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### Volume 60, Number 04 (April 1942)

James Francis Cooke

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# THE ETUDE

April  
1942

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## MUSIC





## 217





## THE WORLD OF MUSIC

### HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE BERKSHIRE SYMPHONIC FESTIVAL will be held again this summer at Tanglewood, Massachusetts. As in former seasons, the concert series will be scheduled on successive week-ends, with concerts being given on Thursday and Saturday nights and on Sunday afternoons. The festival will open July 30 and close August 16.

MRS. FAY SIMMONS DAVIS, composer, organist, teacher, died on February 3, at Glen Ridge, New Jersey. She was born in Chelsea, Massachusetts, and her first important assignment was when she succeeded Philip Hale, the noted critic, as organist of a church in Roxbury, Massachusetts. She organized the Women's Chorus of Glen Ridge and was a contributor to musical journals.

WANDA LANDOWSKA, harpsichordist, gave a most successful recital in New York's Town Hall on February 21, marking a return to the New York concert stage after an absence of fourteen years. She was greeted by an immense audience which, according to the press, in its enthusiasm "refused to leave the hall until the artist had added a Grand of Purcell and Rameau's Tambourin as encores."

THE MUSIC EDUCATORS NATIONAL CONFERENCE held its biennial meeting in Milwaukee, March 27 to April 2, marking the thirty-fifth year of this very active organization. The program, as arranged by Fowler Smith, president of the conference and his staff of assistants, included valuable discussions and lectures by some of the outstanding leaders of their respective fields. Dr. William Bierman of the American Council of Learned Societies, Major Howard C. Bronson, Music Officer, Morale Branch, War Department; Dr. William G. Carr, Secretary of the Educational Policies Commission; and Dr. Carleton Sprague Smith. There were also the usual orchestral and choral concerts by various school groups.

MRS. ARIANA EFFIE SUTRO, distinguished mother of equally distinguished daughters, the duo-pianists, Rose and Ottilie Sutro, died on January 23, in Baltimore, Maryland, at the age of sixty-five. A long life spent in music, her home had been the scene of many notable musicales at which world celebrities were honored to appear. During the latter part of her life she accompanied her daughters on all of their tours in Europe and America.

THE SPRING SEASON of the Metropolitan Opera Company will occupy five weeks and will include performances in at least seven cities—Baltimore, Boston, Cleveland, Dallas, New Orleans, Birmingham, Atlanta, and probably Richmond. Bruno Walter and Sir Thomas Beecham will conduct part of the tour.

MISS MARTHA MCCHESENEY BERRY, nationally known for her work as founder and director of the Berry Schools for underprivileged children in North Georgia, died in Atlanta on February 27. From an humble beginning in a log cabin forty-one years ago, the schools have grown to an institution of four branches, with 1200 pupils housed in one hundred and twenty-five buildings and a waiting list of five thousand.

WILLIAM KAPEL, nineteen year old pianist, has been announced as the winner of the 1942 Town Hall Endowment Series Award, the youngest artist ever to win this highly prized honor. A former student at the Philadelphia Conservatory of Music, Mr. Kapel last year won the Philadelphia Schola Cantorum, which carried with it an appearance with the Philadelphia Orchestra. He is also a winner of the Naumburg Foundation Prize.

### Competitions

THE THIRD NATIONALWIDE 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.

A FIRST PRIZE OF 2,000 ARGENTINE PESOS and a second prize of 1,000 pesos are the awards in a contest sponsored by the organizing committee of the first Pan-American Games, for a song entitled *Hymn of Sports*. It is open to musicians and poets resident in any country in the Americas and full particulars are secured from the committee at Avenida de Mayo 665, Buenos Aires, Argentina, South America.

REY DE LA TORRE, Cuban guitarist, gave recently his first New York recital under the auspices of the *Asociación Cultural Inter-Americana*, Inc. Composers of the sixteenth and seventeenth centuries were represented on the program.

RICHARD DORNER BALES, composer, conductor, of Alexandria, Virginia, is announced as the winner of the annual award of one hundred dollars offered by the Washington, D. C. Arts Club. The winning composition will be given a performance by the National Symphony Orchestra, Hans Klinger, conductor.

DR. GUY MAIER, in his new home, *Rancho Pencho*, at Santa Monica, California, writes that he and his son have been on active patrol duty as auxiliary police, from 2:30 to 6:30 A. M. during the stirring days on the Pacific Coast. Nevertheless he is looking forward to a highly successful Master Class at Asheville, North Carolina, from July 20 to August 16. There is a widespread conviction that this summer will be an especially fine opportunity to attend master classes.

"THE ISLAND GOD," a one act opera, with text and music both by Gian-Carlo Menotti, had its premiere performance on February 21, at the Metropolitan Opera House, with a cast which included Leonard Warren, Astrid Varnay, Norman Cordon, John Garman, and Raoul Jobin. This is Mr. Menotti's third stage work; the first two were "Annela Goes to the Ball," and "The Old Maid and the Thief."

PAUL WHITES' "Sea Chanty Quintet" for harp and strings had its first performance on March 4 when it was played by the Rochester Philharmonic Orchestra, directed by José Iturbi. Edna Phillips, harpist, for whom the work was written on commission from Samuel Rosenbaum, was the soloist.

THE NEW FRIENDS OF MUSIC of New York announce plans for the annual series of concerts for their seventh season, and this in spite of difficulties incident to war. A. Hirschmann, announces that the programs will be devoted largely to the works of Bach.

THE FINAL AUDITION in the contest sponsored by the National Federation of Music Clubs, the National Broadcasting Company, and the Juilliard School of Music, to select a young violinist to receive a year's tuition at the Juilliard School, will be held over the air in a nation-wide program broadcast by NBC on April 4, from 2:40 to 3 P. M. E. W. T.

THE PHILADELPHIA BRAHMS FESTIVAL, which took place from February 27 to March 7, included among its special features a concert by the Philadelphia Orchestra, Efrem Zimbalist, violinist; the Budapest String Quartet; the Perle String Quartet; Alexander Kipnis, bass; Ruth Kisch-Arudi, contralto; and Elisabeth Schumann, soprano.

JAMES C. WARIHURST, organist and composer of sacred music, died on February 21 in Philadelphia, where he had been active many years as director of church choirs and a teacher of music. He was born in England and was a pupil of Philadelphia of H. A. Clarke and G. von Sternberg. He was a former director of the Pennsylvania Chapter, American Guild of Organists.

THE PHILADELPHIA CONSERVATORY OF MUSIC is honoring the memory of its late director, Mrs. D. Hendrik Ezerman, with two concerts in March and April. Programs of "Music in North and South America," in which the participating artists will be members of the faculty, and, as guest artists, Sadah Shuhari, violinist, and Luis Wallace, Brazilian soprano.

"THE EIGHTH SYMPHONY" by Gustav Mahler will be given a gala presentation on April 12, by the Radio City Music Hall Symphony Orchestra, conducted by Erno Rapley. Assisting in the choral parts will be the Schola Cantorum, Hugh Ross, director; the Paulist Choir, Edward J. Staty, director; selected soloists; mixed vocal ensembles; and an augmented boys' choir of one hundred and fifty voices.

This will be the first radio presentation of this symphony and also the first performance in this country since 1916, when it was given for the first time in America by Skokowski and the Philadelphia Orchestra, in a series of performances in Philadelphia which attracted world notables; followed later by equally brilliant presentations in New York City. Mr. Rapley's Mahler Series broadcast over the Blue Network have attracted high critical praise.

(Continued on Page 226)



SIR THOMAS BEECHAM

# Sir Thomas Beecham Has His Say

A Striking Feuilleton Upon England's Distinguished Orchestral Conductor

An Interview by

Rose Heylbut

fifteen years later that he found his true bent. After studying at Oxford, where some of his compositions were performed, he founded an amateur orchestra in his native town. At about this time, the famous Hallé Orchestra, under Hans Richter, visited the town; Dr. Richter became ill; and young Thomas Beecham, not yet twenty-one, took his place, directing the concert with conspicuous success. This experience convinced him that conducting was his true vocation.

After further serious study, he began his professional work as conductor in 1902, with a three months' tour of the Imperial Opera Company. By this time, he had composed two operas, a number of choral and instrumental works, and many songs. The following year, he went to Paris, to study. He showed an unusual facility for counterpoint, writing the most reconcile fugues in as many as sixty-four parts. Returning to England, he founded his own orchestra and began giving concerts of modern works, including the compositions of Debussy and of Richard Strauss. When called to become permanent conductor of the Birmingham Choral Society, the tireless young conductor gave his own orchestra into the hands of Sir Landon Ronald, and formed another new instrument for himself, the Beecham Symphony Orchestra, with Albert Sammons as leader. This orchestra gave the first complete performance of the "Mass of Life," by Delius.

During the next seven years, Beecham conducted symphonic concerts in London and the provinces, and operatic seasons which gave England its first acquaintance of many notable works. In 1911, he directed both his own and the London Symphony Orchestra, helped bring the Diaghileff Russian Ballet to Covent Garden, and produced Strauss' "Der Rosenkavalier" for the first time in England. Some years later, he gave England its first performance of "Boris Godunoff" and of "Ivan the Terrible," both with Chappellin. His next venture was to rescue the Deinhof Opera Company from financial disaster. His father, Joseph Beecham, aided him in many of his artistic efforts and received a baronetcy in recognition of his services.

And then came the summer of 1914. Foreign artists in London were stampeded by rumors of impending war and the musical world in England was confronted with a crisis of unpredictable duration. In this emergency, Thomas Beecham acted valiantly. He took over the London Philharmonic and the Hallé Concerts in Manchester and directed their fortunes for the entire war period, contributing not only musicianship but vast sums of money. Further, he formed the Beecham Opera Company and gave opera in English. England saw the unique spectacle of an efficient professional artist and a generous patron of art, in the person of this vigorous gentleman. In recognition of his public services, Thomas Beecham was included in the New Year's honors with a knighthood. He inherited the baronetcy, in addition, when Joseph Beecham died later that year.

### After World War, I

With the gradual return of normal conditions, Sir Thomas ventured the hardy experiment of giving three seasons of opera within the year. For five years, he had carried the fortunes of opera in England under war-time difficulties. The result was that his personal fortune was gravely impaired. He quit his musical career and plunged into business life, to rebuild his holdings. Sir Thomas spent two years in a business office—keeping his scores in an adjoining room. In 1923, he emerged from his retirement to resume his place in the musical life of England.

In 1927, he launched the Imperial League of Opera, and some years later, helped to found the Russian Opera Company. In 1932, Sir Thomas visited New York, as guest conductor of the New York Philharmonic Orchestra, returning to London to take active part in the summer season of German opera at Covent Garden. This, his fourth year in his professional activity, sees him as guest conductor at the Metropolitan Opera. He has reached his present eminence by "giving the most efficient performance in the most efficient manner," without counting the cost to himself.

Because of Sir Thomas' achievements in the field of opera, he was asked to answer a number of questions put to The *ETW* by operatic students. His pungent replies are indicative of his famous wit, as well as (Continued on Page 228)



THE SWEET MUSIC of shepherd-pipes, which have echoed over the hills and valleys of Albania, Sicily, Armenia, Russia, India, and China, brings even to-day hours of peace and gladness to a war-torn world. For the Pipers' Guild of England and of America has rescued this ancient musical instrument from oblivion, bringing together pipers from all parts of the world to make friends through music.

The Pipers' Guild of America meets each spring in New York City, frequently in Steinway Hall, to give its yearly concert of beautiful music made upon pipes which cost but six to ten cents each. Of bamboo, they are fashioned, and with tools from the ten-cent store. Yet the music they give forth is as sweet and pure in tonal quality as that produced by the most expensive musical instrument. Young and old are the players, rich and poor, and each has made his own pipe and painted it to suit his individual taste.

Miss Jennie Cossitt, the talented and capable head of the music department of Union Settlement in New York City, first encountered The Pipers' Guild at their summer school in Bangor, Wales, during the summer of 1935. In those glad days before the war, it was the custom for pipers from everywhere to gather each summer at Bangor, to make pipes, play together in trios, quartets, and more elaborate ensembles, and to spread the joy of this musical experience by teaching new players to carry on the work in remote villages and cities of far lands, east and west and north and south, over the seven seas.

#### An Inspiring Experience

So impressed was Miss Cossitt by the musical advantages of piping that she immediately upon her return to America, she introduced the pipes to the children of Union Settlement, that inspiring haven for the very poor of New York City's tenements on the upper East Side. To watch Miss Cossitt gather about her a group of these eager children from the city streets, and with patience and kindness and enthusiasm help them make their own six-cent pipes is inspiring in itself. In telling of this success she has had with pipes among these underprivileged children, Miss Cossitt says:

"Piping for pleasure has many advantages. Musically, to those who have had no musical experience whatever as well as to those proficient in playing other musical instruments, piping is a real joy. It is an especial boon to those groups where poverty prevents the purchase of any musical instrument whatever, for piping may provide the only means of actual participation in musical activities.

"The making of pipes is in itself

## Shepherds' Pipes for Modern Players

A Conference with

Jennie Cossitt

Musical Director of Union Settlement and Director of The Pipers' Guild, American Branch in New York City

SECURED EXPRESSLY FOR THE ETUDE BY HELEN McFICHER



A Group of Pipers in Washington

Jennie Cossitt, Musical Director of Union Settlement in New York City, received her teacher's diploma in piano at the Toronto University of Music and, as a student, taught for three years at the Hamilton Conservatory of Music in Hamilton, Ontario. She completed her musical education at Master's Degree in Musicology in 1929, after majoring in organ, and piano. While in Rochester, Miss Cossitt was organist at the First Baptist Church and also taught at the Hochstein Settlement Music School. After winning a fellowship to study at the School of Social Work in New York City, which she entered in 1930, Miss Cossitt became Director of Music at the Union Settlement, the position which she has held for the past eleven years. Aside from her work at the settlement, Miss Cossitt is Director of the American National Branch of The Pipers' Guild of which she is also the founder. Her new book, "Music for Life's Sake" is soon to be published.

—EDITORIAL NOTE.

of inestimable value, for it requires no elaborate working according to exact measurements—this development skill in using the hands where each hand is employed—and it requires ingenuity to decorate the instruments in artistic designs.

"The playing, of course, awakens an interest in music, for playing requires no previous musical study, and very young children may learn to play the moment their pipes are completed. Piping develops concentration and provides excellent ear training in playing ensemble. Many young players especially recommend it for this reason; while despite the fact it gives them an opportunity for ensemble playing, without having to spend long hours learning to play a more difficult instrument.

"As a social asset piping develops self-reliance, helps people to enjoy their own communities and meet people of other communities. Among our own groups in Union Settlement piping is popular with both young and old. Many a problem child whose home life has been so difficult and to whom every respect has been shown, has, through the making and playing of a pipe, and has become so interested that he has ultimately taken up more difficult instruments; and finally has become so well adjusted as to take the natural place in society as a co-operative, helpful and well informed individual.

"One such child came to the settlement several years ago, to play games, take part in our usual play-ground activities, but not to enter the music department. Roberta was about six years old, very little and very difficult. I can still see her stamping boisterously through the halls, defiant and disobedient from the very beginning. We knew, from the demonstration, how completely soiled were the conditions in her home, and we tried for almost two years to help her adjust herself to the discipline of group activities in the settlement. All to no avail. Roberta would not conform. Finally in desperation, we invited her to join our newly organized pipe-making class. Almost from the moment she sounded the first faint note on her little bamboo pipe, Roberta began to change. In no time at all she was playing really well, and soon wished to study the piano. Several years later, Roberta had won through her music, a scholarship to study at a well known college.

#### A Typical Case

"This has been our experience again and again, and it is so typical as it has in similar institutions throughout the United States, where pipe making has been introduced. Another such story is told by Eugenia Holm in connection with the Stay-At-Home program at the North Bennett Street Industrial School in (Continued on Page 28)

ALLELUIA! ALLELUIA! Once again the joyous season of Easter is with us. Lent with its austere and penance has made way for Easter, the day of joy. The Alleluia constitutes the theme of the paschal time, and is heard in Christian churches of all denominations. The image of the risen Lord bearing the Easter insignia. His outstretched hand, stands triumphantly where worshippers may see, and in His flowing white garment, reminds one of the first Easter meeting He had with the penitent Magdalene as she wept because she found that the tomb of her Lord was empty.

The word, Alleluia, is identical with Hallelujah, one of the few Hebrew words retained in the Church liturgy, a call of praise. We know to what use Handel put this word of praise in the majestic Hallelujah Chorus, the crowning glory of his oratorio, "The Messiah." Hosanna, another exaltation of Jewish origin remaining in the liturgy, is the expression on which Charles Francois Gounod spent his best efforts in the sanctus of his Mass which stands alone as a composition of such magnitude. Hosanna, the thrice repeated call creates an atmosphere of Heaven difficult to comprehend. The Alleluia typifies the glory of the resurrection of Easter. It spreads the hopefulness of which Easter is the prime feast of the year, with its promise of life eternal.

We wonder whether the words alone, if they were simply spoken, however expressive with joy and emphasis, would tell the tale of joyousness as does the Easter music. The meaning of the word of course was the inspiration for the pen of the composer, in both the Alleluia and in the Hosanna. But without Handel and Gounod, without Weber and Haydn, without Mozart and Kalliwoda (the latter less well known to-day but a favorite with lovers of church music) and myriads of others, the calls of praise were but mental prayers; and we dare not even try to think of the loss to mankind if these words had not been set to such soul-stirring music.

The Gloria in Excelsis Deo (Glory to God in the highest) which was not used during the forty days penance of the Lenten season is intoned joyously again at Easter. Formerly, before the edict regarding the use of Gregorian chant for church use became law, the Mass for the Catholic Church was what was considered the most important of all glorias was that written by Carl Maria von Weber. It was not an irregular procedure for organists and choirs of greater ambition to use many composers during a single service, each being selected for a certain part of the Mass for which he became most famous in the Kyrie Eleison (Lord, Have Mercy), the only Greek words remaining in the Church liturgy, many of the great composers are favored equally. Kalliwoda, however, was usually the greatest favorite for his sublime music set to those prayerful words. Weber can scarcely be excelled in his Gloria; and Gounod's Sanctus in which his Hosanna, Hosanna, fairly opens the gates of

## Easter, the Alleluia Season

Music, Customs, Traditions Past and Present

By Hattie C. Fleck



An Easter Morning Hymn

Heaven, enjoys increasingly great demand.

If the Credo was not sung in union plain chant, as was customary in Paris, then the Credo selected was usually one of the twelve written by Haydn, who made the most of the *Et in Carnatus* set in each, with his flowery passages and his *Amen*s. For these programs in New York, and in many of our great cities, famous orchestras formerly were engaged, and it was not considered superfluous to have such men as Victor Herbert and his players to perform at the two important ceremonies of the day, including the Vesper service. To-day this is changed with the enforcement of the Chant, but the *Sanctus* by Gounod and the *Hallelujah Chorus* may be heard in combination with the Chant, relieving the plainness of the whole. For all the change, however, nothing can dim the Alleluia, Alleluia, in which the chorists and the organist pour out all the joy which the words and the music stress.

Easter is the name of the goddess of spring and is Anglo-Saxon, but to Christians the world over it means resurrection, thus the glory of the joyful music. It is a movable feast, and has been celebrated since the second century; it is now charted for the first Sunday after the full moon following the vernal equinox, between the 22nd of March and the 25th of April, inclusive. It is connected in the human mind with flowers and the abundance of the earth's production in spring, all of which tends to make it the most glorious day in the year. Pentecost and Ascension

Day are influenced by its date; the former is celebrated fifty days after Christ's Resurrection, and the latter, forty days after Easter. Ascension Day is one of the high feasts of which there are four, the others being Christmas, Pentecost and All Saints.

It has been mentioned that some composers make the most of the *Amen*, Weber and Haydn foremost among these. This is probably because it is the expression of "agreement"—so let it be. It is of Hebrew content, and used in every church, in practically every religious ceremony: Mohammedans also adhere to its use. Even where English is used in church rites, the *Amen*, as well as the *Hosanna* and the *Alleluia*, are not translated, but used as in the Latin liturgy. Music has always been the universal language, and whether our tongue is Germanic, Anglo-Saxon, Flemish, Russian, or any other, we all read music in the same language everywhere, making of the composer and the musician a man belonging to no nation; the old composers understood this and worked accordingly. Likewise they wrote their religious music, some of one creed, some of another; they flinched at nothing, but used every theme which could be the means of their musical message to the world. All found church liturgy rich in content for the purpose; and thus some of the noblest works were done with religious texts.

One of the loveliest Easter rites, or perhaps it might be called a custom, is the resurrection service that one saw in continental European cities, and which, in some of our own American churches, was carried out quite true to tradition. It is done on Easter Saturday night. If in the open, as it was celebrated in small European towns and hamlets, a procession wends its way into the wooded section and is met by four men or boys who have carried the image of the risen Saviour on a satin cushion, where the Lord is presented with the Easter banner. First Crucifix is held on high by one of the elders, a man of spotless reputation, who, facing the people, sings in loud voice "Christ is risen from the dead"—to which the people respond, "Released from the bondage of the tomb!" Three times this is intoned on a satin tone a tone higher, and it ends with a glorious Alleluia. If in a German country, they sing in German; if in Hungary, then in Hungarian, and so on. When the celebration is in church, either priest or minister officiates, and the ceremony is more deeply religious, while the outdoor version usually ends in feasts of merriment. But to all this there is the seasonal music without which all would be as flat as the casual



spoken word. Mentioning this version of the Easter or Resurrection service introduces the more serious outdoor Easter rites of the Moravian Brethren whose whole religious striving is centered in the fulfillment of the promise of eternal life. The early dawn, however chill, is penetrated with the Easter song in any Moravian center, which takes place in or around the God's Acre (Gottes Acker, cemetery).

It was our great privilege one Easter morn to participate in the early service at the Moravian Brethren's foundation at Winston-Salem, North Carolina. This is one of the important centers, old, and venerable, keeping the traditional services according to the strictest detail. The Brethren refer to Bishop Christian Frederick Gregor as the father of Moravian music. He was a composer, hymnologist and compiler of a hymn book, which has been in use over one hundred years and which has done much to raise Moravian music to the high standard which the Brethren claim. In this, what is termed the home Moravian Church, strong emphasis has been laid upon the Church Band. And it is this body which is responsible for waking the residents of the community for the early Easter worship. Residents gather in given places, and when a certain trumpet sound is heard from the distance, all representative groups "strike up the band" at their stations. They move forward in procession, meeting in appointed places. Then all proceed toward the cemetery, called Graveyard or God's Acre, a site selected in April, 1789. The roadways are lined with the Biblical Cedar Tree, the first of which was planted in 1770, when the ground was solemnly dedicated. The first Easter service was held here in 1771, following the first burial among the Brethren; before this time services had been held in a hall but with the full Easter Liturgy as now. Moravian Music is of the very best, music "which lifts the soul high," to use their own language.

The gospel song is used, but "the stately and more dignified and worshipful chorale" is always given the preference. Thousands of visitors from great distances flock to that service, and it is customary to expect relatives and friends for the Easter Holy Day visit from any distance. The High Dignitaries and clergy officiate at the Easter Revivals, going in procession to the graveyard, a place of burial, unique in conception and in execution. Here one enters through any one of four gates, each of which has a suitable Biblical verse over head. And here the Moravians hold their Resurrection Service, believing implicitly in the promise of life everlasting, because it is a natural inheritance.

The music is the most outstanding. It is inspiring, as the band leads the singing. Moravians will not admit to their hymnals the "cheaper" worded sacred song which they claim has made inroads into the dignified hymnology of to-day. With such high standards set before them, it is most remarkable that their associate Brethren in Bethlehem, Pennsylvania, are exponents of Bach, and renowned for their great musical endeavors.

## An Amusing Musical Episode

As a youth, Ludwig Spohr was anxious to see Napoleon when the latter visited Erfurt. This it is said he did by learning the French horn in an amazingly short time and securing a position in the theater orchestra for a performance attended by the Little Corporal.

## Bombs, Bands and Bonds

Los Angeles County Band Sells Thousands of Dollars Worth a Day

By Kellita J. Shugart

WHEN THE BOMBS started dropping upon Pearl Harbor, the musicians of Los Angeles immediately started to sell defense bonds.

According to Los Angeles United States Treasury Department Officials, music is more than proving itself practical. Stirring patriotic melodies are more useful in selling bonds than other means of encouraging Americans in their "all-out" investment in National Defense.

The Los Angeles County Band holds a remarkable record of being the first musical organization in the history of music to be sponsored by a county of approximately three million people. In 1940, the Los Angeles County Board of Supervisors appropriated fifteen thousand dollars for the support of the band. The organization proved itself so efficient in publicizing the county over radio networks from coast to coast that 1941 brought a thirty-thousand-dollar appropriation.

Immediately following the Pearl Harbor incident, Los Angeles County Band broadcasts were temporarily discontinued. The band was enlisted in the work of selling United States Defense Bonds at Victory House, a glass house built in downtown Los Angeles by the Standard Oil Company of California. To date, the band has sold the sale of a phenomenal number of Defense Bonds and Stamps.

Incidentally, the Musicians' Association of Los Angeles, started the ball rolling out West by being the first to buy fifty thousand dollars' worth of bonds. Again this month, the Association purchased a second fifty thousand dollars.

Speaking on the practical use of music in our present emergency, J. K. Wallace, president of the Los Angeles Musicians' Association said, "Music is tangible. It lives on in the hearts of everyone who hears it. The soldier marching into battle with a song in his heart is an irresistible fighting machine. Even the primitive savages realized this truth because they marched to war to the beat of tom-toms."

"And civilians must have music, too. One evidence of this fact is the countless requests we receive from all money raising organizations for music. They have found from experience that music gets results. The Treasury Department has figures in black and white to show that at the Victory House in Pershing Square the sale of Defense Bonds and Stamps falls off to almost nothing when there is so entertainment, and sky-rockets immediately when the band plays."

Also, the Los Angeles Philharmonic Orchestra just presented a premier "Victory Concert" under the baton of Brian Waller. Attendance at the concert was greater than had been anticipated; the hall was filled to over capacity. The tickets of admission were a one to five dollar Defense Stamp or Bond.

This is 1942! demonstration of the importance of music to National Defense. It is proof that what Woodrow Wilson said in 1914 can be repeated with confidence to-day: "The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now more than ever before is a potent national aid. There is no better way to express patriotism than through music."



THE LOS ANGELES COUNTY BAND AT "VICTORY HOUSE"

## Rhythm Must Be Felt

Learn the Secrets of Rhythm by Tapping It

By Chester Barris

Mr. Chester Barris, who was born in New York City was a student of Josef Lhevinne, Ernest Hutcheson, Daniel Gregory Mason, and Deems Taylor, and has appeared as a pianist with notable success, both in America and in different European countries. For many years he taught in New York City. More recently he has been on the fine faculty of the Conservatory of Music of the College of Wooster at Wooster, Ohio. His article is thoughtful and trenchant and will help many who do not have a keen perception of the value of rhythm.—Editor's Note.

ONCE, WHEN ATTENDING a musical comedy with a party of friends at the famous Adelphi Theater in London, I was enormously amused by the conductor, who fairly danced the rhythm. Obviously he was doing it with some instinctive idea of hypnotizing his orchestra in the pit to follow his emotional ideas in the matter of rhythm. It seemed like clap-trap to me at first, but upon thinking it over, I came to the conclusion that one of the reasons why many pianists do not play rhythmically is that they do not feel the rhythm. That is, they do not feel it all through their bodies, as do, for instance, the tapping, gyrating players in a jazz band.

Of course the pianist must present an outward front of dignified reserve. Inwardly, however, he must have a "feel" of the rhythmic structure no different from that which is so much in evidence with a Budapest gypsy fiddler, an Andalusian guitarist, or the director of a swing band. If this feeling were more widespread among music students, there would be far less dead, dispirited, heavy, stagnant, unmusical playing. All of the really great artists the writer ever heard have this priceless sense of rhythm.

