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Volume 60, Number 01 (January 1942)

James Francis Cooke

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THE ETUDE

January

1942

Price 25 Cents

music magazine



1942 • JANUARY • 1942

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New Joys for the New Year

What Music Means to Me—By Helen Keller

The Yardstick of American Civilization

Since the dawn of history the extent to which a people participate in music has been, perhaps, the most accurate yardstick of their civilization. Many nations have produced great composers and great musicians whose inspirations, more often than not, came from the patronage of the art by the fashionable and wealthy rather than from the natural desire of a people to understand and use a form of expression that raises the soul and spirit above the common level. This very patronage of music and musicians by the select classes reflected a yearning for something which is not to be found in painting or architecture or in the printed word. For in music the creations of the great can be recreated by countless others. The masterpiece of a Raphael can only be admired; the masterpiece of a Beethoven can actually be performed.

America is the greatest musical nation in the world, not so much in the acclaimed achievements of a few great composers and musicians as in the daily participation in music—the actual performance, good, bad and indifferent, if you will—of its millions of people, old and young, in homes, in the primary schools, in the high schools and in colleges. There are more pianos in use in this great democracy, per thousand of population, than in any other country in the world. More pianos are made here annually, more are sold to a people whose state of civilization is the highest ever known; for civilization is measured, not by the conspicuous achievements of the few, but by the state of living and culture that prevails

with the many, in farm homes, in cottages, in modest apartments, as well as in mansions.

In Genesis iv. 21, we are told that Jubal (ninth lineal descendant of Adam and Eve) was the father “of all such as handle the harp and organ.” In the history of every people since the beginning of time as we know it there are references to music and musical instruments. Music meant something in the life of every people, even the savages, long before there was a telegraph or a telephone pole or a railroad track or an automobile—perhaps even before there was a wheel! It has remained for the people of the United States, however, to democratize music, to use it in their daily lives, not for remuneration or glory, but for the inspiring, soothing and curative influence of this most popular of the fine arts.

In times of national emergency music takes on greater importance as the most potent and economical morale building avocation available to every man, woman and child in America. “Only when man plays is man truly man,” concludes a great poet.

The House of Kimball and its dealers take satisfaction in the knowledge that Kimball pianos and pipe organs are among the essentials to a people whose masses have attained higher civilization and culture than the masses of any other people in the world.

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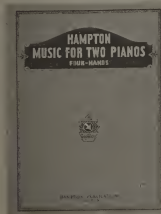
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Two piano, four-hand playing is one of the most fascinating pastimes for pianists, but unfortunately it has always been an extremely expensive pleasure because of the high cost of such arrangements. Hampton Publications removes this obstacle completely by assembling twenty-seven (27) interesting two-piano arrangements of classic and modern compositions at a price (\$2.50 for both parts) that brings the cost for each number down to 10¢ each. Fourteen of the arrangements are entirely new, and the other thirteen are standard arrangements formerly sold at from 50¢ to \$2.00 each.

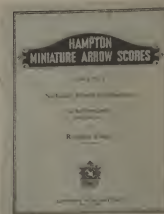
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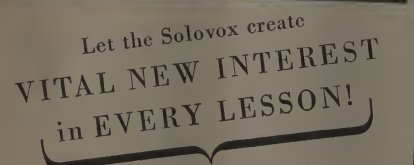
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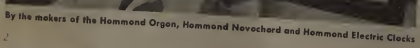


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
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FRITZ KREISLER'S CONCERT TOUR of some twenty-six appearances has been cancelled or deferred until a later date. This seems to have been a precautionary move, although assurance is given of his complete recovery from injuries sustained last summer in a traffic accident in New York City.

AMERICAN COMPOSITIONS were featured at the Mid-Year Festival of the Baldwin-Wallace Conservatory at Berea, Ohio, on December 6 and 7. Composers represented included Walter Piston, David Stanley Smith, Jack Conklin, Roy Harris, Burnet Tuthill, Leo Sowerby, and Howard Hanson.

A GRANDSON of the great Robert and Clara Schumann, who bore the name F. V. F. Schumann, was found dead by suicide in his garage at Hartsdale, New York, on October 24th. He was sixty-two years old. He had had financial reverses and had been in poor health for some time. He was born in Berlin, a son of Ferdinand Schumann, one of the eight children of Robert and Clara. The war was said to have depressed him uncontrollably.

THE SESQUICENTEN-
NIAL OF LOWELL
MASON, father of school
music and church music
in America, is to be ob-
served on January 8 by
a nation-wide commemo-
ration of his great
service to music. On that
date there will be a brief
service at his grave in
East Orange, New Jersey, with the un-
veiling and dedicating of a plaque. This



LOWELL
MASON

service we begin with the playing of a chime of bells which Mason helped to install, and the largest of which is dedicated to him. His grandson, Henry Lowell Mason, will deliver the eulogy. The Boston School Board, in 1838, adopted music as a regular part of the curriculum, after seven years of persistent work on the part of Lowell Mason. Mason was the first to organize music "conventions." He wrote and arranged more than 1100 hymn-tunes, among the best-known of which are the tunes of *From Greenland's Icy Mountains*. Mu-

Faith Looks Up to Thee, When I Survey
the Wondrous Cross, and Nearer, My
God to Thee. This national celebration
of the work of a truly great man is con-
ducted by the Music Educators' National
Conference, the National Hymn Society
of America, and the Federal Council of
Churches. Dr. Frances Elliott Clark and
Dr. William Chalmers Covert, Co-chair-

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

JUAN JOSÉ CASTRO, Argentine composer, was honored by the League of Composers at its opening concert on December 7. Mr. Castro, who is in the United States to conduct the NBC Symphony Orchestra, appeared as pianist in a program of his own works.

THE PREMIERE OF ALEC TEMPLETON'S "Rhapsodie Harmonique" was the feature of the opening concert of the season by the Wisconsin Symphony Orchestra of Chicago, with Izler Solomon conducting and with the composer appearing as piano soloist in his own work. Mr. Templeton's keyboard performances continue to entrance his hearers with their amazing demonstrations of finger dexterity. An imagination that enables him to visualize events and individuals is a valuable

Competitions

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 may be secured from the committee at Avenida de Mayo 695, Buenos Aires, Argentina, South America.

THE AMERICAN ACADEMY IN ROME announces that it will hold in 1942 a special competition for a cash prize of \$1,000 in musical composition; this to take the place of the fellowship for study and travel which this year cannot be awarded due to present world conditions. Applications must be filed with the Executive Secretary of the Academy not later than February, first; full particulars and application blank may be procured from the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

SCHOLARSHIPS at the Berkshire Music Center are the awards in a contest open to young players of stringed instruments, promoted by the National Federation of Music Clubs. The entries close January 25; and full particulars may be obtained from Miss Ruth M. Ferry, National Chairman of Young Artists Auditions, 405 West 23rd Street, New York City.

THE NATIONAL ORCHESTRAL ASSOCIATION, Leon Barzin, conductor, presented in November, at Carnegie Hall, New York, the Winners Series of five concerts, during which representative works by American composers, which had won various awards were played.

THE CHICAGO OPERA COMPANY announces new attendance records for opera audiences at the Civic Opera House. Recent performances have featured John Charles Thomas, Dusolina Giannini, Helen Jepson, James Melton, Edith Mason, Coë Glade, Grace Moore, and Frederick Jagel in leading rôles.

THE STONEWALL BRIGADE BAND of Staunton, Virginia, is the proud owner of one of the oldest and most valuable sets of musical instruments in the country. These are the instruments purchased by the band at its organization in 1845, and which later were carried by the band at the time of Lee's surrender at Appomattox. A flute, which had been played by one of the original members and which had been lost for several generations, has recently been restored.

MORIZ ROSENTHAL, seventy-nine-year-old pianist, received a remarkable ovation at his recital in New York City on November 16, when, on his appearance for the second half of his very taxing program, the audience rose and cheered for several minutes. According to critics, his playing of the most difficult numbers showed amazing control and vitality.

