand. The color-organ functioned this time, and the colors played beautifully on a white screen over the orchestra. We cannot guess whether the performance would have satisfied Scriabine. It did not satisfy the audience.

The audience—poor thing—was having trouble enough with the music, advanced and complex as it undoubtedly was. But, with color also, it gave up. Half those present could not decide whether to watch the colors or listen to the music. Most of them could not understand either. As a sample of critical comment, an excerpt from the review in the *Nation* shows the general reaction: "His musical score, moreover, represents the very extremes of ultra-modern cacophony, all harmonic euphony being avoided with a zeal worthy of a better cause. To harmonize with such a score, the colors thrown on the screen should therefore be equally hideous, whereas they are really beautiful, though monotonous!"

Not all of us have been won over to *Prometheus*, and only posterity can judge this work, finally, but there is no doubt that audiences to-day can digest what audiences yesterday could not even swallow. As may be seen, the score still has that special arrangement for the *clavier à lumières*, for the Luce. But, if anyone has given the composition a really fair trial within the past few years, he has been hiding the fact under a bushel.

Little has been done with color equivalents of music in recent years. Yet, color has been used most effectively, both alone and to enhance music. The performances of the Clavilux in New York City offer an unforgettable experience. The lighting of the slightest set at Radio City is sheer music. And, who can forget the Firestone Singing Fountain, at the New York World's Fair, or the Kate Buckingham Memorial Fountain, in Chicago?

Perhaps this very lack of a Procrustean Bed of judgment in color choice has handicapped workers with color. Scriabine was not completely satisfied with his *Prometheus*. Death stopped him when he was working on a still grander composition, a summing up of everything, *la grande synthèse*, to be titled *Mystérie*.

If you are chromaesthetically inclined, thank your lucky stars. In the very rarest cases, a surfeit of colors has caused people to give up music, but such cases are indeed rare. Rather, all music becomes more beautiful because of the colorful "overtones." Perhaps, like the singer with perfect pitch, you can use your peculiarity. In the case of the singer, she merely visualized the color of whatever note she was required to sing. If, for instance, she was singing an E-sharp, she kept her mind on the color. No matter how slight the deviation, sharp or flat, a warning through the change of the exact color, would keep the note pure!

Difficult to Explain

It is not easy to explain exactly how these colors are seen. The chromaesthetic feels the color, as any color is felt. Close your eyes when you hear a violin. How do you know it is a violin? In much the same way, you know that F-sharp major is violet in color. Actually, this varies with the individual. Some people see the scored notes in colors, some see the instrument in colors. Others see the colors in their brains or feel them on their foreheads. The whole business of visual perception is one of the psychologists' most difficult problems.

Drugs like hasheesh and mescal, it is contended, will produce chromaesthesia in almost anyone. Fatigue or excitement brightens the colors enjoyed by those people normally endowed with colored hearing. Heredity plays an important part, and childhood environment may have a little to do with specific patterns in specific cases. The full explanation is not yet known. Some figures suggest there are more people with some form of synaesthesia (mostly chromaesthesia) than there are partially color-blind people.

Whatever the cause of chromaesthesia, whether it be a uniting of nerve trunks or a rush of blood to the auditory centers of the brain with an overflow to the visual center—we know that there is remarkably little change. One woman, for instance, was originally tested in childhood. This is what she saw: C, red; D-flat, purple; D, violet; E-flat, soft blue; F, golden yellow; F-sharp, pink; G-flat, greenish blue; G, greener blue; A, clear blue; B-flat, orange; B, coppery.

After ten years, she was tested again. The intensities had changed slightly, the colors not at all. Perhaps, when we know much more about synaesthesia and chromaesthesia, we may be able to give color to the blind, through the music they know already, and perhaps we shall give music to the deaf through the colors they can see!

As the child, if you have ears that can "hear the song of the rainbow," by all means, use them!

"General" Tubman, Composer of Spirituals

(*Continued from Page* 305)

has been written, she dared not go back to them till night, for fear of being watched, and thus revealing their hiding place. After nightfall, the sound of a hymn sung at a distance comes upon the ears of the concealed and famished fugitives in the woods, and they know that their deliverer is at hand. They listen eagerly for the words she sings, for by them they are to be warned of danger, or informed of safety. Nearer and nearer comes the unseen singer, and the words are wafted to their ears:

Hail, oh hail, yee happy spirits,
Death no more shall make you fear,
Grief nor sorrow, pain nor anguish
Shall no more distress you there.

Around him are ten thousand angels,
Always ready to obey command.
They are always hovering around you,
Till you reach the heavenly land.

Jesus, Jesus will go with you;
He will lead you to his throne;
He who died has gone before you
Trod the winepress all alone.

He whose thunders shake creation;
He who bids the planets roll;
He who rides upon the tempest,
And his sceptre sways the whole.

Dark and thorny is the desert,
Where the pilgrim makes his ways,
Yet beyond this vale of sorrow
Lie the field of endless days."

Harriet went past her brood once, singing this to let them know of her arrival. That was a sign for them merely to remain attentive, and to make no move until another signal. The second warning informed her company whether it was safe for them to come out, or whether they must remain hidden. If it was secure to emerge then Harriet merely sang the same piece a second time. But if there was danger, she notified them with a quick verse; and to be sure the ominous within it can be detected:

Moses, go down in Egypt,
Tell old Pharaoh, let me go;
Hadn't been for Adam's fall,
Shouldn't have to have died at all.

Doubtless whenever Harriet had to sing this brief verse of warning, it was in *allegro* tempo. This stanza is one that belongs to the nationally known, *Go Down, Moses*.

The much-heralded spiritual, *Swing Low, Sweet Chariot*, had a definite association with Harriet, but not necessarily an origin with her. "Harriet was known by various names among her Southern friends. One of these was 'Old Chariot,' perhaps as a rhyme to the name by which they called her" (Harriet). The term also connoted the idea of escape by "chariot," that is, by any means which a company could employ to proceed northward. When the enslaved black sang, "I looked over Jordan and what did I see, Coming for to carry me home, A band of angels coming after me, Coming for to carry me home," it was over the Mason-Dixon line that he was looking; the band of angels was Harriet or another conductor coming for him, and "home" was a haven in the free states or Canada. Here is a stanza of one of Harriet's songs with such a reference:

When that there old chariot comes,
I'm going to leave you;
I'm bound for the promised land,
I'm going to leave you.

This spiritual was underlain with a most material purpose. The words "meant something more than a

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Comedy in Grand Opera

(*Continued from Page* 297)

for seventy per cent of a buffo's success. Experience, study, and helpful guidance take care of the other thirty per cent. At nineteen, I gave my first character presentation in the Soldiers' Home, in Rome. I was substituting at that performance for my teacher, Kashman, the eminent Austrain baritone. Kashman was in the audience, watching me. Afterwards, he said, 'You have many defects, but also many natural qualities that are good. I shall not insist too much on the faults, which time will help you overcome. If you concentrate too much upon your faults, you will lose sight of your good points—and the good points are what you need to build up!'" Thus, the basis of comedy acting is intensive study of one's characters at the source of their origin, which is always the intention of the composer, plus a determination to reflect his emphases without adding exaggerations of one's own.

The vocal requirements of the buffo vary in only one way from those of normal, accepted good singing; the need for extra training in the rapid enunciation of clear diction. Many comic scenes are enhanced by arias in which the words, funny in themselves and thus vitally necessary to be understood, must be sung very fast. This requires practice, but it is hardly a problem in itself, since enunciation depends upon breath control which, to my mind, is the foundation of all good singing. Therefore, the singer who masters his production in the right way will find that he needs no special "methods" to assist him in his enunciation; only extra practice drill in the principles which enable him to sing at all.

The secret of all singing lies in diaphragmatic breathing. Never should the breath proceed from the thorax. The breath, in singing, is exactly like the bow of a stringed instrument; it should be free, firm, well supported, and concerned with the body of the instrument. The column of air (or breath) is sustained by the diaphragm. There are several helpful exercises that may assist the singer to perfect his breath control.

The first is simply to practice deep, full breathing, watching carefully that the correct parts of the body are employed. Place the hands a little above the waist-line, breathe in, and feel the waist and the abdomen push *out*. If the chest rises or if the shoulders move, the breath is being taken incorrectly. Preliminary exercises in singing proper should be as simple as possible. An excellent drill is to sing one sustained note on a breath, striking the middle of the note, keeping the column of breath even, and emitting the breath (and the tone) as freely and easily as one emits breath (and words) in talking. To my mind, there should be no difference whatever between the emission of the breath in talking and in singing. The commonest fault in breath emission is to let go a preliminary bit of air *before* the note is attacked. Correctly, the emission of the first bit of breath should coincide with the sounding of the tone. That is exactly what happens in speech, and it should be the same in singing. There must be no loss of air before uttering the tone.

Another good exercise in breath control is to lie flat on the floor, on one' abdomen; to draw a full breath diaphragmatically; to keep inflated (hold the breath) as long as is comfortable; and to let the weight of one's own body push it out naturally. Next, a helpful drill is to sing a slow, sustained chromatic scale of one octave on a single breath. As breath control improves, then, the young singer may begin his drill in enunciation. Instead of singing tones or scales on vowels, substitute a list of words —practically any words will do—and see how many words can be clearly uttered on a single breath. Purity of vowels is enhanced, of course, if they are produced, not from the mouth, but by the strike of the glottis. And at no time may the breath be pushed or forced. Drill along these lines will bring about an increase in the number of words that can be clearly uttered. At present, I can speak or sing something over three hundred words, clearly, on a single breath. But then, of my forty years of living in this pleasant world, twenty-seven have been spent in professional vocal work! By way of conclusion, let me say that the bass voice requires the discipline of coloratura technic, within the scope of its range, quite as much as does the high light soprano. It is a mistake to think that *fioriturі* are valuable only to the voices that sing coloratura arias in public. The discipline of these exercises preserves flexibility and well-being in the voice —just as discipline must lie at the root of every sincere artistic endeavor.

Musical Reciprocity

(*Continued from Page* 292)

Heartening words, these, for they carried not only praise for Joseph Battista's artistry, but overtones of appreciation for the spirit of American youth, as displayed in their musical offerings.

Simultaneously with news that Joseph Battista's mission had been successfully carried out came an announcement by Columbia Concerts Corporation that it would offer a reciprocal prize to a young Brazilian of either sex, the winner to appear in the United States during the season of 1942-43. He, or she, it was announced, would be guaranteed recitals in New York and other large cities, one or more appearances over the radio, and probably at least one appearance with an important symphony orchestra. The winning artist would have his expenses paid to and from the United States and would be given enough appearances in this country to pay all of his expenses and perhaps something additional.

Delegating the same responsibility to Guiomar Novaes and Octavio Pinto, her husband, that had been reposed in them, Columbia Concerts Corporation asked that the Pintos select, in any fashion that they chose, the ambassador of the piano who should be sent to the United States. When she flew to the States recently, Mrs. Pinto reported that the psychological effect of this invitation was excellent, that great interest was stirring over the opportunity, and that thirty young men and women pianists already had applied for auditions. The auditions will be held this month, she said, when she returns to Brazil.

When the winner arrives the good neighbor pendulum will have swung both ways in the field of piano; it is to be hoped that it will swing again and again in the other branches of musical art. Attention has been called by Mr. Pinto to the fact that there are about eight hundred cities where artists may profitably appear in the United States, whereas there are only about six such cities in Brazil, which would seem to place on us the major responsibility of continuing this favorable beginning. Few, certainly, will disagree with Guiomar Novaes' thesis that great music should continue to act as a good will intermediary.

America's First Great Musical Pioneer

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Washington, D. C., bombarded and burned by British fleet. "Oh Say Can You See." Peace 1815. Monroe Doctrine, 1823. Stephen Foster born, 1826.

IN EUROPE: Napoleon escaped from Elba, 1815. "100 Days War" and Waterloo. Napoleon to St. Helena.

MUSIC: Chopin, Schumann, Mendelssohn, Liszt, Wagner, Verdi, Glinka lived. Weber dies 1826; Beethoven dies 1827.