### Rhythm Fundamental

Developing an accurate sense of rhythm, therefore, is one of the most important elements in the training of the music student. Of the three components of music—rhythm, melody, and harmony—rhythm is considered by the greater number of musicians to be the most fundamental. We have heard over and over again the story of primitive savages whose music consisted solely of beating drums in many kinds of rhythms; how melody was added to this in the form of chanting; and of the final step of combining melodies which led to harmonic construction. If this description of the sequence of these elements is correct, then the sense of rhythm must be the most natural or elemental of the three.

In Spain it is not unusual to see groups of peasant dancers dancing to the click of castanets or even the snapping of fingers, without music of any kind. The very word "sense" in the common phrase, "Sense of rhythm," shows that we recognize it as a matter of feeling rather than intelligence or knowledge.

The appeal of rhythm to the public is a very

powerful one; exemplified by the great success of such rhythmically superlative dancers as Fred Astaire, Eleanor Powell, Ray Bolger, and "Bill" Robinson. In fact, the brilliant success of Carmen Miranda in singing Brazilian songs is largely due to the natural, intoxicating rhythms of the songs themselves.

If the music student, as a performer, is to present his compositions in a convincing way, it is obvious that his "sense" or "feeling" of rhythm must be exact. The purpose of this discussion is to shed some light, if possible, on the commonly accepted methods of developing the rhythmic sense and to point out the logical reasons for using them. A student will always practice with more interest and conscientiousness if he has logical reasons for the method he is told to use to obtain his objective.

### Rhythm in the Unmusical

The fact that rhythm is a matter of feeling rather than knowledge can be proved by observation of the reactions to music of persons who have had no musical training. The large majority of such persons, when listening to a military band or a dance orchestra, will tap with a finger or nod the head or beat time with a foot. The fact that this is done in time with the music, even though the individual knows nothing of time-signatures, note values, or measures, shows that the music arouses his rhythmic feeling in the same way that a humorous scene in a play will make him smile or laugh, or a tragic scene bring tears. In all these three—rhythm, joy, and sadness—a feeling is communicated. Of course there are a few people without a sense of rhythm, just as there are cold-blooded persons who cannot be moved to tears by tragic scenes or who are deficient in a sense of humor.

Being aware of this fact—that rhythm is a matter of feeling—we can apply our knowledge in helping the student develop his sense of rhythm in the composition he is learning. Every strong feeling has a physical expression. If we are very happy we smile or laugh; if we are very sad we cry—and if we hear music which has a strong rhythm we want to dance or at least tap our foot or nod our head. Now it is undeniable that each of the preceding suggestions can be reversed. No matter how depressed one may feel, if he persists in acting cheerfully over a period of time, it is obvious that such action will affect his spirits to make him happier—call it auto-suggestion, or what you will.

### Good Psychology

The "Keep Smiling" motto has often been subjected to ridicule by intellectuals, but none will deny that there is a certain sound psychology back of them. The student can follow the same psychology in developing his sense of rhythm—that is, he can act as if he already has it. If he had a very strong sense of rhythm it would express itself in physical action. Therefore, to reverse the cause and effect, he must begin with the physical action to develop the feeling. Here we have the logical reason for the several ways of learning rhythm which probably have been used by music teachers ever since there were teachers and students. The first is counting aloud. The student asks, "Why must I count aloud?" or "Why can't I just count to myself?" or "Why can't I just think the counting?" and the answer is, "Rhythm is not a matter of knowledge; it is a matter of feeling, and the more positive the physical expression, the sooner the feeling will be there in fact. Hence, if you count loudly and vigorously, the feeling will be there in a fraction of the time it would take by whispering the counts or just thinking them." The same reasoning applies to tapping vigorously with the foot. In this connection, to digress for a moment, there are two errors to be avoided. First, the tapping should not be done to such an extent as to become a matter of habit which might crop out in performance to distract the listener. Second, the piano student should tap with his left foot, so that the movement of the right foot on the damper pedal will not become associated with the rhythm.

### This Matter of Metronome

A metronome is, of course, invaluable to certain students whose natural rhythm is not thoroughly stabilized. It is not a substitute, however, for counting aloud or tapping with the foot but is used to keep such counting and tapping steady. When it is used in this way the student should play at frequent intervals without it, watching very closely to see that the rhythm is preserved and that all phrasing and accents are correct. This is just as important as the scrupulously clean performance of (Continued on Page 270)



CHESTER BARRIS



# Highlights in the Art of Teaching the Piano

By Maitre J. Philipp

PART II

WHEN THE PUPIL has attained a fair degree of proficiency in the realization of pitch, he may proceed to the second step, the realization of rhythm. At this stage he must concentrate his attention exclusively on rhythm; he must count very loudly and, in the course of reading, he must not only disregard occasional mistakes in pitch but, even more, he must lose altogether the sense of the keyboard and is reduced to silence through sheer inability to place his notes in some difficult and fast passage, he must never be permitted to lose his sense of rhythm, but must go on counting until he can again enter. For this kind of work, duet playing is essential. Nothing stimulates a pupil so keenly as being left behind by the other player; on a second attempt he will exert his mind to the utmost and then will be able to take in more and more correct notes while playing in strict time. In the meanwhile, as the pupil will have advanced in technical skill, there will be little need of paying separate attention to fingering; yet it would be advisable for the teacher to grow ever more exacting in this particular.

It is also important to note that a systematic course of aural training is a powerful aid towards reading at sight. The student who cannot realize the sound of what he sees cannot transmute what he sees into sound.

The technical and mental processes above described cannot fail to produce some result even with indifferent pupils; but reading at sight means much more than the correct rendering of a page of print. This elementary training is, however, the most important, as it is in this kind of work that most students fail, chiefly for want of proper guidance. A student who can read at sight in strict time with reasonable correctness of notes will find little difficulty in proceeding further. Progress, however, does not depend on any further "secrets of technique"; no new mental or physical processes are required. It is obvious that if anyone desires to acquire the ability to take in at a glance long progressions of chords he must become master of harmony; and if he wants to endow his reading with the correct phrasing, which is the substratum of expression, he must have more than a hazy notion of form. Higher still ranks the musician who understands style and can impart feeling and passion to his hearings, or can identify himself with a singer or a player whom he may be called upon to accompany at sight. Not many do reach such supreme heights; if the average student succeeds in mastering the two "secrets" we have described,

he may well rest satisfied with this achievement, that will make music more pleasant to him.

The training of memory should receive far more attention than it usually does, for in the performance of music, it plays a very important part. Mastery of difficult technical passages is attained much sooner if the student is free to devote his undivided attention to the proper movements of muscular control.

## Freedom Through Memorizing

Innate musical feelings are more readily and powerfully expressed if the performer is free to concentrate all his physical and mental powers on interpretation. In other words, the rapid acquisition of technic is easier when the memory is sure; the development and expression of emotion are readier when technic itself has become automatic. The power of memory must therefore be fostered with unceasing care. May I add that memory like all other physical and mental activities, grows gradually. An unfailing memory is necessary for the performing of the virtuoso, but even in training amateurs, it is a valuable help in learning, for it induces interest and gives pleasure. Playing from memory began suddenly with Liszt. Since Liszt there have been phenomenal memorizers—the most extraordinary examples being von Bülow, Saint-Saëns, Busoni, and Toscanini. Some renowned virtuosos, who use the printed sheet on the stage, play, nevertheless, from memory and the printed notes only lend security which counteracts their nervousness.

But how many artists suffer from the anguish to feel suddenly a hole in the memory, to feel a precipitate beating of the heart, or to fear to be obliged to stop suddenly? Hence I repeat, training the memory is absolutely essential.

After observing the importance of sight reading and memorizing, the teacher must be constantly concerned with the subtle problems of technic which eternally occur in every teacher's career.

It is obvious that a logical system of teaching must proceed from the simple to the complex. From the very beginning, especially in art, teaching follows two parallel lines: One intellectual, one technical. On one side, the mind must be trained to understand, on the other side the body must be trained to execute. The two lines must have equal attention. If the knowledge imparted is in excess of the technical ability of the student, it must remain unproductive; if the technic imparted is in excess of the intellectual development of the student, it must remain mechanical. For

example, if the training of a musician is chiefly theoretical, he will have no power to express his ideas or his emotions; or if his training, on the contrary, is chiefly technical, his performance will lack dynamic feeling. It must therefore be understood that theory and practice must proceed hand in hand.

Fact should be taught before symbols. This is a cardinal principle of teaching. Just as a child speaks long before learning the alphabet, so in every branch of study and at every level of proficiency, the realization of the existence of facts must precede the knowledge of the notation that serves to express them. In music, the fundamental facts of pitch and duration must be clearly recognized by the ear before the staff and the various shapes of notes are revealed to the eye. Further on, in the higher branches of music, it would be folly to attempt to teach expression and coloring before the student feels the emotional power in the artistic expression of another performer.

## One Thing at a Time

Another cardinal principle of teaching is that one thing at a time should be taught. This does not mean that only one subject of study should be taken up at any given time. Such a course would be wrong; for just as the body cannot be nourished exclusively with one article of food, so the mind cannot thrive on one subject alone. It is universally acknowledged that taking up several subjects of study at the same time must form the foundation of education. Nor does this principle mean that, if a subject of study has several branches, only one must be treated at a time. Quite the contrary; for instance, in elementary mathematics, algebra and geometry are studied side by side. Such a system of learning several branches of the same subject is far from exhausting to the mind and tends to make it more elastic and efficient. Biologically change of work whether for the body or the mind affords rest.

What this principle implies is that no attempt should be made to impart higher knowledge until the lower knowledge has been fairly well assimilated. What would be the result of teaching coloring, perspective and shading to a student who has not mastered the elements of drawing? Of what sense would there be in discussing on aesthetics and emotion to a beginner who is still struggling against the initial difficulties of technic? Anyone can see that the ultimate end of such illogical teaching must be disaster.

As perfect and complete technic must be the basic equipment of both the creative and the executive artist, as well as of the scientist, it is obvious that the imparting of technic must be the first care of the teacher. All the three fundamental activities of the mind: perception, intellect, volition must concur in the formation of technic. Attention, or in other words, concentration of mind, is the means to achieve the aim of technical training.

A few words on the correction of faults. A pupil well trained from the outset is not likely to commit many faults of technic; but pupils who have been guided negligently or incompetently will have acquired incorrect habits that are difficult to extirpate. Since the chief causes are imperfect perception, want of attention, and nervousness, nothing could be worse than the passive correction of each fault as it occurs. Constant corrections could only increase the pupil's nervousness and unproductive; for the prospect of progress.

For this reason, the teacher should first call the attention to only the gravest faults. Later on, as the pupil progresses, the (Continued on Page 283)

# Handel's "Messiah" Two Centuries Old

A Colorful Picture of the Development of the World's Most Famous Oratorios

By Rafael Kammerer

TWO HUNDRED YEARS AGO—on August 22, 1741, to be exact—when George Frideric Handel sat down to begin work on what has proved to be his masterpiece he was just fifty-six and one-half years old, short of a day. Broken in health, no longer the recipient of the King's Pension, his fortune eaten away, forgotten by a fickle public he was wont to please, the butt of vulgar jokes, and the victim of political intrigues and professional jealousies, Handel, nevertheless, with creative powers unimpaired, threw himself

From the dates, in Handel's own hand, on the Autograph Score of the "Messiah" in Buckingham Palace, we learn that he completed the First Part of the Oratorio on August 28th; the Second Part on September 6th; and that by September 14th, the work as a whole had been completed even to the filling-in of the parts.

Handel accomplished in twenty-four days of intense concentration, during which food and sleep were forgotten, what many a lesser genius would have required months, if not years, to do. The speed with which Handel composed the "Messiah" remains one of the most memorable feats in the annals of music!

## An Outpouring of the Soul

That Handel poured his whole soul into the "Messiah," and was deeply affected by its composition, we learn from his servant who, finding this mountain

of a man sobbing like a little child, was astonished to see his master's tears mixing with the ink as he penned his divine compositions." Handel, referring to the writing of the *Hallelujah Chorus*, later remarked, "I did think I did see all Heaven before me, and the Great God Himself."

The creative fertility of the man, like everything else about him, was prodigious. Ideas gushed from his fecund brain faster than his pudgy fingers could put them on paper.

Yet, he was no shoddy workman. The lovely soprano aria, *How beautiful are the feet of them that preach the Gospel of Peace*, was rewritten four times before he was satisfied with it.

Nor did he hesitate to borrow from his earlier works when it suited his purpose. The germ of the *Hallelujah Chorus*, for instance, can be found in an "Ode for the Birthday of Queen Anne" which he wrote for, and which was performed on the Queen's birthday, February 6th, 1713. The *Pastorale Symphony*, which opens the



HANDEL CONDUCTING A REHEARSAL From a Contemporary Drawing.

Christmas portion of the "Messiah," is based on that ancient tune with which the shepherds of Old Calabria pipe their welcome to the Prince of Peace on Christmas Eve. (Handel had heard the tune years before at a Christmas celebration in Rome.) And a few of the choruses are re-workings of earlier chamber music.

Until the late nineteenth century, Handel's music met with little favor in his native Germany. The Germans found it "too English" for their tastes.

One of the reasons for the singular appeal Handel's music has always had for English-speaking peoples everywhere may be due to the fact that from the time he produced his first opera in England, in 1711, to the day of his death, April 14th, 1759, Handel was an Englishman. An eighteenth century Englishman in every respect but one—he never mastered the language! His speech was a gallimaufry mixture of French, German, Italian, and English, picturesquely colored with a thick German accent.

Naturalized as an Englishman in 1726, Handel referred to himself thereafter as "His Majesty's most Faithful Subject," and when he died, at the ripe age of seventy-four years, three thousand persons paid him homage as he was laid to rest in the "Poet's Corner" of Westminster Abbey.

## English Influences

Although he was a contemporary of J. S. Bach, and like Bach, a master contrapuntist, yet as a choral composer Handel was not greatly influenced by the German school. The overwhelming power of his choruses, the haunting beauty of his arias, and those stunning fanfare-like trumpet passages that (Continued on Page 272)



Handel as transformed by his wig and court clothes. From a painting by Thomas Hudson.

into the composition of the "Messiah" with all the tremendous and volcanic energy for which he was noted. His pen flew across the pages of the manuscript so fast that he reached the bottom of a page while the ink on the top of it was still wet.

Handel as he actually appeared. From a painting by Mercier.



# Memorable Music Recently Recorded By Peter Hugh Reed

THE FOREMOST CONTEMPORARY COMPOSERS have been well represented by the phonograph. Both the knowledge and appreciation of the music of such men as Sibelius and Shostakovich are due probably as much to this mechanical presentation as to public performance. And such moderns as Paul Hindemith and William Walton, among others, have been greatly benefited by the recordings of their music. Indeed, it is to the recorded works of the latter that those who have been stimulated by his musical thought have had to turn, for very little of Walton's works are heard in the concert hall.

Hindemith: *Mathis der Maler*; Philadelphia Orchestra, direction of Eugene Ormandy. Victor set 854.

Ormandy gives this symphony a splendid performance and Victor has matched it with comparable recording. This is one of the composer's most easily appreciated works. It is made up of three portions of an opera Hindemith wrote on the life of Matthias Grünewald, the noted fifteenth century painter. The three movements, entitled *Angelic Concert*, *Entombment* and *Temptation of St. Anthony*—are named after three panels of Grünewald's world famous Isenheim Altar. Since these are reproduced in the booklet accompanying the set, a graphic idea of Grünewald's almost phenomenal intensity of emotion is provided. The symphony is not actually programmatic, but rather impressionistic; thus the last movement is said to portray the struggle and tumult in the mind of Grünewald when he conceived St. Anthony's Temptation. The work can be listened to and fully enjoyed as absolute music.

Shostakovich: *Sixth Symphony*, Op. 53; Philadelphia Orchestra, direction of Leopold Stokowski. Victor set 867.

The much publicized Soviet Union composer has written, in the opening *Largo*, one of his greatest symphony movements; for it owns an expressive depth indicative of desolation and loneliness as well as finely wrought emotional intensity. The symphony is made up of a long slow movement (nearly twenty minutes) and two shorter movements, neither of which is on the same plane as the opening *Largo*. The finale, suggesting a take-off on a military march, is cleverly written, but the second movement is too unpretentious for its own good. As in his previous symphonies, Shostakovich relies upon instrumental coloring as well as ingenious rhythmic patterns to provide variety. Stokowski gives this music a wholly persuasive performance, and the recording is richly sonorous.

Grig: *Two Heggie Melodies—Heart Wounds and Last Spring* (for strings). Op. 34; Columbia disc 11698.

Dukas: *The Sorcerer's Apprentice*; and Rimsky-Kors-

koff: *The Golden Cockerel—Bridal Procession*. Columbia set X-212. All played by Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos.

The playing of the above is both studied and cold, and there are evidences of poor recording balance in each work. Grig's lovely *Last Spring* is devoid of nostalgia feeling, and Dukas' fantasy takes on the elements of melodrama. One admires the orchestral precision and clarity which the conductor attains, but the ponderousness and angularity of the performances leave much to be desired interpretatively. Eugene Goossens has played the Grieg pieces (Victor disc) with greater insight and sympathy, and both Gaubert and Stokowski have done better jobs on the Dukas score.

Berlioz: *Roman Carnival Overture*; Philadelphia Orchestra, direction of Eugene Ormandy. Columbia disc 11670.

Brahms: *Tragic Overture*, Op. 81; and *Minuet from Serenade No. 1*, Op. 11; Chicago Symphony Orchestra, direction of Frederick Stock. Columbia set X-214.

Although Barbirolli gives a brilliant and powerful performance of the Berlioz overture, and Stock gives a highly competent and sympathetic exposition of the Brahms *Tragic Overture*, neither performance allows the imaginative insight into the music that the Beecham recordings reveal. Moreover, the advance in recording is not sufficient to eclipse the reproduction in the Beecham versions.

Shostakovich: *Quintet*, Op. 57; The Stuyvesant String Quartet and Vivian Rivkin (piano). Columbia set 483.

Again the composer exploits his instruments for color, and his writing here for the piano is both ingenious and highly imaginative. In five movements, the quintet is, as one Russian critic has said, "typically loud, human and simple." The first two movements are in the classical idiom, the third and fifth movements are reminiscent



PAUL DUKAS

tive in its day (1971) but recording technique has advanced a long way in the past ten years. Koussevitzky makes more of the sensuous orchestral sonorities than Gaubert did, and the recording given him is far more realistic and enjoyable. The *Mephisto Waltz*, based on an episode from Lenau's "Faust," depicts a village inn during a stormy wedding. Here *Mephisto* and *Faust* join the merry-making, and while the latter seeks out the company of a dark-eyed maiden, the former seizes a fiddle and casts a spell by his playing. This is one of Liszt's most successful orchestral scores. The Rimsky-Korsakoff piece, although an effective instrumental picture, is a less significant work.

Schubert: *Symphony in B minor—Unfinished*; All-American Orchestra, direction of Leopold Stokowski. Columbia set 485.

All the previous modern recordings of this familiar symphony by noted conductors (Beecham, Walter and Koussevitzky), have been accorded better recording than Stokowski obtains here. There is a lack of balance and tonal resonance which suggest that this recording was made in a radio studio rather than a concert hall. Stokowski's treatment of this score is neither as persuasive nor as rewarding as that by Beecham and Walter; it is contrasted by a rhythmically unyielding pace and some arbitrary ritards which interrupt the music's flow.

Strauss: *Rosenkavalier Waltzes*; Philadelphia Orchestra, direction of Eugene Ormandy. Victor disc 18390.

Those who own the older Ormandy performance, made with the (Continued on Page 276)

of the quacker movements of his symphonies and the fourth movement—marked *Intermezzo*—presents the composer in a mood of rare poetic tranquility.

Walton: *Concerto for Violin and Orchestra*; Jascha Heifetz and the Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Victor set 868.

The present concerto was written for Heifetz last year when the distinguished English composer, William Walton, was visiting this country. This music is marked by intensity of expression as well as turbulence of spirit and rhythmic vitality. The contrapuntal writing is forceful and brilliant; simultaneous melodies often collide rather than combine as in much music of a modern idiom. Although Walton is not lacking in sentiment and composure, as passages in his opening *Andante tranquillo* will prove, there is on the whole a strong nervous drive to his music—a restlessness reflective of our own times. Heifetz plays this difficult score superbly; indeed the ingratiating fluency of his tone and his consummate technique make the work an interesting experience from beginning to end. Goossens and his fine orchestra are to be complimented for their splendid cooperative work.

Liszt: *Mephisto Waltz*; and *Rimsky-Korsakoff: The Battle of Kershenetz*; Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set 870.

An earlier version by Coates of the Liszt work was tremendously effective in its day (1971) but recording technique has advanced a long way in the past ten years. Koussevitzky makes more of the sensuous orchestral sonorities than Gaubert did, and the recording given him is far more realistic and enjoyable. The *Mephisto Waltz*, based on an episode from Lenau's "Faust," depicts a village inn during a stormy wedding. Here *Mephisto* and *Faust* join the merry-making, and while the latter seeks out the company of a dark-eyed maiden, the former seizes a fiddle and casts a spell by his playing. This is one of Liszt's most successful orchestral scores. The Rimsky-Korsakoff piece, although an effective instrumental picture, is a less significant work.

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Strauss: *Rosenkavalier Waltzes*; Philadelphia Orchestra, direction of Eugene Ormandy. Victor disc 18390.

Those who own the older Ormandy performance, made with the (Continued on Page 276)

## "THE MASTER OF A TRAGIC LAND"

Probably no European country is more respected than Finland, largely because she did not flinch in meeting her obligations; and when she was attacked by a tenacity and courage that are now historic. Crushed in desperation she was obliged to accept a peace. Now she is "at it again" to get back her lost territory and though she has become a temporary ally of Nazism there seems to be no hostility to the brave little land by those in America who detest the rule of Hitler.

The best biography of the illustrious Finnish master Sibelius we have seen comes from the pen of Elliott Arnold, at the outset of the resumption of the Finnish struggle.

Sibelius is the outstanding international figure of his country which has a population of about half that of New York City. His life story is a very engaging and inspiring one and the new work is warmly recommended for home musical libraries.

"Finlandia: The Story of Sibelius"

By: Elliott Arnold

Pages: 230

Price: \$2.50

Publisher: Henry Holt and Co.

## MUSICAL KNOWLEDGE AND RESEARCH

The science behind music is the quarry from which musicology comes. Up to forty or fifty years ago, musical research was restricted and superficial, notwithstanding the fact that ever since Pythagoras learned men in all civilized countries have realized the importance of knowing more about the mysteries of the most elusive of arts. The writer, therefore, is very glad to recommend to Ervne readers "Introduction to Musicology," by Dr. Glen Haydon, the very practical and widely admired head of the Music



DR. GLEN HAYDON

Department of the University of North Carolina, at Chapel Hill, and the present president of the Music Teachers National Association. His approach is unusual. His sole instrument is the clarinet rather than the piano, the organ, or the violin. Born in California, his degree of Ph.D. was obtained at the University of Vienna.

Part One is designated as "Systematic Musicology," and deals with Acoustics, Physiology and

Psychology in Relation to Music, Musical Aesthetics, The Theory of Music Theory, Musical Pedagogy, and Comparative Musicology. The second part has to do with "Historical Musicology" and concerns itself with The Philosophy of Music History, The Sources of Musical History, and Problems and Methods of Historical Research in Music.

All this sounds somewhat forbidding to the casual musical reader, but it is surprising how much captivating information Dr. Haydon has been able to bring to a subject that many might consider dry. The bibliographical references are voluminous and helpful.

"Introduction to Musicology"

Author: Glen Haydon

Pages: 329

Price: \$4.00

Publishers: Prentice-Hall, Inc.

## PRESENT DAY AMERICAN COMPOSERS

As in the case of Mr. Ewen's book, reviewed upon this page, Mr. Howard, in "Our Contemporary Composers," has essayed the difficult and ticklish task of separating the sheep from the goats. Even where the responsibility of such a task is left to so large a board of foremost critics as was the case in the excellent and very comprehensive "International Encyclopedia of Music and Musicians" modestly edited by Oscar Thompson, and including a vast number of the names of music workers, there is a wake of those who have been left out who are merciless in their scorn. The chapters of the book include from Yesterday to Today; Bridges to the Past; Unfamiliar Idioms; Newcomers; Experimenters; Folk-Song and Racial Expressions; Broadway and Its Echoes; Today and Tomorrow.

There is also a lengthy appendix. The book is written in the author's distinctive style, and should be very useful for a reference library. There are fourteen portrait illustrations. "Our Contemporary Composers"

By: John Tasker Howard

Pages: 447

Price: \$3.50

Publisher: Thomas Y. Crowell Company

# The Etude Music Lover's Bookshelf



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

## By B. Meredith Cadman

### LIVING MUSICIANS

The difficulty with all collections of biographies of musicians is in the very complicated problem of making a list of who deserves to be included and who deserves to be left out. When one individual elects to do this, he finds himself in an unenviable position because he can at best include only a limited number and the thousands who are left out will find no favor in the book no matter how well it is written and how impartial his judgment has been. David Ewen, in "Living Musicians" has issued five hundred biographies of living musicians. In this work he has inserted such personalities as the weight of Lily Pons and the fact that Lanny Ross was once a boy soprano in the Cathedral of St. John the Divine, the fact that Calvé, Borl, Eames, Garden and others, still living, entitles them to a position in the collection. The book is written in a highly readable style. Moreover, it is finely printed and there are many illustrations.

"Living Musicians"

By: David Ewen

Pages: 385

Price: \$4.50

Publisher: The H. W. Wilson Co.

### THE AMATEUR CHOIR DIRECTOR

It is not possible for thousands of choirs in America to have a strictly professional director. For them, "The Amateur Choir Director," by Carl Hjortsvang, (pronounced "Yorts-vang") is just what it purports to be—a very practical summation of the useful knowledge which the amateur musician must have to conduct a group of singers. Every amateur musician of ability may be called at any time to conduct a chorus and it is a good thing to know the background of the necessary technique of this interesting work.

Hjortsvang discusses The Director and his personal qualities; Baton Technique, giving simple exercises; Expression; Directing without a Baton; General Choir Technique; The Singer-Director and the Organist-Director; Recommended Anthems for a Volunteer Choir.

The reader will find this a very sensible, workable book with no literary padding.

"The Amateur Choir Director"

Author: Carl Hjortsvang

Pages: 127

Price: \$1.00

Publisher: Abingdon-Cokesbury Press

## RECORDS

## BOOKS



## Youth and Music

THE JÁNOSSY BOYS were fortunate in having music loving parents, and particularly a mother who had been denied music lessons in her childhood. Such deprivation made Mrs. Jánosy determined that her children should learn to play an instrument and experience the joy of "making" music—no matter how great a sacrifice these music lessons might demand.

A family of six children consumes an unbelievable quantity of food, wears and tears an astonishing amount of clothing, needs vast numbers of school supplies, and is subject to numerous childhood diseases that call for the ministrations of a doctor—no more than a few of the claims upon the family pocketbook. In the face of this onslaught on the family budget, however, Mr. and Mrs. Jánosy were determined about the music lessons. Somehow—and it took a lot of stretching at times—music always received its allotment.

Income was very small in those early years. Mr. Jánosy had come to this country as a young man without means, hoping to find here wider opportunities than existed for him in his native Hungary. By chance he went to New Brunswick, New Jersey, found employment nearby, and met



THE JÁNOSSY BROTHERS. A Family Orchestra.

a family with an attractive daughter—likewise from Hungary. It was natural that these two young people of similar backgrounds should become interested in each other, and that they should decide to seek those wider opportunities together. But first came the difficulties of gaining a foothold in a country where language and customs were strange to them.

The family's first musical milestone was the tenth birthday of Olga, the firstborn, when she received a piano and the news that she could have music lessons. Later, further milestones were passed. In turn, Gustav, William, Thomas, Henry, John—each received a violin on his tenth anniversary—and lessons were started immediately thereafter. By the time John was ten, practice space in the Jánosy home was at a premium, and rivalry was rampant. Piano lessons had become part of the older boys' system, while clarinet, saxophone and drum playing were experiments on the side. Whoever took over a room first and closed the door against disturbing sounds was lucky. On the other hand, if he acted with total disregard for the rights of his brothers and

sisters, hot words and voluble argumentation ensued to be silenced only by parental intervention.