SONGS BY HENRY WEIL, American composer, were given their first public hearing on November 13 by the Morningside Trio of New York City, with Franz Kaltenborn directing.

THE BROOKLYN CHAMBER MUSIC SOCIETY announces for its fourth season two regular concerts, at one of which Charles Wakefield Cadman will appear in his new "Ouletta."

FRANK B. JORDAN has been appointed dean of the College of Fine Arts of Drake University, Des Moines, Iowa. A graduate of the School of Music at Illinois Wesleyan University, he was for ten years a member of the faculty there and dean since 1938.

GENNARO PAPI, distinguished conductor of the Metropolitan Opera Company, died suddenly in New York City on November 29, just a few hours before he was to have conducted the

THE PALESTINE SYMPHONY ORCHESTRA has announced the results of a composition contest open to composers of Palestine and neighboring countries. The jury found the entries of such excellence that not one, but four compositions were recommended for hearing. These works will be presented on the program this season.

MOZART PROGRAMS have been presented by musical organizations all over the country in commemoration of the one hundred and fiftieth anniversary of the master's death, which occurred on December 5, 1791. The Metropolitan Opera Company's contribution was a special performance of "Don Giovanni." The Westminster Choir College held a three-day festival December 2, 3, and 4, a highlight of which was the singing of the "Requiem" by the Westminster Choir, under the direction of John Finck.

HINDEMITH'S "SYMPHONY in F-FLAT" received its first New York performance when played on the program of the New York Philharmonic-Symphony Orchestra on December 25 and 26. It had its world premiere earlier this season by the Minneapolis Symphony Orchestra under Dimitri Mitropoulos.

DELTA OMICRON, National Music Sorority, celebrated on December 13 its thirty-second anniversary of its founding with concerts in various parts of the country. Founded at the Cincinnati Conservatory, it has been very active in promoting fellowship among music students.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, Ben Stad, director, held its fourteenth annual festival during the week of December 1 at the Ritz-Carlton Hotel in Philadelphia. Works by many early composers were featured on the two days' program.

She "Delivers the Goods"

By Blanche Lemmon

AS A CHILD, MARY VAN KIRK with her two brothers and mother, spent evenings playing the victrola, the family's sole musical instrument. Listening to fine records—Kreisel's and Schumann-Heink's and other artists—Mary formed the opinion that the most wonderful thing in the world would be to play the violin, to play it as superbly as did Fritz Kreisler. One night she decided to find a way to get a violin so that she could learn to play too.

She was sturdily built. In a red wagon, she often cruised up and down Thayer Street in Akron, Ohio, where she lived. And for some reason, strength and the red wagon suggested to her mind establishing an ice route, although there was no precedent for such action on the part of a girl. Supplying nearby homes with ice, Mary figured, would be a good way to earn some money; and the only way of getting a violin just then was to earn one herself.

Ice proved to be heavier than she had supposed. However, having obtained customers by promising expert service, Mary was not to be thwarted by what at the outset seemed to be an insuperable obstacle. After a bit of persuasion, the man at the ice house cut those fifty pound pieces in two; then she was able to manage the deliveries. That summer lingers in her memory as a particularly hot one—one in which she did a lot of perspiring. But in spite of heat and effort she delivered the goods.

A New Business Venture

Before she had money enough for her violin, however, cold weather came and the ice business dwindled. Some other scheme was necessary. She decided that selling newspapers would be an all-season business which would rapidly increase her savings. This work proved easier; but her feet found the route long and wearisome. To lighten her labors, Mary sang at her tasks, earning for herself the nickname "Sunny Mary." And customers must have liked her lusty song as well as her service, for Christmas Eve found her returning home, with a red wagon heaped with her gifts. She also returned on that momentous night with something that made her Christmas a jubilant one: money enough at last to buy her violin.

She welcomed the hours of persistent work and the Saturday morning lessons. She endured the mocking faces of her brothers peering from unexpected places during her practice. By the time Mary reached high school she could play well, not exactly like Kreisler, of course, but well enough to be admitted to the high school orchestra. She the Freshman Chorus. The director of the chorus and to urge them to send her to a singing teacher. They took his words seriously; in fact they were more serious than Mary did, until, to her amazement, as she phrases it, she won a prize: a voice scholarship to the National Music Camp at Interlochen, Michigan.

She was not able to make use of the scholarship because her family could not afford to pay the hundred dollars living expenses at camp, but this success changed her ideas and her dreams completely. She began to listen to her voice, realizing that people might be right, and that what the director had said was true: there were not many fine contralto voices. Dreams of violin playing, at least concert-violin playing, faded and grew hazy. Then came dreams of singing operatic roles.

As high school days drew to a close, Mary thought, as every high school senior does, about what she would do after graduation. She had no money for further education; whatever she accomplished from now on must be, as her violin had been, the result of her own endeavors. Many of her friends could plan whatever vocation they wished and their funds were adequate to meet those plans. But her future was a problem. Her singing teacher, the man who had liked her voice so much that he had made lessons possible for her on a scholarship basis, felt sure he knew the only logical answer for a girl with such a talent as hers, and that was a career of song. Why not, he suggested, make application for a voice scholarship at Oberlin College?

A Career Begins

With Mary, competitions seem to be synonymous with success, and so her next work was done in Oberlin, Ohio, and from there, after two years, she went to Cleveland to study for four years at the Cleveland Institute of Music under the school's finest teachers. With no assets except her ability, health, and capacity for work, Mary Van Kirk won for herself the very things she had most hoped for when she left high school: six solid years of music study, and, meanwhile, a place in the Metropolitan Opera Company, a lofty spot which few singers attain. At twenty-four she had won first, semi-final, and final Auditions of the Air, which gave her membership in the highest ranking opera company in the world.

"It is due to the kindness of people," Mary says of her spectacular success, because she was aided by the Ranney Scholarship Fund of Western

Reserve University, the Voice Scholarship at the Cleveland Institute, and the Knight Memorial Fund sponsored by the Akron Beacon Journal. For years upon end, people have tried to buy musical success only to find that success in this field just cannot be purchased; it must be won. Scholarships can help young artists to take lessons, funds can enable them to live, can even, in certain cases rent halls so that they may make known their abilities, but right there its influence ends. To those artists who have within themselves the power to rise to musical heights the critical and exacting musical world pays its tribute and extends its patronage willingly; those who do not possess this power have never succeeded in buying that tribute or that patronage. Mary's achievements tell the real story. Honors such as she has received are due practically to her own ability.

During her years of study at the Cleveland



MARY VAN KIRK
She sold ice and newspapers to help get a musical training

Institute, Mary sang in Old Stone Church as contralto soloist. Her first professional appearance was at Chautauqua where, in 1938, she sang "The Messiah" with the Chautauqua Symphony Orchestra under the direction of Albert Stoessel. Prior to that engagement, she had appeared in operas there. During the past two summers she has been a student at the opera school at the Berkshire Festivals. Her great opportunity came in the fall of 1940, when she sang in the Northeast Ohio Metropolitan Opera Auditions of the Air, and won, with two other Ohioans, the privilege of going to New York to appear on the Sunday afternoon Auditions of the Air. She sang in the semi-finals and later, at the finals, Mary Van Kirk was one of three winners. She was presented with a check for a thousand dollars, a plaque, and a Metropolitan Opera Company contract.

The Magic Portals Open

The aria that won for her, in the final audition, was *Frida's* warning to *Wotan* from Wagner's opera "Siegfried." Mary found it very exciting to go to the Metropolitan Opera House and to be shown the elevator by which (Continued on Page 67)

Friendship and the New Year

"HAPPY NEW YEAR!"

What a friendly sound it has and how earnestly we hope that everyone of our readers will have as much happiness as possible packed into the twelve months of 1942. We of THE ETUDE and the Theodore Presser Company, and its associated companies, value the friendship of every reader because we know that it is only through these friendships that the wide success of THE ETUDE has been possible. The main source of circulation building in THE ETUDE has always been "word of mouth" advertising. Some of our friends have been subscribers since 1883, when the first ETUDE was issued, and they point with pride to a collection of ETUDES which they have been making for the fifty-eight years. Imagine! Fifty-eight years! Do you wonder that we hardly know how to answer letters coming from friends and patrons for such a length of time? We usually assure them that thousands of youths the world over are carrying on THE ETUDE enthusiasm as they did in past years. To all, then, young and old, we shout as loud and as gladly as print can shout, "Happy New Year!"