1827-1850. Peace and Plenty

BIOGRAPHICAL: Thanks to success of the first hymn-collection, Lowell Mason was able to give up banking. He returned to Boston, in 1827, and became organist at three churches, one of which was Lyman Beecher's. He also was president of Handel and Haydn Society, 1827-31. Aided by Woodward, he adapted Pestalozzian teaching to music. He estabiished the Boston Academy of Music, in 1832. Fifteen hundred pupils, children and adults, attended in first year; and children were taught free of charge if they would attend a full year. Under his guidance Teacher Conventions of 1834 were established. During first year of Conventions, twelve teachers came. By 1838, there was an enrollment of one hundred thirty-four, coming from ten states, and in 1849, the attendance had grown to one thousand. This was the beginning of teacher training in U.S.A., and had colossal influence on future developments.

"In 1836, the introduction of music into the schools was formally authorized, but the board forgot to appropriate any money. Even this failed to stop Mason. He taught without pay for an entire year and bought music and materials for the pupils from his own pocket. A year of this was too much for the public conscience, and in 1838, the board went the whole way and appropriated the necessary funds." — "Our American Music," Howard.

Other cities followed suit soon after, including Buffalo, Pittsburgh, Cincinnati, Chicago, Cleveland, San Francisco and St. Louis. Lowell Mason had launched music in the schools for good, and, in addition, established teacher training. In 1835, he was awarded degree of Doctor of Music, *honoris causa*, by the University of New York, and was the first American to be so recognized.

"It was the mission of Lowell Mason to break down the doctrine of the talented few, and to show that its foundations were largely mythical." — "History of Public School Music in the U. S.," Birge.

IN AMERICA: Population moving up to the 30,000,000 with immigration increasing. Elaboration of water ways, and steamboat traffic on the Mississippi and its tributaries. Mark Twain born, 1835. American clippers made a last gallant stand against steam navigation in the "roaring 'forties." Railroads were beginning: only twenty-three miles of track laid in 1830; 2,218 in 1840; 9,021 in 1850. Vail and Cornell telegraphed over 1700 feet of copper wire, 1837; and with Congressional aid, Morse built telegraph lines between Washington and Baltimore in 1843. Thomas Edison born 1847. Mexican War, 1846-47. Gold in California, 1849. P. T. Barnum brought Jenny Lind to America, 1850.

Growth of piano industry: "In the single year, 1829, it has been estimated that 2500 pianos were made, valued at $750,000. In 1850, there were over 200 establishments at work upon musical instruments, the value of the annual product being nearly $2,-600,000.—"Grove's Dictionary of Music," American Supplement.

IN EUROPE: A restless peace leading to Revolution in Germany, 1848; seizure of power in France by Louis Napoleon, 1848; futile insurrection in Italy, 1848, headed by Cavour, Massini and Garibaldi. Prosperity and inventiveness in England; also a great advance of liberalism under Cobden and Bright. Steel supplanted wood in shipbuilding, and British were quick to accept Ericsson's (American) invention of the screw propeller. Cunard and other Transatlantic lines started. While immigrants flowed to America, Americans, especially musicians, also went to Europe to study, especially at Leipzig.

MUSIC: Rise of Romanticism, and Wagner, Berlioz, Liszt. Rossini, born same year as Lowell Mason (1792). Retired after "William Tell" in 1837 (the year Queen Victoria came to the throne in England). The age of virtuosity begins: *Pianists*—Liszt, Rubinstein, Thalberg. *Violinists:* (after Paganini) Ole Bull, Wieniawski, Vieuxtemps. *Singers:* Lind, the Patti Sisters, Mario. *Conductors:* Von Buelow, Richter, Leopoid Damrosch, Theodore Thomas. Russian Nationalism begins with production of *A Life for the Czar* by Glinka in St. Petersburg, 1836.

1850-1872. Glorious Autumn

BIOGRAPHICAL: Mason left Boston in 1850. After two years in Europe, he returned to New York. With George F. Root and William B. Bradbury he established the New York Normal Institute for training teachers. He attended teacher conventions, besides writing and composing literature. It has been estimated that over a million copies of Mason's books have been sold; one collection alone brought him $100,000. In 1817, he had married Abigail Gregory, and had four sons, the youngest of whom, William Mason, a pupil of Liszt, became America's outstanding artist teacher of piano. Two other sons, Lowell, Jr. and Daniel Gregory Mason Sr., established a publishing business; a third, Henry, with Emmons Hamlin established the famous piano manufacturing firm of Mason and Hamlin. The present Daniel Gregory Mason is the son of Henry Mason. Lowell Mason died at his home, Orange, New Jersey, in 1872, at the age of eighty.

IN AMERICA AND EUROPE: The years after 1850 were troubled and reddened with blood: Civil War in America, its horrors modified by the glorious rise of Abraham Lincoln. In Europe, the Crimean War of France and England against Russia, 1853-56; Indian Mutiny, 1857. Franco-Prussian War, 1870-1871, in which Bismarck besieged and captured Paris after Sedan, and annexed Alsace-Lorraine. Stage set for World War I, 1914-18, and World War II, 1940-?

MUSIC: Lowell Mason had triumphed. His efforts of a lifetime had been unique in the singleness of purpose with which he set mass education in music above all else. Always he attacked the problem at the point where he could reach the greatest number of people: in the churches through psalmody; in the public schools; through widespread teacher-training, through publications of all kinds. His sons followed him: making and selling instruments of music (melodeons as well as pianos), music publishing, teaching. Despite the Civil War, he never doubted the destiny of the United States or his own right to live, to work, to teach, to give all that he had to music. Mason's son, William Mason, and his grandson, Daniel Gregory Mason, have distinguished positions in American musical history.

It is not on record that Lowell Mason ever asked *what's the use?* For, with his great contemporary, Walt Whitman, he could say in truth:

I hear America singing.

Music of the African Bushveld

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it is almost entirely vocal. Neither the natives nor the busy pioneers had any sense of instruments. Even today, instrumental music confines itself chiefly to accompanying the singing, and lending stout support for dancing. The instruments in use are the concertina, the guitar, and the double-bass (which lends itself to amusing effects among the natives who turn the bow the wrong way and have fun with it generally). These songs are sung in Afrikaans, a new language that developed out of predominantly high Dutch strains, and is used, along with English, by whites and natives alike. It has a flavor and a piquancy which reflects its sturdy pioneer origin, and is often very difficult to translate—especially in songs (like *Marching to Pretoria*) of robust humor which is not at all offensive in Afrikaans but which might prove shocking in literal rendition.

Origin in Children's Songs

The character of these songs is extremely simple. In studying them and providing translations for them, I have a notion that many of them originated as children's game-songs and gradually developed an adult—or universal—appeal. Take *Stay, Polly Stay*, for example. Undoubtedly, that song "began" as a child's ring-game, in which the one who stands in the center of the ring must choose a partner. The Afrikaans words, "Staan, Pollie, staan—En laat jou gedagte gaan,—Dat jy vir my kan sê, —Of jy vir my wil hê," are translated into "Stay, Polly, Stay, and think hard, So that you can tell me, if you want me." Through the years, that child's song has taken on romantic values, so that it is no longer considered a game-song, but a courting song—Polly's thought being expended upon her choice of a husband!

The chief occasion for singing is the "tikkie-draai," or big dance get-together, usually on Saturday nights after work, when all hands sing and dance—and the dancing, of definitely native color, consists in standing still on one spot and moving the body, the head, the arms, into all sorts of swayings and contortions. At the "tikkie-draai," everyone contributes something, by way of entertainment, and all kinds of humorous songs are heard. Some of the Bushveld songs have very interesting backgrounds.

One, at least, has an American history—which almost got me into difficulties because of my ignorance of American folk-music at the time I first sang it. When I first came here, I went to a manager who was interested in my programs of Bushveld

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The Vibrato: How It Is Played and Taught for Woodwind Instruments

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woodwind vibrato used, why has it not been taught, and how can it be taught by instrumental instructors?

The Importance of Woodwind Vibrato

We must first realize the importance of the woodwind vibrato. When we listen to any first ranking symphony artist or soloist on the flute, oboe, or bassoon, we usually hear the vibrato used to a greater or lesser degree; many of the instrumentalists use it continually—as a matter of fact, one seldom hears these instruments without a vibrato. Speaking of the violin vibrato, Mr. Carl Flesch points out: "From a purely theoretic standpoint the vibrato, although the means for satisfying a heightened urge for expression, should be employed only when it is musically justifiable. Yet if we consider the celebrated violinists of our day, it must be admitted that in nearly every case they employ an uninterrupted (though technically unobjectionable) vibrato." This statement might be just as applicable to our celebrated flute and oboe players, and in some cases to the bassoon players. We find that flute and oboe players use an almost continuous vibrato, while bassoonists use it somewhat more sparingly, as the vibrato is not always effective in the low ranges of the instrument. Also certain bassoon passages seem to sound better without the vibrato.

To appreciate what can be done with woodwind vibrato one need only listen to the New York Philharmonic-Symphony Orchestra and note the elegant oboe vibrato of Labate; or the solo flute of Barrère with his Little Symphony. Imagine how dull these instruments would sound without that vibrant, rich vibrato! We find also that the vibrato is used in all types of passages—solo, ensemble, and even unison passages with other woodwinds.

But how was this fine vibrato developed by our woodwind soloists? In many cases, no doubt, the vibrato was developed naturally or by imitation, and in others there was experimentation, and acquisition of vibrato by trial and error. Some of these performers may have paid no attention directly to the physical characteristics of getting the proper vibrato, others may have achieved it through close attention to physical changes.

One of the finest, and most refined, oboe vibratos we have ever heard is, perhaps, that of Henri De Bucher of the Los Angeles Philharmonic Orchestra. Mr. De Bucher, in addition to being an artist on the oboe, is also a fine vocal teacher. This factor, without doubt, has contributed much to his artistry as an oboist; his knowledge of voice qualities must be reflected in his cultured tone and vibrato.

It is interesting to note that many vocalists sing with a vibrato, but when they teach voice they usually make no reference to it. Perhaps the development of a cultured vibrato is natural to the human voice, or easily developed by practice. String players have a great deal of success in developing and teaching vibrato, probably because the physical means of securing vibrato are readily discerned. Almost any string player who studies his instrument over a period of time eventually develops a vibrato. There are certain easily identified technical points necessary to its attainment.

It is not as easy, however, to get a good vibrato on woodwinds as on strings. Some of the reasons for this difficulty in teaching and playing woodwinds are:

1. Existing methods of teaching and using vibrato are not in agreement with one another.
2. The actual physical characteristics of vibrato production are hard to analyze. Many professional players cannot themselves tell exactly how a good vibrato is produced. They often say it is the soul of the instrument, and it comes naturally, or not at all.
3. The real artists on woodwind instruments are so much in demand as players (even more so than string players and vocalists) that they are not available for teaching, even though they do know how to pass on their knowledge or acquired skill.
4. It is almost impossible for high school and college teachers to demonstrate vibrato on all the woodwinds (or on brass and strings, too) effectively enough that students may imitate them in securing this effect.

Even with all of these problems confronting the teacher, it should be possible at some time for him to master some essentials, and to experiment with vibratos until he has acquired the knowledge which will enable him to lead the student to some degree of success in getting a fine vibrato on his instrument.

What are the characteristics of good vibratos on the woodwinds? Due to its delicacy, the oboe is probably the most difficult woodwind instrument on which to develop a fine vibrato. One method (used by several

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such interest is part of our American life. When my father came here, in 1871, there were but two orchestras in the entire land—the New York Philharmonic Orchestra, and the Theodore Thomas Orchestra. My father then founded the New York Symphony Orchestra, and, some time after, Major Higginson created and supported the Boston Symphony. For some years, these four orchestras represented the entire symphonic interest of America. To-day, there are at least sixteen major orchestras, and many smaller ones which are but a step behind the acknowledged first-rankers. And besides, thanks to radio again, the incredible enthusiasm for orchestras has created not hundreds but thousands of high school symphonic groups. They range among all shades of excellence, but at least they are *there*, and working up to high performance standards.