## Rapid Progress

Due to the keen competition and the exigencies of time and space, the Jánosy children made rapid progress; and on all but one of them music wanted to consider music an avocation and go into business. But all five of the boys knew by the time they reached high school that they wanted to play in symphony orchestras.

Gustav, being the oldest of the brothers, was the first to face the problem of seeking that desired career, which seemed difficult for a boy without the power of influence or money. Strangely enough an incident occurred at school that helped him along the way. But Gustav did not realize the opportunity at the time for his disappointment was too keen. It happened that the school orchestra had an idle bass viol, and the leader, needing a player, persuaded Gustav, with a few blandishments about versatility and talent, to leave his cherished violin and try playing this "big doghouse." Peeved, Gustav tried and discovered, almost against his will, that the instrument had some possibilities after all. Later he found that bass viol players were much more likely to be needed by orchestras than the over-plentiful violinists. Now, as a result of that decision, his name is listed as a member phony Orchestra. And he has there the inestimable privilege of playing under the direction of a great conductor, Dimitri Mitropoulos.

Not all of this happened overnight, of course; the double bass is not mastered in a few easy lessons; a young man without means cannot afford to hire the services of the best teacher; even mastery of an instrument's technique does not mean that a player can step fully equipped into the ranks of a major orchestra. After Gustav left high school, he continued studying the bass viol. Although he received offers from dance orchestras, he knew this was not the type of career he wanted. He floundered a little, then wise counsel led him to apply for a New York Philharmonic-Symphony Society scholarship. It Anselme Fortier, bass viol virtuoso of the Orchestra, as a result of winning the title of the Jánosy realized fully the possibilities of the low voiced instrument, and appreciated the service

done him by the school orchestra leader. With teaching and inspiration of this sort and a resultant all-out effort on his part, progress was bound to follow; and his next step was admission to the orchestra of the National Orchestral Association, that outstanding orchestral training school about which a story appeared in this department last month. The experience he gained there placed him where he wanted to be—in a fine symphony orchestra. This experience may be given at least part credit, too, for an additional honor which was his in 1941: eight weeks of travel with Leopold Stokowski and his widely applauded All-American Youth Orchestra.

## Following a Good Example

Meanwhile the ambitious brothers had not been idle, and close on Gustav's heels, William had followed him into a New York Philharmonic-Symphony Society scholarship on the bass viol, then into the orchestra of the National Orchestral Association; and finally, on to the Minneapolis Symphony Orchestra, where he has now spent two seasons. And he in turn has been followed by Thomas, Henry and John, all three of whom have been able to meet the high standards necessary for admission to the National Orchestral Association. In the history of that organization it is unlikely that the Jánosy record will soon be equalled. Two double bass players, two violists and one violoncellist—all from the same family! To provide themselves with funds, the brothers organized a Hungarian orchestra, in which was featured a cimbalom, an instrument always found in Hungarian gypsy orchestras. Under the name, Jánosy Testvérkék (brothers in Hungarian), they played a large number of engagements before seen and unseen audiences over a period of four years. Expanding in 1938, when Gustav went west to join the Minneapolis Symphony, William was the cimbalom player—and also the cimbalom repair man, as he necessarily had to be one time when the instrument fell from the turning board of the speeding car. His mechanical ability, inherited from his machinist father, also has come in handy when other difficulties have arisen. He has to his credit at least two inventions that were mothered by necessity.

One of these inventions came about as a result of living with Gustav, in the College Inn Hotel on the campus of the University of Minnesota. The boys practiced in their room. This led to complaints by students that deep rumblings and grotesque braying sounds distracted them when they were trying to concentrate on calculus or French conjugations or the history of the Nineteenth Century. William gave the complaints careful thought, found them just, and set about devising some method of practice that would obviate further disturbance. The result of this was that he and Gustav now have an odd-looking instrument, a bass viol minus a sound box, on which they can practice (Continued on Page 273)

AN IMPORTANT MILESTONE in radio occurred when, on February 22, Mutual's New York station WOR celebrated its twentieth birthday. Jerry Danzig, the station's publicity man, points out that the year of their start (1922) was the one in which everyone was singing *China Boy* and *My Buddy*. It was the year "The Sheik" and "The Outline of History" were best sellers; front pages headlined "Mellon Backs Up Harding on Bonus," "Giant Army Dirigible 'Roma' Wrecked," and "Premier Lloyd George to Visit Premier Poincaré." No official ceremonies, no fanfare accompanied WOR's first broadcast. The event was held in a stuffy little rug-draped room, in a corner of the furniture and radio department of a large department store in Newark, New Jersey, which served as studio, office and transmitting site. Some one put on a recording of *April Showers*, pulled the big horn-shaped microphone close to the phonograph, and an engineer then reconditioned amplifier that DeForest himself had once used in some experiments and WOR began its first broadcast.

Several months later when the station's staff (there were only five) learned that WOR had been heard at a distance of ten to fifteen miles, they were both elated and proud. So, says Mr. Danzig, they took a newspaper ad "to tell the world about it." A couple of months later the chief engineer resigned because he didn't think radio had a future, so the assistant operator took over. He's now the chief engineer—J. R. Roppelle. In the past twenty years, he says, he has seen radio gradually fill its future; and he has helped WOR grow from a two hundred and fifty watts to the maximum power of fifty thousand watts and to a position as one of the nation's foremost stations—and the head of a big network.

In the beginning the station did more in the field of good music than WOR. Good music had been a tradition with this station from its beginning. WOR was sort of synonymous with the Bamberger Little Symphony, one of the first orchestral programs of its kind in this country. Today those programs have been replaced by Alfred Wallenstein and his Sinfonietta. There were the broadcasts by the Perole String Quartet. There were no other similar chamber music programs like those of the Perole group when they were first on the air. WOR was the first to broadcast the New York Philharmonic-Symphony concerts.

Alfred Wallenstein, formerly first violoncellist of the Philharmonic-Symphony Orchestra, joined the station in 1935, and in the intervening years since, he has brought many worthy while musical features to the station. Besides his "Sinfonietta," there have been his "Symphonic Strings" programs and his "Bach Cantata" and "Mozart Opera" broadcasts. The few hours of broadcasting daily in the beginning have changed, for today WOR is on the air twenty-four hours a day, seven days a week.

WOR still continues to broadcast many fine

musical programs, but the emphasis at this time is not in that field. News broadcasts and programs for national defense are in the fore. The station is aiming at doing its part to help win the war, and its roster of programs include such Mutual Network series as "This Is Fort Dix," "The Navy Anchors Aweigh," the Treasury Department's "America Preferred," and the OEM's "Keep 'Em Rolling," presented both in cooperation with Government agencies and independently. "We're looking ahead, not backwards," says the general manager, Theodore C. Streibert, "Our history may be rich in showmanship lore and in public service, but this isn't the time to pause for a review of our accomplishments. Our listeners are most interested in what kind of a job we are doing today and how we are prepared for tomorrow. We've got a job to do, and we're doing it to the utmost of our ability."

What WOR's general manager says can be said of all major radio chains in America. They have a tough job ahead, and we can believe that they are all endeavoring to meet it to the best of their ability. And not a small part of that job is keeping the general public entertained. Side by side with pertinent newscasts come programs designed to make us laugh or musical shows intended to help us relax.

Two commentators who recently began a series of tri-weekly broadcasts deserve mention here. Both are heard over the Columbia Broadcasting System. Arthur Godfrey, long familiar to the Eastern radio audience for his early morning program of informal observations and songs (7:00 to 7:45 A.M., EWT) is also presenting daily advice on what the average American can do to help war production (Monday, Wednesday and Friday 11:00 to 11:15 A.M., EWT). Godfrey, who

always signs off in the morning with the observation that "if the good Lord is willing" he'll be back the next day, obtains materials for his programs from authoritative Government sources. The Globe trotting reporter, author and war correspondent, Fraser Hunt, is now heard on Tuesday, Thursday and Saturday (6:00 to 6:15 P.M., EWT). He broadcasts news in a new pattern and brings his radio audience information regarding the rapidly expanding field of electronics, which is expected to have a profound effect in the post-war period. Hunt has known everybody who is anybody; he has interviewed kings and dictators. As a commentator on world events he has an established reputation from Vladivostok to Buenos Aires.

On April 5, the *Standard Symphony Hour* of the Pacific Coast (heard Thursdays—8:00 to 9:00 P.M., EWT) gives its seven hundred and fifty-fifth broadcast. This excellent symphonic program deserves to be heard in the East, and we would like to suggest that WOR consider a rebroadcast of it later the same night for its Eastern audience. The *Standard Symphony Hour* features a variety of leading conductors. Recently Pierre Monteux, permanent conductor of the San Francisco Symphony Orchestra, gave a series of broadcasts with this hour in which the eminent French musician's abilities as a program maker were strikingly revealed.

The *Philharmonic-Symphony Orchestra* broadcasts are scheduled to end this month. There will be only three Sunday afternoon programs. John Barbirolli is scheduled to conduct those of the fifth and the nineteenth, and Bruno Walter, the concert of the twelfth. The program of April 5 is to be an Easter one, and advance information says it will feature both soloists and a chorus. Following the Philharmonic broadcasts, it is expected that Howard Barlow and the Columbia Broadcasting Symphony Orchestra will be featured thereafter on Sunday afternoons.

Those Friday broadcasts (3:30 to 4:00 P.M., EWT)—Columbia network—known as the *British-American Festival* are scheduled to continue, owing to their wide success both in this country and in England. These programs, offering many new and seldom-heard old works, are of considerable interest. At the time of going to press we were able only to obtain information on the broadcast of the third. In this program two works will be given world premieres. The first is a "Sinfonietta" by Alexander Semmler, the American composer-pianist, and the second is a "Sonata for Chamber Orchestra" by the British composer Richard Arnell.

The Columbia Broadcasting network plans an Easter performance of (Continued on Page 283)

# Educational Music on the Air

By Alfred Lindsey Morgan

ERICH LEINSDORF, Conductor of German Opera at the Metropolitan

## RADIO



## Busy Housewife Asks Help

I am an accompanist and would like a lot of advice from you as to how to develop a really dependable technique. I do not care to study with a piano teacher, for I have tried to several times, but the usual result is that I am given a number of "pieces" to learn and am asked to play at the teacher's next lesson. I have no desire to play piano since because I always preferred accompanying to solo work and felt that accompanying is really a true forte.

I have a small hand and would like to have a better stretch so that I could play octaves and chords more comfortably. Can you recommend anything for this?

I want to add that I am married and have two children and a big house to run, so that my practice period is necessarily limited to not more than two hours a day. My practicing now consists of Hanon's "Five Finger Exercises," in all the keys, scales in octaves, trills and staccato, and a few favorite exercises that I just like to practice. I want you to understand this, that music is not a hobby with me, I do not just dabble in music; it is a very real thing to me, for I have always made my way and earned enough money to show me that I could be self-supporting. If not, I would be. (Strange as it may, my husband is proud of that fact, too, and has always encouraged me in my career.)

Perhaps you can advise me as to what I should practice daily and if you should be so inclined, I would appreciate a list of exercises. I think I am a good speller. (I think I am a good speller.)

I've been spending so much time in a futile search for your split infinitive that I almost forgot to answer your question. Perhaps some wise Round Tablers can sleuth it down—but hanged if I can! At any rate, a split infinitive is preferable anytime to a split note on the piano—for me at least correct the infinitive.

It is gratifying to know that your husband is not only proud of your musical accomplishments, but actually "eggs you on" in your accompanist career. Among my large acquaintance with married women who seriously practice, play and teach the piano, I have yet to find one whose husband resents the time and energy and concentration devoted to music. On the contrary, the spouse is invariably delighted, even if he is not "musical," he assists in every possible way to further his wife's musical ambitions.

If, in addition to her pianistic achievements, she can "bring home the bacon" in the form of a weekly or monthly check, ah, that is something! There is nothing like your own good, hard-earned money to add to the financial tribute to his respect and to your feeling of independence. Fortunate indeed are women who in addition to their household, family and social duties, can play and teach the piano successfully. They are among the happiest people in the world. I hope they realize it even if they are overworked and tired.

Your letter is so searching and so serious that I wish I could be of more practical help to you and others in the same boat. Of course we all understand your prejudice against the teacher whose ambition it is to exhibit you for business reasons. If, like all good accompanists, you possess facility, ease, flexibility, sensitivity in your playing, there is all the more reason for some teachers wanting to capitalize on your ability. But I'm afraid I cannot offer you much encouragement if you work without guidance. You are now very sensibly practicing just the routine you need. What else is left for you to take the usual technical drill? "Crazy-Leping," Volume III, the harder

## The Teacher's Round Table

Conducted Monthly

By  
Guy Maier  
Noted Pianist  
and Music Educator

arctan "question" and the Goodman "answer." Above all, he becomes startlingly convinced of the superiority of Mozart over Goodman!

Furthermore, the piece is not at all easy to play; the students who innocently tackle it soon learn how difficult it is; but because they love it, they persist in mastering it. They know that the real Mozart will be an even harder nut to crack, but are so intrigued that they want to go on a Mozart diet! It is poor taste to debate any "classical" piece by judging, "boogie-woogie" or "distorting it." Temptation has not done this. His phrases are his own, delivered as nearly as possible in the Mozart style. He has turned out an excellent job. I know several fine artists who use *Mozart Matriculates* as an encore on their programs.

I'll wager that you and your student love this note. Bad taste, my eye!

## Music for Church

I live in a small town with few musicians. I have no teacher at present, and it is sometimes hard for me to keep my interest at top speed. However, I work some every day, and play for church, funerals, community singing and what-have-you. (There's one in every town.)

I need some suggestions for people with no musical training. Pieces that fit the bill are *John Doe, Quality Guitar*, and *Such*. Can you suggest others?

Will you suggest some good numbers for church and funerals? We use few in our services—L. M., Oklahoma.

Whenever I hear of a serious aspiring student like yourself living in a community with little opportunity for musical expansion, I am filled with the zeal to become a musical drummer—not a "regular" one—but a sort of traveling teacher, to act as stimulator, pepper-upper, checker-upper, or as you say, "what-have-you," for music. We need hundreds of just such persons—but where are they? The best advice I can give you would be to visit some larger center every few weeks to take occasional lessons from a first-rate teacher. There are many such in your state.

It seems to me that for your purposes you'd better stick to collections or books of music. There are dozens of good, reasonably priced volumes. Here are a few highly recommended ones: "Piano Classics"; "Masterpieces of Piano Music"; "Melodies Everyone Like to Play"; "Twenty-Nine Solos You Must Play"; "Everybody's Favorite Piano Pieces"; "Music for the Advancing Player"; "Speaking of albums, my best stand-in for church services, your best stand-in, is that admirable new volume just out, "Classics for the Church Pianist,"

compiled by Lucille Earhart, a fine collection of thirty-eight classics—one for almost every Sunday of the year. Get it at once—you'll love it.

## The Strauss Burleske

Can you give me any information about the "Burleske" by Richard Strauss, for solo piano or orchestra? I have tried to buy a copy of it but cannot secure it. Grove's "Dictionary of Music and Musicians" does not mention it as all—either in the article on Strauss or in the complete list of his works.—C. S. Callahan.

Tsk! Tsk! Yes, you are right. Even good old omniscient Grove occasionally falls from grace. This, however, is a serious omission for the "Burleske" is very much alive. Unfortunately, it is a foreign publication and I'm afraid you will not find a copy of it in any store just now.

The "Burleske" is a sturdy, youthful work—written when Strauss was twenty-one. Everywhere in it you will find the struggle between the conservative-reared Strauss cub, and the wild lion who wants to roar for himself. Much of the "Burleske's" rhythms, spirit and themes are pseudo-Brahmsian in quality. For the student it is a difficult work to play, but extremely effective for an artist with virtuosic technique. Von Bülow, for whom Strauss wrote the "Burleske," declared it unplayable so the composer promptly dedicated it to D'Albert.

Two bad, but I think Strauss' astonishingly short development has made matter how well she played" (or sang or what-not); and the girl who performs looking like something the cat (or worse) dragged in, with stringy hair, crackling nail polish, and crooked seams. There is no excuse for the first—a musician is trying to put across a musical idea expressed in a piece, and it is extremely thoughtless of any one to forget that fact. But it is surprising how often that inane remark is made. As for my second peeve, there is even less excuse. Appearance must be considered, unless you play in the dark; and carelessness about the details of personal appearance distracts the attention of the listener. In this day of streamlined competition, the girl who sets out to win a career in the field of music can no longer depend only on fast fiddling or smooth as silk vocal cords. She must realize that in cases where a choice between two or more applicants is to be made, personal appearance and personality will count. Often an employer is unconscious of the tremendous impression which looks and grooming make upon him, but they do go to make an imprint that is worth its weight in salary. Many a time two

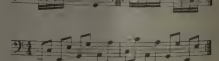
## Boogie-Woogie

Altogether I am not a fan of "boogie-woogie" has fascinated me. Please explain to me why I can't play it. I can attempt to play it, but I can't get it right. I want to know where I can find examples of it to study. I am a beginner. M. M., Michigan.

I let you like boogie-woogie—P. E. Minkowski.

I'd estimate I like good boogie-woogie fervently with that I could rattle it off myself. But I'm afraid you'll have to get your boogie-woogie from another source. For instance, have you tried recordings? Have you heard Will Bradley and his orchestra in "Beat Me, Daddy, It's a Boogie-Woogie Bar"—and others like it? There's real B.-W. for you!

As I see it, you just take any lively bass motion in sixteenths, like these:



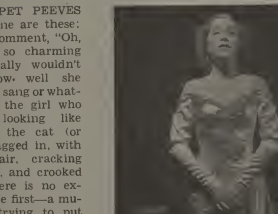
play them to death on all degrees of the diatonic scale, and add anything and everything but the kitchen sink in the right hand, the louder, wilder, more syncopated, more dissonant, the better. And it just goes on and on into the night—until you and the neighbors lapse into doze. That's why they call it Boogie-Woogie, I guess!

## Look Your Best To Capture Public Favor

"Crank up your curls and exercise off that bulge if you would succeed with the public"

By Elizabeth Searle

We have conferred with hundreds of young artists, all eager to succeed as public artists. We have a deep reverence for the dignity of art, and we have never known a permanent great success unless it was founded upon real ability, combined with hard work. However, we have time and time again been bold enough to make clean to young women and young men that any thought of success was jeopardized by a careless, "sloppy" appearance at the start. Your appearance and your ability are not all. Your behavior, your manners, your stage deportment are quite as important. This writer talks to girls as one girl to another.—EDITORIAL NOTE.



LUCILLE MANNERS. Concert and radio singer in a brilliant platform costume.

Right, MARGARET SPEAKS. Nodded concert and radio singer in her latest striking concert gown.



applicants of equal musical ability apply for the same job. If musical I. Q. is equal, then one must possess an added something in personality to land a contract.

It takes strenuous effort to become a musician, no matter what the instrument. Musical technique takes hours and hours of faithful practice to per-

fect; poise and stage presence also require conscientious practice to develop. Lucky the girl who along the road to study, has a teacher who realizes the importance of posture, carriage, make-up, clothes, and general grooming. These items can make or break a career. Fortunately every girl can develop poise, an erect, graceful carriage, the ability to choose dresses which enhance her good features and minimize the effect of her poorer features (which we all have some). And she can force herself to maintain a standard of meticulous grooming. Attention to these details will pay untold dividends.

A girl's hair can be one of her greatest assets. Regular brushing and shampooing will make it shine, and in this day and age of permanent waving there is no longer an excuse for stringy hair. Once you find the right style for your hair don't be afraid to wear it that way even when custom dictates differ. Individuality is precious.

## Hands Tell Much

The hands, especially of an instrumentalist, come in for a good share of attention. Bright nail polish these days is a matter of choice. If you wear it, be sure that it is in perfect condition when you appear in public. If you play a harp, a guitar, or any one of the instruments in which the tone is produced by the fingers plucking strings, you will soon become accustomed to the number of people who rush up after a performance and grab your hands (without so much as a by-your-leave) to "see how they look." How embarrassing that can be if your hands are rough, or you have a hangnail, or if you neglected your manicure (thinking no one would notice, just this once). So be as fussy as you wish about time reserved

MONNA PAULEE. Of the Metropolitan Opera in an effective concert dress.



to care for the hands, daily!

Clothes for the girl who intends to appear before an audience are immensely important. She must plan her wardrobe so that she will be able to appear well-dressed at a church service, at an informal tea, at morning recitals, and at formal evening affairs. Perhaps she has plenty of money and unlimited cheque accounts. If so, this is no problem for her. But if she is still in the struggling stages of the game (as so many are) then she is probably called on to use every effort to keep the wolf out from under the piano bench. In which case she will want to dress practically and economically. This calls for serious thought. Dresses of good material and simple lines can go many different places and still be in good taste, while eccentric styles and fussy trills are quickly dated. Economy does not necessarily mean buying cheap dresses. Usually one beautifully tailored and fitted dark dress will prove itself invaluable because it is at home in so many different scenes. Every girl (musician or no) must discover what styles are right for her. Then she must stick to her credo. And she must never allow herself (if it is a budget) to be stamped on the spur of the moment into buying a dress which will be perfect for Mrs. Jones' garden party next Tuesday, but will thereafter be at home only in her wardrobe closet. Clothes which are graceful, becoming and comfortable should be the dressing goal of every girl. The musician will find, too, that the knowledge of being well-dressed adds immeasurably to her self-confidence as she walks out before an audience.

#### Special Problems

Some instruments present special dressing problems. For instance, the playing position of both harpists and violinists requires that their skirts, not too short, are a necessity. There must also be plenty of room in shoulders and back to allow full freedom of the arm and shoulder muscles. Big buttons or ornaments down the front of the waist are usually in the way. Violinists must take special notice of sleeves and but only dresses with sleeves that will in no way hamper free bowing. Pianists and string players as a rule have developed, through arduous practice, strong arm muscles. Often these muscles are large, and consequently sleeveless dresses are not the best choice. A cap sleeve, at least, or an attractive short sleeve, even in formal dresses, makes a much more appealing picture than bare arms, unless one has unusually beautiful arms. Violinists and players of wind instruments must guard against tight belts and such tight-fitting waists that deep breathing is restricted. And it should be remembered that the back of one's dress will be seen by the audience too. The clothes one wears can set off the music. Therefore the artist should buy carefully, and then when she begins to play, she can forget all about her dress.

Beautiful skin is priceless. Find the soap, the cream, or the combination of soap and cream which keeps the face soft and clean and radiant. Study make-up as carefully as though you had just to pass an examination on it. Don't be afraid to practice sometime behind footlights, with a friend in front to tell you when you have applied the correct amount of rouge, lipstick, and eye-shadow. Remember that a few little tricks, such as a dash of rouge on the chin, can add just the final touch needed. Too little make-up can be as unpleasant as too much. And incidentally, on the subject of footlights, if you cannot see your violin strings or your piano keys, when the amber lights are on, do (Continued on Page 282)

## Save the Child Voice!

By Myrtle Holmes Naylor

BECAUSE IT IS THE DIVINE RIGHT of a child to be happy, he finds expression of this happiness, almost from infancy, in singing!

His first feeble attempts may be scarcely recognizable in the purring and cooing sounds which he emits, but nevertheless he is singing in his baby way, thus giving vent to the perfect comfort or satisfaction he feels, subsequent to his morning bath or feeding.

The human voice is God's greatest gift to man. Is it strange, then, that the cultivation of this voice should begin in earliest childhood? The horticulturist would not dream of making a garden only to leave it to the mercy of harmful weeds which would, in time, destroy it. Then, why should the child's voice be neglected, left to the merciless and sure destructive power of misuse?

For all know that a child will use his voice, he must never allow himself (if it is a budget) to be stamped on the spur of the moment into buying a dress which will be perfect for Mrs. Jones' garden party next Tuesday, but will thereafter be at home only in her wardrobe closet.

Clothes which are graceful, becoming and comfortable should be the dressing goal of every girl. The musician will find, too, that the knowledge of being well-dressed adds immeasurably to her self-confidence as she walks out before an audience.

One has only listen to the voices around him, the tender wails of the babe, the cry of the child, to prove the truth of the foregoing statements. What do we hear? Harsh, unlovely voices! Tones that are completely lacking in beauty, color and sweetness; dull monotonous voices; tired, rasping voices; sharp, thin voices; loud voices! In short, for the most part, we hear tones that are jarring to our finer sensibilities.

The psychological effect alone of these voices is such that one might well give pause to consider the benefits of correcting them. Harsh, strident tones are irritating to those who must listen to them. If one associates constantly with a person who uses such tones, he is apt to become irritable and dissatisfied with life in general.

On the contrary, if one is so fortunate as to be in daily contact with the unique and rare person who possesses an easy, flowing beautiful voice, with properly pitched tones that are colorful, alive, vibrant, one cannot help absorbing some of this depth of beauty in his own nature.

A quiet "Good morning" spoken in a cheerful, pleasant voice will start one well along the way to having that good morning and good day! This habit established with a young child will make a very real contribution to the formation of his character.

It is too late for those who have now attained manhood and womanhood to reap the reward of the early voice training. It is true, however, that by careful study and analysis of their own voices, they can develop pleasant, well modulated tones.

But, as in all building, the strength and preservation lie in a perfect foundation. Begin with the child! Every child should learn the correct use of the voice, both in speaking and singing. The two go hand in hand; they are, indeed, inseparable.

The best time for a child to begin the study of "Voice Cultivation" is at birth! From the hour of birth, a child should hear only tones that express harmony. A mother should sing simple little songs to her baby, daily, just as she should read beautiful poems to him, long before he can do aught but bask contentedly in the security

which the music and rhythm of her voice will produce.

A child, whose mother sang to her and read to her in the manner suggested, sang the tune of *Bye Baby Bunting* perfectly, at the age of eleven months. She also recited little poems in a sweet clear voice that expressed real feelings, at the age of three. These are not radical statements made by a fanatic; neither are they mere theories. They are actual facts that have been proven and will continue to be proven in a very natural way.

Learning the correct use of the voice in speaking and singing as a child, should rank equally in importance with learning to read and write. It is possible to take a child with only an average voice and, by careful, judicious cultivation, make that voice beautiful. Voice cultivation for children is simply, in the last analysis, voice preservation.

To cultivate the voices of the boys and girls of to-day is to insure better, finer voices in the men and women of tomorrow. To cultivate a child's voice is like taking out an insurance to protect the voice of the adult he will become.

Never should the child sing in any but soft, sweet tones, the pure tones of the head voice. These should be developed throughout the entire register of the child's voice; the result is truly gratifying. I have never heard more beautiful music than the voices of our children's class singing, at Christmas time, that ever lovely and appealing old French carol, *Bring a Torch, An Aged Torch* among them! All singing with utmost ease and joy, and they may find this time. It is this flute-like quality that will enable us to recognize the true child voice. And this quality developed patiently, with much perseverance, will compare well to the playing of this sweetest of instruments.

Children should be urged to sing loudly, so as to fill the room with the beauty of their child voice. The more softly he sings, the better, for it is only as he sings softly that he can use these free, flute-like tones of the head voice. There is nothing more thrilling or soul satisfying than to hear the voices of a large group of children, singing in this perfectly natural, beautiful manner.

Of course, deep breathing and good breath control also play an important part in this study. But this is not simply a treatise on the method of cultivating a child's voice. It is a plea for more universal understanding of the unlimited potentialities of the child voice!

Just as the lover of flowers cultivates a bare place of ground with the aid of painstaking care until presently that strip of soil has been transformed into a garden of glowing colors and delicate blooms, so the child voice can, with the same painstaking guidance, be made colorful and beautiful. A thing of beauty which will truly be, in its deepest meaning, a joy forever.

## A Minimum Speed Limit

By Dorothy D. Treas

Sometimes, as on the road, a "minimum speed limit" clears up a trying situation. In places containing triplets or runs, the pupil may play one wrong note after another. If the composition has been practiced carefully and the teacher must use good judgment as to that—and if the fingers may be eliminated by suggesting the use of a little faster tempo, throughout. Perhaps this induces greater concentration on the pupil's part, but it works very well in most cases.