Literally millions of fine friendships have sprung from the widespread interest in music, the world language. It has brought innumerable groups of people together in inspiring profitable comradeship that could hardly have come from any other manner.

Can you think of anything that the world needs more at the beginning of the epochal year, than friendship to displace the infernal enormity of the world-wide enmity, in which so many nations are now submerged? Without faith, freedom and friendship, the world becomes a chaos of conflict, and humanity passes from one war to another. Well might Aristotle say, "Without friends, no one would choose to live even if he had all other goods."

Your editor, after speaking at a metropolitan broadcast, in which some one hundred young Americans were engaged in presenting a magnificent symphonic program, inquired,

following the broadcast, "What are the nations represented in this group?" There were young people of old American stock and children whose parents or grandparents had come from England, Ireland, Scotland, Holland, Belgium, France, Spain, Italy, Russia, Scandinavia, and even China. That is, most of the warring nations of the world were represented. The Director, Lewis Vyrner, a brilliant young American, said, "I see why you are asking this question. While the relatives of all these young people are fighting and killing each other, here they are playing together with delight. Oh if we could only have a world symphony in which the nations would play together in profitable unity and friendship! These young people, starting out in life with a common interest in an art with the highest ideas, are making friendships which will last a lifetime!"

There are, in our country, several millions of people who, thanks to the labors of our music teachers and teachers in the public school system, have a practical knowledge of music. The interest is growing amazingly every day. The very things that American musicians never dreamed could happen are now realized. Music is recognized at the moment as a vital part of public morale. The music business in many of its branches is knowing the greatest

expansion in years.

One great department store in the East, which has always done a splendid business in pianos, reports that its sales in August were the greatest in ten years. The whole piano manufacturing industry has made gains of five and six hundred per cent in the last five years. In fact, the ill-advised know-it-alls, who only a few years ago claimed that both the piano and the phonograph had passed into oblivion, now appear in a very absurd

light, as do those who thought that jazz and swing music would forever eclipse good music.

The president of a large college for women in the South recently told us that he always used to dread the coming of the fall season when the girls brought back their music and their phonographs, and "made the campus sound like

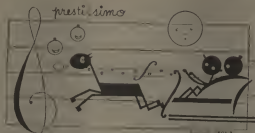
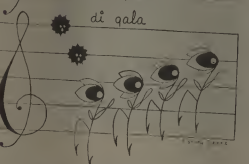
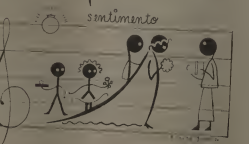
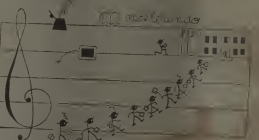
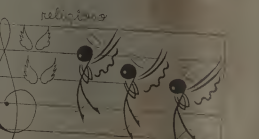
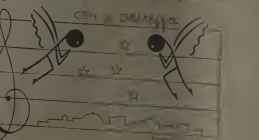


THE JOY OF MUSIC MAKING

This picture of the splendid National Youth Administration Orchestra of Philadelphia, under the brilliant Lewis Vyrner, portrays on the faces of these pupils of celebrated master teachers the beginnings of friendships that last a lifetime.

Continued on Page 72

MUSIC THROUGH THE YEAR

Delightful Musical Notographs
By HARVEY PEAKEJANUARY
"Jingle Bells"FEBRUARY
"Let me call
you Sweetheart"MARCH
"The wearing
of the Green"APRIL
"Spring Song"MAY
"The Flowers
that Bloom
in the Spring"JUNE
"The Wedding
March"JULY
"The Star
and Striped
Banner"AUGUST
"There'll be a
Hot Time in
the Old Town
Tonight"SEPTEMBER
"School Days"OCTOBER
"Brown Oct-
ober Ale"NOVEMBER
"Hymn of
Thanksgiving"DECEMBER
"Silent Night"

THE ETUDE

What Music Means to
Helen Keller

From a Conference Secured Expressly for THE ETUDE

By Rose Heylbut

THE NAME OF HELEN KELLER is indelibly written among those of the world's truly great. Born a normal, active child, she was stricken by an illness that deprived her of both sight and hearing, before she was two years old. In her seventh year, her instinctive need for expression became so urgent that she fell subject to passionate crying spells, the cause of which was apparent but the remedy for which seemed hopeless. Her parents, living in a small town in Alabama, were quite distressed in the special methods required to reach through to the ardent little being, who lacked both the visual and the aural impressions upon which to build normal understanding. On the advice of Alexander Graham Bell, Helen Keller's family applied to the Perkins Institution for the Blind, in Boston. There it was that Dr. Samuel Gridley Howe had devised a means of teaching Laura Bridgman who also was blind and deaf; there it was that a recent graduate of the Institution, Annie Mansfield Sullivan, was recommended to Captain Keller as teacher for his child. Thus began the personal life as well as the education of Helen Keller.

Miss Sullivan—later Mrs. Macy, but best known as Helen Keller's beloved "Teacher"—came to the child shortly before her seventh birthday. She found her an untamed little creature, with only such impressions as she had discovered for herself through her senses of touch, smell, and taste. She began to teach the girl by forming the manual alphabet into her hand and acquainting her with the names of familiar people and objects. The child's first important discovery was that everything has a name. Endowed with unusual powers of mind and eagerness of spirit, she learned rapidly. Soon she was able to read in raised type; to write letters; to express herself not merely in name-words but in fluent sentences, to master an understanding of purely abstract conceptions, like love, goodness, and God. When the little girl was ten, Miss Sullivan began to teach her to express herself orally, using her organs of speech to form and utter words she had never heard. But "Teacher" did not stop with the mechanics of education; she gave the child access to the full pageantry of life. On their daily walks through the woods, she opened to her the beauty of nature. At lesson time, she made her aware not merely of the facts of history, literature, and science, but of the indomitable human spirit behind them. And to her tasks, day by day, year by year, the child brought the most indomitable spirit of them all. Under the wisdom and loving-kindness of "Teacher's" guidance, Helen Keller emerged from an imprisoned little organism into a gracious, compassionate woman, of singular intellectual attainments and compelling personal charm. The earthly association of

"Teacher" and her gifted pupil was ended by the death of Mrs. Macy, in 1936. The spirit of Anne Sullivan Macy remains the lode-star of Helen Keller's life.

A High Calling

After earning the B.A. degree at Radcliffe College, Helen Keller chose as her vocation the improvement of conditions among the handicapped, and many of our present reforms in the care and education of the blind and the deaf are the direct results of her tireless efforts.

Upon meeting Helen Keller, one is conscious first of her radiance and charm. She is vitally alive. Her handclasp is warm and eager. Her ready smile gives evidence of the innate sympathy with life and human beings that is the essence of rich living. Although the range and scope of her interests are astonishingly wide, she is anything but a blue-stocking. She has a sparkling sense of humor, and enters zealously into conversation. She hears either by lip-reading or by manual alphabet translation. When words have been conveyed directly to her, she makes an almost involuntary gesture of eagerness and replies immediately, in spoken sentences couched in diction of singular aptness and beauty.

In talking with Helen Keller, one is, indeed, aware of a "difference" between her and other people—a difference that lies in Miss Keller's keener sensitivity, her greater awareness of beauty, her richer ability to distill her impressions into their purest essence. Where the average person looks without truly seeing and listens without truly hearing, Miss Keller penetrates straight to the core of her experiences and reaches their basic truth. Not only has she conquered the barriers of darkness and silence for herself but she is able to interpret human experiences for others in terms of a poetic insight granted only to a few.