Some years ago, I was invited by the Music Supervisors' Convention in Chicago, to conduct two concerts with an orchestra of three hundred high school students. At the first concert, we played the *"Rienzi" Overture* and at the second, the *Prelude to "Die Meistersinger."* Both are difficult pieces. The performance was remarkable, and even more gratifying was the keen, unaffected enthusiasm with which these youngsters—none over seventeen—concentrated upon baton and instructions. And, as one of the real high points in American musical achievement, I look with affection to the wonderful summer camp at Interlochen, conducted by Dr. Joseph Maddy. Here, during vacation time, hundreds of gifted students are sent to work intensively at music. These children are in no sense prodigies; they are regulation high school pupils, with a full program of academic work, and destined for future careers in all fields. They are chosen for their musical abilities, in statewide competitions, and rewarded by the privilege of working at their music under masterly instruction.

"All of these splendid developments point to marvelous work and encouraging progress. And I am convinced that they represent only the beginning. I have the greatest confidence in everything American, and believe that in a few years' time, we shall lead the world in all branches of music.

Modernism's Shortcomings

"Believing as I do, I am often asked why the American composer has not yet asserted himself as conspicuously as has his interpretive colleague. Is it because creative fires burn low among us? No, that is not the answer. We have first-rate creative ability. The reason, I think, finds its roots in the fact that ultra-modernism has taken hold of many of our young composers, dazzling them with its 'newness' and blinding them to the true purpose of musical creation. They have developed great technical skill in the science of polyphonic writing, but they scorn to have dealings with any forms out of the past. Their goal, it seems to me, is not only to write music, but to outdo the modernism of the European moderns.

"Certainly, one cannot condemn an intelligent and earnest group wholesale—still, I wish our composers would remember that music must come, not only from the mind and the intellect, but from the heart. Any great art must always remain the supreme and faithful portrayal of human emotions—of the strivings and longings, the loves, and hates, the pride and humility, the achievements and the failures which come to all of us.

In my opinion, many of our young moderns have failed to realize this. They have concentrated on form, which is the fruit of the mind, and lost sight of feeling, which is the language of the heart and the spirit. They reject the idiom of the past solely because it is of the past, quite forgetting that human expressiveness is both timeless and ageless. Originality and technical novelty are not enough for the creation of music. They may suffice for a feat of engineering, but not for the difficult feat of building a bridge into other human souls. Our only reason for listening to any music is, not to follow its tonalities or atonalities, but to feel and rejoice in the human heart beat pulsing through it. If ever this universal heart beat is conveyed by means of the new polyphonic forms, I shall say, 'All Hail.' But while the modern output concerns itself more with form than with humanity, I can think of it only as a transitional phenomenon that has little to do with creative art.

"I have heard many novel *forms* from our young composers, but never a single 'modern' work that has succeeded in conveying the human essence of tenderness, of the intimacy between like-tuned minds, of loneliness, of nature—not even in lyric songs which should reflect all of these. Beethoven conveyed them; so did Wagner, and Brahms, and ever so many more. But they subordinated form—the sheer mathematical study and grouping of intervals—to the greater values. They realized, as did Pascal, that 'The heart has its reasonings that pure reason cannot even comprehend.' And just this human feeling is what our music needs so urgently to-day. Certainly, when I

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A Challenge to Accordionists

By Pietro Deiro

As Told to ElVera Collins

WE HEAR MUCH these days about conservation, and great stress is placed upon the importance of avoiding all waste. Apparently these warnings apply to any material object but the most important is the waste of time. As a nation, we shall have a busy year ahead of us and every moment of our time will be valuable.

We are wondering how accordionists are going to meet the challenge for increased demands upon their time. Perhaps we can accurately predict that the stalwart ones with strength of character will accept the challenge and resolve that no matter how busy they may be, they will continue to progress with their music. Others will give up without a struggle and not even try to find time to practice.

Every accordionist wastes enough time each day which, if properly utilized, would send him far in music. Note carefully that we refer only to "wasted" time which should not be confused with that used for rest nor healthful recreation.

This brings us to the subject of how to make the most of a limited practice time. In other words, how to practice efficiently, which means a perfect coördination of eyes, brain and muscles in a combination of concentrated effort. We shall use the learning of a new selection as a demonstration. A very common procedure is to learn it by numerous repetitions. Much of the time, however, spent in doing this can be saved. An intelligent scanning of a new selection before playing is recommended, as this gives the player an opportunity to analyze the signature, time, mood, technical difficulties and dynamics. If the key is one with which the accordionist has had difficulty, he will be benefited by playing the scale of that key for a few minutes to familiarize himself with the fingering. The difficult technical measures and cadenzas should be taken as exercises and worked on separately; for when an entire selection is repeated over and over for the benefit of just a few troublesome measures, there is a waste not only of time but also of energy. What is more important is the fact that such repetitions tend to cause the player to tire of the piece and play it with hackneyed expression.

The fingering should be established during the first or second playing of a selection and adhered to thereafter unless there is a very good reason for making a slight change. Finger memory is a help in playing with security. The bellows manipulation should also be established when beginning to learn a new selection.

If we are careful to play a piece as nearly correct as possible the first time, we shall have a distinct pattern to follow and future repetitions will be made merely for improvement. If, however, we rush through the first playing carelessly, we are likely to develop a poor pattern which later must be discarded; and thus the time spent in doing this is lost.

Few of us employ the use of our full mental equipment when we practice. We look but do not see, and listen but do not hear. Each of us has latent talents within us if we will but use them. By continued effort and constant mental alertness, we can train our eyes so that we can look at a sheet of music and observe more in one glance than formerly we would see after several moments of scrutiny. Technic is required in the development of the mind just as for finger dexterity.

Extra Instruction Needed

During the recent depression many of our fellow accordionists bemoaned their fate, because they had plenty of leisure time to practice, but, unfortunately they did not have the funds with which to purchase instruction or new instruments when needed. The scene has changed now and there are plenty of funds available so we would like to express the hope that accordionists will make the most of the present opportunities and use at least a part of these extra funds for their musical education.

The average accordion student has been taking only a thirty- or forty-five minute lesson once a week. This makes a yearly average of only twenty-six to forty hours which certainly is not enough if an accordionist wishes to prepare for professional playing. No matter how excellent a teacher may be, he can accomplish just so much in a short period, as thirty minutes pass very quickly when an entire week's practice must be reviewed and the following week's assignment given.

No other investment can ever pay the rich dividends that are possible with the investment in knowledge,

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Four Score—and Then!

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speak of feeling I do not mean sentimentalism; I mean the honest, sincere reflection of what goes on in all human hearts—the universal heart beat, the great human overtone, without which the finest array of tonal forms remains just so many marks on music paper.

"I hope that our young moderns will not let themselves become the slaves of 'modernism'! I know they have warm human feelings like all of us. Perhaps they are just a bit ashamed to show it. Only a slight push in the right direction is needed to encourage them to free themselves from technical preoccupations and allow their hearts to speak through *music*. When they do this, our national progress will be even brighter."

Musical Results

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daughters, Eve Curie (pronounced Ev Key-ray), is well known in America as a pianist. She has often spoken of her untiring labors in acquiring high interpretative facility.

The delightful English humorist, Jerome K. Jerome, wrote in *Three Men in a Boat*, "I like work; it fascinates me. I can sit and look at it for hours." The trouble with many unsuccessful people is that they spend too much time looking at work and not enough hours in doing it. While much of failure is due to misdirected effort, remember that many of the fine creators have literally produced mountains of works which never have become worthy of great consideration. Once we complimented the great Thomas Edison upon his hundreds of successes and the aged inventor replied, "For every success there have been a thousand failures."

The Best Music "Off the Record"

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from Glière's third symphony, which Stokowski has recorded in its entirety, taking two sides where the latter took one.

Haydn: Quartet in G major, Op. 54, No. 1; Budapest String Quartet. Victor set 869.

Beethoven: Quartet in F major, Op. 135; Budapest String Quartet. Columbia set 489.

The attractive little Haydn quartet is a thing of joy from beginning to end. Thematically it is neither pretentious nor astounding; what Haydn does with his material is what makes the work so irresistible. The playing is perfect. The Beethoven is a composition that grows on one with repeated hearings, and this performance is a far finer substantiation of its essential merits than any other on records.

Beethoven: Sonata in E-flat major, Op. 12, No. 3; Jascha Heifetz (violin) and Emmanuel Bay (piano). Victor set 852.

Debussy: Sonata No. 2 (Trio); Marcel Moyse (flute), Lily Laskine (harp), and Alice Merckel (viola). Victor set 873.

It is a pity that Mr. Bay was not urged to assert himself more in this performance (as he did in the recent Brahms sonata) for in this early sonata of Beethoven the custom of the eighteenth century is still observed. Heifetz's suave tone is most persuasive, and he plays with fine insight.

Of the three instrumental sonatas which Debussy wrote in his last year, the present one is the most dignified. The work is rhapsodic and elegant, distinguished for its tonal coloring rather than its thematic ideas. Three eminent French musicians here give it a brilliant performance, and the recording brings out all the hues and tints of Debussy's harmonic and tonal palette.

Chausson: Concerto in D major, Op. 21; Jascha Heifetz (violin), J. M. Sanromà (piano) and the Musical Art Quartet. Victor set M-877.

Among Chausson's few works this sextet ranks highly. Thematically it is distinguished and in at least one movement, the first, it achieves a striking loftiness of purpose and design. Its slow movement is deeply felt and highly individual.

Gretchaninoff: Twelve Songs; Maria Kurenko with the composer at the piano. Victor set 862.

A famous exponent of Gretchaninoff's songs gives us a delightful recital here with the composer at the piano.

Brahms: Wiegenlied; and **Staendchen**; Lotte Lehmann (soprano). Columbia disc 17300.

Guitar Recordings and Flamenco

By George C. Krick

WE HAVE OFTEN WONDERED if all guitar students are sufficiently wide awake to take advantage of the many recordings of guitar music now available. A number of recent inquiries regarding this subject leads us to believe that guitarists are more and more beginning to realize that in their efforts to master their chosen instrument the study of recordings by recognized artists should play a most important part, as this helps them materially to perfect their technic and develop the ability to present the better type of guitar music in a musicianly manner. To get the full benefit, a record should be played slowly at first in order to listen to the quality of tone produced. Note carefully the phrasing and expression, clearness of tone in rapid scale passages and sonority in full chord progressions. If this is done patiently and persistently, a student will soon notice a great improvement in his own performance. It is an indlsputable fact that the guitar reproduces beautifully, and the growth in the number of guitar recordings in the past few years is quite remarkable. Among the Victor Red Seal records we find these made by Andres Segovia; "Fandanguillo and Preludio" by Torroba; *Tremolo Study* and *Etude in A major* by Tarrega; "Theme Varie" Mozart-Sor; *Canzonetta* by Mendelssohn-Tarrega; *Vivo and Energico* by Castelnuovo-Tedesco; *Mazurka and Valse* by Ponce, *Fandanguillo* by Turina; *Gavotte, Prelude, Fugue* and *Courante* by Bach. All of these were recorded by that incomparable artist, Segovia.

Julio Martinez Oyanguren has recently signed a contract with the Victor Company and so far has recorded the *Grande Overture Op. 61* by Giuliani and his own "Flamenco Suite."

In the Columbia catalog we note more than two dozen recordings by Oyanguren, and these include compositions of great variety. Among them, the "Grand Sonata" by Ferdinand Sor deserves special mention, as this is one of the greatest compositions for guitar, and the recording shows Oyanguren at his best. Other interesting items by the same artist are *Capricho Arabe* and several preludes by Tarrega; *Elegie* by Massenet; *Serenade* by Schubert; *Gavotte* by Rameau; "Sonata in A major" by Cimarosa; *Waltz in A major Op. 15* by Brahms; *Allegro* and *Rondo* by Aguado; and a number of shorter pieces by Spanish composers.

The Decca catalog offers Oyanguren recordings in Album A-118 Standard Guitar Selections and Albums A 174—A 186, both containing Latin American Folk music.