# The Tone and the Word of Song

By

Wilbur Alonzo Skiles

## THE BEAUTY OF TONE QUALITY

In singing comes as a result of freedom in the tone production and of having proper mental concepts and ideals. If a free tone with beautiful quality is produced, the singer is taking his first steps toward artistic success, and this is the reason why he should by all means master the technique of singing. It is by technic only that the vocalist may really express the true message of his song; and it is always the meaning of the song that people want from the singer.

For complete expression of a song's message, the words must be sung, rather than just spoken. That is, the singer must sustain the tone on a definite pitch in singing, whereas in speaking he is not required to prolong the tone or the vowel sound, and no definite pitch is necessary. As the tone is sustained, the vocalist must simultaneously mold the vowel, the word, from the tone. Then the vowel sound, which constitutes the body of the word, must be prolonged with the flowing tone, for the purpose of bringing about intelligible, fluent enunciation. This molding and sustaining of the vowel from freely produced, beautiful tone constitutes the nucleus of good singing.

## The Enunciatory Organs

The lips, the tongue, the teeth and the palate are the organs of enunciation. If the tone is well produced, the articulation will take place freely in the front of the mouth where these enunciatory organs can mold the tone into syllables most advantageously. But this must be the flowing, sustained tone of singing, or it will clog somewhere and be rendered inferior in quality. Students of singing should remember that the words of song must be sung, and not merely spoken. Many novices involuntarily think of the words as they are used in speech, and speech does not require that the tone or the vowel sound be prolonged on any definite pitch.

## Correct Deep Breathing

"The control of breath begins in the throat at the moment the tone is started. This control is never stationary but spreads downward as the pitch rises or the breath energy diminishes." This great truth came from the famous teacher of yesterday, Giovanni Battista Lamperti, and it should be kept at the fore of every voice student's thinking.

Without correct respiration, right control of outgoing breath, and complete utilization of every bit of breath by the vocal cords, there can be no excellence of tone; but without correct formation and delivery of the vowels, respiration, even though carried on perfectly, is of no real value.

Vowels must be allowed seemingly to impinge, or focus, as nearly as can be described, above and back of the nose. But again we must remember another great teaching principle of Giovanni

Battista Lamperti: "All singers who think their voice is a thing to be put and placed where they will, come to grief." And, too, Dr. P. Mario Marafioti, in his excellent book, "Caruso's Method of Voice Production," warns: "The laryngeal sounds must be transmitted to the mouth free of any interference." When the five Italian vowels are allowed to find their correct "place," in a natural, involuntary manner, they constitute the stepping stones from which spring the concomitant joints of speech—the consonants. An open throat, an adequately arched chest free from any sign of tension, and the natural propelling action of the deftly managed breath—all work together to bring the middle and higher tones into what is fittingly termed "the resonator," which is authoritatively recognized as being in the head. Through this wonderful resonator, the singer has within his power the ability to make whatever he wills of the composition he is singing.

## Flexibility of the Tongue

"The flexibility of the tongue is of most essential importance in voice production, as this organ is decidedly the worst enemy of singers, often constituting the most obstinate impediment to freedom of their voices. By an instinctive act they usually retract the tongue toward the throat, and keep it in tension, thus preventing the laryngeal sounds from freely coming out and reaching the mouth. This causes serious interference, which must be overcome at the very start at the beginning of voice training, for the flexibility of the tongue assures the freedom of voice production."

This well expressed truth comes from the book by Dr. P. Mario Marafioti, previously mentioned, and should be conspicuously placed in every voice studio.

Towards acquiring and maintaining this necessary flexibility of the tongue, students of singing can do nothing better than to practice first the following exercise each day:

## Exercise Number 1

(A) Stand before a mirror. Allow your mouth to drop open loosely and naturally. Now take careful account of your tongue as you speak firmly but not too loudly the sound of *ah*, as in word "father." If your tongue retracts from the low teeth in front and rises in its middle or back portion, your vocal muscles are not strong enough and are in need of cultivation.

(B) Now, with your mouth in this natural,

loosely open position and the tongue relaxed upon the floor of the mouth, the tip touching the lower front teeth, stroke the tongue very easily with an index finger from rear towards the tip, through the center. Use

no physical pressure with the finger. Continue this stroking now for only a minute or two, and a natural yawn should occur. Next, after allowing a few minutes to elapse, repeat this same exercise as carefully as before. Through this stroking action upon the tongue the vocal muscles are induced to respond to the impulses of your mind, the impulses of freedom and relaxation. Remember that only mental effort is to be employed, not physical strain or pressure. Ten minutes each period, five periods each day, should be devoted to this practice for about six weeks, after which time a very definite groove should be evident in the tongue to prove that the muscles beneath it are responding strongly to your impulses of freedom and relaxation. And when these muscles under the tongue so respond, their affiliated muscles (the intrinsic muscles of the tongue) will be gaining strength and liberation; and it is the power and freedom of these vocal muscles that mean everything to you in your efforts towards good, pure tone production and intelligible diction.

(C) As soon as the muscles of the tongue can be controlled, eliminate the use of the finger, and learn to rest the whole tongue upon this relaxed position. It is this mental power that is so imperative to natural voice production in singing.

## The Use of Diagrams

"It is a truth," states Mr. Louis Arthur Russell in his splendid book, "English Diction for Singers and Speakers," that the student must have a clear matter of diction and of singing tone-production, that local mouth effort, instead of aiding, hinders us. To attempt to learn to enunciate clearly through the use of diagrams showing forms of mouth, has always appeared to me a folly. This method is in favor, especially with elocutionists; but, for reasons which I shall try to make plain, I believe the principle false. Nature supplies the machinery for voice-production and for language or speech; and this machinery is, in the main, so subtle as to be, so to speak, out of reach of our direct control; this machinery is, of course, muscle power, and the action is what we call involuntary."

This bit of wonderful instruction should find a place in the teachings of every voice instructor. It is not necessary to add a word to it, it is complete in itself.

## Correct Larynx Positions

A low, retained position of the larynx is always recommended by reputable teachers for the singing of florid music. The student may best obtain this position of the larynx, and that involuntarily, by securing (Continued on Page 286)

## VOICE



# Get That Child's Interest

What are you doing to make music lessons a delightful experience?

By  
Jane Bradford Parkinson

DO YOU LISTEN to your child practice? If so, what do you hear? An intelligent performance of something pleasing, and within his reach, or a jumble of wrong notes,



At a Costume Recital

faulty rhythm, and discontented bangs? Do you know that getting the child's interest and holding the interest is half the battle?

Playing the piano should be a pleasure to every child from the time of his first lessons. He should come home from these lessons playing pretty little melodies, rhythmically and expressively. In most cases, he should be singing attractive words to them.

The child should not come from these first lessons, to which he has gone so expectantly, bogged down with a weight of lines and spaces, worrying about hitting, in some jerky fashion, the proper keys, and already beginning to dislike the word *practice* with all its dread implications.

How often does the parent hear, "Oh, Mother, why do I have to practice these old exercises? Why can't I play something pretty?"

The understanding teacher is the one who watches the child as he begins to bang upon the keyboard, and then develops this instinctive curiosity into the ability to play real tunes.

One of the surest ways to arouse and hold the child's interest is through the increasingly popular piano class. For in group work there is companionship, competition, and evaluation. When John says, "I can play my piece in more keys than Bill can," he is doing the best kind of practicing. When Mary says, "Ruth played better than Susan, to-day," or "Anne always makes her music sound the prettiest," there is genuine feeling for comparison, and interpretation; which is a much desired condition.

## Effectiveness of Song Approach

Since the child sings long before he is able to play, the song approach to the piano is the



A Brother Team

fault of the piano, and this should be discouraged. After a few exercises are well played, the pupil is ready to recognize on the printed page the little melodies he has been playing with so much enjoyment. The enlargement of this knowledge, is then made from keyboard to notes, for the printed page comes to life as a perfect picture of his piece he has just performed. His understanding of this picture is increased as he sings with words, syllables, finger numbers, key colors, letter names, and neutral syllables. He learns to recognize, and to play at sight, musically and rhythmically, whole groups of notes that have been a part of the experience of some other piece.

## A Gradual Development

Incessant appeals to the child's natural imagination should be sustained by the use of books after the type of the well known "Music Play for Every Day," which adds fancy and colorful interest without departing from sound teaching principles. When a child (Continued on Page 274)



Practicing with Keyboard Chords

normal approach. This singing has been done chiefly by imitations or by rote. It follows logically that the child should first play by rote. So when your child comes home from his first lesson singing and playing melodies, before he knows the names of the lines and spaces, do we hold up your hands in horror, and say that is not the way you were taught. Just be thankful that your boy or girl has an up-to-date teacher.

There is still some outcry against this principle of teaching the first piano lessons by rote as a "by ear" performance that will interfere with later ability to read. This objection is not made by those who know that present day teaching methods, in presenting new ideas, make use of the things a child already knows. "By ear" and "by rote" are two distinct things, but the child who is blessed with the "by ear" instinct is to be envied, and should be encouraged by his teacher and his parents, to use intelligently and happily one of nature's greatest gifts.

No one would think of saying that a child must not talk before he can read the words from the printed page. Nor would anyone say that he must not sing before he can read music. Why then should he not play in the same way, by imitation, before he can read notes?

Rote teaching is a definite, planned way of instruction that has its application to every branch of a child's learning. Playing the piano by rote is as consistent as learning to talk by rote, to sing by rote, to copy a picture in a drawing lesson, or to learn maneuvers by imitation.

The child of nine years, or younger, should first play a few two-phrase or four-phrase melodies that fit within the five-finger position. These should be played with child's hand above, seldom with both hands at the same time. Two hand motion playing permits one hand to observe the

faults of the other, and this should be discouraged. After a few exercises are well played, the pupil is ready to recognize on the printed page the little melodies he has been playing with so much enjoyment. The enlargement of this knowledge, is then made from keyboard to notes, for the printed page comes to life as a perfect picture of his piece he has just performed. His understanding of this picture is increased as he sings with words, syllables, finger numbers, key colors, letter names, and neutral syllables. He learns to recognize, and to play at sight, musically and rhythmically, whole groups of notes that have been a part of the experience of some other piece.

# Problems in Organ Playing

A Conference with

Pietro Yon

World-famed Organist and Composer  
Honorary Organist at the Vatican  
Organist and Musical Director of  
St. Patrick's Cathedral, New York

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Pietro Yon was born in Piedmont, Italy, where he began his musical education at the age of six under the guidance of his elder brother, Costantino. Later, he attended the Royal Conservatories at Milan and Turin. He entered the Academy of St. Cecilia, Rome, graduating with full honors in organ, piano, and composition, and receiving first and special prizes. He served as organist at the Vatican and the Royal Church at Rome and, since 1926, has been in charge of music at St. Patrick's Cathedral in New York City. Mr. Yon is also distinguished as composer, concert organist, and teacher.

Editor's Note.



PIETRO YON. At the Console in St. Patrick's Cathedral.

THE GOOD ORGANIST is not made; he is born and developed. In addition to a gift for music, he must feel a special affinity for the organ which amounts to a vocation. The student who turns to the organ in the hope of finding a lucrative career will never go much further than manual and pedal manipulation. In my experience, the organists who have made the greatest artistic success are people who simply cannot leave the instrument alone! During one of my tours, I found a small, barefooted child in Texas; he had ragged clothes and a great hunger in his eyes. He told me, shyly, that he "needed" the organ, and asked me what to do. I helped him as best I could, and, for a time, heard no more from him. Later, I learned that he was on the road to eminent artistry. He was a real artist and recognized his own medium.

Fortunately, America is full of native artists of this kind. When they grow a bit older, their feeling for the organ drives them to serious study, not for gain but sheerly for the love of it. They find themselves little jobs, as waitresses or errand-boys, in order to go on studying. When they reach the age of twenty, they feel the great desire to live with the organ permanently; that is, to make their livelihoods from the work they love. Then is the time for them to prepare for the organist's career.

The organ should never be studied as a first instrument. It requires a firm and thorough

viding them with the means of playing in recital halls, in churches, in theaters, or in private homes. In addition to providing my students with practical repertoires, I give them registrations for their music that can be used on all organs. No two organs are exactly alike, yet the principle of all is the same. Thus, I give them registrations similar to symphonic orchestrations; no matter how the organs on which they play may be equipped, they can find the suitable groups.

The preparation of the church director of music is more extensive. It must include harmony, composition, a knowledge of voice production, and the training of different sets of vocal choirs. As a rule, I prepare all church candidates in the liturgies of the Roman Catholic Church, because these are the most difficult and also the more comprehensive. Again, many Protestant churches prefer organists who are familiar with Gregorian chant, even though they may have little contact with it beyond its purely artistic values.

If I have spoken of organ work in terms of advanced study, I have done so because all organ work, properly speaking, is advanced in nature. The student takes his first steps in musical development at the piano. There he learns technique, touch, and general hand manipulation. He should have a better-than-average understanding of hand work before he comes to the organ at all. Then he finds that he has a number of adjustments to make, of course, but that his hand action should need little drill, as such.

His hand work at the organ, is concerned chiefly with problems of touch. One often hears it said that the organist requires a special *legato*. This is not so. He needs only an exact *legato*, such as the pianist should have but often does not. The pianist is inclined to depend too much upon the pedal; he sounds his *legato* notes but does not hold them for their correct duration, counting on the pedal to do this for him. It is this defective *legato* technic which must be overcome in organ work. Every note must be held for its entire duration. Further, the organ *legato* demands high finger action, so that the successive notes will be clear and without interference. *Staccato* notes, on the other hand, which are harder to achieve on the organ, require their own adjustments in comparison with piano work. A piano *staccato* may graze the top of the keys; the organ *staccato* may not. It requires full, deep finger pressure, quite to the bottom of the keyboard. Also, it must not be too short in value. Otherwise, insufficient time is allowed for the wind to go through the pipes, and the full voice of the note is not heard. These adjustments are based on the fact that the organ is not a percussion instrument, but a wind instrument. (Continued on Page 268)

ORGAN



**E**AR TRAINING, as ordinarily understood and conducted, is treated as part of what is most unfortunately called musical "theory." It is given at an advanced level as a special subject, usually by a conservatory or a university department of music; and it consists, almost entirely of such things as interval and chord recognition and melodic and harmonic notation. All too obviously the scheme fails to yield practical results. We constantly find that musicians who have passed courses of this kind and who come back for further study after some years of professional work, seem to have lost almost all of what they—presumably at least—had at one time more or less mastered. The only possible reason is that the content of their studies had so little relationship and applicability to their daily professional and artistic problems that there was no occasion to keep it in mind. And usually it takes only a very simple test to prove that their powers of hearing music expertly and with precision are exceedingly limited.

Yet any musician who cannot hear and image music adequately is under a grievous handicap. He is handicapped as a teacher and critic, because he cannot analyze by ear the performance of others. He is handicapped as a performer, because he cannot precisely and certainly judge his own work, and also because many problems supposed to be "technical" are really aural rather than manipulative, and can be solved with surprising ease once the proper rendering is precisely imaged and precisely heard. Indeed it is not too much to say that the whole of musical education which does not center upon hearing from the very first is radically defective. Skill in hearing is the very essence of a working musicianship worthy of the name. And practical training aims simply at building the power to hear and to image the tonal and rhythmic pattern in all its reality and detail. How, then, should it be conducted?

#### From the Very Beginning

1. Begin with the beginner. Ear training should not start when the student enters the conservatory. It should start with his first music lesson and continue from then on. One of the chief reasons why so many people fail to develop practical skill in hearing is that the whole business is begun too late, so that the ability has no time to mature. When a student is ready to enter a professional school of music, there is no great need for him to be able to write a good harmonization or a good counterpoint. But there is a very great need for him to be able to hear music well and exactly. He can be taught to do this if the matter receives constant emphasis in all his previous instruction. Then the formal and abstract study of "theory" becomes fruitful because it has a proper basis in musicianship.

2. With all students from the beginner onward, the proper hearing and imaging of music should not be made a separate study, but should be integrated with their regular musical instruction and practice. In much of the ordinary teaching of piano, violin, voice, and so forth, almost everything seems to be emphasized except hearing. The pupil is set to work on problems which are purely manipulative. He must decipher the score, and then build up a certain facility of execution. This is a great mistake. It is not the way to go to approach the manipulative problems themselves. And certainly it is the wrong way to develop musicianship. The pupil should always begin with a clear idea of how the music he is

to learn to execute ought to sound, gained from recordings, or from performance by the teacher. He should be led to train himself in imagining how the music ought to sound. At every stage he should check the effects he himself is producing against the ideal effects desired. Manipulative expertness should be treated as a means rather than an end. And always the problem on which the learner should be trained to center his attention is that of making the music sound as he wishes it to sound.

3. The encouragement and promotion of intelligent listening should receive far more emphasis in elementary and intermediate musical instruction than it ordinarily does. The great development of mechanical music leaves no excuse for restricted listening. Yet a great many teachers seem to feel no responsibility whatever in the matter, and their lessons do little or nothing to influence pupils to take advantage of the immense wealth of opportunity now being offered. A student of music in the modern world should know, through hearing, anywhere from twenty to a hundred times as much music as he plays. If a pupil is led to cultivate his opportunities for listening, and if his teacher gives him some suggestions about how to listen intelligently and with discrimination, these experiences are sure to be reflected both in his playing and in his general musical development. For he will be learning something of momentous importance—the great fact that music is primarily something to be heard rather than something to be produced by the laborious manipulation of an intricate piece of machinery.

#### Mental Practice

4. The pupil should be urged and encouraged to do a good deal of his practicing away from the instrument. That is to say, he should be trained to think through and image the compositions on which he is at work, as well as to play them. We know that it is possible, by consistent effort, to build up a very precise and adequate mastery of musical imagery to carry and go through a composition one's mind. This power is not an inborn gift, but an acquisition. And it is a very valuable one. When one is playing or singing, the motor problems constantly tend to pull one's attention away from the musical effects. More than this, when one is playing or singing one can hardly avoid having one's intentions rather than one's actual performance, the only really satisfactory way out is to be able to hear and to perform the music in one's imagination. At first this is certain to be quite difficult, although young children, and often surprised, teacher by succeeding with a naturalness and ease impossible to older students long established

in a purely manipulative approach. But with patience and perseverance the power can be developed, and it will go far towards transforming one's whole command of music.

5. In the same way the pupil should be led to study the score without actually performing it. A frequent assignment should be to study a score for a week without performing it, and then to play as much as possible of it from memory for the teacher. This is one of the soundest and most effective of all methods of learning how to think and image music. Musicians and teachers unaccustomed to this method may consider it impossibly difficult. So it is. If imposed as a sudden requirement on a person who has never done anything of the sort in his life. But if systematically developed over a period of years as a natural and normal part of musical instruction it is certainly no harder than a great many other things which we require without the slightest question. Indeed, if a teacher—and also far more rewarding.

6. Every music student should have some experience with more than one medium of performance. And it is desirable that the two media should be as contrasting as possible. Thus the ideal second medium for a vocalist would be the piano rather than one of the homophonic instruments. And the ideal secondary medium for almost every instrument other than the voice. The reason is that every medium of musical performance has its own specific and unique effect upon hearing. The person whose experience is entirely pianistic knows nothing of intonation and the shading of pitch to conform to the requirements of tonality and is quite likely to play in a weak way, feeling for phrase and melodic continuity. On the other hand, the one whose only medium of musical expression is the voice, is quite apt to have a feeble grasp of precise tonal relationships and harmonic values. So what one should want is not necessarily any considerable experience with a second medium, which would be a counsel of perfection for most people, but just enough competence with it to hear and experience music in terms of it. Six months of voice lessons can be an eye-opener for a pianist, and vice versa, six months of piano lessons can be a similar revelation for a vocalist.

7. By far the greatest bulk of ear training should simply be a concentration upon the precise hearing and imaging of music which one is learning to play, or to which one enjoys listening. Spoken exercises and drills may have a place, but it is a very minor one. Their proper use is to clear up difficulties and establish a firm grasp of tonal and rhythmic relationships where this is not secure. They are in the nature of medicines rather than the staple. (Continued on Page 274)

**T**HE YEAR 1942 MARKS the Centennial Anniversary of America's oldest, and the world's third oldest "Major-league" symphony orchestra—the New York Philharmonic-Symphony Orchestra. The London and the Vienna Philharmonic orchestras only are more venerable. And this hundredth year sees in the United States of America a well established tradition of fine symphony orchestras, a goodly number world famed, and numerous others existing in nearly every city of any size from coast to coast. Headed by the "Big Four"—New York Philharmonic-Symphony, the Boston Symphony, and the Chicago Symphony—our American orchestras compare favorably in all respects with those of the Old World.

What, then, is the natural associate of the symphony orchestra—the symphonic bands? Bands are an inevitable part of American musical history, but no one would suggest as yet that the symphonic band is on a par with our symphony orchestras, from point of recognition, at least. Perhaps one of the biggest obstacles to symphonic band recognition on a greater scale has been the indeterminate, often indiscriminate instrumentation.

#### The Modern Symphonic Band

True, the modern type of symphonic band instrumentation was "standardized" not long ago by the American Bandmasters' Association. Reiterating a well used phrase credited to Vice-President Thomas R. Marshall many years ago, "What America Needs is a good five cent cigar!" we take the liberty of paraphrasing and say (the A. B. A. to the contrary notwithstanding), "What America needs to-day is a perfectly balanced genuine symphonic band."

Why do we emphasize "genuine"? Because no other description is necessary. Ordinary concert or military bands include reed woodwinds, brasses, percussion and sometimes the harp. A great many modern symphonic bands include more or less double bass viols. Here is the rub. Double bass viols are purely orchestral instruments, and are utterly out of place as members of the band. Though many bandmasters may not endorse this statement, there are not a few competent music critics who will agree with this contention.

The presence of the stringed basses in the band creates the impression that the organization as a whole is something of a musical "mongrel," a sort of half-breed group which is neither band nor orchestra. Back in 1913, the writer listened to a concert by the Innes Orchestral Band, the premier of the modern symphonic band. That band included two double bass viols. Frankly, even then, as a youngster, we felt that Innes was mistaken in his efforts to create something new.

The late John Philip Sousa, Arthur Pryor, Patrick Conway, and other renowned bandmasters did not favor the use of stringed bass for band

# The Ideal Symphonic Band

By  
Curtis H. Larkin

*The following article is included in the series presented in the Band and Orchestra Department because it is a careful and thoughtful approach to the problem of Symphonic Band instrumentation. It is felt that this handling of the subject will be found interesting to all who are either directly or indirectly associated with the band field in America.*

*The editor is cognizant of the fact that a great many varying viewpoints exist in the matter of band instrumentation and the present or for the future. Some of the viewpoints and opinions set forth in this essay do not coincide with the ideas of the editor. But believing that Mr. Larkin has admirably tackled a problem that is of great general interest, the editor is glad to present his opinions in THE ETUDE.—EDITOR'S NOTE.*

purposes. The harp is the sole stringed instrument properly belonging to both the band and the orchestra. It possesses a shimmering loveliness of intonation which cannot be duplicated elsewhere; no adequate substitute for it can be located. In bands numbering eighty-five instruments or more, a pair of harps should be included, just as they are in the great symphony orchestras.

What about the formation of the various choirs which constitute the true symphonic band? Should not these choirs be made up in accordance with the groupings of the symphony orchestra? For example, the B-flat cornet of the concert band should not take the place of the E-flat B-flat trumpet within the genuine symphonic band. The most important factor in the development of symphonic band instrumentation, however, is the full recognition of the value of all the reed woodwind instruments found in the symphony orchestra. We shall take up these instruments separately.

#### Importance of Balance

As the symphonic band increases its total number of instruments, a corresponding proportion of flutes and piccolos should be included in order that balance may be maintained, and so that they may be heard easily. Even in the case of bands numbering not more than thirty performers, there should be at least two flute-piccolo members in the ensemble. In this connection we might liken the flutes to the coloratura sopranos. They have this status among the woodwinds, while the clarinets are the bravura or dramatic sopranos, and the oboes are the lyric soprano voices.

The most important band group is, of course,

**BAND AND ORCHESTRA**  
Edited by William O. Revelli

the clarinet choir, which comprises the "body" of the band just as the stringed instruments are the bulk of the orchestra. The majority of symphonic bands usually contain a minimum percentage of forty per cent clarinets out of the full ensemble. It is our belief that a still larger ratio should exist. There should be a range of thirteen to twenty-one clarinets in bands of thirty to fifty members; and this should increase in the larger bands until there is approximately fifty per cent proportion in bands of one hundred performers.

The high pitched E-flat soprano clarinet has its special niche in band and orchestra alike. The B-flat soprano clarinets replace the orchestral violins; the E-flat alto clarinets replace the violas; the B-flat bass clarinets replace the violoncellos; while the E-flat and BB-flat contrabass clarinets are the ideal replacement of the double bass viols. Yet very few of the professional symphonic bands give thought to the use of the magnificent contrabass clarinets. How many bandmasters are aware that the contrabass clarinets are quite as effective as the stringed basses in pizzicato passages, and that they can be played in rapid tempo with ease?

And certainly the oboes and bassoons are extremely important to the symphonic band's instrumentation! They both deserve more appreciation and utilization than they receive at present. What about the oboe d'amore, cor anglais (English horn—tenor oboe), heckelphone (baritone or bass oboe), and the contrabassoon? All of these instruments are as essential to the symphonic band, and ought not to be omitted from the genuine symphonic band. In addition, the giant E-flat contrabass saxophone (in reality a contrabassoon constructed of metal) would be a tremendous reinforcement of the entire bass foundation of all the reed woodwind choirs.

It may seem strange to some to include the saxophones in symphonic formation ensembles, yet these fine instruments have already won their spurs with the symphony orchestra, and they logically belong to the symphonic band. There are many compositions which require the mellow nuances of the saxophones in order to achieve the desired effect. As desired by those played by recognized legitimate artists, the saxophone is capable of beautiful expression, and of tonal qualities far superior and removed from the idiosyncrasies of the spectacular and tempestuous jazz idiom.

#### The Brass Section

We turn now to the brasses. Despite the consideration given to the rubings for standard instrumentation by the A. B. A., there was a failure to correct the prevalent preponderance of brasses. The overweight of brasses is a deterrent to perfection of balance throughout the ensemble, and a proper scaling should. (Continued on Page 275)



# An Interesting Progression

*By Allen Spencer*

Ex. 1

The musical notation for Example 1 is as follows:

Staff 1 (Treble Clef): G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter).

Staff 2 (Bass Clef): G2 (half), B2 (half), D3 (half), G2 (half), B2 (half), D3 (half), G2 (half), B2 (half), D3 (half), G2 (half).

Below the staves, the Roman numerals I, IV, VII, III, VI, II, V, I are aligned with the notes in the bass staff.

Ex. 2



Ex. 3

The image shows two systems of musical notation for a two-part exercise. The first system is in 12/8 time, with a treble staff and a bass staff. The key signature has one sharp (F#). The second system continues the piece, with a key signature change to one flat (Bb). The notation includes eighth and sixteenth notes, rests, and a repeat sign.

Ex. 4

Ex. 5



Ex. 6



example is used several times in the  
familiar *Pocahontas* in *A major of Paradise* (1790-  
1792).

Rameau (1683-1764) also, has his own characteristic use of the progression in *The Three Hands*.

We cannot leave the early classic period without bringing forward one more use of this progression. In the *Arietta* of Leonardo Leo (1694-1778) the insertion of the four chromatic tones in the counter voice gives it an entirely different meaning and piquancy.

As we move through the years, the use of the progression becomes much more free. In Beethoven (1770-1827) we find the rather strict use of it in the passage so often repeated, in the final movement of the "Sonata, Op. 26."

And in the earlier "*Sonata in D major, Op. 19 No. 3*," in the first movement, the progression is continually suggested, though not quite complete at any time. These are poetic and beautiful but the use of the progression, in the last movement of the same sonata is still more so.

This demands, in delivery, all the tonal subtlety that the pianist can. (Continued on Page 274)

three days. Then he should report to the studio for a check-up, and the assignment should be repeated and perhaps extended to the G and E strings. As the pupil develops control, the stop after each bow stroke is eliminated.