In the following interview, Helen Keller sets forth her impressions of music. Whether or not she perceives tonal vibrations in the same way that others do, seems less important than the fact that she does perceive them, and that she

accepts them with the deeply sensitive responsiveness that each composer must have desired as the finest haven for his expression. It takes two artists to complete a master work—one to create it, the other to comprehend it; and of the hundreds of professional musicians and connoisseurs, to whom this reporter has talked about music, none has revealed a deeper comprehension of the soul of music than Helen Keller.

"I am very pleased to talk to THE ETUDE. It is a magazine which I have known and admired for a long time. Of especial interest to me have been the occasional articles appearing there, in which blind people tell of the joy that music brings to their lives.

"Music is an important part of my life. It reaches me in a very pleasant way. There are all



Helen Keller with her favorite pet

kinds of vibrations which I recognize easily in the various instruments. The vibrations usually penetrate through the floor and the furniture; if I am in a room in which music is being performed, I feel it through the arms of my chair, through my feet, through my body. If I place my hand upon the instrument, or upon the lips and throat of a singer, the tones of the music reach me in a distinct *forte*. In this way, it is easy for me to distinguish between the different kinds of music. For instance, there is the harp, deep and resonant like the wind in the pines, quite as I feel it when I walk through the woods. The violin has all the beauty of the human voice in it. It is so delicate; its tones range the entire span between joys and sorrows. In the organ I feel the might and thunder of the ocean, as its waves rise and fall and roll away.

I also get the rhythm and the spirit of music. I know if it is dreamy, pathetic, or bright. I know jazz, too—and sometimes I like it! Jazz is an excellent accompaniment for dancing. I enjoy dancing, particularly if I have a good partner. The waltz, I think, is my favorite, though I am

not dance to the rhumba, either! The rhythm of average music is so marked that it is easy for me to follow it and keep in good time. But dance music, of course, is quite apart from the tonal splendors of the great master works that penetrate our souls and bring a message of comfort and of faith.

Favorite Composer

"Of all the composers, Beethoven is my favorite. In the majesty of his utterance, now stark, now tender, one recognizes the voice of all humanity speaking. Especially do I love his 'Fifth Symphony' because I realize that it is his supreme triumph over deafness. I try not to miss hearing the 'Fifth Symphony.' If it is included in a radio program, I am tempted to leave whatever task I may have before me to go downstairs to listen to it. I am also very fond of Wagner—particularly the scene in which Brinnhilde is put to sleep—and of the Russian composers. Tchaikovsky's music wears the color of sadness, it is so full of longing.

"I have had the privilege of having Heifetz play for me; and Caruso sang for me. I shall never forget that. He said he wanted to sing his best for me—a gallant compliment. He chose passages from 'Samson et Dalila,' climaxing the treat with the lament that Samson utters when he has been blinded. Caruso revealed the deep understanding of a great soul as well as the magnificence of a great voice. I was spellbound, feeling a river of pure beauty flowing into my hand.

"It was also a delight to meet Alec Templeton and to hear him play. He is not only a gifted musician but a poet. He puts his very soul into what he plays. And the ease with which he creates music, playing off his impressions with the same fluency with which another person speaks! He played an impression of me, making the keyboard tell just how I seemed to him. It was truly remarkable. The resulting harmonies embarrassed me, but touched and pleased me, too.

Music in Nature

"Although I do not play myself, I had a marvelous experience in the Mormon Tabernacle not long ago, when I visited that great church during a lecture tour. The organist actually allowed me to sit beside him and play upon his magnificent instrument. That is, I struck a few notes with trepidation, feeling that I was presumptuous. But I enjoyed it immensely, and the organist generously said that he would incorporate my notes into a theme.

"Actually, I have been in contact with music all my life—with man-made music as well as with the wonderful music of nature which reaches me daily in the rustle of leaves, the whirring of birds' wings, and the rushing of streams. As a child, I loved to hear the piano talk. That was even before Teacher came to me. I have enjoyed music ever since. One of my great musical memories is the concert of the NBC Symphony Orchestra with Toscanini conducting, which I attended. I shall never forget the thrilling sensations I had, sitting there in the full midst of that rushing tide of harmony."

(As regards Miss Keller's visit to the NBC studios, it is interesting to note that her means of listening, through vibrations, and the ideal of radio transmission. (Continued on Page 66)

How Many Music Teachers Have We?

By Dickson Skinner

THE ETUDE prints the following estimates with reservations. While we have no more definite statistics than has the writer of this article, we should say that the number of music teachers in America is far in excess of one hundred and fifty thousand. Our estimates are based upon years of personal contact, travel, correspondence, and general music sales.—EDITOR'S NOTE.

THE LAWRENCE H. SELZ organization of Chicago conducted in 1938 a survey for the National Piano Manufacturers Association, as a result of which they arrived at the conclusion that there are 6,282,376 families in the United States in which one or more members play the piano. On that basis they estimate the number of individuals who play at 9,424,014 (one and one-half times the number of families in which at least one individual plays). From reports of instrument dealers and teachers, they estimate the number who play other instruments at 4,350,000—a total of 13,774,014, not allowing for duplications. It seems unlikely that duplications would be of sufficient proportions to affect the total materially.

The president of the Music Publishers firm, who is considered by the Music Publishers Protective Association to be the best authority on the study of "popular" instruments, estimates that there are 700,000 students of the piano and accordion and the Hawaiian guitar. The Selz estimate is that 2,100,000 play the piano and guitar. That is a ratio of one student to two non-student players.

Applying that ratio to the estimated number of players of the piano (that is, dividing the number of players by three), we should have 3,141,338 piano students.

The survey made by THE ETUDE, in 1937, showed an average of 17.77 pupils per teacher. Dividing the estimate of piano pupils by this figure, we should obtain an estimate of 176,777 piano teachers.

But surveys made by THE ETUDE found that 42.8 per cent of the teachers had less than eleven pupils. It may safely be assumed that, except for a negligible number of high-priced teachers, those with no more than ten pupils are not making their livelihood chiefly from their teaching and belong rather in the class of "pin-money teachers" than in the professional classification. Deducting this percentage of the estimated total of 176,777, we have left an estimate of 101,117 professional piano teachers.

This checks rather accurately with the estimate of Irvin Allison, President of the National Guild of Piano Teachers, who says, "I believe

there are at least 100,000 active (piano) teachers, and many more who teach for pin money."

Applying the same method to the Selz estimate of a total of 13,774,014 instrument players, we reach an estimate of a total of about 155,000 professional instrument teachers.

This checks closely with the census figures. Under the classification "Musicians and Teachers of Music," the figure in the 1920 census was a little over 130,000; in the 1930 census, a little over 165,000, an increase of approximately twenty-seven per cent in the decade.

The American Federation of Musicians (musicians' union) has a membership of about 128,000, of whom they estimate that about half would be classified as musicians, for census purposes—that is, they receive the greater portion of their income from work as musicians.

The census figure is undoubtedly made up chiefly of instrumental teachers and of the professionally active members of the union. The voice teachers and concert artists, who would not also be included in one or the other of these groups, are probably too few in number to affect an estimate based on figures as to instrumental teachers and union members.

The current opinion among leading music educators seems to indicate that the figures of the 1940 census will show at least as great a percentage of increase during the decade as the figures of 1930 showed. Because of the great growth in public school music during the 1930's, the percentage may well be still higher. In view of that fact, the following comparison seems fairly conclusive:

If the increase were the same (that is, approximately twenty-seven per cent) the census figure in 1940 would be somewhat more than 209,500.

2. If 64,000 for the musicians' union be added to the present estimate of 155,000 teachers, the result is 219,000.

This check does seem to indicate a reasonable degree of accuracy in the estimate and to support the conclusion that there are in the United States today approximately 155,000 professional teachers of music.

METRONOME ACCENTS

By Gladys M. Stein

Young music students often have only vague ideas concerning time signatures and where the accents fall in the various rhythms. To clear up this subject and to help these pupils develop a strong feeling for rhythm, the writer suggests a plan which has proved very successful in her class.