Virtuoso Recordings

Of special interest are seven double face records to be found in the Decca classical section. Miguel Llobet is here represented with a Bach, *Sarabande; Canciones Mexicanas* by Ponce, *Estudio and Andantino* by Sor, *Etude brilliante* by Coste and "Three Guitar Duets" played by Miguel Llobet and Maria Luisa Anido. There are also listed several recordings by the Viennese guitar virtuoso, Luise Walker; Schubert's *Serenade* and a *Minuet* by Weber, also *Minuet* and *Allegretto* from Boccherini's "Quintet No. 3" by Luise Walker with String Quartet. Another record in this list is by the guitarist, Miguel Borul, *Danza Gitana* and "Variaciones por Granadinas," also one containing *Mazurka* and *El Vito* by Regino Sainz de la Maza.

The "Spanish Guitar Center," of New York City, offers ten double face records by Guillermo Gomez and six by Francisco Salinas, most of which consist of compositions by Spanish and South American writers. One of the most interesting personalities in the guitar world is Vicente Gomez. As composer and performer of the music in the motion picture "Blood and Sand" he has become famous throughout the English speaking countries and since he is still in his late twenties a most successful career seems assured to this unique artist. His remarkable technic and sound musicianship enable him to present in recital the best of the classical guitar literature and in addition he has become known as the outstanding performer of "flamenco." During the present season Gomez has joined the celebrated dance team, Veloz and Yolanda, and the group has been booked for a concert tour with appearances in the leading cities of the United States and Canada. Aside from the classical and flamenco selections Gomez also performs dance compositions of his own creation for the dance numbers. The recordings which he has made for the Decca Company display his wonderful skill, and they should be in the record library of every guitar enthusiast. The three albums A-17, A-60, and A-117 are devoted to his own compositions and music from other Spanish composers. Album A-265 contains selections from "Blood

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A Challenge to Accordionists

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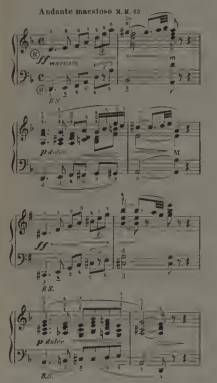
for knowledge is power. We sincerely hope that ambitious accordionists all over the country will give these matters some thought and try to double their lesson schedules for two lessons a week. What a satisfaction at the end of a year to realize that there has been twice as much progress as formerly was the case.

Additional lessons do not always mean that the practice time necessarily must be doubled, because there is a wealth of musical knowledge which can be learned without work at the instrument.

Bellows Reversal for Certain Effects

We have been asked to explain why some accordion music is marked for the reversal of the bellows in the middle of a measure. The answer is that it is done to produce an effect intended by the composer. The introduction to the overture "Imperia,"



a brief excerpt of which is shown here, provides a good example of such measures. The bellows manipulation is the only means by which the accordionist can denote tonal shading. When a *fortissimo* is desired it is necessary, in order to produce it, to send a large amount of air into the bellows at one time. The first measure of the musical example shown begins *fortissimo* so three things must occur at the identical moment. The right hand piano key and the bass button must be played simultaneously while the bellows are being given an abrupt pull. If any one of these three actions is a moment late the effect is ruined. The secret to the success of producing this effect is in being prepared in advance.

The reason that the bellows action must be reversed in the middle of the first measure, (indicated by arrow signs) is that the beginning of the second measure must be accented, and distinct accents are more easily produced when the bellows are being opened from a closed position than when they are fully extended and are ready for the return action. The fifth and sixth measures show the same bellows action as the first and second, and we believe that accordionists can benefit greatly by practicing these measures so they develop skill in manipulating the bellows when such effects are indicated in the music.

For sometime we have been urging accordionists to be more careful when playing *legato* passages. We find them particularly careless in the playing of measures like the third and fourth in our musical example. There are two reasons for this. The first is that the fingering is often ignored and another fingering substituted which hinders rather than aids in a *legato* style. The second reason is that the duration of the time is not observed and therefore the lower notes are not sustained when they should be. To prove our point we ask accordionists to play these measures in a true *legato* style that they may realize their beauty, and then to play them without observing the *legato*, and notice how they resolve into a meaningless group of notes.

These are the finer points of playing and although they may seem unimportant, they are really vitally so because they enable the accordion to enter the musical world as an instrument of fine interpretation rather than one that merely produces combinations of sound.

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

"General" Tubman, Composer of Spirituals

(*Continued from Page* 344)

journey to the Heavenly Canaan," as one of Harriet's biographers said.

Harriet Tubman's use of song was as extensive as her work for her people, and she gave seventy years or more out of a centenarian's life to the cause of her people's advance. Probably the most celebrated achievement of her life, one that may well be the envy of any white American woman, was her leadership of an important military engagement in the Department of the South. Even during this affair Harriet struck up a song. She had led three hundred Negro troops on a raid up the Combahee River, in South Carolina, resulting in the capture of seven hundred and fifty bondmen who were brought over to the Union camp. Once when she and her fellow Negroes and the white Colonel, James Montgomery, were helping these slaves to climb aboard gunboats which had gone up the river to effect the rescue and perform other military operations, Harriet sang a song to the freedmen:

Of all the whole creation in the
East or in the West
The glorious Yankee nation is the
greatest and the best.
Come along! Come along! don't
be alarmed;
Uncle Sam is rich enough to give
you all a farm.

Such was the spiritual: an expression of the Negro's vital experience. One could go through every major experience of Harriet Tubman and find that she expressed her victories in songs: songs that are now known to us as spirituals. Harriet Tubman's magnificent life is not only the key to American Negro music but to the whole Negro experience itself. Through her we see that music was an expression of the Negro's struggle and not of his "light-heartedness." It was a reflex of his labor, his fight, his tragedy and indeed, it was rarely because he was "happy" or "gay." At most he tried to turn his tragedy into a moment's forgetfulness. He who hears only the song and sees not the deep well-springs of that song knows not the Negro or his contribution to our modern music. Music was a means, a leverage, a shrewd resort; it was a mask for the real Negro who was, beneath the melody, thinking, planning and advancing. Such was the spiritual's meaning in origin and such is its significance when the Robesons, the Andersons and the Maynors sing these chants to-day.

Thomas Britton, the "Small-Coal Man"

(*Continued from Page* 302)

dwelling, removed all trace of the morning's occupation from his person, and spent the evening either in practicing on the viol da gamba, or in studying the books and MSS., of which, during his long life, he contrived to amass a very valuable collection. His house (originally a stable) was divided into two stories, of which the lower served as a storehouse for his coal, while the upper made a long, narrow room, so low that a tall man could scarcely stand upright in it. In this rude concert-room he was accustomed, every Thursday evening, to entertain his friends with intellectual conversation and the best chamber music that London could produce."

Guitar Recordings and Flamenco

(*Continued from Page* 351)

and Sand" played by the Gomez Quintet with vocal choruses.

Carlos Montoya is another flamenco artist and his recordings are to be found in Album A-197.

"Flamenco"

"You cannot play guitar à la flamenco unless you have it and feel it inside," said Vicente Gomez to the writer during a recent conversation. It dates back as far as the sixteenth century and ever since has been the means of expressing the folk music with its complicated and exciting rhythms of Andalusia and other southern provinces of Spain. To hear one of the modern flamenco players and see him in action, he seems to have a dozen fingers on his right hand. The strumming of full chords with the thumb downward and upward with first or second finger, the use of all the fingers with a back-hand stroke, drumming on the strings near the bridge, varied by the most rapid scale passages, gives one the impression of a full orchestra

No Written System

Very little music of this type is written down, and players have developed their technic only by listening to others. So the tradition has been carried on from one generation to another. In Sevilla, which might be called the home of flamenco, one hears the sevillianas, tarantas, tientos, alegrias, burlerias, peteneras, fandangulllos and also the tangos and guajiras played à la flamenco. These are the dances and songs played by the Gypsies and humble folks as well as by the greater artists. During the last century Patino and Poco el de Lucena were recognized as the outstanding flamenco exponents. Among the modern artists, Vicente Gomez, Carlos Montoya, Mathilde Cuerras and Nino Sabicas deserve special mention.

Even now it is impossible to find a published "Method" or other technical exercises showing the right hand system used by flamenco players; one artist claims that because of its many intricate strokes and various complicated rhythms, flamenco cannot be reduced to musical notation, and can only be learned by listening and being shown in person. However, several of the published solos by Vicente Gomez contain some flamenco passages with explanatory text, and the recordings already mentioned give one a clue to this fascinating style of guitar playing. Perhaps the day will come when one of the talented players will find a way to make it possible for students to acquire at least a fundamental knowledge of this interesting phase of guitar technic.

The Vibrato: How It Is Played and Taught for Woodwind Instruments

(*Continued from Page* 347)

first-chair oboists) is to use a combination throat and diaphragm vibration or pulsation. One may develop the diaphragm or breath vibrato by pronouncing foo-oo-oo-oo as he breathes into the instrument in a slow pulsating rhythm. One cannot expect a great deal of success at first, but a feeling for it may develop after close application. The throat may be used in combination with the diaphragm by pronouncing huh-huh-huh, which will at first be either too fast or too slow, and will sound very harsh. It may take six months or more to produce any really satisfactory vibrato tone in this manner, but the beginner should not be discouraged—results will be worth it.

The flute vibrato is often produced in much the same way, but is usually a faster and more vibrant vibrato than that of the oboe. This is probably due to the extensive use of higher range of the flute.

The bassoon also needs a vibrato in many passages, but not quite so extensive as either flute or oboe—especially in the lower register where little or none is used. The bassoon vibrato is produced along somewhat the same lines indicated for oboe and flute.

The clarinet uses the vibrato least of all, and most teachers do not advocate its use, although Mr. Gustav Langenus, the eminent clarinet teacher of New York City, does mention it in his clarinet method. A slight throat vibrato (at times quite fast) does enhance many tones and gives them needed intensity for accent and expression. When the clarinet vibrato is used at all it is usually a natural one; cultivated to the extent as on other instruments it would certainly sound poor.

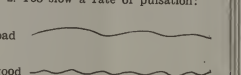
It may be argued that the vibrato should be used only in solo passages, but we find that it is used in all kinds of ensemble combinations, whenever the player feels the need of it. Unison passages usually sound bad with too much vibrato in one or all of the instruments, and, of course, we would not expect twenty-four clarinets in a band to develop a vibrato. It may be, however, that in certain types of music this effect would be desirable or pleasing—the proof would lie in the experimentation.

The actual use of the vibrato is up to the performer's particular taste, and he can best develop that taste by listening to as many fine string and vocal soloists as he can, as well as artists on his own instrument, so that he may have some standards of evaluation of his own results.

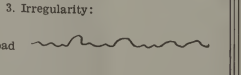
Following are some of the things to *avoid* in vibrato:

1. Too wide an extent in the vibrato pulsation:

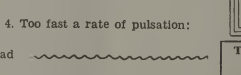
2. Too slow a rate of pulsation:



3. Irregularity:



4. Too fast a rate of pulsation:



5. Too much rigidity.

6. Not enough intensity.

The things to work for, on the other hand, are a refinement of the vibrato, control of vibrato for different musical effects, and a complete naturalness so that the vibrato does not seem labored, but an inseparable part of the tone production.

The instrumental teacher who can successfully demonstrate a vibrato on one of the woodwind instruments should be able to teach students to use a vibrato on other instruments. In case of high school students it is usually better that the student avoid the use of vibrato entirely rather than to overuse it, as the vibrato sometimes will come naturally with growing maturity and greater experience on the part of the player. Teacher and student alike cannot ignore the psychological approach as well as the physical—the sort of thing one might call development of the "esthetic sensibility."

There is no patent path to the mastery of the vibrato—it must come as a combination of application of the basic principles mentioned here, of carefully guided experiment, and of intangible but omnipresent musical sense.

(Continued from Page 315)

orchestra and one instrument makes the least slip in pitch, I can detect the instrument and correct the pitch by ear. I make all necessary transpositions by ear.

"Now, for the responsibility side! I know that I approach my singing with a different equipment from that of my co-workers and this, naturally, keeps me constantly on the alert. My performance, whether of a 'blues' song or of a classic ballad, must be better worked out and freer of fault than that of the musician who reasons out his effects. I must never let people down. For these reasons, I work quite as hard as the scholarly singer, even though I work in a different way.