The first lesson in Détaché should include a study to be practiced in two ways; the upper third and the upper half of the bow. Several rules for the playing of the Détaché should be stressed

# Violin Bowings—How and When to Teach Them

*By Samuel Applebaum*

1. This stroke is divided into three almost simultaneous operations:
    - a. a sharp attack, using the first finger on the wrist, without the assistance of the arm or shoulder.
    - b. an immediate relaxation following the attack.
    - c. a quick drawing of the bow, using the lower arm only.
  2. There must be a clean stop after each stroke; the bow remaining motionless on the string.
- (Continued on Page 72)



FRANK GITTELSON, CONCERT MASTER  
NATIONAL SYMPHONY ORCHESTRA, WASHINGTON, D. C.  
An excellent photograph, showing the position of the bow on the strings

6. The bow is held slightly nearer to the finger board than to the bridge.
7. When playing above the middle of the bow, the little finger is permitted to leave the stick.
8. The upper arm should be in the same plane with the string that is being played.
9. A round tone is obtained by pressing the first

## VIOLIN

Edited by Robert Brojer



## What Is a Good History of Music?

Q I would like to know what history of music I can read after the Standard History of Music, also History of Music by W. J. Bellamy.

A Also I would like to know what book I should study after completing "The School of Velocity Op. 29" by Steiner. Right now I am not studying with a teacher.—M. D.

A 1. You might try one of the latest volumes, namely, "History of Music," by Theodore Finney.

2. It all depends on how well you did the Cramer and what your other musical and technical needs are. Probably some work in the Cramer studies would do you good, and you are probably also ready for some Chopin études. You may secure all of the above from the publishers of this *ETUDE*.

## At What Age Shall Music Study Begin?

Q My daughter who is four and a half years old has a remarkable "ear" for music. She sits "practicing" on the piano about two hours every day. Any familiar tune she plays with one hand, and she does not have to hear the tune many times until she plays it. Our piano instructor would like to teach her ten minutes every week, but we had the idea that piano lessons should begin when the child is ready for the second or third grade and even earlier.

Recently I have searched back numbers of *The Etude* trying to get advice relative to a beginner's ear, trying to teach if an inherited "ear" for music is beneficial or a hindrance and matters pertaining to my music problem, but my efforts have been to no avail. Will you frankly tell me if you think it advisable to have my child, who has been playing for more than a year, and who would like to have piano lessons, begin taking music now?—Mrs. J. C.

A. Congratulations on having such a precocious child. My advice is that you have her begin lessons at once—if you can find a good teacher. But ten minutes a week is not enough time—better ten minutes a day! I suggest also that you encourage your child to sing, using simple, children's songs and having her sing with a light, flutey tone quality. It would help her musical development also if she were encouraged to make bodily movements to rhythmic music, clapping, swaying, and so on. A great advantage of having a "musical ear" and I hope you and your daughter may have many happy hours as the result of her talent for music.

## Harmony or Melody First?

Q To settle a dispute with my best friend which came first in the development of music, harmony or melody?—P. M.

A. Melody, that is, one-part music, of one sort or another, has existed for many, many centuries, but counterpoint and harmony, that is, music having several parts sounding simultaneously, has been known only about a thousand years. The earliest record of music in parts is of a lower voice sounding notes a fourth or a fifth below that which the melody voice is singing. This developed into the lower voice which did not "follow" the upper voice exactly, and thus arose counterpoint, which means two or more melodies sounding simultaneously. We call "harmony," that is, a melody accompanied by chords, came much later—not until about 1600, in fact.

## Questions and Answers

## A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,  
Oberlin CollegeMusical Editor, Webster's New  
International Dictionary

## Which Is Correct?

Q I wish that these versions of the grace notes in Chopin's *Two Correct* would mark the appropriate metronome marking for this piece?



- How are notes above high C played on the cornet and what is the possible note?
- Will you please suggest a few compositions for 4 and 5 by American composers?—Mr. M. I.

A 1. There is no authority for either version. Fifty years ago most pianists would have used version 2. I think, to-day, the reverse would be the case. About M.M. 75-140.

2. High notes are produced by a change in the embouchure, which involves especially a tightening of the lips and a decrease in the size of the aperture between them, thus enabling more rapid vibrations to be produced by the lips, therefore higher tones. There is no actual limit, but the highest tone ordinarily used is the F above high C.

## A Mental Plan

Q How may one determine the climax of a piece? Could more than one occur? Please explain what is meant by "beyond the stage of the author trying to find some expression which will agree to use it." In other words, no publisher would be so foolish as to risk money in putting a new type of notation on the market. My advice is that you stick to the notation that is universally used.

A. I know of no scheme that has gone beyond the stage of the author trying to find some expression which will agree to use it. In other words, no publisher would be so foolish as to risk money in putting a new type of notation on the market. My advice is that you stick to the notation that is universally used.

## Where Study Music?

Q I am a young man planning to follow a career of a musician. I realize now how hard it is to make a living. Just starting out, I am attending Long Beach Junior College. I am studying harmony, theory, piano, and music history. If in a few years I am unable to make a living playing the piano, I wish to teach either privately or in a school. I am planning to attend a music school after I have completed Junior College. Could you give me any information about a music school in or near Los Angeles where I could get a diploma of good standing? If you could give me any advice on planning my career I would appreciate it very much.—K. D.

A. You are fortunate enough to be living in a section of the country where there are many good music schools. Pomona College comes to my mind at once, and I know that both the University of California at Los Angeles and the University of Southern California have good music departments. If you want more complete information I suggest that you write to Miss Helen Fernan at the State Department of Education in Sacramento, asking her for a list of music schools approved by the State.

## Metronome Markings and Other Matters

Q I in the "Standard Grand Course of Studies" (Grade III) I found a *Andante* marked M.M. 104. On another page I saw an *Allegro moderato* marked M.M. 88. I know that the former product of the day, many units of which are well worth intimate acquaintance.

But before we venture upon this limit let us remind ourselves that, strictly speaking, many compositions of years gone by are to-day truly popular. *Silent Night* is a unique example, a beloved favorite of countless people. Therefore, not all music that ebbs and flows on the popular stream is merely a passing irritability. Frequently compositions, truly popular, have a strong flavor of classicism in them. By reason of this they range high in evaluation and they persist. The marches of the late John Philip Sousa are a case in point. They became popular far and beyond countless contemporary works. There is a reason. They make a unique rhythmic appeal plus a no less potent appeal through their attractive tunefulness. And still further, a spirit of joyousness and happiness of their pulsations in their all of which means that they are vital and alluring. They will be played just so long as men march in the streets or gather for any purpose where enthusiasm flames high. They appeared, if I remember correctly, in rather rapid succession. They will probably never disappear.

In these days a veritable flow of compositions appears like new leaves upon the trees in the spring, destined to be blown in all directions in a few weeks. This fact tempts us to posit these questions:

- Is there in the lighter, often alluring, offerings of the day a message so characteristic of our times that it is a factor not to be ignored in the education of our youngsters?
- Are jazz and its kin, for example, something that the young should be guarded against as we protect them from mumps and measles and the like or is it all so characteristic of the times that it has within it the kernel of the divine spark?
- Is piano teaching, for example, falling into "soft and easy" ways of procedure through music cast in the popular idiom, and is it losing thereby something of the rigor of old school training—a rigor, by the way, which produced marvelously equipped exponents of its value?

I meet few teachers who seem sufficiently aware of the fact that the life of to-day's popular music is often decidedly abbreviated by the radio. This fact reacts immediately upon the teaching repertoire. Compositions come and go so rapidly that there is not time for them to take their residence on our lists of preferred material. Once upon a time a song might be for years or decades making its way into permanence. But a catchy tune brought out tonight, for example, on Broadway, is whistled in San Francisco the next morning. Is there something in this ceaseless spread of music among our people that should make us pause and ask: *Just what, in to-day's popular music belongs to children and is essential to making them inheritors of its value?*

Appraising Our Musical Assets

In every business and professional activity it pays to take inventory. Let us look at our current musical assets to determine wherein they are valuable property to be cherished, or liabilities to be marked off.

Now and again over a fairly long period I have asked teachers of distinction (and I mean real distinction) whether there is any harm in permitting children to dabble with popular music. And more than once I have been set back a considerable distance by practically the same query. "How can it possibly hurt them?" Then comes the burst of testimony of these teachers of distinction has run always about like this:

"By all means let them have it. First of all, by reading what they like they will learn to read with fluency. They will also develop appreciation. Further, in this matter of taste, it will be found that if you help children a little, the trivial will gradually disappear from their interest. There is, one finds, an inherent quality of fair if not good taste in most children who care enough about music to study it with someone who is a good guide."

I finally got it into my head that popular music is not something to fear or even to ignore. Rather it is something to appraise and to understand. One runs into poor specifics of it just as one does in books, pictures and people. It is only by acquaintance that one can arrive at values.

Then again, what are the composers of songs of the day doing in piano teaching material, trying to do? They are distinctly trying to make a popular hit. Instruction book writers fight for it as hard as anybody else. And often they score a distinctive degree of success. Popularity is by no means equivalent to the lack of value, as "Uncle Tom's Cabin" never could have captured the

## Has To-day's Popular Music a Place in the Teaching Repertoire?

By Dr. Thomas Japper

ONE MIGHT DEVOTE many paragraphs to defining what may properly be included in the classification, "Popular" music. To simplify the matter, let us agree that, in this article, popular music shall be limited to the so-called lighter product of the day, many units of which are well worth intimate acquaintance.

But before we venture upon this limit let us remind ourselves that, strictly speaking, many compositions of years gone by are to-day truly popular. *Silent Night* is a unique example, a beloved favorite of countless people. Therefore, not all music that ebbs and flows on the popular stream is merely a passing irritability. Frequently compositions, truly popular, have a strong flavor of classicism in them. By reason of this they range high in evaluation and they persist. The marches of the late John Philip Sousa are a case in point. They became popular far and beyond countless contemporary works. There is a reason. They make a unique rhythmic appeal plus a no less potent appeal through their attractive tunefulness. And still further, a spirit of joyousness and happiness of their pulsations in their all of which means that they are vital and alluring. They will be played just so long as men march in the streets or gather for any purpose where enthusiasm flames high. They appeared, if I remember correctly, in rather rapid succession. They will probably never disappear.

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world and held its favor for so many years. So let us see where the child comes in, the child of to-day destined to become the guardian, in turn, of children in days to come.

First, how popular is popular music? I have before me a distinctive and authoritative answer to that question from one approach.

A writer in a recent issue of the *New York Times* (Mr. T. R. Kennedy, Jr.) makes this statement: "More than half of to-day's radio offerings are musical. In 1940, upward of ten thousand hours of melody ("music" is probably meant) were carried by WEAF-WJZ networks. Nearly one thousand of these hours were devoted to the classics, from symphony to chamber music." (The reader will note that in this broadcasting report this mathematical formula comes forth: Popular music is to classical music in the proportion of nine to one.)

To continue: "Popular music evokes a large mail response from listeners but few letters are inspired by the classics." (The reader will deduce from this quotation that of the less than ten per cent who listen to the broadcasting of these stations few pay any particular heed to the matter of classics. This does not mean that the classics are not enjoyed but it does mean that the public, taken at large, is a comparatively poor purchasing customer of the more serious musical offerings.)

## The Teacher's Problem

The teacher's stunt, however, runs in the opposite line of mathematical equation. She must, to a large extent, develop the taste for classics. Usually, she uses a relatively small amount of popular music as seasoning. And there is the tremendous amount of it appearing. Even the most prejudiced must admit that a great deal of it is amazingly interesting. It presents in many instances unique melody, no less unique harmonic and rhythmic combinations often of amazingly intricate structure; briefly, much that is certainly interesting, wholesome and characteristic of our times.

The child studying music is influenced by all this. Imagine a little Annie in a family of six members. She is being taught by an earnest teacher whose aim is to arouse interest in and preference for the best music. Incidentally, the rest of the family delight in the Tangle Hoot of home with radio "entertainment" that threatens entirely to defeat the teacher's effort to find salivator for the one pure white lamb of the sheepcote.

Well, most important, keep your hands off the family radio. It has its ideals. They determine never to give a piano lesson even to the dullest child, without a few minutes of simply worded talk about what is good music. Don't try to sell this idea by argument or by a lifting blood pressure. Do it in the spirit of "once upon a time." This procedure is amazingly powerful. But remember, this is a wholly purposeless procedure if it consists only of talk. Either by your own playing at the piano, or by turning the knob of the radio, make it entirely plain, with words and music both addressed to the ear, that popular music can be bad or that it can be good but that good music is always good. You may do this a long time without any real effect, but when the time comes you will see in little Annie's eyes, the gleam of understanding, and it will be worth as much to you, at the very least, as the tuition fee.

We can now answer the queries which were propounded in the (Continued on Page 276)



# The Scientific Approach to Singing

A Conference with

Conrad Thibault

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Conrad Thibault, who ranks, perhaps, as the most promising of our younger baritone, was born in Massachusetts. Although his fine voice and sensitive musical gifts asserted themselves early, he had no instruction except that obtained in choir work and the routine drill afforded all the young members of that choral group. His serious studies began when he won a scholarship at the Curtis Institute of Music, in Philadelphia. There, Mr. Thibault came under the guidance of the celebrated baritone and teacher, Emilio De Gogorza. He has had no other teacher. Although he accompanied Mr. De Gogorza to Europe, to continue his work with him there, Mr. Thibault prefers to think of himself as American trained. He has appeared in opera in Philadelphia, singing leading baritone rôles with marked success. He is most widely known to the American public for his radio work, having appeared as star of the Show Boat hour, the Packard hour, the RCA Victor program, and others, including a joint program with Albert Spalding. Between radio programs, Mr. Thibault has done extensive concertizing. Currently, he is dividing his time between a Sunday evening radio hour and a concert tour.—EDITOR'S NOTE.



(Left) Conrad Thibault with Emilio de Gogorza.  
(Above) Conrad Thibault.

countered singers who feel that they are wonderful fellows, simply because Nature put a special construction of cords into their throats? Have we not all heard long, glowing accounts of how "I" sing this, how "I" interpret that, how effective "my" personality is, and so on? Compare this attitude with that of the scientific researcher! The ego does not exist for him. He knows the art of losing himself completely in the higher demands of his work, realizing that the work itself counts for more and will benefit more people than he himself can. Indeed, the names of some

of mankind's greatest benefactors are not so well known to the general public as that of the newest crooner!

## Real Greatness Is Humble

The scientist is self-effacing, humble, devoted to his task—and exactly this attitude contributes toward the ultimate value of his work. Einstein and Noguchi would hardly have contributed what they

did to world progress had they been busy watching the effects of their methods, their personalities, their popularity. Why cannot the professional musician cultivate the same attitude? The best way for him to begin is to forget himself. Remember that you, yourself, are but the medium of expression through which the composer speaks. Perfect your technique solely in order to become a better instrument. Direct your attention, not to your interpretation, your personality, but to the interpretation the composer desired—and indicated!—to express the personality of his song. And do not think you are the least remarkable—God gave you your throat; and the scientific precision of centuries of study perfected the means of developing that voice. All you need do is regard yourself as a well-together piano, that must be (Continued on Page 266)

itself with the ability to sum up all problematic solutions into a single, well-knit penetration into music itself. The student does well to remember, therefore, that his immediate problems are but means to a greater end—and to keep that end well before him in the least thing he does. Thus, the singer's first task is to work with diligent, persevering concentration; to want to sing well—and to find himself a competent teacher. If he possesses these essentials, he has taken a long step toward approaching the great goal that lies beyond the immediate technical difficulty. Next, the singer should try to cultivate what I like to think of as a scientific attitude toward his work. By that I mean the state of mind that animates the scientist, at work in his laboratory. The average singer inclines too much to think in terms of self. Have we not all en-

## CLASSIC AND CONTEMPORARY SELECTIONS

### CHIARINA\*

Eugen d'Albert once said, "If 'Chiarina' from the *Carnival* is really a tonal picture of Schumann's future wife when she was a girl of fifteen, she must have been a very lively, exuberant Miss, since the number has a kind of breathless emotional rhythm, that is very characteristic." The *Carnival* was written in 1834, when the twenty-four-year-old Schumann started his famous magazine, "Neue Zeitschrift." Its *sfzandos* and *fortissimos* make this short work a burning love appeal. Grade 7.

ROBERT SCHUMANN, Op. 9

Passionato M.M. ♩ = 168

\* Mme Clara Schumann

APRIL 1942



# PRELUDE IN F MINOR

## From THE WELL-TEMPERED CLAVICHORD

The Prelude in F Minor is one of the most readily understood and easily played of all the Bach "Forty-Eight," written for *The Well-Tempered Clavichord*. Learn it first without the pedal, so as to make sure that your ear checks up upon the exact duration of the sounds. Bach was within one year of sixty when he completed the "Forty-Eight," providing two preludes and fugues in each of the twenty-four major and minor keys. Grade 6.

Andante espressivo M.M. ♩ = 104

JOHANN SEBASTIAN BACH

# AFTERNOON ON THE GREEN

DONALD L. MOORE

Grade 4.

Allegro M.M. ♩ = 64



# CARNIVAL IN VIENNA

Presenting a new waltz from Robert Stolz, King of the Living Viennese Waltz and comic opera composer, is like announcing a new waltz from the great Johann Strauss of yesteryear. This is a style which must be lived, it cannot be imitated. It has all of the color and dash of a great court ball, with its flashing uniforms, its rustling silken skirts, and its thousands of flickering candles. Waltzes of this type are rare, as is this very beautiful one by the composer of one of the most famous waltzes ever written, *Two Hearts in Three-Quarter Time*. It is from the Piano Suite, "Echoes of a Journey."

ROBERT STOLZ, Op. 713, No. 4

Grade 4. Tempo di Valse (animato) M. M. ♩ = 76



Musical score for the first piece on the left page, featuring piano and organ accompaniment with various musical notations like notes, rests, and dynamics.

Meno mosso

Grazioso M.M.  $\text{♩} = 144$

Musical score for the second piece on the left page, starting with 'Meno mosso' and 'Grazioso M.M. 144', featuring piano and organ accompaniment.

Moderato M.M.  $\text{♩} = 108$

*p con espressione*

Allegro

*rit.* *f* *rit.* *ff* *fz*

Musical score for the third piece on the right page, starting with 'Moderato M.M. 108' and 'Allegro', featuring piano and organ accompaniment with various dynamics and markings.

Grade 3.

Valse grazioso M.M.  $\text{♩} = 69$

JULES MATHIS

*mp* *Ped. simile* *poco rit.* *Fine* *mf* *Ped. simile* *poco rit.* *D.C.*

Musical score for 'Dutch Windmills' by Jules Mathis, Grade 3, featuring piano and organ accompaniment with various dynamics and markings.



# APRIL BIRDS

AIR DE BALLET

One of DeKoven's best and most tuneful piano pieces, and a very fresh and happy program number for the advent of Spring, is *April Birds*. Watch the staircase notes very carefully. Grade 4.

REGINALD DeKOVEN

Moderato grazioso M.M. ♩ = 126

con delicatezza  
mf

rall.

mf

a tempo

cresc.

f

p

poco rall.

più animato

a tempo

mf marcato la melodia

cresc.

f

dim. poco rall.

f a tempo

cresc.

rall.

mf a tempo marc. la melodia

dim.

p rall.

a tempo

dim.

a poco rall.

molto rall.

a tempo

f

p

CODA

poco rall.

a tempo

rall. e dim.

p



# TO A LILY

This lovely lyrical composition is a pure melody, as its title suggests. It is an excellent study in pedal playing by one of America's gifted composers.  
Grade 4.

WILLIAM HODSON

Moderato M.M. ♩ = 76

*mp*  
*mf cantando*  
*Pod. simile*  
*poco rit.*  
*Pod. simile*  
*cresc.*  
*Fine*  
*più mosso*  
*poco rit.*  
*imp*  
*D.S.*

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THE KNUDE

## VOCAL AND INSTRUMENTAL COMPOSITIONS

# SHARING

Words and Music by  
CLEMENT FLYNN, O.M.I.

Moderato quasi animato

*mf*  
*brillante*  
*mf a tempo (Somewhat variantly)*  
Go sing a song of joy, with all it gives; Go leave a flow'r to in  
Go be a friend to one whose way is drear; Go teach a heart to in  
cheer while yet it lives. Go bring a toy to charm some lone-ly mite;  
fright to smile at fear. Go share the good of you to hush a sigh;  
Go find a strick-en house and prom-ise light. *a tempo*  
Go sweep the *poco rit.* *f*  
*molto rit.*  
2nd time *f*  
clouds, so dark, from out life's sky. *ff*

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APRIL 1942

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Words from "The Princess" by Tennyson.

CHARLES GILBERT SPROSS

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(RING, EASTER BELLS)

WALLACE A. JOHNSON,  
Op. 116, No. 3

(A<sub>2</sub>) (10) 00 8400 000

Arr. by E. A. Barrell, Jr.

Andante moderato M.M. ♩ = 72

\*Or Soft Flutes 8' and 4'  
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# EASTER MORN ON TWO TRADITIONAL CAROLS

Arranged by  
WILLIAM M. FELTON

SECONDO

Andante maestoso  
Victory - Palestrina

Allegretto M. M. ♩ = 126

This musical score is for the second part of the piece. It begins with a piano introduction in 3/4 time, marked 'Allegretto M. M. ♩ = 126'. The main section is in 4/4 time, marked 'Andante maestoso' and 'Victory - Palestrina'. It features a series of chords and melodic lines in both hands. The tempo changes to 'Allegro moderato' for the 'Easter Hymn from Lyra Davidica', which includes the lyrics 'Al - le - lu - ia!'. The piece concludes with a 'Poco maestoso' section, marked 'f' and 'poco rit.', featuring a series of chords and a final cadence.

# EASTER MORN ON TWO TRADITIONAL CAROLS

Arranged by  
WILLIAM M. FELTON

PRIMO

Allegretto M. M. ♩ = 126

Andante maestoso  
Victory - Palestrina

This musical score is for the first part of the piece. It begins with a piano introduction in 3/4 time, marked 'Allegretto M. M. ♩ = 126'. The main section is in 4/4 time, marked 'Andante maestoso' and 'Victory - Palestrina'. It features a series of chords and melodic lines in both hands. The tempo changes to 'Allegro moderato' for the 'Easter Hymn from Lyra Davidica', which includes the lyrics 'Al - le - lu - ia!'. The piece concludes with a 'Poco maestoso' section, marked 'f' and 'poco rit.', featuring a series of chords and a final cadence.



# DAINTY FEET MENUET

CLARENCE M. COX

VIOLIN *Con grazia*

PIANO *f*

*mf*

*Fine*

*mf*

*f*

*mf*

*dim.*

*rall.*

*D. S.*

*dim.*

*rall.*

*D. S.*

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THE ETUDE

# COUNTRY GARDENS

(MORRIS DANCE)

OLD ENGLISH TUNE  
Arr. by Carl Webber

Solo for Trombone or Baritone (Euphonium), Bassoon, Bb Bass

With spirit

PIANO *mp*

*mf*

*mf*

*f*

*mf*

*p*

*Fine*

*p*

*D Sal Fine*

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

SABBATH MORN

FRANZ JOSEPH HAYDN  
Arr. by Harold Spencer

Grade 2. Andantino M.M. ♩ = 96

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Anonymous

THE STRIFE IS O'ER

FROM PALESTRINA  
Arranged by Ada Richter

Grade 2. M.M. ♩ =

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

The strife is o'er, the bat - tle done, The vic - to - ry of life — is

won; The song of tri - umph has — be - gun. Al - le - lu - ia!

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VOICE OF THE CELLO

ELLA KETTERER

Grade 3. Moderato M.M. ♩ = 112

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DAFFODILS AND TULIPS

LOUISE E. STAIRS

Grade 1½. Andante M.M. ♩ = 444

Daf - fo - dils are bloom - ing, Tu - lips are lift - ing their heads —

From a long night's slum - ber Deep in their warm sand - y beds.

Just out - side my win - dow, In an ap - ple tree,

Sits a Rob - in Red - breast Sing - ing a song to me.

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# TECHNIC OF THE MONTH

## MELODY WITH FLOWING ACCOMPANIMENT

Grade 3.

With lesson by Dr. Guy Maier on opposite page

STEPHEN HELLER, Op. 47, No. 2

Andantino M.M. ♩ = 50-60

THE ETUDE

# The Technic of the Month

Conducted by *Guy Maier*

## Melody With Flowing Accompaniment

Stephen Heller—Opus 47, No. 2

TECHNIC OF THE MONTH addicts will, I am sure, welcome the new series of intermediate grade studies by Stephen Heller, of which this month's étude is the first. Heller's charming music, not designed for artists, but to quote him, "for youthful students and amateurs," enjoyed wide popularity in the early years of this century, but is unaccountably neglected by the present generation of music teachers. Are his studies—in reality nothing more than tasteful salon pieces—too mild, too modest for our mad, strife-torn world?

Like many of you, I find in working with young people that adolescents often require simple, direct, sentimental, yet quasi-adult music which they can easily grasp and affectionately play. For many of them such music offers a fortunate escape from what they call the hard, driving insensibility of their environment. How lucky for us if in the search for such music we find "étude" material which offers this escape.

Heller, it seems to me, fills the bill almost perfectly. He himself lived most of his adult life tranquilly in Paris where he died just at the threshold of the "Gay Nineties." In the preface to "Opus 47," from which most of our études will be chosen, he says, "There already exists a great number of studies to develop finger dexterity. So, for these pieces I have a different aim—to provide students with the means to play a composition with expression, grace, style, and with energy and spirit." Then he adds, "Above all I aim to awaken within the student the sense of musical rhythm." . . . and right there we stop, for this is one of the most important statements an artist can make.

How is it possible to develop this indispensable inner rhythmic sense? Teachers and artists talk a lot of about it, but give little practical help to the rank and file of students whose bodies are not well enough coordinated to produce it naturally. Whatever you want to call it, rhythmic swing, surge or flow, it has primarily a physical origin—set up at the base of the spine where the bodily framework is tied together, where in playing the piano occurs its most solid contact with the earth. Above this "seat" the body must swing in large and small coordinations, muscles

flowing easily one into another until the music slips, unimpeded, from sensitive finger tips into the piano.

Now try this: Memorize the first eight measures of the melody on the opposite page. Don't play the left hand at all. As you memorize, count gently, sometimes by three eighths, sometimes by full measure swings. . . . When you are sure of it, stop; look at the notes again, take your hands off the keyboard, sit easily in your chair, and hum the tune. Note (1) that no tones are accented; (2) that the phrase curve or stress becomes greatest on the C in Measure 3, with a lesser stress on the B-flat in Measure 7; (3) that Measures 1 and 5 are the weakest.

Now sing it again (keep your hands in lap!), leaning back in your chair as you begin; gradually as you sing, move your body forward over the keyboard up to Measure 3; then slowly backward to Measure 5; then again forward to Measure 7, and finally back again.

Your inner rhythmic sense invariably shows you when actively to surge toward the instrument and when to subside passively back from it. . . .

Now, finally, with freely coordinated body and light arm (floating elbow tip), play the melody. As before, start with body away from the piano, elbow low and close to side; swing the body forward, curving the elbow in a circle, with the elbow highest (top of circle) on C in Measure 3; then swing your circle back low again to Measure 5; then slowly out again to Measure 7, and finally back again. Treat the rest of the piece similarly—but I warn you, different phrase curves require different body surges and elbow curves. You must swing out for yourself where the forward stresses and backward "eases" come.