Begin the lesson with a blackboard drill on time signatures, and where the accents fall in each of them:



Then place the metronome where it can easily be seen and heard by each pupil in the class, and start it ticking at about 100.

Ask the pupils to clap their hands with every tick until they can do it steadily. Then begin with the two-beat time signature and have them clap with the metronome, but accent the first count of every measure.

After they have done this correctly for a half dozen measures, let them shift to the three-beat signature; then to their own beat; to the six beat; back to the three-beat signature; and so forth. All of these changes must be done at the teacher's command, and without stopping the clapping or missing a metronome tick.

THE SECRET of correct vocal study," says Miss Roman, "is individual instruction intelligently applied. There is no such thing as a single 'method' of study. No two throats are constructed in exactly the same way; no two pairs of vocal cords respond to exactly the same treatment; and no two singers can be trained according to the same formula. The wise teacher recognizes this fact, and devises for each pupil the course of study best calculated to fit the individual needs of his own voice.

The Speaking Voice Is the Singer's Guide

"These needs assert themselves at the first lesson in voice placing. Every singer has one note in his voice which is entirely natural to him and upon which he can sing, naturally and correctly, without special instruction. That is the note which should be developed first. That is the note which the teacher must discover, using it not only as a basis for further instruction, but as a guide in determining the range and nature of the voice. How to determine this note? Not by listening to the pupil's singing, but by paying close attention to his speech. Except for inflections of emphasis, a person speaks in a fairly limited range of tone. The tone of his natural speaking voice determines its character: after listening to only a few sentences, we can readily determine whether he has a 'high voice' or a 'low voice.' This same tone determines the range and nature of the singing voice. It is quite possible, of course, for an untrained voice to reach heights or depths of range that are not at all natural to it; sometimes this is done by forcing, sometimes by the application of artificial techniques, such as a persistent use of falsetto. For that reason, it is not safe to classify a voice by its singing range alone. The speaking voice, which develops naturally and unconsciously, and which, because of the constant use to which it is put, does not submit easily to forcing, must always be the guide."

"When the natural place of the voice has thus been discovered, the most natural tone should be used as the basis for vocal development. This note, as a rule, will be found to lie in the middle voice. It should be developed first. Then a half-tone of range, in both directions, should be added; then another half-tone. Extremities of range should never be explored until the middle voice is securely placed and easy to work in. At such a time, it will be discovered that the higher and the lower tones fall into place with comparative readiness.

"It is a great mistake to try to develop range before the middle voice (the natural voice) is under secure control. Not infrequently, one hears sopranos whose top notes are shrill, or contraltos whose deep tones seem to issue from a hollow cave. Such tones indicate plainly that the singer has not found her real, natural voice; that she has attempted to 'build range' for her own sake, forcing her notes out of their natural compass for the sake of an effect. The correct placing of the voice is of extreme importance, so that tonal defects of this nature may be avoided in later work.

"Voice placing, actually, consists of two steps. First, discovering the natural voice through speech; and, second, holding it in its natural position through breath control. At first glance, it seems curious that the breath of the singer should be of such vital importance; everyone breathes, whether he sings or not; life could not be sustained without a constant supply of air to the lungs. What, then, is so unusual about a singer's breathing? Actually, the singer's method of breathing is the only correct one!

"Every singer has been told at one time or an-

Building Vocal Surety

A Conference with

Stella Roman

Distinguished Rumanian Soprano—Leading Soprano, Metropolitan Opera Company, and the San Francisco Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



STELLA ROMAN

One of the outstanding debuts of the Metropolitan Opera season of 1940-41 was that of Stella Roman, Rumanian soprano of international distinction. Critics and public alike hailed the vocal surety of Miss Roman's art, the purity of her tone, the breadth of her phrasal line, the fidelity of her interpretations. Miss Roman was born in Bucharest, where she completed her general musical studies at the State Academy of Music. She has appeared with notable success at La Scala, in Milan; at the Royal Theater in Rome; at the State Opera in Berlin; in Barcelona, Cairo, Rio de Janeiro, and at the Festival performances in Salzburg. Scheduled for the honor of opening the Metropolitan Opera season of 1940 in Verdi's 'Masked Ball.' Miss Roman was detained in Lisbon because of the war and made her initial appearance in New York when the operatic season was half over. Despite the brevity of her season, Miss Roman asserted herself immediately as an artist of first magnitude. The opinions which Miss Roman brings to readers of THE ETUDE are the result of rich tradition plus wide experience.—EDITOR'S NOTE.

other to observe the breathing of a young baby, in order to see what the body expansion should be. Breath supplies the lungs, certainly, but it should never originate there. Chest, or 'top' breathing serves only to tighten up the vocal tract. Breath originates with the strong muscles of the abdomen, but its chief support lies in the diaphragm. Diaphragmatic control—observable in the expansion and contraction of the region just above the waist line—is the key to good singing. When the tone rests upon a column of air which, in its turn, rests upon diaphragmatic support, a steady tone, becomes free, and the tone can be held with but a minimum intake of breath. As in all matters of singing, no one general counsel can be given as to how this support is to be achieved. It is helpful, however, to forget the lungs and think of the diaphragm when supporting breath.

The Importance of Preparation

"Suppose, now, that voice placement and support are in good order, how can a singer assure himself of producing high notes that are full and free? Here, again, the theory of the middle voice stands him in good stead. The commonest fault of the inexperienced singer is to concentrate on his top notes, attacking them without preparation. The best way to overcome this fault is to realize the importance of working up to high notes from lower tones. The note before the high one, is actually of greater importance, because it serves as a tonal base. By concentrating upon this lower tone as starting point, the singer works his way freely and easily up to the higher note. If possible, a high tone should never be attacked without vocal preparation from a note of lower range. Certainly this is true in the case of inexperienced singers. Again, the preparation of high notes is greatly facilitated by correct diaphragmatic control. In approaching a high note, prepare (Continued on Page 50)

Stage Fright Need Not Be A Bogie!

An Interview with

Louis E. Bisch, M.D., Ph.D.

Distinguished Psychiatrist
Author of "Be Glad You're Neurotic"

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

Dr. Louis E. Bisch received the degrees of A.B., M.D., and Ph.D. from Columbia University. He is actively engaged in the practice of psychiatry in New York City. During the World War, Dr. Bisch was Organizer and Director of the Psychiatric Division, Fifth Naval District. He has served as Instructor in Neuropathology, New York Post-Graduate Medical School; Professor of Neuropsychiatry, New York Polyclinic Medical School and Hospital; Associate in Educational Psychology, Columbia University; and Consulting Specialist in the United States Public Health Service. In addition to numerous scientific writings Dr. Bisch has published many works on the popular aspects of personality control, for the use of laymen. For fifteen years, he prepared the daily article on health and psychology for the King Features Syndicate, published in newspapers throughout the country. He contributes frequently to general national magazines. Books by Dr. Bisch include "Your Inner Self," "The Conquest of Self," and the recent best-seller, "Be Glad You're Neurotic!" His newest book—"Why Be Shy?"—appears this month.

EDITOR'S NOTE.



Dr. Louis E. Bisch, noted psychiatrist

STAGE FRIGHT IS A NECESSITY to good performance rather a deterrent.

The cramping aspects of stage fright can be cured.

The cure consists, not in bolstering up a determination for success, but in breaking it down! These are some of the amazing new findings put forth by Dr. Louis E. Bisch, eminent psychiatrist and author, who has done more than any other investigator, perhaps, in helping the average layman to understand the workings of his own personality. Dr. Bisch decodes his forthcoming book "Why Be Shy?" to the initially unexplored field of self-consciousness, and has kindly consented to discuss certain phases of the subject for the benefit of readers of THE ETUDE.