"Though I am spared the task of learning my songs, beyond hearing and repeating them, I work intensively at their production and interpretation. I try to penetrate to the core of each song, to discover what it has to say to people. With that picture in mind, then, I try to build up the clearest, most honest way of restating the message. I try to hear as many different interpretations of my songs as possible—I go to concerts, study phonograph recordings of the eminent singers of to-day and yesterday (especially do I love Geraldine Farrar and Frances Alda), and I listen attentively to the radio. I do not go to night clubs as they hold no attraction for me. Each interpretation brings a new point of view; some reveal errors in my own conception—others serve as object-lessons in what *not* to do! In all cases, I measure my own work against my ideal of what that song should be, criticising, comparing, altering, correcting, quite as though I were two separate persons, one who sings and one who judges.

An Individual "Method"

"I am glad to explain my method of work—on condition that it is accepted simply as my own system and not as a list of rules for others. My first approach to a new song is to listen to it as a complete unit of verses and music. In this way, I form an impression of the song as a whole. I listen to it and try to enjoy it. Then I think about it and try to discover exactly what made it enjoyable—the flow of the melody? some poignant little twist of musical line? the poetic value of the lyric? some sentiment that touches the heart deeply? some insistence of rhythm that gets into the blood? Every song has a chief line of appeal. That is the line I work at first.

"When familiar with the spirit of the song, I go back and work at its form. First comes pitch. Although I have no difficulty in keeping true to pitch, it is important that every note should hit a bull's eye of clear, pure tonality, and I work at the tune not merely to learn it but to make it second nature. Next comes rhythm, the heart-beat of every composition. The average listener, I think, is consciously aware of rhythm only when it is marked, like march or waltz time. The singer, however, must go deeper than this; he must establish the pulse of the song. Never must it be allowed to lag, or run ahead, or deviate in any way from the beat that gives life to the song. Even when measures are accelerated, or slowed up, the inner rhythmic pattern must not be allowed to vary.

Creating the Mood

"In third place comes enunciation. It is important that the audience should understand every syllable of every word. Only then can they grasp the meaning of the song and follow the shades of emotional meaning behind it. Enunciation should be clear without being exaggerated. It is often helpful to recite one's words, in natural speech, as though one were relating the events or emotions of the poem to a friend. This brings two advantages with it: loose, slovenly enunciation is overcome, and the significance of the words stands out as the foundation for the interpretation of the song. In nearly all cases, the words set the mood and meaning; the music intensifies and embellishes them. That is why it is wise to begin interpretive work with a thorough study of the words.

"In fourth place, then, comes the musical interpretation itself. That is, the mood or feeling of the song must be crystallized and carried over to the hearts as well as the ears of the listeners. The first requisite in capturing this essential feeling is complete sincerity. Public performance is a curious thing! Its ultimate result is *effect*—the effect on the hearers of song and singer. Yet any conscious striving after effect means ruin! The moment the singer says to himself, 'Here is a dramatic—or sad, or tender—passage; I must *make* my work as dramatic—or sad, or tender—as I can,' he runs the risk of caricature. The effect upon the hearer is gauged by the lack of conscious effect and the amount of genuine sincerity the singer can command. I am often asked how one can possibly meet all the varied types of songs on a basis of sincerity. Surely, if one's heart is in the classic ballads—or the 'blues'—one cannot be completely sincere in the other form. That is not at all the case. Neither is it a wholesome approach. Personal preference is not the guide to sincerity; intelligent analysis is. Every song, be it 'blues', ballad, or operatic aria, contains a human message. It is the singer's task to search this message out and give it back again. A 'blues' song can hold essential sadness as well as a song by Schubert. I am not implying that the sadness is expressed in the same way; only that it is *there*. The intelligent interpreter, then, discovers this note of sadness and tries, in complete sincerity, to respond to it, to re-create it, to voice real human sympathy with it, to stimulate a like sympathy in the hearts of those who listen. If you have a religious song to sing, try to find and to experience the exaltation of religion. If you are interpreting a love song, think how it feels to love and give that feeling back in your singing. That is what we mean by sincerity of interpretation. The secret is to live your song as part of your life. Exactly as in life, you must first know what you are feeling and you must be absolutely honest in your expression. Only then can you reach the hearts of others.

"As a parting bit of advice to ambitious youngsters, make up your minds to work, work, work. Don't try to sing in public until you have been assured by competent judges that your powers are strong enough to reach out to others and move them. Don't try to 'sneak' auditions by haunting professional rehearsals and waylaying people. They are so busy at their own job of rehearsing that they can't pay much attention to you. Apply for an audition and if it is not granted immediately, try again and again and again—making yourself ready, in the meanwhile, to be fit for your chance when it comes."

Music of the African Bushveld

(Continued from Page 346)

songs and wished to hear some. In all innocence, I sang my arrangement and translation of *Gertjie* (a boy's name, pronounced Ker-kee). No sooner had I finished, when the gentleman became very angry and asked what sort of trick I was trying to play upon him—because the opening bars of the song, note for note, followed *Just Before the Battle, Mother*, which I had never heard nor even heard about. My theory is that, during the '70's or '80's, some of the Americans, who came to South Africa for the gold mining, brought this Civil War song with them, and it was taken over and "nationalized," quite as all our Bushveld songs have been.

Another song of curious origin is the favorite of the Malays. It goes, "Daar kom Alibama—Vèr oor die See" ("There comes Alibama, far over the sea"), and the Malays, picturesque with their red fezzes, sing it with much rhythmic insistence and much charm. Now, who is *Alibama*, I often asked myself? A prophet? A version of Ali-Baba? I have concluded, now, that it is the Confederate raider, the *S.S. Alabama*, which is known to have put into Table Bay, long ago! The nostalgic mystery of the Malay song, though, makes it sound like anything but a battleship.

Another quaint song is the *Train to Kimberley*. If you, as a stranger, hear the words, they will mean little to you. In Afrikaans, they are, "O Tante Sara, met jou bloekom blare," which, translated literally, is, "O Aunty Sara, with your blue-gum leaves." What does that signify? Quite simply, it means that when the first trains began to run to the great diamond center of Kimberley, there was a shortage of fuel, and the firemen used the wood and the branches and leaves of the blue-gum tree. Since the train was affectionately called "Aunty Sara," and since, during her run, the leaves of the blue-gum swayed out of the fireman's box, the seemingly outlandish words take on native meaning and color. That is the charm of all of our Afrikaans songs, whether they be food-songs (like *Onions and Potatoes*, which tells us that he who peels is certain of his meals!), or lullabies (like *Siembamba*, which threatens, humorously, to slap the adored little baby on the head—a peculiar twist of native Cape Colored affection!).

Another kind of dance is the "vastrap," or "firm tread" which, though very popular now, reflects European rather than native Hottentot activity. The difference is that, as its title implies, the vastrap is danced with the feet, which move exactly as they do in a lancers, instead of with the swaying body.

Like the words, the music of the Bushveld songs is extremely simple, of marked rhythm, and often reflecting the sturdy melodic pattern of Dutch, Swedish, or German ancestry. I am delighted to note the unmistakable growth of interest displayed here in the songs of my native land. Both my album of songs and my series of records have warranted "repeat" editions of new programs, and our broadcasts seem to attract the curiosity of all kinds of people, from all parts. The Bushveld music is well worth such investigation. It is not too difficult for amateurs to have a try at it; it opens up an entirely new field of folk literature; and, best of all, it is invariably buoyant, sunny, encouraging, and humorous. The Afrikaander takes his fun through music, and has evolved a music of enjoyment.

CORRECTING AN UNDERSTATEMENT

In the article by Myles Fellowes, in the March issue of THE ETUDE, entitled "Try It in Your Community," which gives the history of The High School of Music and Art, of New York City, the statement is made that Mr. Alexander Richter is "in charge of instrumental classes." Mr. Richter is, in fact, Chairman of the entire music department.

The Junior Etude

Edited by ELIZABETH A. GEST

Junior Club Outline

Assignment for May

Biography

If you had lived in the eighteenth century instead of the twentieth you would be more familiar with the name of Glück, as he was one of the great opera composers of that time.

(a) When and where was Glück born?

(b) What was his full name?

(c) Mention two of his best known operas.

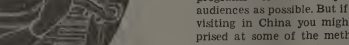
Glück was a modernist in his day, and his rival, Piccini, was conservative and opposed to new ideas. Both were invited to write an opera to the same libretto as a test, so the public could decide which was the best method to pursue in writing opera. Glück's was considered a masterpiece.

(d) What was the name of this opera?

(e) Glück's idea was to assist the dramatic action of the opera. What is meant by this?

Keyboard Harmony

(h) Sing the tune of *London Bridge* and clap the rhythm. Under each quarter note beat, in the first two measures, play the tonic major triad (in any key you select). Play the triad with the right hand and add the root in the left hand. In the third measure change to the



dominant triad; measure four is tonic again. Finish the tune in similar manner. Play in good rhythm and without stumble.

(i) *The Farmer in the Dell* is another melody that requires only the tonic and dominant triads. Can you think of other tunes using only these same triads?

(*Continued on next page*)

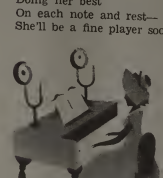
Calling All Knitters

Can you knit? Just a little bit will count, even though you do not have time or skill to knit large, complicated articles.

See if you can find a little bit of leftover wool, any color you can find, and knit a square of four and one-half inches. Make as many squares as you wish, but each must be four and one-half inches. It is not necessary to press them, but it does make them smoother.

Put them in an envelope and send to the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania; and they will be sewed together, thereby making a Junior Etude patch work knitted woolen blanket for the American Red Cross. Each reader of the Junior Etude can take part in making these blankets and feel that she is doing a wee bit more for the Red Cross, at a time when such help is most needed. Put your name on the envelope, or inside, so you can be included in the list of square makers, which will be printed in a future issue of the Junior Etude.

So, hurry up. Find the wool; knit one or more squares of four and a half inches; send to Junior Etude. Hurry up. The blankets are needed.



Street Musicians in China

By Lillie M. Jordan

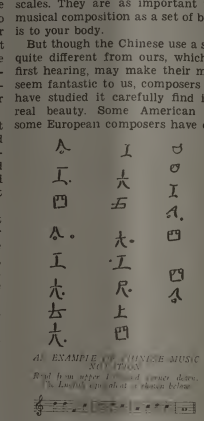
WE ARE QUITE ACCUSTOMED to our American concert musicians going from place to place, even from one continent to another, in order to present their programs to as many different audiences as possible. But if you were visiting in China you might be surprised at some of the methods Chinese musicians use to reach their listeners.

Standing at a window you might see a little group of players and singers come down the street carrying a small carpet. This carpet would be spread upon the sidewalk and upon it the musicians would seat themselves to begin their concert.

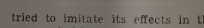
Some of their instruments might strike you as having very queer shapes. For instance, one shaped like an American banjo at the lower end, has a neck, or stem, longer than a broom stick. Another player would be performing expertly upon a tiny instrument made from half a cocoanut shell fitted with strings. A third member of the group would perhaps be beating rhythmic strokes on *both* sides of a small drum hung around his neck, while the fiddler's melodies would all be flowing from two strings.

But the music itself would probably seem to you more strange than the manner in which it was presented. It might strike you as just a medley of outlandish sounds unless you understood that the Chinese use a scale entirely different from ours. A scale, as you know, is the set of musical intervals or steps which must be used in writing, singing or playing any tune. That is why it is so very necessary for every music student to study scales. They are as important to a musical composition as a set of bones is to your body.

But though the Chinese use a scale quite different from ours, which, at first hearing, may make their music seem fantastic to us, composers who have studied it carefully find in it real beauty. Some American and some European composers have even



AN EXAMPLE OF CHINESE MUSIC
NOTATION
Read from upper left-hand corner down.
The English equivalent is shown below.



tried to imitate its effects in their own work. This, you will agree, is the highest compliment that any one could pay to the music of another country.

Little Miss Linet

Little Miss Linet
Sits by her spinet,
Playing a beautiful tune;
Doing her best
On each note and rest—
She'll be a fine player soon.

What Operatic Character Am I?