Inner rhythmic sense must first be felt physically—the periods of activity and passivity carefully observed by a

(Continued on Page 281)

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## (Continued from Page 235)

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3183 A May Day Canzelle, C—F—2, ..... Crosby  
3185 An Alpine Side (A—F—2), ..... Crosby  
3187 Andante Canzelle, Am—2, ..... Richter  
3188 Ave Maria, F—4, ..... Tschalkowsky  
3189 Barberini's Minuet, C—2, ..... Schuler  
3190 Bounce the Ball, C—2, ..... Richter  
3192 Busy Little Bee (Valz. 427), Am—2, Richter  
3179 Chloé's (18 sup. No. 1), F—2, Brothers-Raflo

3153 Oarling in and Out, *G*—2. Deethoven-Roife  
3175 Kar's Eyes (Hass), *D*—1. —Armour  
3170 Dancing the Minuet, *G*—2. —Chopin-Roife  
3171 First Waltz, *F*—2. —Parand-Roife  
3184 Flight of Bumble Bee, *F*—5. Rimsky-Koroff  
3188 Garland of Roses (Waltz), *F*—2. —Strabrook  
3154 In Rose Time (Waltz), *F*—2. —Strabrook  
3134 In Gay Costume (Minuetto), *G*—4. —Armour  
3135 Jumping Rope (March T. pol.), *C*—2. Hitcher  
3137 Jolly, *F*—2. —Hitcher  
3173 Laces and Frills, *A*, *F*—B—2. —Crosby  
3176 March Millaria, *C*—2. —Chopin-Roife  
3162 March of the Sardes, *E*—2. —Schubert-Roife  
3163 Moonlight Waltz, *C*—1. —Armour  
3164 ————, *F*—1. —Armour

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3117	Out on the Ocean (Waltz), C-2	..... Armour
3118	Pussy Willow (Valse), C-2	..... Richter
3151	Roaming Up and Down (Maz.), C-1	..... Richter
3054	Robin Red Breast (Waltz), E-1	..... Armour
3161	Sail on Little Boat (Waltz), E-1	..... Hopkins
3139	Scouts on Parade (March), E-2	..... Richter
3140	Shadow Waltz (Valse), C-2	..... Crosby
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5

—Clara Kathleen Rogers

## (Continued from Page 244)

### Vocal Problems Analyzed

Caruso knew it was a bad habit, technically—but he also knew it to be his individual trade mark. People looked at it, expected it. In the case of Caruso, even a fault could be pardoned; his natural organ was so overpowering and his artistry so sincere

*(Continued on Page 32)*

Children love ensemble playing and on request arrangements of their favorite songs. These made-to-order songs give the teacher a chance to fit the parts to the players, so that even when they are in the same family and of different ages the joy of playing together can be preserved without the eldest becoming bored and the youngest discouraged.

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.

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.

ask her this question? The leading rôles in Verdi's "AY  
"Il Trovatore" and "La Forza del Destino,"  
Puccini's "La Tosca" and many other Italian  
and French operas demand a dramatic voice  
as do almost all the operas of Wagner.  
are much too young to attempt any of the  
difficult rôles. Content yourself with easy  
music until you are older and your voice  
more settled and better schooled.

### CORRECTION

THE EDITOR regrets that through one of those slips difficult to explain, a typographical error was allowed to creep into the excellent article, "Vocal Guidance for Children and Adolescents," by John C. Wilcox, which appeared in the March issue. In the fourth column on Page 194, the fourteenth line should correctly read, "Form A wholly by *tongue* position."

... F O R

# AMERICA'S

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## Rhythm Must Be Felt

(Continued from Page 225)

the notes themselves.

Those who have sung in choirs or choirs, or played in orchestras, know that when the singers or players are not sure of the rhythm the conductor will stamp with his foot, or shout the count, or both. Why? Not because the group does not know where count one is or count three is, but in order to dramatize the rhythmic feeling and so communicate it to them.

The writer has often quoted to his students an incident described in an interview several years ago with Frank La Forge, the noted vocal authority. There was a heavy tapping on the ceiling of the room in which the conversation was taking place and Mr. La Forge told his interviewer that it was Lawrence Tibbett in the room above learning a new operatic role. Obviously, Mr. Tibbett, like all experienced artists, knows that the old violin is made, no matter how old it is, and one must allow for a thickness of approximately two to three one-hundredths of an inch more than the original violin. What is the reason for this? An illustration may help to clarify the subject.

A block of wood, perhaps a hundred years old before being worked out and shaped, is mellow brown in color. In working it out to shape, this ancient brown exterior is entirely cut off, leaving an almost new white exterior. In reality, the wood underneath, never having been exposed to the elements nor oxidized, is comparatively less than half the age of the pieces cut off the top in shaping.

The beating down of the elements, oxidation, and the years of contact with the air of old violins have caused the fibres of the wood to shrink and congeal into a semi-petrified state. An old violin, when dampened on the inside, reveals the wood coming off in a powdery form; whereas, in the new violin, the wood is gummy and mushy. Thus the aged violin, with its oxidized varnish and dried shrunken wood, is much more dense than the new violin, with its fresh varnish and new wood, and a greater amount of moisture and mineral salts not yet oxidized, dried, or congealed.

If, in the beginning, a new violin is graduated as thin as an old one, it will, when it dries—within two to five years—develop a whoopy or barrel-like tone with poor quality and carrying power.

Various tests have proved, many times over, that a fine new violin, after having been played upon for a year or two, is the equal of any fine old violin. Of course, there is a degree of mellowness possessed by the old instruments which is unequaled by many new ones because of their vibrant youth. But, as a whole, they compare very favorably.

variations in tempo make their true effect on the listener.

Every practitioner of the technique which an artist uses is a short cut to the desired result. The short cut to an exact sense of rhythm is positive and vigorous physical expression. Edgar Allan Poe once said, "I would describe, in brief, the poetry of words as the rhythmic creation of beauty." The piano student playing upon a percussion instrument depends to a very unusual extent upon rhythm for many of his most beautiful and poetic effects.

## Gossiping Fiddle Maker

By B. J. Phillips

"Why can't a new violin have as thin a graduation as an old violin?" the student asked. The student was referred to a "fiancé session" with a violin, after it has been worked out, has a great deal to do with the density of the graduation. When a new violin is made, no matter how old it is, and one must allow for a thickness of approximately two to three one-hundredths of an inch more than the original violin. What is the reason for this? An illustration may help to clarify the subject.

Next, comes the Grand Martelé. Its analysis is:

1. In this stroke the entire bow is used.
2. The attack at the frog is made by glancing the bow with the fingers.
3. Relax immediately and draw the bow quickly to the tip without touching the other strings.
4. There must be a clear stop between the notes.

The attack on the up-bow is made with the first finger and hand.

5. The attack must be as firm as that of the down-bow.
6. The full width of the hair is used.

As the student has proved, many times over, that a fine new violin, after having been played upon for a year or two, is the equal of any fine old violin. Of course, there is a degree of mellowness possessed by the old instruments which is unequaled by many new ones because of their vibrant youth. But, as a whole, they compare very favorably.

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## Violin Bowings—How and When to Teach Them

(Continued from Page 241)

3. The attack on the up-bow must be just as strong as that on the down-bow.

4. The full width of the bow is used. The presentation of the Martelé in the lower third and lower half of the bow. Though this stroke is not used so often as the Martelé in the upper half of the bow, it is equally essential for future bow arm development. Several rules require attention:

1. The attack at the frog is not made with the wrist, but with the fingers. This can be best described by pinching or pressing the bow with the thumb and the first three fingers. This will produce the desired attack. An immediate relaxation must follow.
2. The bow is then quickly drawn not only with the forearm but with the entire arm, with a supple shoulder joint and wrist. The attack on the up-bow is made with the first finger and hand. There must be a clean stop between notes.

Next, comes the Grand Martelé. Its analysis is:

1. In this stroke the entire bow is used.
2. The attack at the frog is made by glancing the bow with the fingers.
3. Relax immediately and draw the bow quickly to the tip without touching the other strings.
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By this time, after having spent five or ten minutes a day on the above special studies, the pupil has developed fairly good proficiency in the use of the Martelé and the Detaché strokes. He is ready now for the more subtle forms of Detaché.

The Detaché in the middle of the bow. To perform it, only the wrist is used, and only about one and one-half inches of bow. The use of any arm motion must be avoided. In presenting this stroke, the pupil will place the bow on the A string at the middle. The teacher will then, with his left hand, hold the right arm of the pupil just below the elbow, and with his right hand, grasp the screw of the bow, and in this position force the pupil's wrist to move independently through the proper motions of this stroke. In this way the pupil will memorize the physical sensation of using the wrist only.

The Detaché at the tip: This stroke is performed with the wrist and fingers, using about an inch and one-half of bow. The little finger is permitted to leave the stick. The bow should be drawn slightly nearer to the finger board than the bridge.

The full width of the hair is used. The Detaché at the frog: This stroke is performed with the wrist and fingers, using about one and one-half inches of the bow. The tip of the little finger should rest firmly on the bow. The bow should be drawn slightly nearer to the finger board than the bridge.

The lighter bowings—the spiccato, the sautillé, the staccato, the ricocheté—should not be taken up until the solid bowings are thoroughly mastered. The more control the pupil has of the bow, the easier it will be.

Concerning Difficult Sevik Studies

1. C.—The answer to a counterpart in the June issue of this magazine.
2. C.—The answer to a counterpart in the June issue of this magazine.

A Famous Family

As the Gagliano family, Italian violin makers, were famous in this craft. Works on the violin list twelve members of the family. Gennaro (January) Gagliano, who made violins in Naples, 1700-1770, was the finest maker of this great family. He was the second son of Alessandro Gagliano. It is said that he had a beautiful varnish for which the recipe, in his own handwriting, still remains with the Gagliano family, but his ancestors have never been able to reproduce it. There is a very large number of Gagliano violins in existence, which command good prices, sometimes running into the thousands.

Musical Instrument Makers

1. C. D. 1.—Your request for a list of the names and addresses of all the makers of musical instruments in America is a rather large order. I would advise you to write to the Bureau of Statistics at Washington, D. C. If they do not publish such a list they can probably inform you where you could get one. If published.

## ANSWERS TO YOUR QUESTIONS

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

The Maker

1.—Joseph Louis Germain, was a violin maker of considerable note in Mirecourt and Paris (France) (1822-1870). He is listed under the French school of violin making. He was asked for Gaud and Villanneau (famous French violin makers), many of his fine violins have been sold under their names. His name is sometimes signed "Germaine." I do not know whether he ever made any fine violins. Germain was not eminent enough to warrant extensive published biographies of his life, so I do not know where you could find a biography of any length. 2.—You can no longer find Stainer's "Dictionary of Violin Makers" through the publishers of *This Etude*.

Will He Be Successful?

L. H. 1.—Having commenced the study of the violin at twenty-one, you have had up to the present time four years of study. You started the violin with the express purpose of becoming a violin teacher, and wish to know how you can best proceed. Your progress, and that of your pupils, 2.—Your best plan would be to go to a college of music in a large city, and study for a year. At the end of that time your teacher in the institution would be able to advise you as to your best course. You can judge of your ability to teach when you start teaching, and observe the progress of your pupils. 3.—Among your advantages you specify one year of piano study, regular attendance at pupils' recitals. You have much patience, and have worked child psychology. It will take years of hard work, however, and much experience in practical music study and teaching before you can know what the future holds out for you.

A French Expert

Georges Chantot, Paris (1801-1873), was one of the great French violin makers. During his life he had the reputation of being the finest connoisseur of old violins in Europe, and this helped him very much in the building of his famous violins. He was a brother of François Chantot, also a famous maker. Georges made remarkably fine copies of Joseph Guarnerius del Gesù violins. The violins of Georges Chantot are of very fine quality, and command high prices. Dealers quote his violins as high as eight hundred dollars, or in some instances, higher.

Preparing for a Career

A. J. B.—Without hearing you play, and knowing you thoroughly, it would be pure guesswork to state whether you will do what you can accomplish in violin playing in the future. Whether you could progress so far as to be able to become a violinist in a symphony orchestra, no one can tell. The fact that you listen to all the operas and concertos you can on the radio, 3. As you are only thirteen, I would say that the two or three daily practice are sufficient. In a few years you should increase your practice to four hours a day. The musical words from the public library, is also a great advantage.

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National Publishers Association



"Ones, have you been eating onions again?"



## The Scientific Approach to Singing

(Continued from Page 268)

that he could "get away with" a slip or two, not because his slips were any the less wrong but simply because he was *Grueso*! As Emerson tells us, though, one of the great dangers of genius is that it defeats genius! After Grueso, clever boys with small tenor voices began copying the great man's superficial "wit" without possessing the other qualities that tended to excuse them, and for a while we had a crop of tenors who actually cultivated that little cleft or asson in approaching a high note. The scientific attitude in singing would not have allowed that to happen.

Actually, the voice must always remain in one place, showing no gap or break whatsoever between the registers. A completely relaxed throat helps achieve this. One should sing quite as he speaks—where *intention* may rise and fall with the *sense* of the words, but the *voice* itself remains in one place. The only place for sudden shifts of voice from high treble to low bass is on a comedian's radio program. Singing should be as easy and as natural as talking. And it is, whenever the singer really permits himself to sing. The difficulty is that many singers persist in making one instead of simply releasing it freely. The tone (and the breath producing it) must never be held; rather, it should be sent out freely, fully. True, we control our dynamics by breath, but never by held breath. Even for the most pianissimo tone, the breath, with its resulting sound, must be sent out freely. In that case, only a small amount of breath is taken. The singer who attempts a piano line by drawing in breath and releasing only part of it, who holds back the rest, produces a tense sound that indicates muscular struggle to his hearers and ultimately tires out his throat. If the voice is properly placed, and the breath is freely vocalized and sent out through a completely relaxed throat, the breaks and gaps disappear.

### Budget the Breath

The budgeting of breath, so that a short phrase does not sound breathy and a long phrase does not sound breathless, is a matter of self-control and experience. No set rules can be given, because no two pairs of lungs have exactly the same capacity. By trial and error, the singer learns the feel of how much breath he must take for any given phrase. The chief point is to take just enough to make the scientific attitude in learning to recognize your own limitations.

The common problem of "white tone," among student singers, is

largely the individual teacher's concern. It is the result of projecting tones that are too open, not sufficiently covered. Often it occurs in singing a broad E2 sound. The principle behind its correction involves a lifting of the glottis without distorting the mouth, so that the tone is once more brought to sit in the masque—to vibrate freely in the chambers of resonance under the eye-sockets and back of the nose. In tackling problems of this kind, that involve individual facial structure, the teacher's advice should be sought. The fact remains, however, that if the tone is properly in the masque it will be covered enough to avoid all fear of whiteness.

The singer's interpretive problems are solved by sincerity. Take the composer at his word and follow his indications as completely and as simply as you can. But, one may ask, how is it possible to sing sincerely a work in which one does not actually agree? It frequently happens that the vocalist is introduced with a ready-made program for some special event, or even a radio program which other opinions have helped to plan. The answer is, try for a truly musical quality, rather than life-size, tastes. The song may not please you, but it does please others. Try, simply and honestly, to discover the spark that strikes fire in the hearts of those who sing it. It frequently happens that a song takes on entirely different meaning and meaning after one has thus examined it—in the objective, scientific approach.

Until the singer has his vocal mechanism under complete control, he should work diligently at scales and vocalises, leaving the glamorous arias for later days. Scales build the organ and develop the breathing apparatus as nothing else can. If you have the chance for radio work, keep away from special tricks or "microphone techniques." There are none. The sound engineers control the microphone work, and the singer need only project his tone as he would in his teacher's studio. It is a mistake to do otherwise.

Most important perhaps of all vocal work, though, are the studies composed as such to do with voice and breath—a dozen continued, endless poring over song literature and music history. Each song one learns stimulates the imagination, rounds off the interpretive control for future work. The efficient singer must be able to build up his songs in all languages, and he must do more than merely sing them. He must project, along with his tones, the aura of the land and the age of the song he sings, and to achieve this, he must know *just* as much of the scientist must know the previous history of the problem he approaches, behind every song. Try the scientific approach—and watch your progress along the vocal road.

## Handel's "Messiah" Two Centuries Old

(Continued from Page 272)

ring out with such regal splendor, he saw her rarely.

Handel harbored no grudges and even in adversity never failed to aid those who were more unfortunate than himself. He founded The Royal Society of Musicians for the sole purpose of aiding indigent musicians. He remained its loyal supporter to the end of his days.

For forty years he lived a simple and unostentatious life at 57 Brook Street, London. He had little time and still less inclination for amusement; for recreation he preferred the picture galleries. He had an eye for painting and was the owner of some Rembrandt landscapes.

In many ways he resembled his great eighteenth-century contemporary, Dr. Samuel Johnson. Both were "dreadfully plain compulsion." Handel bore perhaps not quite so grotesque a figure as the good Doctor, but his booming voice, gruff manner, his habit of wearing a wig, and his dislike of being photographed, all gave him a certain air of being an overgrown, somewhat awkward, and kindly giant.

Handel got the text for the "Messiah" from his life-size friend, Charles Jennens. This compilation of passages from the Scriptures is believed by present day musicologists to have been the work of Jennens' secretary and chaplain, the poor overworked Rev. Mr. Poole. Jennens, however, palmed it off on Handel as his own.

During this summer of 1741, Handel, who had been the greatest opera composer of his day and the idol of the London public, was on the verge of bankruptcy, and the fear of losing his mind often haunted him like a specter. It is not at all unlikely, considering the tremendous driving energy of the man, that the "Messiah" was written at the white heat and furious pace that it was, out of sheer despair! Besides, he was accustomed to Herculean labor, not to the luxury of leisure and idleness.

Many Talents

In his opera heyday, he not only wrote operas but managed opera companies as well, and traveled all over Europe to engage singers. He was composer, pressman, business executive, and diplomat rolled into one.

Blunt and somewhat gruff in manner, irascible in temper, impatient with fools, and a slave-driver to those who had a greater reputation for honesty for him, yet no man had a greater regard for the work of his hand. Even more remarkable in the face of the moral laxity that prevailed in the days of his day, is the fact that he had been attached to his name. No romantic episodes color the pages of his biography; nor did he marry. His mother seems to have been the only woman

at any hour. Thus they continued to live in the hotel.

Not all of a bass viol player's difficulties come from human sources; Enemy No. 1 was, for years, atmospheric changes and the resultant expansion and contraction that kept the space between fingerboard and strings varying until, at times, it was almost impossible to play. William and his teacher, Anselmo Fortier, of the New York Philharmonic-Symphonic Orchestra, went to work on this problem and finally designed a regulator, by means of which the fingerboard can be raised or lowered to any desired height. This device has been used by countless bass viol players and violinists, who pronounce it invaluable.

At present our country is at war; the Jánosssys boys age range from nineteen to twenty-seven—a combination of facts that makes their next moves, or at least the moves of four of them, problematical. Already Thomas Johnson has enlisted for service in the United States Military Academy Band at West Point—for Johnson is Thomas Jánosssys's legal name. Few Americans know that s in Hungarian sounds like sh in English and that J is pronounced like Y, and so after a struggle to make them understand that Jánosssys was pronounced Yonossh and that Yonossh was spelled J-a-n-o-s-s-y-s, the family decided to change to an English approximation of their Hungarian name. Now, as musicians, the boys

call themselves Jánosssys, for they are proud to be descendants of the land that gave the world Franz Liszt, and, in addition much great music, a wealth of traditional dances and songs that will never die. But, as citizens, they are Johnsons, proud and glad that they were born in America, where opportunity—as they well know—is not limited to the few.

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## Jánosssys and Johnsons

(Continued from Page 230)

At present our country is at war;

which is quite in accord! It is impossible to move the foot quickly, from front to back, in this position. He will have better results if he reverses the position to toe-in-and-heel-out—rather, toe-backward-and-heel-forward. In bringing the foot back, the toe will naturally be closer to the pedal and the heel further away from it. Similarly, in bringing the foot forward, the heel will be closer to the pedal and the toe further away. Again, the toe and heel of the same foot (white key successions), play at the same point on the pedal. They should not go through the scrambling motions of playing the toe on the forward part of the pedal and then jerking the leg back to play the

heel on the backward part of the pedal. The foot should be lightly flexed at the ankle, so that toe follows heel, and heel follows toe, at one same point of the pedal. All of these points should be formed on an imaginary straight line. The motion is quite similar to that in tap dancing—rapid succession of heel and toe on the same spot. This technique—quite the opposite of the out-heel-in method—will produce far better results in speed, and, which is more important, it will free the organist from tension, fatigue, and wasted motion.

## Organ Playing Problems

(Continued from Page 268)

Technical hints of this kind are valuable in helping the organist to express himself and give pleasure to his hearers as efficiently as possible. But the important thing is that he has something of value to express!

With this in mind, I return to the organ repertoire in the *non* of organ playing—a deep sense of vocation. The organ is, in a certain sense, different from other instruments. For one thing, it is more cumbersome—one cannot take an organ on tours as one can a Stradivarius. Further, it is more intimately associated than any other instrument with the spirit of the church. Not all organs are in churches, to be sure, but the aura of divine service is never absent from them. Thus, the spirit of the organ repertoire is, on the whole, more dignified—one would hardly think of performing jazz, dance tunes on an organ! These individuals of the instrument carry over to the performer. The organist needs first to lose his medium of expression so devotedly that his life (regardless of his income!) would be less rich to him if he were deprived of it. Then, by applying himself diligently to musicianship, he stands a good chance of becoming a fine organist.

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## Shepherds' Pipes for Modern Players

(Continued from Page 268)

the joint and place them 7.8 of an inch apart. The thumb hole in the usual place, directly behind the C-sharp hole.

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## Get That Child's Interest

(Continued from Page 236)

has learned two or three simple melodies within the five notes of the five-finger position, he should be taught how easily he may transpose any one of them to the keys of other finger positions by simply moving the hand to the different positions, with do, of course, as the starting point for each one.

The ability to play chords comes gradually. After the hand has adjusted itself to the five-finger position, it is a simple matter for the child to learn the tonic chord, followed soon by the dominant seventh, the subdominant, in easy inversions that lie beneath the reach of the child's hand. Melodies harmonized with these chords are fascinating two-hand solos, easy to perform and to transpose.

When the child understands the playing of simple melodies, and the structure of the three major chords, he should be able to hear mentally the proper use of these chords for harmonization, and should be encouraged to play and harmonize the melodies he sings in school. A good ear directs the harmonization, but the child soon discovers the technical principle of harmonizing his melody tones with chords containing the same tones.

It is best for the child to play in a variety of keys from the beginning, so that he will not acquire a dependence on the C position. Children often exclaim with excitement, when they first find a piece in the key of C, "What a funny piece. It doesn't have any black keys in it."

The bass staff should be taught from the very first place, as it is just as easy to play from the bass staff as from the treble. If the two are taught at the same time, no confusion arises.

Scales should be an outgrowth of the music experienced. The formation of major scales by the addition of *la ti do*, or two steps and a half-step, any five-finger position that already sounds *do re mi fa so* is an easy matter. When the child sees that his scale is made up of steps, with the exception of two places, where the half-steps come between *mi* and *fa*, and *ti* and *do*, or between three and four, and seven and eight, scale building becomes an interesting game. Minor scales are also easily taught by pattern. When the child builds his own scale, he sees that the number of black keys he uses equals the number of sharps in the signature. In other words, the scale makes the signature, not the signature the scale.

To relieve the possible suggestion of the mechanical in scale playing, scale contests in classes, club meetings, or at little home recitals, may be employed to whip up interest.

By the time the average child has had one year of piano lessons, he should be able to play, and to sing with words, finger numbers, letter names, and neutral syllables, many

melodies in all major keys. He should be able to harmonize these with the three major chords, and to transpose them to other keys.

He should also understand the tonal and structural differences between major and minor; be able to play, harmonize, and transpose some of the simpler melodies in minor; and to change major to minor, and minor to major. He should form by pattern all major scales, and also three forms of the minor scale, on any white or black key. He should have an accurate sense of rhythm, not by counting, but by feeling. He should compose simple melodies, and harmonize them.

In addition the child should read fluently at sight music that is of the same type and grade of difficulty that he is able to perform well, and should perform from memory, with good dynamic feeling, a number of small pieces in free form built on scale and chordal designs. Many such piano solos of real loveliness are available. Above all, your child must like the music. If he does not, either he is not musical, and should be allowed to express his creative ability in some other field, or he should be sent to an alert teacher who keeps abreast of all the times and ways in which the piano from the child's point of view.

## Practical Ear Training

(Continued from Page 238)

diet. As a matter of fact, the impracticality of a great deal of ear training arises from its use of exercise material which has little relationship to actual music.

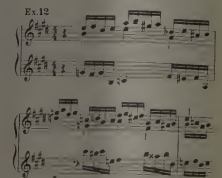
8. Finally a word should be said about the relationship to practical ear training of the skills and techniques of so-called musical theory. These should always be regarded as the outcome of a long and continuous sequence of development. Indeed they cannot be handled satisfactorily on any other basis. Revised theory textbooks which purport to embody superior methods and plans of organization are now appearing in considerable numbers. Certainly there has been plenty of room for improvement in the older texts in this field as almost perfect illustrations of what educational materials should not be. But we need not expect any radical betterment of results by changing the method of treating the subject and leaving the student's approach to it the same as before. If a student has a natural grasp of music he can take the most crabbed and ill-organized theory text and get a great deal out of it, because it is simply a re-formulation in general terms of what he already knows. But if a student cannot play music properly, the prettiest methodology ever invented will not help.

## An Interesting Progression

(Continued from Page 240)

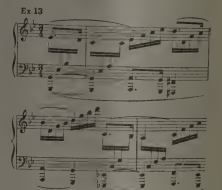
control, even though we do not follow Riemann in his attempt to "dig out" the three note motif of the movement from the inner voices. This motif, by the way—as Harold Bauer once showed the writer—occurs as the fifth, sixth and seventh notes at the opening of the first movement of the same sonata.

The idea of the progression evidently intrigued Chopin, for he uses portions of it constantly. The examples of its complete use are more rare. This illustration, from the *Etude*, Op. 10, No. 4, is complete, and there is a similar one in the *Etude*, Op. 25, No. 11.



Examples, such as near the close of the *Etude*, Op. 25, No. 4, where he uses four chords from the progression, and lapses into the Neapolitan sixth, are much more frequent.

Schumann (1810-1856) uses the progression either entire or in part, often. He makes it wholly his own, imbuing it with that noble, passionate feeling, so characteristic of his musical thought. The example, from the beautiful second number of the "Kreisleriana" *Intermezzo* V, displays this quality.



Brahms (1833-1897) has so absorbed this basic progression that it appears constantly, throughout all his works. One of its most free uses is in the exquisite *Intermezzo*, Op. 7, No. 2 (one of the most beautiful short pieces ever written for the piano) in which the idea of the fifth circle appears and reappears.

In the *Ballade*, Op. 118, No. 3, he uses the progression, in the first (Continued on Page 276)

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## The Ideal Symphonic Band

(Continued from Page 239)

be made without delay, else the goal of perfect balance in instrumentation cannot be attained.

While we continue to recognize certain basic similarities between the symphony orchestra and band, we must not forget the natural distinctions which make them separate groups. The B-flat euphonium and B-flat double bell euphonium, for instance, belong to the band although they are strangers to the orchestra. The first bridges the existing tonal gap between the French horn and the B-flat trumpet, and the euphonium fills in a similar gap between the B-flat tenor trombone and the bass tuba. Not even the use of the F bass trombone could justify the exclusion of the euphonium's heroic baritone voice.

The B-flat cornet is generally recognized as the predominant soprano voice of the brasses in the ordinary concert or military bands. Yet it does not belong, in the writer's estimation, to the symphonic type of ensemble and cannot be substituted for the B-flat trumpet without loss of tonal brilliancy. The trumpet is a distinctive instrument, and its particular tone cannot be duplicated on the cornet.

Concerning the BB-flat contrabass trombone, careful investigation seems to bring forth indications that this particular instrument has not yet reached that state of manufactured excellence which would entitle it to recognition in the modern symphonic band. The combination of the F bass trombone, euphonium, and bass tuba, however, gives a solid foundation to the brasses in their bass register.

As for the E-flat and BB-flat bass tubas, the sousaphone types should be employed exclusively in the symphonic band, not merely for the sake of their impressive appearance, but because they were specially invented for the band, and are apart from the ordinary E-flat bass tuba used in the symphony orchestra.

Let us briefly consider the "batterie" or percussion section. At times a bandmaster may overstress the weight or importance of this choir to the detriment of the whole, and the tendency to preponderance here is similar to the overemphasis of the brass often overwhelms the reed woodwind sections. Someone has sapiently remarked: "The percussion is the *pièce de résistance*—the spice which the skillful chef d'orchestre (the composer) adds to the *dish*." Too little percussion imparts flatness to the performance. A flat flavor. Too much spoils the dish. Just enough gives the proper tang, the appropriate zest to the harmonic feast.