According to Dr. Bisch, stage fright is nothing to dread. Any performer worth his salt experiences it. If he didn't, he would engage in some calling out from the public interpretation of creative thought. That is because the creative or interpretive personality is nearly always streaked with neuroticism, and self-consciousness is one of the commonest symptoms of neurosis. That again is nothing to be afraid of! As Dr. Bisch pointed out in his recent best-seller, "Be Glad You're Neurotic," neuroticism is nothing "wrong" or "queer" or shameful. It is not a polite designation for insanity. Neurosis, which is always latent and never organic, is caused by a higher degree of emotional energy and sensitivity than is found in the absolutely average person. Since creative minds are characterized by these very qualities, the psychiatrist regards all artists as potential neurotics—and Beethoven, Schubert, and Mendelssohn are not bad company! Their

distinguishing neurotic traits—in common with all non-musical neurotics—are their greatest assets, provided those traits find expression in the proper channel. Thus, the first reaction to stage fright should be one of rejoicing; if you perform before an audience at all, you are finding expression for your latent impulses, thereby escaping the danger of frustration.

A Little-Understood Emotion

Dr. Bisch's patients in personality-control include ranking artists in all branches of performing who have come to him for aid in ridding themselves of stage fright and left him with a better understanding of the thing that troubles them. Self-consciousness is the commonest and least understood of the human emotions. Shyness is self-consciousness in action; stage fright is self-consciousness in action before an audience. Self-consciousness in action includes everyone to a greater or less degree—have a completely mistaken conception of their own thought processes. On the conscious level, they seem to be afraid of failure. The shy boy who will not dance and the timid girl who will not converse tell you they are afraid of doing badly. Actually, something very different holds them back. Unconsciously, in the unexplored depths of their minds, they are afraid, not of failing, but of receiving recognition that they want! The person who may not reach the fourth floor—the time to save life—is never self-conscious. Thus, stage fright is really a dread of insufficient approval. And strange as it may seem, Dr. Bisch tells you, it is the exact reverse of an inferiority

feeling. A person cannot feel stage fright unless he thinks pretty well of himself. Since his standards are so high that he fears others may not appreciate them.

If this is true of everybody, it is hardly true of the public performer, who mounts the stage for the sole purpose of being observed and judged. He can hardly escape the undignified aspect of self-consciousness, which is stage fright.

"Indeed, a measure of stage fright is essential to the performer," says Dr. Bisch. "It means he is trying to please his audience. To win their approving recognition. A performer absolutely lacking in stage fright would be saying by his attitude that he doesn't care to please! Such an assurance would be repellent enough to most of the people who come to listen to him. We have made of what an artist gives his public. That is a mistaken attitude. Performers are usually very generously rewarded, in fees and in acclaim. If an artist gave concerts for nothing, kept his name secret, and performed behind a screen where no one could recognize and admire him, we might talk of what he 'gave.' But as long as he accepts fees, praise, and the glamorous build-up of fame, he is giving nothing but an even exchange. An eagerness to please, manifested in stage fright, is one of the necessary means of meeting his share of the exchange transaction."

Stage fright is essential from another point of view. The desire to please spurs the emotions and intensifies the dynamic forces of personal projection. The artist who (Continued on Page 56)

ONE DAY, IN 1832, a family friend sought to console a young aspiring composer, just eighteen, for failing to pass the entrance requirements of the Milan Conservatory. "Don't be a composer," he advised. "Go back home and learn a useful trade, so that you can make some money." Did the young man follow this advice? He did not. He dug up a theater musician who gave him some lessons in composition, went ahead on his own steam, and became one of the wealthiest and most famous composers who ever lived. His name was Giuseppe Verdi.

Amazing Hollywood Incomes

Ever since Verdi's time, well wishers and friends have tried to dissuade young aspirants from becoming composers and living in the traditional garret. It is a legend that persists, despite the fact that composers have stepped out of their attics long since. They make more than they did one hundred years ago, especially the top men. Hollywood composers, for instance, draw from fifty thousand to one hundred thousand dollars a year on contract, and, on a time basis, about two hundred dollars a minute. That isn't bad pay in any language. The yearly income of one of these composers is more than Chopin made through his compositions during his entire life. One of the reasons composers make more today is that they have more sources of revenue: movies, radio, phonograph records, performance fees.

Were Mozart alive to-day, paying the rent would not trouble him. Performance fees alone on his works should net him fifteen thousand dollars a year. He might see movie rights as an opera, at figures ranging from fifty thousand to one hundred thousand dollars. He would receive royalties from phonograph records, which did not exist then, as well as from music. He would not have to sell his operas for a flat sum to theaters whose property they became.

In considering the financial status of composers, a point invariably overlooked is that few of any age derived their whole income from composition. Bach was a church organist and choir-master, Mozart a pianist and teacher, Brahms a pianist and conductor, Rimsky-Korsakov a professor, César Franck a church organist, Moussorgsky a civil service employee, Dvořák a teacher, Saint-Saëns a pianist.

The same condition prevails to-day, as indicated by a study made of one hundred American composers, native and naturalized, fifteen of whom are women. Only six of these spend their whole time at composing. Thirty-five—the largest group—are teachers, professors, heads of music schools. Eighteen are conductors and arrangers, fifteen are soloists. As for the rest, we find a farmer, lawyer, preacher, businessman and some publishers' assistants. Lecturing, criticism, writing, commenting, music editing are a few of the by-products. All of which would indicate that there is money to be made in this field, big and little.

Bob MacGimsey's "Break"

The main question young composers are asking is how to build a name, how to get started, how to get that "lucky break." It might help to look over some recent case histories. A gentleman from the deep South came to New York not long ago, with a sheaf of songs under his arm. They bore such strange titles as *Shadrach, Meshach and Abednego*, and *Daniel in the Lion's Den*; all being Negro interpretations of Bible stories set to strongly rhythmic music. Because of their uniqueness, the southern gentleman soon found a publisher.

Unforeseen developments followed the publication of these songs. The bands around town began swinging them, which jumped them to immediate popularity. This worried Bob MacGimsey. He had intended his songs for such serious artists as Lawrence Tibbett and John Charles Thomas, and he was afraid that association with the dance fads would ruin them for the concert stage. His fears were unfounded. The songs appeared both to popular and serious music devotees, and MacGimsey had a good running start as a composer.

Some years ago, while working on some songs for a music revue at the Federal Theatre in New York, Earl Robinson selected some sentences from Lincoln's first Inaugural Address and wrote a song called *Abe Lincoln*. Owing to its subject and distinctive style, combining the song and spoken word, the Broadway revue, "Hellzapoppin'" purchased show rights which netted about twenty-five dollars a week.

Fortunes in Melody

The Composer Comes Out of the Attic
If You Hit It Right The World Is Yours

By Doron K. Antrim



CHARLES WAKEFIELD CADMAN



FRITZ KREISLER



GEORGE GERSHWIN

ROBERT MAC GIMSEY

But what really launched Robinson was his cantata setting to the Látouché poem called, "Ballad for Americans." This ran five weeks at the Federal Theater, then Paul Robeson and a chorus featured it in the radio hour, "Pursuit of Happiness." A studio audience of six hundred

braved for fifteen minutes at its conclusion, and a flood of mail followed. Metro-Goldwyn-Mayer purchased film rights at a reputed four thousand dollars, and the composer found a sudden demand for his work.

American Opera in Texas

After studying composition in New York, Julia Smith returned to her home town, Denton, Texas, with a complete opera she had composed, and persuaded the local college students to present it. The students not only sang the parts, with the exception of a few leading rôles, and played in the orchestra, but made the scenery and costumes and devised the lighting effects. It was the first opera to be given its premiere in Texas, and hence was something of an event. People came from all over the state, from the North and from Oklahoma. The contingent from Oklahoma consisted of full-blooded Indians, relatives of Cynthia Parker, who is the chief character in the opera which bears her name and is based on fact. They came in full Indian regalia and made a colorful picture at the opening, along with the Texas ranchers in their high-heeled boots. Following the publicity which attended this event, the composer was called to Hollywood.

How Cadman, Kreisler and Gershwin Hit the Mark

Let us look at some of our well known composers—and the manner in which they were started on the road to Fame. One of the first songs Charles Wakefield Cadman wrote, *At Dawning*, was peddled around for two years before a publisher paid him twenty-five dollars for it. For several more years it collected dust on the publisher's shelves. Then John McCormack sang it in concert, copy sales took a spurt; and the publishers did an unusual and commendable thing. Although they

owned the song outright, they put Cadman on royalty contract and he built a house on his first royalty checks.