By Stella M. Hadden

My first is in TRUMPET but is not in DRUM;
My second's in PLAY but is not in STRUM;
My third is in LINE but is not in SPACE;
My fourth is in TENOR but never in BASS;
My fifth is in HORN but is not in FLUTE;
My sixth is in ORGAN but not found in LUTE;
My seventh's in NATURAL but is not in SHARP;
My eighth is in VIOLS but is not in HARP;
My ninth is in BEAT but is not in BLOW;
My tenth is in STRING but is not in BOW.

Answer: Tannhäuser.

Junior Club Outline

(*Continued*)

Terms

(f) What is meant by *dolce*?

(g) What is a *gavotte*?

Musical Program

Like last month's program, it is difficult to get a good idea of opera music from playing it on the piano, since the orchestra and voices are absent. But you can get the melodic charm in the following: *Air*, from "Orpheus"; *Chaconne*, from "Armide"; *Dance of the Spirits*, from "Orpheus" (either solo or duet arrangement); *Gavotte*, from "Iphigenia in Aulis" (also duet or solo); *March of the Priests*, from "Alceste."

Also listen to as many recordings of Glück's music as you can.

Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows: Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Greig"

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

CONTEST RULES

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

Festival Puzzle

The initials of the following words will spell the name of a festival occurring in May. Answers must give all words.

1. A term meaning much (in music)
2. A sacred composition for solo voices, chorus and orchestra
3. The largest brass instrument in a symphony orchestra
4. Composer of the oratorio "The Messiah"
5. A faint reflected sound
6. A symbol of measured silence
7. Opposite to *legato*
8. Composer of the Symphony "From the New World"
9. A term meaning slow
10. A famous Belgian violinist

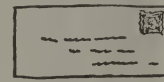
Drawing Titles Game

By Edna M. Maull

The class should be divided into two or more groups, each group gathered around a table. Each player is provided with sheet of paper and black crayon.

One player from each group goes to the leader, who whispers a title of a song, opera, and so on, such as *Turkey in the Straw*, or *The Blue Bells of Scotland;* the players return to tables and draw the title, as best they can; the other players guess the title from the drawing, the group calling the title first scores one point.

The game continues until all have had a chance to draw, or for a certain number of minutes; the group with the highest score wins.



Music and Patriotism

(Prize winner in Class C)

Patriotism is love of one's country, and patriotic music makes us feel greater love for our country.

In America we sing patriotic songs, such as *The Star-Spangled Banner* and *America*. When we hear the *Star-Spangled Banner* we stand at attention, and we feel a love for our flag and our country.

Our soldiers march to music, and when we see them doing so we feel very proud of them, and the music makes us tingle with patriotism.

Patriotic music is therefore important in making people feel the love of their country and the spirit of victory in war.

Bill Ott (Age 9),
Kansas

Honorable Mention for Music and Patriotism Essays in February:

Patsy Harris; Bernard Buteau; Dona Wagner; Judith Walton; Andrew Lawson; Bonita Nelson; Claire Sanford; Marian Brock; Elinor J. Goertz; Leonard A. Daly; Ruby Earle Graham; Norma Jane Lenninger; Julia Cuthbertson; Sally Payne; Ruth Jacoby; Eleanor Allwine; Mary Harrington; Helen McSweeney; Grace M. Zischkau; Martha M. Duval; Mary Theresa Lamber; Patricia Marr; Jeanette Campbell; Lorraine Lambert; Roland Frechette; Pauline de Grandpre Charlene Jernigan; Ruth Ann Reed; Bette C. Miller; William Ratliff; Jackie Duncan; Walter Mann; Rosemary Abeling. Francis Senn.

DEAR JUNIOR ETUDE:

I enjoy playing the piano very much, and one of my subjects in school is music, and this helps me with my piano. In our music class in school we are taught all about the piano; about the history of music and about famous composers. We also sing. I love to read the Junior Etude page.

From your friend,
MARY ELIZABETH LONG (Age 13),
Washington, D. C.

Prize Winners for February Valentine Puzzle

Class A, Harmon Downs, Jr. (Age 15), Colorado.

Class B, Helen Jendrasiak, (Age 13), New York.

Class C, Joyce Johnson. (Age 11), Minnesota.

See letter on this page

DEAR JUNIOR ETUDE:

Our Junior Music Club has such good times that I want other boys and girls to know about it. We are between the ages of ten and sixteen and practice every Thursday night. The older girls are in the Glee Club and sing once a month at evening service. The group in the Junior Choir sings every Sunday morning. We do not have any dues, and we give a concert once a year to earn enough to buy our own vestments and music.

Recently our Junior Choir and Girls' Glee Club presented "The Childhood of Hiawatha." Everyone said it was beautiful. The Boy Scouts made a tepee large enough for two to enter. The various scenes had different colored foot lights and the open fire looked very picturesque. I am enclosing a picture of one of the members as Old Nakomis with the papoose on her back while she was lighting a fire.

From your friend,
ELINOR M. PARK,
Secretary of Girls' Glee Club,
Chester, Pennsylvania

Letter Box List

Space does not permit the printing of letters from the following: Elodie Robinson; Shirley Ockenden; Nancy Clexton; Elaine A. Shannon; Marian Madison; Anna Louise Kyle; Nellie Johnson; Eleanor Waldron; Betty Nelszner; Betty Timmons; Charlotte S. Reed; Dorothy Gierse; Elinor Ann Tyson; Roy Reneker; Catherine Cox; Cecelia A. Doyle; Regina Brown; Cora Walter; Esther Pitello; George Kesurds; Marus Kunstmanz; Vivian Proctor; Dwight L. Reneker; Barbara Jean Dyer; Hilda Dotson; Rebecca Bardsdale; Richard Barrows; Dorothy White.

Music and Patriotism

(Prize winner in Class A)

What is more stirring to an American than hearing a rousing performance of *The Star-Spangled Banner*, whose challenge, like the challenge of every patriotic song, penetrates deeply into the heart and soul of every true patriot? Songs record the nation's history; singing them, we free Americans, renew our pledge to defend the right earned by our brave forefathers. By rousing people's patriotism, songs have turned the tide of our nation's history. In 1812, *Yankee Doodle* saved a town from being attacked by the British; in 1861, *The Battle Hymn of the Republic* encouraged many more enlistments for the Union's cause; in 1917 *Over There* boosted the morale of the soldiers as nothing else could have done; and now in 1942, *Remember Pearl Harbor* arouses both the civilian and military population to defend their country.

In the words of General Pershing, "Wars are won by good songs as well as by good soldiers."

Josephine M. Kalliski (Age 15),
New York

JUNIOR MOZART CLUB
Winter Haven, Florida

Music and Patriotism

(Prize winner in Class B)

Through this period of war there shall be an art, one that is majestic in acquisition; disposes the evil side of life and illumines the world with brightness, as it thrusts its tones against the clouds of darkness and enraptures the American people to lift their voice in song.

The musicians of our nation have unalterable faith that the strength of music shall inspire our nation to march forward in patriotism and victory. This momentous art is greatly loved by Americans, for who has not mourned with sad music and rejoiced with bright music? And so it is with patriotic music, because one can not hear the drums beat in our patriotic music without giving a salute to his country.

Therefore, Americans must open their ears to the glories of patriotic music, and composers must continue to contribute compositions to our country which will lead us on to victory.

Audrey Lee Watson (Age 14),
Ohio

Answers to Valentine Puzzle in February

1. A-ida; 2. E-dward; 3. N-octurne; 4. V-erdi; 5. L-argo; 6. E-igar; 7. Tannhäuser; 8. N-atural; 9. I-nterval. Initials rearranged spell VALENTINE.

Honorable Mention for February Valentine Puzzle:

Christine Czech; Dorothy Mellon; Colleen Kisch; Marjorie Ann Pettit; Roy Reneker; Nancy Jean Ropes; Martha W. Duval; Dwight Reneker; Bibiann Maciejewska; Mildred Watson; Ophelia Martinez; Arnold Dolin, Ruth Fritsche; Doris White; Carol Vidette Hartman; Laura Anne Hamilton; Elsine Schweiger; Dorothy Dmohoski; Jane McLeod; Vera Preobrajenskj; Dorothy Okonjewski; Elsa Wharton; Marianna Gordon; Anne Hemingway; Coleman Sutters; Adele Pord; Helen Manners; Irene Gatlin; Emily Rogers; Vivian Dale.

THE COVER FOR THIS MONTH—"One Score to Four Score" concisely tells something of the story of Dr. Walter Damrosch's long and active life in promoting the art of music in America. What a rich treasury of musical memories this renowned conductor, composer, and pianist can draw upon as he looks back over the years to the time when he was the young man shown in the portrait on the wall over the piano, as given in the unique and interesting picture used as the cover subject for this May 1942 issue.

Dr. Damrosch was born on January 30, 1862 and as early as 1885 was conducting such organizations as the New York Oratorio Society and the New York Symphony Society, and acting as assisting conductor of German Opera at the Metropolitan Opera House. Dr. Damrosch conducted the New York Symphony Society until 1927, and it was in 1928 that he began conducting the N.B.C. Symphony Orchestra in the Music Appreciation Hours which were presented weekly over a nation-wide net work. For the last several years Dr. Damrosch has been the musical advisor for the National Broadcasting Co.

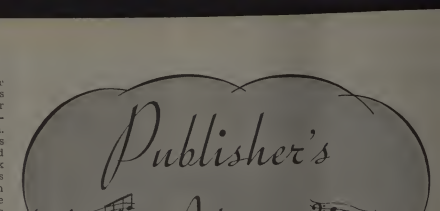
During the last World War Dr. Damrosch at the request of General Pershing organized the Bands of American Expeditionary Forces and, in Chaumont, France, established bandmaster schools. It would take columns to give but brief mention of Dr. Damrosch's many activities and accomplishments throughout his long and useful life. Now in his 81st year, he still keeps a busy schedule.

Although Dr. Damrosch has written notable major works for the opera stage and for symphonic organizations, perhaps his most widely known musical composition is his song "Danny Deever", which long has been a great favorite with the best baritone singers. David Bispham in his life-time thrilled his audiences on hundreds of occasions with this number.

THEMES FROM THE GREAT PIANO CONCERTOS, *For Piano, Compiled and Arranged by* **Henry Levine**—In keeping with the trend of the times, which tends toward the popularization of such classical masterpieces as the Tschaikowsky *Piano Concerto in B-Flat Minor* and the Grieg *Concerto in A Minor*, we are pleased to announce the publication of this excellent volume of transcriptions from the great piano concertos.

Mr. Levine has achieved renown as an accomplished teacher and concert pianist and has excelled in the field of arranging by making superb piano transcriptions of such works as Gershwin's *Rhapsody in Blue;* Herbert's *Ah, Sweet Mystery of Life;* and Romberg's *Desert Song.* His extensive musical background and thorough comprehension of piano repertoire through his personal appearances with the great symphony orchestras of our country make him admirably qualified to compile and arrange this book.

This collection contains ten of the best loved concertos of the great masters. Outstanding among these are the Tschaikowsky and Grieg Concertos, and in addition the famous Schumann *Concerto in A Minor,* the well-known Rubinstein *D Minor,* and MacDowell's *D Minor* have been chosen. Rachmaninoff, Beethoven, Chopin, Liszt, and Mozart are also represented. The arrangements have been designed technically to fill the requirements of the average pianist; and all phrasing, fingering, and pedalling have been clearly indicated.



Piano teachers and students alike should take advantage of this unusual opportunity at once by ordering a single copy of this book at our special advance of publication cash price of 50 cents, postpaid.

GRADUATION AWARDS AND GIFTS FOR MUSIC STUDENTS—Approaching graduation days bring to mind the need for suitable awards and gifts. The customary diplomas and certificates will be given, of course, but the new graduate's family and friends will want to more personally recognize the event. In this connection we suggest the famous Theodore Presser Co. Service as a "court of first resort". An extensive supply of appropriate gifts, designed to satisfy all tastes, is carried on hand at all times in this establishment. Among the more popular gifts each season are books on musical subjects, albums of music, musical jewelry, music bags, and subscriptions to THE ETUDE.