It is the feeling of the writer that

the necessity for a revolutionary re-orientation of the ensemble formation of the genuine symphonic band cannot be overstated or overemphasized. To deny the presence of this need is to prevent the symphonic band from becoming the outstanding dynamic part of the world's musical structure which is its present and future right. The symphonic band properly balanced is the logical counterpart of the symphony orchestra, not simply a "sport" or curious outgrowth of the older type of instrumental organization. It is urgently desirable that the American Bandmasters' Association take immediate and constructive action in the matter of instrumentation, in order that the ideal of a genuine symphonic band can become a vital reality.

The writer finds concurrence with his views on drastic reappointment of the tonal balance and instrumentation of the modern symphonic band, and wishes particularly to acknowledge with deep gratitude a cordial statement in behalf of his theories by Dr. Howard Hanson, the eminent American conductor. In a letter written November 2nd, 1939, Dr. Hanson said, "I am also interested in your reaction to the modern symphonic band, and I find myself in considerable agreement with your theory about the proper balance of woodwind and brass instruments."

It would be particularly gratifying to get a response from the A. B. A., and to evoke widespread interest in the problem of proper symphonic band instrumentation. Perhaps the best proving-ground would be the organization of a symphonic band after the pattern suggested in this article, whereby actual demonstration should be made in public performance.

To encourage this attention to the problem, the writer submits herewith a series of Symphonic Band Charts—six in number—with suggested instrumentations for bands ranging in size from a modest thirty-piece ensemble to a fully equipped band of one hundred instruments. These charts and the comments represent the fruits of extensive research by the writer, coupled with correspondence with noted musicians and instrumentalists.

### Symphonic Band Charts

1. Thirty-piece Band
2. Flutes and Piccolos
4. 1st Bb Clarinets
2. 2nd Bb Clarinets
3. 3rd Bb Clarinets
1. Alto Eb Clarinet
1. Bass Bb Clarinet
1. Contrabass Eb Clarinet
1. Oboe

(Continued on Page 278)

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## Has To-day's Popular Music a Place in the Teaching Repertoire?

(Continued from Page 243)

beginning of this article.

1. Popular music covers a multitude of types. Many of these are as passing as the wind and are soon forgotten; but now and then something appears, which fully meets the classification of "popular" but which also is worthy of attention and acquaintance. Use it, by all means.

2. What pleases through a happy combination of melody and rhythm and whose title is not vulgarized is apt to be of more than passing interest.

3. There may be in to-day's popular production something that as a germinal idea may reach to levels of expression even as high as the classic model. One can detect these relatively rare instances and make the most of them. They are really worth while.

To sum it all up, the world lives on an increasing repertoire of music, "not yet classical" but of high value in that it contributes pleasure, awakens the imagination in terms of our day and custom, kindles a sense of vulgarly suggestive but is in short, like Mr. Sousa's marches, to be de-

scribed as unique types, inspired by excellent craftsmanship, to arouse happiness, enthusiasm, and even ready physical response (in the case of the march and dance). This type of music, easy to detect on the part of a skilled teacher, is always good pabulum for the pupil.

Therefore, in conclusion—

1. Acquaint the pupil with those intriguing rhythms that are so unified and yet new that they may have the virtue of health in them to persist into the future.
2. Choose original harmonic coloring. For this factor, like that above, will undoubtedly carry forward and become a part of the theoretical material for composition.
3. Melody. Taking this from the negative side, always avoid that suggestive or imitative factor which emphasizes the groan, drone, wail, or the sob effects. These are merely increase burned on the altar of vulgarity.
4. And, fundamental to it all, select "clean" titles; those that give the imagination a wholesome send-off into the realm of the fanciful. This is always very important.

## Memorable Music Recently Recorded

(Continued from Page 228)

Minneapolis Symphony Orchestra, will find the conductor has different ideas about this music at this time. Whereas the earlier version was straightforward and glittering, this is languishing and sentimental. The interested listener, before buying, might well make comparisons with the Rodzinski and Walter versions of these delectable waltzes.

Rachmanninoff: Concerto No. 1 in F-sharp minor, Op. 1. Sergei Rachmanninoff (piano) and Philadelphia Orchestra, direction of Eugene Ormandy. Victor set 865.

This concerto, first written in 1891, was revised in 1917. It lacks the melodic distinction, outside of the haunting main theme of the first movement—one of the composer's best, which is to be found in his second and third concertos. Indeed, if the later concertos are unfamiliar, one might be prompted to remark that this work was indicative of a promisingly cultivated talent who had not developed as yet any prophetic revelations. The composer is this pianistic best, Ormandy provides him with a magnificent orchestra-

tral background, and Victor engineers have achieved most vital and realistic results at this time.

Chopin: Waltzes (Complete). Alexander Brailowsky (piano). Victor sets 863 and 864.

Few among modern Chopin interpreters, can compete with Brailowsky for discipline and facility of expression. The question of rubato, so essential to Chopin's music, provokes endless discussion and opinion. If one sees eye to eye with Brailowsky on his use of rubato, which incidentally we have always admired, one will undoubtedly agree that these are the best all-around performances of the waltzes on records to date. Modern recording places this set in the forefront, but the student will do well to contrast and study the effects obtained by both Cortot and Goldsand in their recordings of these same works.

Schumann: Andante and Variations, Opus 46; and Etude in the form of a Canon (arr. Debussy); Bartlett and Robertson (duo-pianists), Columbia set X-213.

The "Andante and Variations" is a

lovely work which has been strangely neglected by recording artists. The theme is ingratiating and the variations are in keeping with the best of the composer's output. The Etude is less imposing but is welcomed; it is one of Schumann's contrapuntal studies. The performances here are models of discipline and polish, but somewhat lacking in depth of feeling.

Schumann: Dichterliebe, Opus 48; Lotte Lehmann (soprano) and Bruno Walter (piano). Columbia set 486.

Despite the fact that this set is not wholly satisfying, it is certain that many will cherish it as a souvenir of a great singer and two beloved musical personalities. The romanticism of Schumann, as exemplified in this cycle, is of a delicate but definite masculine sort. Because of this, few feminine singers can project these songs as convincingly as a man. True, Mme. Lehmann sings exceptionally well, and in several cases (notably the twelfth and thirteenth songs) her artistry is truly unforgettable, but considered as a whole the essential feminine quality of her voice seems unsuited to these songs.

Colerata Arias: Miltiza Korlus (soprano) with orchestra, Victor set 817.

All of these records were made by the soprano over a half dozen or more years ago in Europe. The album contains *The Carnival of Venice* and *The Bird in the Wood* (disc 13806); "Dinorah"—Shadow Song and "Eber of Seville"—Una voce poco fa (disc 13807); and the *Mad Scene* from "Lucia" (disc 13808). All except *The Carnival of Venice* and the *Mad Scene* are sung in German, which does not facilitate the most effective projection of the operatic arias.

Gounod: Faust—Avant de quitter ces lieux; and Offenbach: Le Comte d'Hoffmann—Scintille diamant; Leonard Warren (baritone). Victor disc 18420.

Halvey: La Juive—Passover Scene; Jan Peerce (tenor) with chorus and orchestra. Victor disc 18401.

Mr. Warren sings with a healthy liberance if not with great subtlety. The aria from "The Tales of Hoffmann" is particularly impressive. Mr. Peerce has vitality and power, although there are disturbing evidences at times of unsteadiness in his singing. But his is a full-blooded performance here of an effective operatic scene.

## World of Music

(Continued from Page 230)

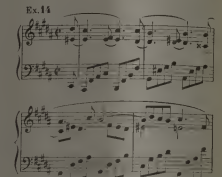
FEELI POWELL, composer of *Pack Up Your Troubles in Your Old Kit Bag*, the marching song of World War I, died on February 10, in Brighton, England.

AUGUST DAMM, widely known musician, composer, and arranger, died in Boston on February 2, at the age of 93. He was born in Halle, Germany, and came to America about seventy years ago. During the early years of the Boston Symphony Orchestra he was a dute player with that organization.

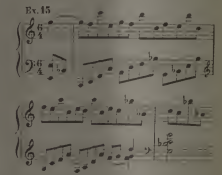
## An Interesting Progression

(Continued from Page 274)

part, with almost Bachian frankness, and, as the example shows, quite differently in the middle section.



Also, in the *Capriccio in C major*, Op. 76, No. 8, there is another delightfully free use of the progression.



The more these almost perfect musical examples are studied, and the more we come to realize how one harmonic progression may be used to project completely different musical personalities, the more our wonder grows at the possibilities of musical expression. Then, if we compare this music of the past with the best of our present output, we can hardly fail to ask ourselves the question: Are the harmonic experiments of today less than the deeper musical expression—or away from it?

## Notes on Leger Lines

By J. Charles McNeil

Many students have difficulty in learning the notes that occur on leger lines—a line above or below the musical staff. I have found that, as soon as a student learns that there are four lines or four spaces involved in an octave, it simplifies the matter of leger lines. A note which is an added space is the octave of a note on a line four lines below or above this note; and also a note on the line is the octave of a note in the space four lines above or below this note. There is always involvement of four lines in every octave.

This is a very simple solution, and, when put into practice, is of great aid to the student.

## THE PIANO ACCORDION

### An Accordionist's Defense Duty

By Pietro Deiro

As Told to Elvera Collins

THIS MONTH WE SHALL DEVILATE from our usual procedure of offering advice and instead shall raise our voices in a sincere plea to accordionists.

Many of our accordion colleagues have joined the armed forces, and others are engaged in defense work. There are some of us, however, who have not as yet been called for duty, so the question arises, what can we do while we are waiting? The answer is, "Fill the air with music, music and more music!" Let us do our bit in keeping up the good spirits of our country by using our accordions to spread cheer. Although we seldom think of it, we all know that music has a potent power of its own, and no nation can be defeated when it has a song on its lips. Sad hearts never won wars so let each one of us do what he can to keep up the morale of our nation that it may go forward to victory!

Scarcely a week passes in any community but what some occasion arises which calls for entertainment to raise funds for a branch of war work. Accordionists should use their talents now as they have never used them before. They should not wait to be called upon but should volunteer their services for such benefits and grasp every opportunity to be of service. They should remember that the accordion is a portable instrument which can be taken many places where pianos and other instruments are not available.

### Suitable Programs

Perhaps a little discussion about programs will be helpful. Accordionists who are scheduled to play at benefits or to entertain soldiers at the various camps should be sure to arrange an appropriate program. It is well to bear in mind that the audience is a diversified one, and the occasion calls for a fast moving, colorful group of selections. Variety should be the keynote of the program, both from an entertainment standpoint and to show the versatility of the performer. None of the selections should be a difficult one, and classical compositions which tax the technique of the performer are best reserved for some other occasion. All numbers should be thoroughly rehearsed so they can be played with self-assurance.

Accordionists who are inclined to

be nervous before an audience should remember the old rule that the first number should be one which they have previously played in public on numerous occasions. The "jitters" will probably disappear during the playing of the opening selection so the second number will go smoothly. The rule for the finale of the program is to be sure to make an exit while there is still a demand for encores. It is better to leave an audience wanting to hear more music than to give it too much.

We also suggest that a group of the popular songs be kept in rehearsal, subject to requests. These should be played in a key suitable for singing. Some old time favorite songs may also be used. There are quite a number of light opera selections by Rudolf Friml, Sigmund Romberg, Victor Herbert and others, which have been arranged for the accordion, and these are always popular with audiences. Tangos, rumbas and boleros add zest to an accordion program; and let us not forget that the most famous marches have been arranged for the accordion, and these make splendid opening numbers for a program.

All accordionists, young and old, who are able to play a group of solos are included in our plan to spread cheer with their instruments. Even children can be coached on simple little programs for benefits. Lady accordionists will delight in knowing that they have an opportunity to use their talents as a patriotic contribution.

It seems apropos at this time again to remind accordionists about the proper care of their instruments. These are the days of conservation in all things, and this may apply especially to our accordions. No doubt many of our readers possess very fine instruments, and we wonder if they fully realize and appreciate their value, especially at this time. Under present conditions these instruments could scarcely be duplicated at their purchase prices; in fact there might even be a doubt of their being replicated at any price.

Let us review a few rules for the proper care of accordions for the benefit of those who may have become careless and also for those who have not been previously instructed on this subject. The first rule is to

(Continued on Page 280)

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## The Ideal Symphonic Band

(Continued from Page 275)

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- 1 Harp
- 1 Tympani
- 1 Percussion

2. Forty-piece Band
- 3 Flutes and Piccolos
- 4 1st B♭ Clarinets
- 4 2nd B♭ Clarinets
- 4 3rd B♭ Clarinets
- 2 Alto E♭ Clarinets
- 2 Bass B♭ Clarinets

- 1 Contrabass E♭ Clarinet
- 2 Oboes
- 2 Bassoons
- 5 E♭ Alto Saxophones
- 3 French Horns
- 2 B♭ Flugelhorns
- 2 B♭ Trumpets
- 2 B♭ Trombones, Tenor
- 1 Baritone B♭ Euphonium
- 1 Bass Tuba BB♭ Sousaphone
- 1 Harp
- 1 Tympani
- 1 Percussion

3. Fifty-piece Band
- 4 Flutes and Piccolos
- 1 E♭ Clarinet
- 6 1st B♭ Clarinets
- 4 2nd B♭ Clarinets
- 4 3rd B♭ Clarinets
- 2 Alto E♭ Clarinets
- 2 Bass B♭ Clarinets
- 1 Contrabass E♭ Clarinet
- 1 Contrabass BB♭ Clarinet
- 2 Oboes
- 3 Cor Anglais
- 2 Bassoons
- 5 E♭ Alto Saxophones
- 1 Tenor B♭ Saxophone
- 2 B♭ Flugelhorns
- 2 B♭ Trumpets
- 2 Tenor B♭ Trombones
- 1 Baritone B♭ Euphonium
- 1 Bass Tuba BB♭ Sousaphone
- 1 Harp
- 1 Tympani
- 1 Percussion

4. Sixty-five-piece Band
- 5 Flutes and Piccolos
- 1 E♭ Clarinet
- 6 1st B♭ Clarinets
- 4 2nd B♭ Clarinets
- 4 3rd B♭ Clarinets
- 2 Alto E♭ Clarinets
- 2 Bass B♭ Clarinets
- 1 Contrabass E♭ Clarinet
- 1 Contrabass BB♭ Clarinet
- 2 Oboes
- 3 Cor Anglais
- 2 Bassoons
- 5 E♭ Alto Saxophones
- 1 Tenor B♭ Saxophone
- 2 B♭ Flugelhorns
- 2 B♭ Trumpets
- 2 Tenor B♭ Trombones
- 1 Baritone B♭ Euphonium
- 1 Bass Tuba BB♭ Sousaphone
- 1 Harp
- 1 Tympani
- 1 Percussion

5. Eighty-five-piece Band
- 6 Flutes and Piccolos
- 2 E♭ Clarinets
- 10 1st B♭ Clarinets
- 8 2nd B♭ Clarinets
- 8 3rd B♭ Clarinets
- 4 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

6. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

7. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

- 4 French Horns
- 2 B♭ Flugelhorns
- 3 B♭ Trumpets
- 2 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 1 Bass Tuba BB♭ Sousaphone
- 1 Bass Tuba BB♭ Sousaphone
- 1 Harp
- 1 Tympani
- 1 Percussion

5. Eighty-five-piece Band
- 6 Flutes and Piccolos
- 2 E♭ Clarinets
- 10 1st B♭ Clarinets
- 8 2nd B♭ Clarinets
- 8 3rd B♭ Clarinets
- 4 Alto E♭ Clarinets
- 4 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 1 Contrabass BB♭ Clarinet
- 3 Oboes
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabassoon
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone B♭ Saxophone
- 1 Bass B♭ Saxophone
- 5 French Horns
- 3 B♭ Flugelhorns
- 3 B♭ Trombones, Tenor
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 1 Bass Tuba BB♭ Sousaphone
- 2 Harps
- 1 Tympani
- 1 Percussion

6. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

7. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

8. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

9. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

10. One-hundred-piece Band
- 8 Flutes and Piccolos
- 4 E♭ Clarinets
- 12 1st B♭ Clarinets
- 10 2nd B♭ Clarinets
- 10 3rd B♭ Clarinets
- 5 Alto E♭ Clarinets
- 5 Bass B♭ Clarinets
- 2 Contrabass E♭ Clarinets
- 2 Contrabass BB♭ Clarinets
- 3 Oboes
- 1 Oboe D'Amore
- 3 Cor Anglais
- 1 Heckelphone
- 3 Bassoons
- 1 Contrabass E♭ Saxophone
- 2 Alto E♭ Saxophones
- 1 Tenor B♭ Saxophone
- 1 Baritone E♭ Saxophone
- 1 Bass B♭ Saxophone
- 3 B♭ Flugelhorns
- 3 B♭ Trumpets
- 3 Tenor B♭ Trombones
- 1 Bass F Trombone
- 2 Baritone B♭ Euphoniums
- 2 Bass Tuba BB♭ Sousaphones
- 2 Bass Tuba BB♭ Sousaphones
- 2 Harps
- 1 Tympani
- 1 Percussion

## FRETTED INSTRUMENTS

Napoleon Coste,  
Guitarist and Composer

WHEN WE LOOK BACK into the history of the guitar, we are unable to escape the fact that, with one exception, France has not produced any greatly gifted guitarists. It is true, however, that the French musical public has always been ready to hold out a welcoming hand to any outstanding figure in the guitar world, and for many years Paris was the magnet that attracted the great guitarists of Spain, Italy and other countries.

Miguel Lobet, pupil of Tarrega, lived in Paris for many years and became a favorite among the celebrities of that time. He gathered around him such men as Alfred Corti, Luigi Mozzani, August Zurluh, David del Castillo and others of lesser renown, followed later by Emile Pujol, also a Tarrega pupil, and his wife, Matilde Cuerras, who through their concert and teaching activities popularized the guitar. When Andres Segovia arrived there about fifteen years ago, he received a tremendous welcome; and he enjoyed the greatest triumph of his career, when he gave a recital before an audience that filled the auditorium of the Paris opera house, the first time that the voice of the guitar ever had been heard within the walls of this venerable institution.

It was during the sixteenth century that the guitar first became known in France, when the names of two guitarists, Adrien le Roy and Jean Antoine Balf, were frequently mentioned in connection with private musicales. Somewhat later we meet the name of Francesco Corbelli, an Italian guitar virtuoso, who gave concerts in his native land and Spain, and who, after his arrival in Paris, became a favorite at the French court. A few years later Corbelli came to London and performed before Charles II of England and subsequently received an appointment in the Queen's household.

In 1686, there were published in Paris some new compositions by Robert de Visee, who had been appointed guitarist to the Court of Louis XIV. This artist enjoyed great popularity for a number of years, both as performer and composer.

Guitarists of a later period were Francois Campien and Labarre Trille, also Antoine Lemoine, who is best known as the founder of the publishing house of the same name, and J. Meisnoller, who also turned to the publishing of music. The name of the guitarist, Pierre Antoine Gatayes, is closely linked with that

of the revolutionary Marat. Music helped to form a bond of friendship between these two men; and it was a few moments after listening to an impromptu guitar recital by Pierre Gatayes, that Marat was mortally wounded by the Frenchwoman Charlotte Corday.

It was not, however, until the dawn of the nineteenth century that the people of France began to realize that the guitar was an instrument worthy of serious study. Paris now experienced an influx of the great guitarists and composers, whose names will live forever in guitar history. These were the days when from Italy came Giuliani, Carulli, Carcassi and Castelletti; from Spain, Aguado and Sor. The recitals of these artists created unbounded enthusiasm for the guitar and the publishers were kept busy supplying the ever increasing demand for the music from the pens of these masters.

In this atmosphere grew up the one who was destined to become the only French guitar virtuoso and composer worthy to be ranked with the greatest of this or any other time.

Napoleon Coste was born on June 22, 1806, in a village of the department of Doubs. His father was an officer in the imperial army and expected to train his son for a military career. However when the youth was eleven years old, he contracted a serious illness and after his recovery it was realized that a military career was out of the question. At the age of six the boy had already begun to play guitar, and since the mother was an excellent performer on this instrument, she now encouraged him to study it seriously. In the meantime the family had moved to Valenciennes and in this city Coste, when he was eighteen years old, began to teach the guitar and gave his first public recital. He also appeared as soloist at the concerts of the Philharmonic Society. When, in 1828, the guitar virtuoso, Luigi Sagrini, came to Valenciennes to give several concerts, he was so impressed with the playing of young Coste, that he invited him to take part in his concerts and together these two artists performed the beautiful "Variations Concertantes, Op. 130," a duo for two guitars, by Giuliani.

Two years later we find Coste in Paris, where in a short time he became known as a solid and capable teacher. Here he also came into personal contact with the great masters Sor, Aguado, Carulli and Carcassi, and

(Continued on Page 280)

## Cincinnati Conservatory of Music

JOHN A. HOFFMANN, DIRECTOR

Under Auspices Cincinnati Institute of Fine Arts

Affiliated with University of Cincinnati

Institutional Member National Association Schools of Music



Noble Cain

NOBLE CAIN, nationally prominent choral conductor, whose countless compositions for choral ensembles have brought him widespread popularity, will be a visiting member of the Cincinnati Conservatory summer faculty from July 20 to 31 inclusive. For the vocal supervisor, and of value to the instrumental supervisor, an intensive course (accredited) will be given daily from 1:30 to 4:30 P.M. The course will combine two divisions:

1. CHORAL LABORATORY. Chorus to be made up of high school seniors and the adult members enrolled in this class, with daily rehearsals of two hours' duration. This class will embrace all applied work in preparing choral numbers for performance. Choral problems will be discussed, as well as demonstrated, also in instrumental, repertoire, selection material for elementary, intermediate, junior and senior high school, elite clubs and a capella choir.
2. SURVEY OF CHORAL LITERATURE. A lecture class 1 hour daily which will discuss the development of choral music from earliest times to the present will discuss the larger forms, Masses, Oratorios and Cantatas and outstanding examples of choral music will be analyzed. The style of famous composers will be used.

CHORUS. In addition to Noble Cain's intensive 10 day course outlined above, a class of Choral Voice and Diction will be offered under the direction of JOHN A. HOFFMANN during the 4 weeks from June 22 to July 18. This will consider the technical problems of voice production, breathing, tone qualities and diction. Vocalises for chorus will be introduced. This class will also include Choral Conducting with participation in directing the chorus by the members of the class. Daily classes, 1 hour each.

To meet the additional needs of music supervisors in service through the summer term, the opportunity of combining the above courses with profitable study for credit value is offered. Graduate Undergraduate degrees are available in all departments of Applied Music and Theory, Music Education (public school music), Drammatization and Foreign Languages during

6 WEEKS  
from June 22 to August 1  
SPECIAL SUMMER FEATURES  
For Music Supervisors and Educators

BAND DEPARTMENT, under direction FRANK SIMON, conductor of the famous ALMO Broadcasting Band and past president of the American Bandmasters' Association. Daily rehearsals and weekly concerts.

BAND CLINIC, with FRANK SIMON, in which student conductors participate in rehearsals and public concerts. Special emphasis on baton technique, repertoire, interpretation, content materials, etc. Frank Simon will also be available for a limited number of lessons in correct and trumpet.

BAND FORMATION, by MERRILL VAN PELT, director of University of Cincinnati Band and director of instrumental music of two of Cincinnati's high schools. An exposition of maneuvers, floating devices and stunts

with training devices. For the stadium and field bands, for U. S. military formations and bands in D.T.C. units.

ORCHESTRA, conducted by CHARLES F. STOKES, director of music for 13 years, Western Hills High School, Cincinnati, and in charge of instrumental division of Conservatory's Department of Music Education in Cincinnati. All students of orchestral instruments have the opportunity of playing in summer orchestra without tuition. Nominal fee if a capella choir.

COMPLETE PUBLIC SCHOOL MUSIC DEPARTMENT, under direction of SAHARAH CLINE, in preparation to the Music Education courses offered at the Conservatory, Miss Cline will give an intensive one week course (accredited) from June 29 to July 8, from 1:30 to 4:00 P.M., at the Unit of Music of Cincinnati. This course is identified as Mus.Ed. 1692, "Methods of Exploring Music for Young People." The University will also offer a course in "Junior High School Methods in Music Education" (Mus.Ed. 1693) under Ella Belle Pitts from June 23 to June 27. Further details on these courses will be furnished by the University of Cincinnati upon request.

ACCELERATED COURSES FOR FRESHMEN. Planned to assist young men and women toward advanced conductor standing, special classes will be offered in the fundamental theoretical courses—harmony, sight reading and ear training—including two consecutive summer terms of six and five weeks each, there being no tuition charges to combine the first year's work in each of all three courses.

FOR PRIVATE AND CLASS TEACHER, PIANO NORMAL, embracing the aural approach to piano playing with special emphasis on the development of ear training in reading, pitch, phrasing and nuance and correlated in the use of the fingers, hands and arms for reproducing what is heard. Children beginners and at advanced levels will demonstrate the approach and the results obtained in this method. Graded lists of teaching materials will be furnished and discussed. Daily classes (accredited) 6 weeks, conducted by Raul Voorn.

76th SUMMER SESSION  
6 weeks—June 22 to August 1  
5 weeks—July 18 to September 1  
(For Freshmen only)

For students pursuing advanced study and professional training in Music.

For students desiring degrees B.S. and M.S.

For M.Ed. in Music Education—Public School Music (in affiliation with the University of Cincinnati).

Normal methods and stimulating courses for private teachers.

Courses offered in every branch of musical instruction.

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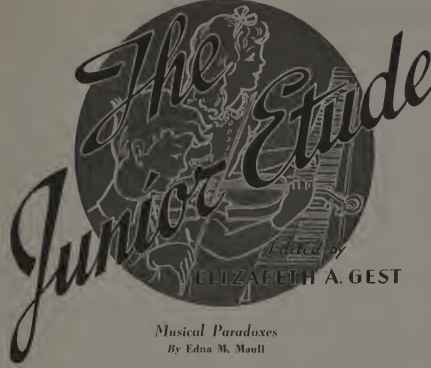
Dept. E Cincinnati Conservatory of Music Cincinnati, Ohio











## Musical Paradoxes

By Edna M. Maull

Musicians are funny people! They are surrounded by *maajors*; They are not bicyclists, yet they use *pedals*; They are not sales people, yet they use *measures*; They may stay in doors, yet they have *air*; They are not surgeons, yet they use *instruments*; They do not run trains nor trolleys, yet they are *conductors*; They have notes they do not write; *staves* they can not lean on; *scales*, but nothing to weigh; they make a *run*, though they are not in a hurry; they have *basses* without the ball; and no matter how busy they are, they always have time for *rest*.

## The American Tapestry

By Mrs. Paul Rhodes

**A** TAPESTRY, as you know, is an intricate work of art. You have often admired their exquisite blending of colored threads. How artistic the weavers must be to bring those innumerable colored threads into one lovely picture. There is also a tapestry which you have not seen, but the weavers have been working on it for over three hundred years. It is the tapestry called American Music, and the picture becomes more colorful every year. Our Pilgrim Fathers started this tapestry, and the psalms which they sang formed the silver-toned background for this new world picture. Then threads of reddish hue were blended into the tapestry by the Indians and these gave it an individual touch. Then darker colors were added. What richness and harmony the Negro Spirituals gave to

the picture! But with this element of beauty was also a sadness. To brighten the picture golden folk-songs were blended. These became the heart of the picture. In the twentieth century a riot of deep purple tones seem to have gotten into the weavers' hands. These seem to have made no particular picture but were rather designs of modern patterns. These deep purple threads added brilliance and gave the tapestry new life. And as the weavers continue we wonder just how the finished picture will look. Joy, sorrow, freedom, strife, pathos, and the red, white, and blue of patriotism are already vividly presented as all forms of life blend in harmony. In their hearts the weavers are giving thanks for the life pictures they are weaving together, while with their voices they are singing "America."