Some years ago, the discovery that Kreisler was the composer of certain works attributed to old masters caused quite a stir. It was claimed that for thirty years he had practiced a deliberate "hoax," fooling the critics as well as those who heard and bought music. Kreisler explained that he started practicing when he first began giving concerts. Being unwilling to put too many of his own pieces on his programs, he began using the names of composers long since gathered to their fathers. Then, again, he wanted his fiddling colleagues to play his early efforts, and he believed they would do so more readily if he first began bore established names rather than his own.

Since he was not detected, he continued the practice. Some of the critics justified this performance on the ground that Kreisler got away with it successfully, and that it did no harm to the names of those he appropriated—Vivaldi, Porpora, Couperin, and others—in fact, that it showed exceptional skill in duplicating the works of the old masters. Others cited questionable ethics and claimed that the whole thing was just a publicity stunt. In any event, the practice helped Kreisler get started.

When Paul Whiteman gave his first Aeolian Hall concert in 1924, he asked George Gershwin to write a serious work for the program, in the new jazz idiom. It was Gershwin's first attempt at a long work, and he was in orchestra, Ferde Grofé worked with Gershwin six hours a day, for ten days, on the opus. He also persuaded Gershwin to include the slow E major theme. The work caught on and netted Gershwin a small fortune. A picture producer paid him fifty thousand dollars for movie rights. While Gershwin already had a name in the popular field, the "Rhapsody in Blue" established him as a serious composer.

Rachmaninoff's Possessor

When Rachmaninoff was twenty years old, he composed his *Prelude in C-sharp minor* and published it in an album containing four other piano pieces. For some unknown reason, the *Prelude* swept Europe and America. Lurid title pages bore such melodramatic titles as *Storming of Moscow* and *Bells of Moscow*. At that time, there were no international copyright agreements, every publisher seized the piece, and Rachmaninoff collected nothing from it. The composition, however, served him quite handsomely in other ways; it helped his concert business by making his name an international byword. When he first came to America, the customs official looked him over with cold, appraising eye. But, on hearing the name, he straightened up.

"No! Rachmaninoff who composed the *Prelude*?" "Yes," said the composer.

"Pass in, my daughter plays that piece," the official said amiably.

Sometimes a single work will skyrocket to fame, carrying along its creator. The composer is lucky if this happens early in his career, since he will utilize his name as nothing else will. We call to mind also the case of Richard Taubert. He came to this country as a concert pianist. Needing some cash, he took several of his songs to a publisher, thinking he might raise fifty dollars. Oscar Hammerstein happened to overhear him playing them. Before he left the publishers, he had a check for ten thousand dollars in his pocket and a contract to (Continued on Page 48)

The Busy Piano Teacher's "Mullum in Parvo"

By Addison M. Briscoe

The busy piano teacher feels keenly the need of keeping up a presentable repertoire from the best of the classic and modern composers. His practice time is so limited that it can be given almost exclusively to the paramount difficulties presented in the compositions chosen for performance.

The following trill exercise, once thoroughly mastered, demands but a few minutes of his time; yet it gives to the fingers all the surety, nimbleness, and resiliency that follow a much longer period of scale, arpeggio and etude practice, provided of course those scales and arpeggios have been at one time thoroughly mastered. I go on the assumption that every worthy teacher has done this.

Trill in four-four measure, four sixteenth notes to the beat, changing the fingering as indicated, on the accented first beat. Play Middle C and D with the left hand; right hand one octave higher. Do this in one impulse, letting hands fall to the lap in complete relaxation after each exercise is completed.

Fingering. Begin on Middle C. Each pair of fingers trills one measure in four-four time; four sixteenth notes to the beat. Right hand: 1 and 2; 1 and 3; 2 and 3; 2 and 4; 3 and 4; 3 and 5; 4 and 5; and then in reverse, each pair of fingers four sixteenth notes to the beat, changing to a different pair of fingers on each accented first beat: begin on D; 5 and 4; 5 and 3; 4 and 3; this fingering being more difficult than the others, should be trilled for two measures instead of one; 4 and 3; 3 and 2; 3 and 1; 2 and 1.

Left hand, same keys, 2 and 1; 3 and 1; 3 and 2; 4 and 2; 4 and 3 (two measures); 5 and 3; 5 and 4. Then in reverse, beginning on D; 4 and 5; 3 and 5; 3 and 4 (two measures); 2 and 4; 2 and 3; 1 and 3; 1 and 2.

Then apply the same fingering in the same manner to the following pairs of keys: D-flat and E-flat; C and C-sharp; B and C-sharp; E-flat and E; E-flat and F. This gives every possible black and white key combination.

After a few minutes of this exercise, turn to Bach, Beethoven, Chopin, Liszt and modern composers, with fingers keenly alert for unlocking their treasures. To avoid monotony and spare your neighbor, the practice of this exercise on a clavichord or table is most beneficial, with occasional tests at the piano for clarity.

The Position of Teacher

By Esther Dixon

The majority of piano teachers sit near the right hand of the piano while giving lessons. This is a comfortable position, yet it has its disadvantages as well as advantages for the pupils right hand is watched more closely, and the left hand may be neglected. A teacher who habitually sits at the left of the piano likewise may have pupils whose left hand work excels that of the right.

Sometimes an eccentric teacher will deliberately drop books, hang windows up and down, or place the floor while the student plays, for the purpose of making a self-confident player. For such teacher said, "If my pupils can play well for me, I am not afraid to have them play for my audience." This does seem, however, a most unusual way in which to develop young musicians.

Again, some teachers guard their pupils too closely; players are often self-conscious, afraid to relax and play freely if someone is sitting too close to the performance. Pupils are more open to feel the emotional expression and true sentiment of the music, if they are made to feel alone at the instrument.

We also have the overcritical teacher, who keeps a sharp eye concentrated on the notes and fingering, quite forgetting the music itself. Praise and confidence are necessary, not too much close supervision, which sometimes retards the development of a really musical student. For, after all, it is the first duty of the teacher to make each individual aware of the joy and beauty of music.

Lastly, just before a recital, it is a wise plan for the teacher to sit at quite a distance from the piano and think, "I must now see and hear my pupils as others will, tomorrow." If, as a musician, she has served her students sincerely, has so imbued them with a feeling and reverence for music that each performer is able to express—no matter how simple the piece—the mood the composer intended, then they may sit back with a happy smile as if to say, "I am proud of the result of those hours of patience and hard work."

Minute Check-Ups

By Gladys M. Stein

After talking interminably, trying to get my younger piano pupils interested in music notation signs and terms, I tried the minute check-up plan, and it solved the problem beautifully.

Now, at the end of every second or third lesson, I spend exactly one minute testing the pupils on some phase of notation. If drilling on time signatures, I open a music book at random and have the pupil explain each signature to me just as if I were the pupil instead of the teacher. Other days key signatures are emphasized, as well as rests, music terms, and so forth.

All of this work is approached as a game, and some times I reward the pupils with a candy bar if they answer every question correctly. The result is that the children are eager for these check-ups, and even do considerable research work in my music dictionaries to prepare for them.

Amusing Musical Episodes

By Paul Vandervoort, II

Sweet to its singers, but not to two disappointed students, was the duet of Thomas Jefferson and his bride Martha Skelton. It is related that when the early president was wooing his wife, two suitors who had come to propose to Martha paused upon her doorstep when hearing the blending of her voice with that of Jefferson. They decided the duet was good for a lifetime and departed without interposing any sour notes.

Undoubtedly the most curious individual ever written for a singer was the one Mendelssohn wrote for his brother-in-law, William Hensel, the artist. While composing a piece for a domestic celebration, he put in a part for Hensel, who was blind at all musical. It consisted of one note which Hensel was to sing at the proper time. When the music was given, Hensel could not even hit his one note in the correct pitch.