Recommended books are: *From Song to Symphony* (Mason) ; *American Opera and Its Composers* (Hipsher) ; *The Listener's Book on Harmony* (Abbott) ; *Why We Love Music* (Seashore) ; *Standard History of Music* (Cooke) ; *Stories of the Great Operas* (Newman) ; *Masters of the Symphony* (Goetschius) ; and *The Piano: Its History, Makers, Players, and Music* (Wier).

Excellent collections of piano music are: *Celebrated Compositions by Famous Composers;* the *Beethoven Sonatas* (Two Volumes) ; and the *Album of Transcriptions* (Liszt-Wagner). In the splendid "Musicians Library" Series are: Brahms: *Selected Piano Compositions;* Bach: *Shorter Compositions;* Bach: *Larger Compositions;* and Chopin: *Forty Piano Compositions.* Outstanding song collections include: *Famous Songs* (Edited H. E. Krehbiel) (Four Volumes) ; *Song Classics* (Edited Horatio Parker) (Four Volumes) ; and *Oratorio Repertoire* (Edited Nicholas Douty) (Four Volumes). Published in High Voice and Low Voice, editions in the "Musicians Library" are: *Fifty Mastersongs* (Edited Henry T. Finck) ; *Seventy Negro Spirituals* (Edited William Arms Fisher) ; *Modern Russian Songs* (Two Volumes Each Voice) (Edited Ernest Newman) ; and Schubert: *Fifty Songs* (Edited Henry T. Finck).

Jewelry designed after musical subjects is always welcome. Pins, pendants, charms, cuff-links, etc., come in various metals to represent violins, lyres, pianos, drums, mandolins, etc. When engraved for the recipient, it is urged that orders be placed early. The engraving is done by hand and cannot be rushed. A1f work is carefully done and cannot be hurried through to meet last minute demands.

Illustrated catalogs covering gift suggestions of all kinds will be sent you on request. The Special Service Department of the Theodore Presser Co. will cheerfully supply any information and assistance needed in the matter of graduation gifts, We also suggest that you see our advertisement on another page of this issue of THE ETUDE for some useful ideas.

ON MAKING THE MOST OF ONE'S OPPORTUNITIES—Few American music students need a lecture on this subject, the thousands of young folk who attend Summer Schools in the leading cities and the overflow attendance at the Summer Music Camps are the best evidence that serious students seize every opportunity to add to their musical equipment.

Realizing this, many private teachers find it most profitable to organize Summer Music Classes. These classes can be made up of adults or of juveniles, of high school students, of girls only or of boys. A supplementary course during the Summer months in history, theory, harmony or music appreciation adds to the pupil's interest and aids in his advancement in his regular course of study—piano, voice, or of some musical instrument.

Gather together a class of youngsters some Summer day, using as text material such fascinating books as James Francis Cooke's *Young Folks' Picture History of Music* ($1.00) with its packet of musical pictures to cut out and paste in the text matter, as Thomas Tapper's series of *Child's Own Book of Great Musicians* of 20 booklets (20¢ each) where the pupil, after reading the story and pasting in the pictures, writes his own version of the composer's biography and then binds the book in his (or her) own individual and silk cord provided with each copy. The recent additions to this series—Sousa, Nevin, and Foster—should be especially interesting.

In the high school age groups the serious study of music history may be undertaken with Cooke's *Standard History of Music* ($1.50) ; and beginning in harmony may be made with Preston Warc Orem's *Harmony Book for Beginners* ($1.25), and music appreciation classes may be formed, using as a text book, Clarence G. Hamilton's *Music Appreciation* ($2.50) from the "Music Students Library".

This latter text book also is excellent for use in adult classes, for whom many teachers recommend Baltzell's *A History of Music* ($2.25) as a text on that subject, William M. Felton's *Grown-Up Beginner's Book for Piano* ($1.00) for classes of older students in piano playing, and Maurits Kesnar's *Grown-Up Beginner's Book for Violin* ($1.00) for classes of violin students.

Space limitation here in these notes forbids the complete listing of materials that have proved successful in Summer Study Classes, but detailed suggestions may be obtained by addressing direct to the Publishers. And, better still, single copies of text books and appropriate materials may be had for examination. If you wish to stimulate interest in music study among your pupils, if you desire an enrollment increase in your classes, try conducting one or more of these classes this summer in your studio, on the porch, or out on the lawn. The response of musically-interested folk will surprise you.

ALBUM OF DUETS FOR ORGAN AND PIANO, *Arranged by* **Clarence Kohlmann**—This splendid collection of music for organ and piano combined will prove its usefulness many times over. Church musicians everywhere will find it of genuine interest and real value in the matter of varying the musical portion of any church service.

The steadily increasing demand for suitable organ and piano material, especially for church use, has made this book a necessity. It will include popular classic and romantic works in special arrangements. Among the contents will be Schubert's lovely *Ave Maria;* the moving *Andante* from Brahms' "First Symphony"; Tschaikowsky's beautiful *Andante* from the "Fifth Symphony"; and Saint-Saens' placid *The Swan.* Among the other composers represented will be Bach, Beethoven, Gluck, and Schumann. Too, the arranger has prepared a fantasy each on Christmas and Easter themes.

Mr. Kohlmann enjoys a nation-wide reputation, not only as a composer, but also as an organist. The many thousands who have heard him at the organ in the great Auditorium in Ocean Grove, N. J., will attest to this.

While this fine collection is in preparation, a single copy may be ordered now at the low advance of publication cash price of 40 cents postpaid. Delivery will be made as soon as the book is ready. The sale is limited to the United States and Its Possessions.

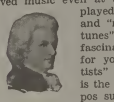
Advance of Publication Offers

MAY 1942

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
Chapel Musings—For Piano . . . . . Peery	.40
Childhood Days of Famous Composers—Mainzer . . . . . Colt-Bampton	.20
Let's Cheer—Band Book. Fulton-Chenette Band Books, Each	.20
Piano Conductor	.30
Three Little Pigs—For Piano . . . . Richter	.25
In Robot Land—Men's Operetta Yeamans	.40
The Singer's Handbook . . . . . Samoiloff	1.25
Stunts for Piano . . . . . Richter	.25
Symphonic Skeleton Scores—Kettner No. 8, Symphony No. 3 in F Major Brahms	.25
Themes from the Great Piano Concertos Levine	.50

CHILDHOOD DAYS OF FAMOUS COMPOSERS—*The Child Mozart, by* **Lottie Ellsworth Colt** *and* **Ruth Bampton**—Mozart, who loved music even at the age of three,



played the harpsichord and "made up his own tunes" soon after, is a fascinating object lesson for young embryo "artiste" or "composers"—is the wonderfully apropos subject of the first of a new series of books for musically minded youngsters.

Well known in the field of music education, the authors of this book have combined information yet thoroughly enjoyable reading material with favorite pieces in easy arrangements selected from both early and late compositions of the master. Charming illustrations of scenes from the childhood of Mozart will be found throughout. An outline of music appreciation and program possibilities for young people of various ages, is an added feature. This includes listings of available recordings for the listening program and full directions for a presentation of the story as a recital correlated with a miniature stage setting depicting a famous event in the composer's life, or, for older students, as a musical playlet.

While this unique book is in preparation for publication, a single copy may be ordered at the special price of 20 cents, postpaid. Place your order npw and be among the first to receive a copy when the book is published.

SYMPHONIC SKELETON SCORES—*A Listener's Guide for Radio and Concert, by* **Violet Katzner.** No. 8—Symphony No. 3 in F Major by Brahms—The emphatic success achieved by the Symphonic Skeleton Scores has encouraged the publishers to add Brahms' lovely Symphony No. 3, in F Major, to this interesting series. It is now being prepared for publication and will, we are certain, prove one of the most popular in this excellent series. Long one of the great favorites in the orchestral literature, this great work holds an enduring place with music lovers the world over.

Miss Katzner's Symphonic Skeleton Scores are both unique and informative. Designed for the special use of radio and record listeners and concert goers as well, they lay special emphasis on the melodic content of the individual work at hand. As the various themes come to the fore, no matter the registers in which they are played, they are set down with perfect continuity. Too, the different instruments are indicated throughout as they are heard, and the work is thoroughly analyzed as to form, etc. A portrait of the composer is included.

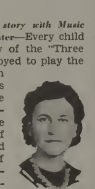
Until this work is ready for distribution, an advance of publication order may be placed for a single copy at the cash price of 25 cents postpaid. Delivery will be made immediately after publication.

STUNTS FOR PIANO, *A Very First Exercise Book, by* **Ada Richter**—Few books of exercises for piano have been published with such appeal to a child's imagination as this new work by the distinguished author of *Kindergarten Class Book, My First Song Book, My Own Hymn Book, Play and Sing,* and many others. Mrs. Richter's understanding of piano teaching problems and her ability to solve them have established for her a large following among piano teachers.

Scales, arpeggios, pedalling, hand crossing, and other phases of basic technic are "sugar-coated" in this book by finding their parallel in familiar stunts. For instance, *Broad Jump* is leaping about on the keyboard; *Running on Tiptoes* is a light staccato study; *Stretch Yourself* is an extension of the fingers over a one-octave arpeggio; and *Relay Race,* a three-string scale passage divided between the hands, one hand following the other. The exercises are short and each is preceded by explanatory text matter. A feature of the book are the clever "stick men" drawings illustrating each "stunt".

Single copies may be ordered for a short time only at our special advance of publication cash price of 25 cents, postpaid.

THREE LITTLE PIGS, *A story with Music for the Piano, by* **Ada Richter**—Every child who has heard the story of the "Three Little Pigs" will be overjoyed to play the descriptive number in



this new book of "Stories with Music" series. The music is vividly descriptive of the frisky little pigs and the big, bad wolf and is very tuneful and worthwhile although of an easy grade. An effective carry-over from studio to home lies in the story and the clear cut line drawings which may be colored by the little player, for here again Mrs. Richter has made use of the appealing feature of *Jack and the Beanstalk* and the *Nutcracker Suite.* Of course the coloring may be used as busy work for classes, too, for this makes fine class material.

An interesting portion of the recital or assembly program may be devoted to the *Three Little Pigs*—the story may be read by an older student or teacher and the appropriate numbers be played as they are called for in the story. Everyone enjoys a novelty and this will make an especially interesting one.

The book is the convenient oblong shape, bound down the 9 inch side of a 12 x 9 book. Send in now for your copy at the special advance of publication price of 25¢ postpaid per single copy.

LET'S CHEER! BAND BOOK, *by* **James M. Fulton** *and* **Major Ed. Chenette**—Only two experienced musicians such as are James M. Fulton and Major Chenette could produce an outstanding book for bands like the LET'S CHEER! BAND BOOK—a collection of sixteen heart quickening numbers that will stir the blood and "perk-up" the spirit without becoming overly difficult to perform. The numbers are of medium grade and are equally appropriate for the massed band and the individual school band on the field or in the concert hall. The audience will not only want to join in the music but will be able to join in such favorite numbers as "John Peel", "De Camptown Races", "In the Gloaming", and "Yankee Doodle" as led by the members of the band.

Besides excellent arrangements of old favorites, there are several brand new numbers full of the sparkle and spirit of peppy band music as loved by young and old alike. The scoring is of noteworthy quality—a complete instrumentation's given for every number.

Parts for all the principal band instruments may be secured for 20¢ each, while the piano-conductor's score is only 30¢ post paid per single copy, during the special advance of publication sale. Send your order now—to enrich your band library. Delivery will be made as soon as the book comes off press.

IN ROBOT LAND—*An Operetta for Men's Voices, in Two Acts, by* **L. E. Yeamans**—A fantastic city of the future here forms the background for a very unique and entertaining operetta. Two American fliers find themselves stranded in the City of the Robots, which, with the exception of Miss Simmith and Miss Johones, is inhabited entirely by a race of supermen. The two Americans, virtually the prisoners of their almost mechanical hosts, have many hilarious experiences before they make good their escape, accompanied by the two remaining women whom they have wooed and won. The women's parts are to be played by male impersonators, and this offers an excellent chance for comedy.

The music is not at all difficult and the attractive melodies have a widespread appeal. Only eleven principals will be needed and in addition to numerous choruses, which can be handled most effectively by a fairly large chorus, there are four solos, three duets, and a quartet. Costumes and scenery both can be made with little cost or effort.