## Musical Picture

By Pearl A. Wheaton

**SCENE:** The living room of Joan's home. There is a painting of a ship in view of the audience. (Such a picture can be purchased at any 10¢ Store.)  
**CHARACTERS:** Joan and Elaine.  
(Enter Joan.)  
**JOAN:** Oh, dear, it's practice time! Well, Mother said I'd have to do my hour before I go out to play, so I might as well get it done. (She seats herself at the piano and plays a few scales.)  
(Elaine calls from outside.)  
**ELAINE:** Joan! Oh, Joan, can you come out?  
**JOAN:** No, not now. I have to do my practicing.

**JOAN:** What has that to do with it?  
**ELAINE:** A lot. My teacher explained it to me. When you look at the picture, what do you see?  
**JOAN:** Why, a ship, of course.  
**ELAINE:** Without looking at it again, can you say what else you saw?  
**JOAN:** Well, the sea and the sky. They would have to be there.  
**ELAINE:** Did you notice them especially?  
**JOAN:** No, they do not stand out like the ship.  
**ELAINE:** That's because the ship is the subject of the picture, the really important part, while the sea and the sky are only the background.

**JOAN:** I still don't see what that has to do with the *Barcarole*.  
**ELAINE:** The melody of the piece is the ship, while the left hand part, the accompaniment, is the sea and the sky. (She points to each part of the picture as she discusses it.)  
The melody is the subject, the really important part of the piece, and the accompaniment in the left hand is only the background.

**JOAN:** Oh, I see! The melody must stand out like the ship. (She plays a few measures of the melody with a singing tone.) The accompaniment must be played softly to form the background. (She plays a few measures of the accompaniment quite softly.)

**ELAINE:** Yes, that's exactly. The accompaniment should be played softly, so it will be there but you will not particularly notice it, while the melody sings over it, like the ship sailing on the sea.  
**JOAN:** Well, I will try it that way; maybe you're right. (She plays the first few measures again, but this time with a subdued accompaniment and a singing-tone melody.)

**ELAINE:** Why, Joan, that sounded beautiful! (She claps her hands.)  
**JOAN:** I like it much better that way, too. You ought to be a teacher yourself.

**ELAINE:** Well, that is just what I am hoping to be.  
**JOAN:** And I bet you will be a good one, too.  
**ELAINE:** That's what I am hoping to be.

**JOAN:** Mine does too, but teachers are always saying things like that. Anyway, it's hard to do.  
**ELAINE:** It would sound so much better if you would. An artist would play it that way, you know.  
**JOAN:** Well, I'm not an artist and this isn't art.  
**ELAINE:** Oh, but it can be! (She points to the painting of the ship.) See that picture over there?

(Curtain)

## Junior Club Outline

Assignment for April

### History

Opera and oratorio had their beginnings long before the days of Handel, Haydn and Mozart, whom we have studied in the past three Junior club outlines. Handel and Haydn excelled in oratorio, Mozart in opera.

The oratorio was a development of the passion plays and other Biblical plays which were frequently presented during the middle ages. Filippo Neri, who died in 1575, is mentioned as an educator, preacher and musician who developed the oratorio as a musical form.

(a) Name an oratorio by Handel and one by Haydn.

(b) One of Handel's oratorios is frequently presented, especially near the Christmas season. What is the name of it?

Opera grew from a movement in Florence in the sixteenth century; the object of which was to revive the old Greek plays. The first performance given by the group was called "Dafne," the music being written by two members of the group, Peri and Caccini. It was presented in 1594. In 1600, another performance along similar lines was presented in honor of the marriage of Henry IV and Marie de Medici.

(c) Name an opera by Mozart.  
(d) Name four operas by other composers, giving the name of the composer as well as the title of the opera.

(e) Explain the difference between an oratorio and an opera.

### Letter Box

**DEAR JUNIOR ETUDE:**  
Some time ago I sent you a picture of my peasant dolls, and you printed the picture in the Junior Etude. I received many letters from all parts of the world about them and I enjoyed those letters ever so much, and am sorry I am not well enough to answer them.  
DAISY WEICH,  
11 Short Street, Bradford, Pennsylvania  
(Daisy's other peasant dolls appeared in the Junior Etude in April, 1941).

**Now I am sending you a picture of my point orchestra. I made the dolls and the instruments they play from pebbles. Last summer I won first prize for my point orchestra at the American Doll Show which was held in New York. Another time I won a lot of newspaper clippings and the radio for a letter about my peasant dolls. From your friend,**  
DAISY WEICH,  
11 Short Street, Bradford, Pennsylvania  
(Daisy's other peasant dolls appeared in the Junior Etude in April, 1941).

### Musical Program

While there are many arias and other numbers from operas arranged for the piano, they should be heard through recordings to give the effects the composers intended. However, the following can be played on the piano and can be obtained in arrangements of various grades of difficulty, either for solos or duets.

*Minuet*, from "Don Juan," Mozart; *Largo*, from "Xerxes," Handel; *Dance of the Spirits* and *Air*, from "Orpheus," Gluck; *Melody*, from "Oberon," Weber; *Flower Song*, from "Faust," Gounod; *Anvil Chorus*, from "Il Trovatore," Verdi; *Triumphal March*, from "Aida," Verdi; *Bridal Chorus*, from "Lohengrin," Wagner; *O Thou, Solitude Sweet Evening Star*, from "Tannhauser," Wagner; *Pilgrim's Chorus*, from "Tannhauser," Wagner.

Also, include recordings if possible.

### Keyboard Harmony

(f) Play the following pattern of dominant seventh chords in four major and four minor keys. These are given for left hand only, to be used as accompaniments for right hand melodies.



### Terms

(g) What is an aria?  
(h) What is a libretto?  
(i) What is meant by tutti?  
(For answers to the above outline refer to "Standard History of Music" or any similar work; "What Every Junior Should Know about Music"; "Keyboard Harmony for Junior").

**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:

## Junior Etude Contest

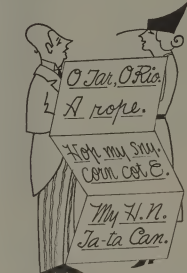
SUBJECT FOR THIS MONTH  
"Music in My Home"

- All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than April 22nd. Winners will appear in the July issue.
- Contributions must contain not over one hundred and fifty words.
  - Name of the club and name of the member who wrote the story must appear on the upper right corner of your paper. If you need more than one sheet of paper, be sure to staple them together.
  - Write on one side of paper only and do not use a typewriter.
  - Do not have any copy made for you.
  - Clubs or schools are requested to hold a preliminary contest and to submit not more than five entries (two for each class).
  - Entries which do not meet these requirements will not be eligible for prizes.

## Scrambled Compositions

### Puzzle

By Harvey Peake



Each of the above lines, when the letters are unscrambled and correctly arranged, will give the form of a musical composition.

### Honorable Mention for January

**Puzzles:**  
Doris Fluber, Dorothy Dmohaski; Mary Elizabeth Hale; Elaine Schaefer; Eleanor Abel; Marjorie Ann Pettit; Martha Duval; Mary Theresa Marziale; Mattie Burgen; Dorothy Hines; Constance LeBrun; Josephine Fruesh; Guy Elam; Russell Henry; Myrtle Lawrence; Doris Watson; Pannie Roberts; Peterson; Allen Henderson; Ella Schuyler; Beth Monroe; Anita Cranston; Frances Hinkle; Roy Schriver.

### Honorable Mention for January

**Essays:**  
Mary Scollins; Betty Connor; Mary Frances Falson; Ruby Earle Graham; Charlene Derigan; Hazel Hodges; Rose Courtright; Nettie Lou Graham; Mary Kempton; Jay Smith; Joan Campbell; Yveta Silver; Shirley Probst; Allan Gladstone; Nelson; Neilson; Neilson; Sally Bunn; Junior Ruby; Robert Logan; David Fischer; Mary Elizabeth Long; Kathryn Ruth Walker; Elaine Roberts; Marian Fitzpatrick; Elsa Fuller.

## Junior Etude Contest

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.

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"Music in My Home"

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### I Went to the Concert

(Prize winner in Class A)

These are my impressions while listening to the concert. Soft notes waver, then slowly gather volume; chords, majestic, then softer, forming a poignant melody; notes tinkle and flash; louder, faster, bursting into a brilliant wave of sound. The mind takes in the music apart into separate little sounds. What are they? The breath quickens at the beauty and brilliance; the heart pounds; I feel as if I were floating from the breath-brain can receive no other impressions but the beauty of music. Now it makes me think of sunbeams, dim glow or burning fire; wild stamping of drums—then with a final clash, silence! Really breathes through, down, down, you realize, the brain takes us to lovely places; strange and powerful is the brain, strange and powerful is music!

### I Went to the Concert

(Prize winner in Class B)

While vacationing in Colorado, I went to a concert given by the Denver Symphony Orchestra, held in a Greek theater under the stars. Listening to this beautiful blending of instruments, I realized what music can be, if we put our very heart and soul into its creation. This music was the most wonderful I have ever heard. Each member of the orchestra must have practiced many hours to have acquired the artistic conception of the music they gave us. The conductor also gave something that was invaluable. Through the orchestra's efforts and talents, we, the audience, went home feeling that we had received a real gift from God.

Ella Mae Hartford (Age 13), Kansas

### Honorable Mention for January

**Puzzles:**  
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THE COVER FOR THIS MONTH We are added to the Acme Newspapers, Inc., New York City, for the five military photographs reproduced on the front of this issue. Mr. Wilmer S. Richter, commercial artist of Philadelphia, executed the lettering superimposed on the photographs to make the striking portrait emphasizing the great value of music in these war days.

As many have said in various ways, there would be little use in fighting to preserve a freedom of living if the children of to-day are not given the opportunity to incorporate in their lives those things which enrich and ennobling living. Music is a great art which Providence has put within the reach of young and old, and good, to bless, refresh, inspire, and solace as needed.

It would be a catastrophe for a nation to allow children to grow up to be musically illiterate and unable to make proper use of the great spiritual and emotional values of music in their maturity. So, since it is true that the music profession may well be proud of their present contribution to the nation's morale and their future help in this nation's struggle in helping to call the "Forward March With Music".

THREE LITTLE PIGS, *A Story with Music for the Piano*, by Ada Richter—Those of our patrons who have had previous contact will be aware that other numbers of the "Stories With Music" series as *Cinderella, Jack and the Beanstalk*, and the *Arabian Nights* have been pleased to learn of this new and attractive addition. Mrs. Richter continues the old, familiar childhood tales by adding descriptive piano music and a text that can be easily employed in a playlet.

THREE LITTLE PIGS is particularly adaptable to this form and as a happy blend of work and play it should be a source of huge enjoyment and satisfaction for those children participating in the program. In addition to the text, master of the story and the easy but delightful descriptive pieces, the book offers many attractive illustrations that can be employed in a playlet.

Take advantage of our special advance of publication offer now and order your copy at the moderate cash price of 25 cents, postpaid.

CHapel MUSIC—In *Album of Sacred Compositions for the Piano*, Compiled by Rob Roy Perry.

This important addition to the piano literature for church use has been compiled and prepared by a man well known not only as a composer, but also as an excellent church musician. The result is, of course, a collection of wisely chosen and particularly suitable works for the religious service, and one which will become invaluable to every church pianist. Texts of piano and countless "home players" will also delight in Dr. Perry's new book, for it will gain distinction by virtue of its splendid assortment of music for the recreational material. Two of special importance are the facts that none of the contents ever before has appeared in a collection and that every number is copyrighted and controlled by the Theodore Presser Co.

Among the composers represented in this collection will be the well-known composers as Ralph Peeder, C. O. Horn-

# unblisher's Notes A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

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will be a catastrophe for a nation to allow children to grow up to be musically illiterate and unable to make proper use of the great spiritual and emotional values of music in their maturity. So, since it is true that the music profession may well be proud of their present contribution to the nation's morale and their future help in this nation's struggle in helping to call the "Forward March With Music".

THREE LITTLE PIGS, *A Story with Music for the Piano*, by Ada Richter—Those of our patrons who have had previous contact will be aware that other numbers of the "Stories With Music" series as *Cinderella, Jack and the Beanstalk*, and the *Arabian Nights* have been pleased to learn of this new and attractive addition. Mrs. Richter continues the old, familiar childhood tales by adding descriptive piano music and a text that can be easily employed in a playlet.

THREE LITTLE PIGS is particularly adaptable to this form and as a happy blend of work and play it should be a source of huge enjoyment and satisfaction for those children participating in the program. In addition to the text, master of the story and the easy but delightful descriptive pieces, the book offers many attractive illustrations that can be employed in a playlet.

Take advantage of our special advance of publication offer now and order your copy at the moderate cash price of 25 cents, postpaid.

CHapel MUSIC—In *Album of Sacred Compositions for the Piano*, Compiled by Rob Roy Perry.

This important addition to the piano literature for church use has been compiled and prepared by a man well known not only as a composer, but also as an excellent church musician. The result is, of course, a collection of wisely chosen and particularly suitable works for the religious service, and one which will become invaluable to every church pianist. Texts of piano and countless "home players" will also delight in Dr. Perry's new book, for it will gain distinction by virtue of its splendid assortment of music for the recreational material. Two of special importance are the facts that none of the contents ever before has appeared in a collection and that every number is copyrighted and controlled by the Theodore Presser Co.

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introduction to the thousands of people who are familiar with his Concert Transcriptions of *Favorite Hymns* or the countless religious workers who have thrilled to his superb performances on the organ at Ocean Grove, N. J.

The selections comprising this volume are taken from the works of the great masters and include such pieces as *Ave Maria*, Schubert; *Andante from the 1st Symphony*, Brahms; *Andante from the 5th Symphony*, Tchaikovsky; *The Swan*, Saint-Saens; and the *Adagio from the Moonlight Sonata*, Beethoven. Also included are two fantasies for Christmas and Easter themes by Mr. Kohlmann.

The arrangements are extremely well written and are of only moderate difficulty and should present no great problem to the pianist or organist of average ability.

Place your order for this fine collection at once at our special advance of publication cash price of 40 cents postpaid. The sale is confined to the United States and Its Possessions.

SYMPHONIC SKELETON SCORES—A *Listener's Guide to Radio and Concert*, by Violet Katner, No. 8—Symphony. This Katner has taken a famous symphony score and broken it down in order to give the average lay musician greater understanding of the symphonic form in general by a few introductory remarks before outlining the form of the Brahms Symphony.

In the skeleton score the melodic line is isolated from the complete score so that it becomes very easy to follow, and a notation is made of the instrument which is carrying the melody at all times. Annotations are made which clearly indicate the formal structure of the work to the mental picture of the construction may be easily formed. Greater appreciation of the music may be had when the pattern is known and each new pattern may be anticipated.

P.S.—Don't forget your student's rewards for fine effort and performance—Folder V-15 will help you make your selections.

ALBUM OF DUETS *For Organ and Piano*, Arranged by Clarence Kohlmann—Here included are 12 duets for organ and piano for church pianists and organists who wish to combine their talents in organ and piano duets suitable for church use. The demand for this type of arrangement has made itself felt, and we are happy to announce that we are prepared to fill this demand.

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As in the case of her every colleague, Mrs. Richter has learned by practical experience that almost every student dislikes the technical side of his lesson. As a result, to persistent a problem, she has prepared this delightful introduction to technique as a sort of "magic bridge" by which the child may avoid early imitative playing and the technical side of his lesson. Under immediate instruction, the child's daily musical pictures of the studies form musical pictures of the child's daily pictures. *Running on Tiptoes*, for instance, requires a light caress (ouch ouch); *Spinning Jumping* work, the hands is introduced in *Hurdles*; *Hand-over-hand playing in Relay Race*; *Scale work in Rope Climbing*; and hand extension in *Stretch Yourself*. Other titles are: *Downward and Upward*; *Drum*; *Jumping*; and *Skipping Rope*. All in all, *Stunts for Piano* is destined to become a fitting companion to the same composer's *My Piano Book*, *Parle Que*, *Two*, *My First Song Book*, *My Own Hymn Book*, and *Play and Sing*.

Orders for a single copy of this work are now being received at the low Advance of Publication cash price of 25 cents, postpaid. Delivery will be made when the book is published.

IN ROBERT LANE, *An Opera for Men's Voice*, by L. E. Yvonne. Now, more than ever before, music is serving the American people, not only by engendering the confidence and fortitude so vital in the establishment of a unity, but by helping them to fill their occasional moments of relaxation, away from the strenuous tasks of war times, with the enjoyment necessary for physical and mental well being. Music of the more serious type continues to give many individuals a "lift" and countless others in increasingly greater numbers are turning to the lighter music and mirth-provoking type of entertainment for the same rejuvenation effect.

IN ROBERT LANE will serve in this latter capacity admirably. *Robert Lane* is a hilarious musical entertainment that is up to the minute (and beyond) in story matter and crammed with the crazy antics of a group of characters, in a story as funny as a comedy (to say the least). A few situations arise that are not entirely unbelievable since our two heroes, the stranded aviators, do successfully win the two ladies available and "love conquers all" even in the queer land of mechanical music that is the setting of this fantastic musical for an all-male group.

Sanseness is the exception to the rule, however, and the eleven principals offer almost as many opportunities for comedy characterizations especially since all but four are of the "sex" of the opposite sex, bringing many strange powers, to say nothing of their ideas. Of course, two of the leading parts are female impersonations that are guaranteed to thrill the house. The numerous choruses lend themselves well to presentation by a quartet group and the four solos, three of which are quite good, afford a variety of sure-fire musical effects.

This work is within the scope of a proficient high school male chorus, but it is surely destined to become a favorite of college and graduate groups also, and the Theodore Presser Co. is preparing to handle the rush of orders expected as a result of the wide-spread indication by the advance of publication orders now being received. Single copies requested and paid for now, at the special price of 40 cents, will be sent postpaid as soon as publishing details are completed.

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real aid to the aspiring singer in selecting songs which will prove most effective for recitations and public performances. Written in interesting-hybrid style and in a manner easy to digest, this book will have a definite place in the voice studio and will prove a valuable acquisition for every singer—student, amateur, or professional.

While it is being prepared for publication, a single copy of this book, at the special advance price of \$1.25 postpaid. Delivery will be made as soon as copies are "off press."

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Two books that have enjoyed an excellent sale in advance of publication will be released by our Mechanical Department this month. Following is a brief description of each, this note being the customary "withdrawal notice" announcing that the special advance of publication prices have been withdrawn. As the books now may be obtained from your local dealer, or direct from the Publishers for examination.

*Strauss Album of Waltzes*, For the Piano, presents valuable piano solo arrangements of a dozen most popular waltzes from the pen of the great Viennese composer. Only those frequently heard in radio broadcasts, including those numbers that have been featured by leading symphony orchestras, are included. The waltzes are printed in full sheet music form from the original manuscript. They are not photographic reductions, but carefully edited arrangements by experts who have adhered closely to the original orchestration. The book is substantially bound. Price, 75 cents.

*Laurence Keating's Junior Choir Book* is a collection that many a choir leader has turned to with satisfaction. It is a year-around book with 80 pages of beautiful 2-part or unison songs for general use and for the great church festive days, Christmas, and Easter. The book contains original compositions in Mr. Keating's best melodic vein, and skillful arrangements of familiar melodies known to and loved by all. The book is a real treasure, really arrangements for Junior Choirs, in none of them will the limited voice range of children be extended. Price, 60 cents.

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SWINDLERS ARE ACTIVE—Before paying any money for magazine subscriptions to strangers examine his credentials carefully. Those representing *THE ETUDE* Music Magazine are men of high standing, receipt book of the Theodore Presser Co., publishers of *THE ETUDE*. Sign no contracts and pay no money until you have received and examined every copy of the magazine. Do not accept any ordinary stationery store receipt for money paid. A reputable canvasser, man or woman, carries the official contract for the Theodore Presser Co. and the which is prepared for your protection. We cannot be responsible for the work of swindlers.

## Advance of Publication Offers

APRIL 1942

♦ All of the books in this list are in preparation for publication. The cash price applies only to orders placed NOW. Delivery (postpaid) will be made as soon as copies are available. Paragraphs describing each publication appear on these pages.

Adam Gelbel Anthem Book.....	35	Rob Roy Perry—Men's Operetta.....	35
Album of Duets—For Organ and Piano.....	35	The Singer's Land—Men's Operetta.....	35
Chapel Mornings—For Organ and Piano.....	35	Stunts for Piano.....	35
Childhood Days of Famous Composers.....	35	Symphonic Skeleton Scores—Katzner.....	35
Chorus—For Organ and Piano.....	35	Three Little Pigs—For Piano.....	35
Let's Chant—Band Book.....	35	Themes from the 3rd and 5th Symphonies.....	35
Let's Chant—Band Book.....	35	Three Little Pigs—For Piano.....	35



## Sir Thomas Beecham Has His Say

(Continued from Page 221)

of his refusal to allow the trees of temporary difficulties to blot out his larger view of the forest of music.

### A Beecham Quiz

Q. What physical requirements are necessary for a successful operatic career?

A. Except a voice, none. Some of our best operatic performers have been large and ill-favored.

Q. How does one get an audition?

A. By never being discouraged, and by worrying everyone you know who might even remotely be able to assist you.

Q. What are the salaries of the operatic stars?

A. The best they are able to extract from the management.

Q. What, if any, are the advantages of being an opera singer over those of concert and radio?

A. Usually the operatic singer is the recipient of greater adulation though the reason why, up to the present moment, is unknown to me.

Q. Is social background or "pull" necessary to get into opera?

A. Not into a respectable institution.

Q. Does the singer need a speaking knowledge of Italian, French, and German?

A. It depends upon what you mean by "a speaking knowledge." As a rule, the operatic singer has a true speaking knowledge of no tongue whatever, not even his own.

Q. Is study abroad advisable?

A. Not at the moment—not even desirable!

Q. What type of voice is most in demand in opera?

A. Generally, the loudest.

Q. What type of opera is most in demand to-day?

A. That type which the management advertises the most successfully.

Q. Why is not opera sung in English?

A. It is!

Q. What constitutes box-office appeal?

A. The capacity to put it over efficiently.

Q. Is opera more appreciated today than formerly?

A. Just about the same.

Q. Does it take much training to sing in the chorus of an opera?

A. It decidedly takes some training.

Q. What can one do to overcome stagefright?

A. Outlive it—or die!

Q. What if you are a flop after all the training?

A. Take up some really useful occupation.

Q. Is an operatic career worth the struggle?

A. It depends entirely upon your own efforts—also upon your idea of what is meant by "worth" and by "struggle."

Q. What is the right way to learn an opera?

A. Begin at the beginning and go through it efficiently.

Q. Do you know parts other than your own?

A. Not being a singer myself, I have no parts. To answer the sense of the question, however, if I were a singer, I should certainly not learn parts other than my own. Mastering my own rôle efficiently would be quite enough. The mastering of all parts is a beautiful theory, in practice it doesn't work. Singers have not the time to learn more of the other parts than is necessary for the efficient fitting in of their own.

### The Opera Star's Life

Q. How long does the average opera star last?

A. That depends upon his personal ideas of the necessities, the luxuries, and the indulgences of life.

Q. What type of life does one lead while in opera?

A. The most prosaic and matter-of-fact; in other words, a complete contrast to the make-believe world of the theater.

Q. Do you ever feel that you have mastered your profession?

A. Very infrequently—personally, I often feel that my profession is mastering me.

Q. Can one sing and smoke?

A. It is extremely difficult both to sing and smoke at the same time!

Q. Does a voice have to be truly great to sing in opera?

A. Most of the truly great voices do not sing at all in opera or else, where, through lack of musical intelligence. Most of the great singers of this world have had moderate voices.

## Letters to THE ETUDE

### Speech Improvement through Singing

TO THE EDITOR:—A young fellow who was teaching in a rural school district was concerned about the cultivated tones of his voice. He realized that the condition was due, in part, to the fact that they would not be oral reading—rather than the halting efforts of the classroom.

She began to read to them from their school reader. Then to encourage them to sing, she began to read to them from their school reader. Then to encourage them to sing, she began to read to them from their school reader. Then to encourage them to sing, she began to read to them from their school reader.

—AGNES S. THOMAS

## Listening to Good Music

By J. W. Hall

Young people of the present day, who are taking violin lessons, have many more advantages and opportunities than did those of thirty or forty years ago.

Modern methods of teaching eliminate the tedious violin scales and études that are meant primarily for those who wish to become professional soloists or members of concert orchestras.

Then, too, the present moderate tuition rates for either private or class instruction, available to many thousands of our young men and women, the public school orchestras, the fine musical programs that come to us daily over the radio, and the concerts featuring the music of the great masters all combine to help young students of the violin.

One of the handicaps confronting the majority of violin students—and it is a self-imposed handicap—is the thought that the ability actually to play the music of Beethoven is given to only a few fortunate music lovers.

These students, unless they really strive to educate themselves to enjoy symphony concerts and grand opera, actually grow to hate good music.

And why do they hate it? Because they do not listen. It is true that they may look over the audience and see many who seem to be actually suffering while listening and some who may be asleep! However, among the listeners, will be seen many happy faces of those who are enjoying the music and are so carried away with the works of musical geniuses as to be oblivious of their surroundings.

When trying to cultivate a love for good music, do not be discouraged if the first time you find no pleasure in listening to a good orchestra. Do not feel that such music is only for the few music lovers who, somehow, have acquired the right to enjoy what you cannot understand. Go again and again to hear good symphony orchestras. The time will come when you will appreciate and love the works of the great masters, and then you will realize that you would have missed much in life if you had not learned the secret of appreciating the classics. That secret is simply the art of listening.

No matter at what age you take up the study of the violin, determine that you will learn to play and enjoy the works of Wagner, Beethoven, Brahms, Grieg and Tchaikovsky. As a student of the instrument, you will find a vast number of compositions the fortunate one who has learned how to enjoy music which is good and enduring.

In the audience of a symphonic concert there are always many men and women who are not musicians

and who cannot play an instrument. They do, however, enjoy every number on the program. If they can find pleasure in such music, so can you, if your listening is active—not passive.

Music is the greatest of the arts, for it possesses more than art and poetry can express; but it demands of everyone, who would enjoy it to the full, the ability to listen. Listening in itself may be termed an art. It requires concentration and a real desire to dismiss from our thoughts anything that may, even in the slightest degree, mar or obliterate the beauties of good music. America is listening and if you, my young student of the violin, are not one of the 3,000,000 children who listen to good music so freely offered by the radio, you are denying yourself something that you cannot afford to miss.

The boy or girl who grows up without knowing how to enjoy a symphony concert misses one of the richest sources of happiness.

Attend all the good concerts possible. Hear all the noted violinists—and when you do, listen, listen, listen!

## "Doctor I.Q." for Your Pupils

(Continued from Page 281)

"Two dollars for the answer to this question! This one pays two dollars." After we went around the group with questions dealing with facts of Bach's life and music, we went around with questions on music itself—much harder—and we played more for correct answers. At the end of the first session we decided which one of two compositions was composed by Bach, and took distinctly different styles: a Bach prelude was followed by a Chopin waltz, an invention by some MacDowell. The long the style begins to be quite clear to beginners. Then increasingly hard examples are played: Bach as opposed to Beethoven, Mozart. In this manner they hear lots of music and listen with an attention which is most gratifying. Yes, even the effort is all due to the gold dollars.

The last class meeting was a "Take It Or Leave It" program. Instead of one composer I had a variety of musical topics to choose from: Chords, Scales, Rhythms, Haydn's life, Schumann's, and so on, and recognition of piano literature we have studied. All the questions, then, asked of each student were from the one classification he had chosen to answer. The first question brought one dollar, the second two dollars, the third four dollars, then eight. If a question was answered incorrectly the pupil received nothing; as on the radio, double or nothing.

The response has been enthusiastic, and crowded at their schedules are the pupils make a real effort to attend these meetings.

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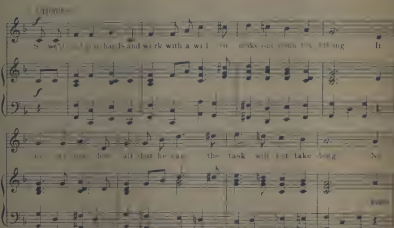
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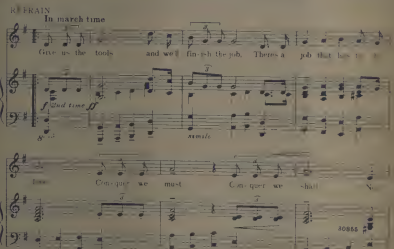
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