In Robot Land is just the thing for the men's organization wishing to put on an enjoyable evening's entertainment. Send now for a single copy at our special advance of publication cash price of 40 cents, postpaid.

THE SINGER'S HANDBOOK, *by* **Lazar S. Samoiloff**—Every serious student and teacher of voice, who has not already acquainted himself with the ideas and technics of Lazar S. Samoiloff, one of the great living vocal authorities, will welcome this forthcoming "Handbook" containing the cream of accepted and universally recognized principles which have been used advantageously by leading singers in concert, opera, and radio for many years.

As practised by the author and his many famous pupils, all basic truths about good singing will be contained in this volume as will be detailed and enlightening discussions on special subjects such as selecting a teacher, auditions, program making, etc. An extensive list of songs to be included, carefully classified for every type vocalist, should prove to be a boon to every student and teacher since a wealth of experience is indicated by the utter appropriateness of each choice.

Dr. Samoiloff conducts widely acclaimed Master Classes in all key cities throughout the United States and maintains his Bel Canto Studios and Opera Academy in Los Angeles, California, but

when this work is released literally thousands of additional musicians will have access to his much desired advice and pedagogy. The low advance of publication cash price is $1.25, postpaid, and copies thus ordered will be shipped as soon as they are off the press.

CHAPEL MUSINGS—*An Album of Sacred Compositions for the Piano, Compiled by* **Rob Roy Peery**—Judging from the tremendous success of the several sacred piano collections issued in the past, by the Theodore Presser Co. (*Concert Transcriptions of Favorite Hymns* by Kohlmann is the most recent of these successes) there probably is no company better qualified to issue compilations of this type and there is every reason to believe that this new one will prove to be up to the standard and as practically useful as those similar publications which have preceded it from the press.

This volume undoubtedly will find a place even in the most complete libraries because it will be different—duplicating no other sacred collection for piano. Each number is distinctively reverent in character as is indicated in these representative titles—*On Mount Olive, Faith, Prayer, Moonlight over Nazareth, March of the Shepherds, Sabbath Sunrise* and *Vesper Prayer*—and they have been especially written or selected for this collection alone.

Dr. Rob Roy Peery, himself a practical church musician, is editor and compiler and also is responsible for several fine arrangements which, with the names of a few of the composers included—Kern, Federer, Hornberger, Groton, Mallard—are indicative of the musicianly quality throughout. For general or seasonal use, single copies of this volume now may be

ordered, the remainder adhere upon publication, at the special advance price of 40 cents postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN. This month our Mechanical Production Department announces the completion of their work on a new book that church choirs, everywhere, will find most interesting and, furthermore, a good investment. Many alert choirmasters and organists already have ordered sample copies while this book was offered in advance of publication. The Publishers confidently expect a goodly percentage of these to result in quantity orders for copies to supply each and every member of the choir. The advance of publication offer on this book is now withdrawn as the work makes its appearance in the stock of leading music dealers and is placed on the market by the Publishers at a fair price that represents a considerable saving were the fine anthems it contains to be purchased singly. Of course, single copies of the book may be had for examination.

Adam Geibel Anthem Book contains a baker's dozen of this celebrated blind composer's anthems that will supply the average volunteer choir with a fine repertoire of material for weekly use and for special occasions throughout the year. Some have solo and duet passages, but none of these would make necessary the engaging of professional singers as all are within the capabilities of the average church soloist. The chorus parts are not for beginning organizations but almost any good church choir with sufficient rehearsing should be able to give a satisfactory rendition of them. Price, 75 cents.

ARE YOU CHANGING YOUR ADDRESS?—If you contemplate changing your address, either for the summer months, or permanently, please give us from four to five weeks notice in order that we may correct our records and insure the prompt delivery of the first issue to go to the new address. Do not depend upon the Post Office to care for the change. By sending us the old address and the new one that far in advance, any delay in receiving your ETUDE and any inconvenience in

A MONEY SAVING OPPORTUNITY FOR ETUDE SUBSCRIBERS.—Everyone wants to save money these days, however small the amount. We are anxious to give all ETUDE readers and their friends the opportunity to save money on ETUDE subscriptions and are therefore repeating our offer to accept, during the month of May, two one-year subscriptions to THE ETUDE to be sent to different addresses for the total price of $4.00, if ordered at the same time.

THE ETUDE is a remarkable value at the regular subscription price of $2.50. By "selling" it to one of your friends, you not only do him the service of acquainting him with its musical treasure chest, but you make it possible for him to save 50¢ and to save the same amount for yourself by sending $4.00 in one remittance for the two subscriptions. (Offer expires May 31st).

Naturally we will continue to accept your own subscription for two years at the cost of $4.00.

Next Month

"NOTE DEEP IN JUNE"

James Whitcomb Riley gave us the idea in his lovely poem "Knee Deep in June." Millions will be "Note Deep in June" this year, as the commencement season comes around and we have made the June ETUDE fresh and inspiring on every page.

MRS. AUGUST BELMONT

MAKING OPERA DEMOCRATIC

Mrs. August Belmont, the one-time widely loved actress Beatrice Robinson Morse, in an interview with Doron K. Antrim, tells how the Metropolitan Opera in New York was made a democratic institution rather than a plaything of society.

COUNTERPOINT IN PLAIN LANGUAGE

Arthur S. Garbett, formerly an Assistant Editor of THE ETUDE, presents counterpoint in a new light in a series of three articles beginning in the June issue. If you want to know the main essentials of counterpoint read these articles carefully.

A SAGA OF SAMOA

As our minds turn toward the mid-Pacific J. Brinton Smith's article upon the music of Samoa has a rare interest in what many consider the most beautiful part of the world. The beauty of the South Sea Islands, temporarily disturbed by war, is eternal, and soon music will return to that beautiful land.

HOW THE STUDENT BECOMES AN ARTIST

Charles Hackett, one of the foremost American artists presented at the Metropolitan during the last twenty-five years, sings his Swan Song in THE ETUDE for June. This great singer and teacher who passed on this year leaves his last message in a "tell how article."—"Turning the Student into an Artist."

HOOT, MON, THE PIPERS ARE COMIN'

There is always something invigorating about the music of the brave pipers. Pipe-Major Stephen MacKinnon, long in His Majesty's Service has given us a most readable article on the subject.

THE HEY-DAY OF BRAHMS AND SCHUMANN

Dr. Walter Spry, one of the foremost of American teachers of piano and a great student of Brahms and Schumann has given THE ETUDE a fine picture of that glowing period when the Romantic school of Schumann was turning toward the new aesthetic aspect of Brahms.

French Musical Terms with Difficult Pronunciations

(*Continued from Page* 308)

Rothier, rott-yay; Renaud, ruhnoh; Calvé, kalvay; Gerville-Réache, zhairveel ray-ahsh; Ysaÿe, ee-za-yuh; Sablon, sablaw(n); Yvette, eevett; Guilbert, gheelbair (hard g); Maillol, ma-ee-yol, liquid ll.

Before going into a fuller list of French musical terms, let us take up a few common ones, the first ones all containing the same nasal vowel, that is, ah through the nose: *entr'acte*, ah(n)trakt; *encore*, ah(n)kor; *chant*, shah(n); *chanter*, shah(n)tay; *chanson*, (two nasals) sha(h)ssaw(n); *chansonnette*, shah(n)sonnett (only one nasal); *chanteur*, shah(n)teur; *chanteuse*, shah(n)teuz (usual eu in these two). *Ensemble*, ah(n)ssah(n)bl (often it is semi-Anglicized into ahnnssahmble, which is not good).

Also we should note: *reprise*, ruh-preez (also called *rentrée*, rah(n)-tray).

These are used in music, although also common elsewhere: *nuance*, nüah(n)ss (with that hard u again); *ricochet*, reekoshai, or Anglicized, rickohshett; *verve*, vairv, or Anglicized, vurv; *timbre*, ta(n)br, or Anglicized, timbur; *vaudeville*, vohd'-veel, or Anglicized, vawdvill.

And now a larger group: *badinage*, badeenazh; *carillon*, usually Anglicized (French is kareeyaw(n)); *chaconne*, shakon (short closed O, not nasal); *charivari*, shareevarree (short a's); *cinquantaine*, sa(n)kah(n)-tain; *clavier*, usually Anglicized (French is klav-yay); *cotillion*, usually Anglicized (French is koteeyaw(n); *demie*, usually Anglicized (French is duhmee); *divertissement*, deevairteessmah(n); *doux*, doo; *écarté*, aykartay; *élan*, aylah(n); embouchure, ah(n)boohsür; *entrée*, ah(n)tray; *feuillet*, feu-ee-yay; *fugue*, English acceptable, French has that u, füg; *galop*, galoh; *genre*, zhah(n)r; *gigue*, zheeg; *grostambour*, groh tah-(n)boohr; *hautbois* or *haut-boy*, English ho-boy, French ohbwa; *idée fixe*, eeday feeks; *jeu*, zheu but lighter, more like uh, than our usual eu; *joyeuse*, zhwa-yeuz; *léger*, layzhay; *légère*, layzhair; *liaison*, ly (not lee) alzaw(n); *mise-en-scène*, meezah(n)ssain; *milieu*, meelyeu; *mireille*, meeray; *morceau*, morsoh; *motif*, motef; *naturel*, naturell; *Noël*, no-ell; *Orphéon*, orfayaw(n); *ouverture*, oohvairtür; *pièce (d'occasion)* py (not pee) aiss (dokahzyaw(n)); *premier*, pruhm-yay; *première*, pruhm-yair; *récit*, rayssee; *rigaudon*, (*rigadon*, *rigadoon*), reegohdaw(n); *rondeau*, English rondo all right (French: raw(n)doh); *roulade*, roohlad; *soubrette*, soohbrett; *tambour*, tah(n)boohr; *troubadour*, Anglicized (this was the word for the words-and-music chaps in Italy (Italian, *trovatore*) and in Provence (pro-vah(n)ss), northern ones were *trouveres*, troovair, or *trouveurs*); *valeur*, valeur; *vite*, veet; *vitesse*, veetess; *voix*, vwa.

One point in the pronunciation of French songs should be remembered: e, often mute, especially at the end of a word, is sounded in singing when the music requires it, as underlined in the following famous songs for children: *Frère Jacques*, frairuh zhackuh; *Au clair de la lune*, oh klair duh la lünuh; *il était un petit navire*, eelaytaiteu(n) puhtee naveeruh.

Twenty-five Busy Women Keep Up Their Music

(*Continued from Page* 295)

growing knowledge of music, the Clef Club has benefited its members. More than one busy member, active in other organizations, has remarked that, if she gave up all but one of her clubs, the Clef Club would be the one she would choose to retain.

World of Music

(*Continued from Page* 289)

KURT ENGEL, pianist, died suddenly on January 22 in his New York City home, while giving a piano lesson. Born in Vienna, he was a pupil there of Emil von Sauer and Ignace Friedman. Before coming to America three years ago, he had appeared with major orchestras in Europe.

MR. WILLIAM RUSHWORTH, one of the outstanding music merchants of Europe, who for years has been a member of the famous firm of Rushworth & Dreaper in Liverpool, has just been honored with the degree of Master of Arts, honoris causa, by Liverpool University. He has long been a liberal patron of the arts, a wise philanthropist, and a noted collector of rare musical instruments.

PLASTIC MUSICAL INSTRUMENTS may be the answer to priority restrictions in the musical instrument industry, which has had to give up brass and other metals needed in defense preparations. Dupont lucite has already been successfully adapted to clarinets, saxophones, mouthpieces, and reeds for wind instruments, as well as for illuminated batons. Now it is applied to chin rests for violins; a chin rest which cannot chip or buckle, under body temperature. It is said to be more sanitary than rubber, ebony, or hardened wood, because it resists body acids and resulting infections.

Teacher's Round Table

(*Continued from Page* 304)

that is often fed adults.

By all means keep up the good work, but remember two points: (1) alternate your study of hard with easy pieces; (2) be on the lookout against pieces that are too difficult technically and emotionally for you. If you tackle such numbers you will be sorry. Stay in the "moderately difficult" category, won't you?

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