MOZART: COSÌ FAN TUTTE; performed by the Glyndebourne Festival Opera Company, conducted by Fritz Busch. Victor sets M-812, 813, 814.

Before the war, at John Christie's Glyndebourne Manor, Sussex, England, Fritz Busch directed yearly a Mozart festival which has already become historic by virtue of the recordings made there. Presented by a company in which no singer stood out above another, Glyndebourne became famous for its ensemble as for its solo singing. Of the three sets made from this festival performances given at this opera house, "Così fan tutte" has long been regarded as the all-around best performance. Heard from the records, with the English-Italian libretto which comes with the set to guide the development of the plot, this opera proves to be as delightful a musical treat as anyone could ask for an evening's entertainment.

Mozart: Duo in B-flat, K. 424; Jascha Heifetz, violin, and William Primrose, viola. Victor set M-831.

The Bishop of Salzburg, when he heard this work in 1783, believed it was by Michael Haydn, since Mozart indulged in a bit of ghost-writing for his friend who was too ill to do the work. Endeavoring to assimilate Haydn's style, Mozart did not quite achieve the charm he himself was capable of. Yet when one hears this music as beautifully played as it is here, one cannot help but be impressed.

Mozart: Concerto No. 3, in E-flat for Horn and Orchestra, K. 447; Aubrey Brain with the BBC Symphony Orchestra, conducted by Sir Adrian Boult. Victor set M-829.

England's Aubrey Brain plays this concerto with a fluidity and richness of tone of which one will never tire. The music is in Mozart's happiest and most congenial vein, and the work is a fine example of his best mature style. It is splendidly recorded.

Tschalkowsky: Symphony No. 5 in E minor, Op. 64; Eugene Ormandy and the Philadelphia Orchestra. Victor set M-828.

Ormandy's finely recorded version of this symphony is obviously intended to replace the earlier Stokowski set. His well-disciplined playing and saner treatment of the score are greatly preferable to Stokowski's melodramatic reading.

Tschalkowsky: Piano Concerto in B-flat minor, Op. 23; Vladimir Horowitz with Arturo Toscanini and the NBC Symphony Orchestra. Victor set M-800.

Toscanini sweeps everything before him here, even the brilliant son-in-law. This is magnificent virtuosity, but in some ways hardly a summation of the composer's intentions. The superb recording and the illuminated playing will unquestionably appeal to most listeners. However, the Rubinstein performance is still enjoyable as a recording, despite the fact that it dates from 1933.

Brass: Don Juan, Op. 20; Fritz Reiner and the Pittsburgh Symphony Orchestra. Columbia set X-190.

The intensity of Reiner's performance is made doubly impressive by the realism of the recording. But the over-cut and tremendously powerful quality of the latter may well occasion some trouble in reproduction. The best previous version of this tone poem was made by Fritz Busch back in 1937.

Schumann: Symphony No. 4 in D minor, Op. 120; Frederick Stock and the Chicago Symphony Or-

New Records of Great Music By Peter Hugh Reed



FRITZ BUSCH

Conductor of the Glyndebourne Festival Opera Company in England and of the New Opera Company in New York City

follow the standard edition of this work by Graesser. The recording is tonally good, but the reverberation in the Germanic Museum often defeats clarity of line. Bach left no indication of the instrumentation he had in mind, and so the choice of versions is up to the individual.

Bach: Partita No. 5 in G major; Walter Gieseking (piano) (Columbia set X-208.)

No matter what the purist may contend about Gieseking's playing, it strikes us that he is far more effective and appealing in his performance of this delightful music than is Kirkpatrick in the harpsichord version he made for Musicraft several years back. Also, one feels that Gieseking's performance offers a finer lesson in control and phrasing.

Chabrier: Espana—Rhapsodie; Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia disc 71250-D).

Beecham has a way of taking an old favorite like this and making it seem like a fresh musical experience. The suavity, the nuance and the rhythmic clari here are far ahead of any other version of this music on discs.

Prokofiev: Peter and the Wolf; Basil Rathbone (narrator) with Leopold Stokowski and the All-American Orchestra (Columbia set M-477).

Prokofiev's delightful lesson in orchestral instrumentation has been a great favorite in the Koussevitzky version. Richard Hale, the narrator with the Boston Symphony, makes a great deal more of the dramatic effects. As for Stokowski, he plays this music most effectively, outlining its humorous touches more broadly than did Koussevitzky.

Kalinnikoff: Symphony No. 1 in G minor; Fabien Sevitzky and the Indianapolis Symphony Orchestra (Victor set M-821).

Kalinnikoff (1866-1901) is best remembered to-day by this symphony and a few choral works. The symphony is Slavic in character and frankly melodic, perhaps lacking in distinction but nonetheless atmospheric and appealing. Sevitzky gives the work a forceful rather than nuanced reading, and the recording is excellent.

Enesco: Roumanian Rhapsody No. 1 (disc 18201); Eugene Ormandy and the Philadelphia Orchestra.

Roumanian Rhapsody No. 2 (disc 18102); Hans Kandler and the National Symphony Orchestra (Victor set M-830).

Ormandy brings more subtlety and contrast to his performance of the first Rhapsody than Stock recently did. In order to get the work on one disc Ormandy makes a large although not important cut. Of a sentimental genre and more broadly songful, the second Rhapsody offers interesting contrast to the first. Both works are based on Roumanian folk tunes which are most skillfully treated by the composer. Kandler gives an effective performance of the second Rhapsody and the recording is full and rich.

Kodály: Dances from Galanta; Arthur Fiedler and the Boston "Pops" Orchestra (Victor set M-834).

Kodály does here with Hungarian tunes largely what Enesco does with Roumanian ones. The moods of the dances vary between gaiety and sentiment. It is hard to resist this music, particularly the zestful final dance, Galanta is a town in Hungary where Kodály (Continued on Page 56)

Concerts and Opera On the Air

By Alfred Lindsay Morgan

BEHIND THE PRODUCTIONS of the Chicago Theater of the Air, heard Saturday nights at 9 P.M., EST, over the Mutual System, goes a great deal of preliminary work to make the opera or operetta performance fit into the hour's broadcast time. This procedure of "streamlining" a score is somewhat akin to walking a tight-rope, contends William A. Bacher, the producer. For each week there is the job of cutting, revising, and somehow altering a score, perhaps two and half times as long, so that it fits into the broadcast time.

"You cannot just cut a story down to the time allotted," says Bacher. "If I were to cut a score down to fifty minutes without rewriting it, most operas wouldn't mean a thing on the air." Recently faced with the task of making Bizet's "Carmen" into a Theater of the Air production, Bacher had to write a new story around the old plot, while keeping the musical passages intact. "Since our task is to produce a good musical show," he explained, "it is of prime importance that the plot fits the music, and not vice versa." Bacher has confidence in his results, and from the success of this Saturday night show, it would seem that the majority of his listeners are in accord with him.

The Metropolitan Opera Performances on Saturday afternoons returned to the airways the end of November, under the sponsorship, for the second successive season, of The Texas Company. Many novelties, revivals, and star singers entirely new to radio listeners are scheduled, according to the management, for the Saturday matinee series this season, which will run sixteen weeks. One of the largest commercial hookups in radio history will bring these opera matinees into American homes in every section of the country. The series is also being short-waved to Latin America this year, so that millions of opera fans in the neighboring continent may share in these great musical events.

A new intermission feature, "Music in America," designed to show the march of musical progress in this country, is being given this year. A prominent speaker discusses the history of musical performance in a large American city. By the end of the season it is hoped that listeners will have a full understanding of the important rôle that music has played in the history of the nation. Because of popular demand, the "Opera Question Forum," heard in intermission periods last season, is again being presented this year. The Texas Company, co-operating with the Metropolitan Opera Guild, will again present "At Home With the Metropolitan Opera Guild," during one of the intermission periods.

Vera Brodsky, the popular radio pianist, is being

heard in an unusual series of Sunday morning piano recitals (Columbia network—11:05 to 11:30 A.M., EST), taking the place of the broadcasts of the Budapest String Quartet, which last fall gave programs of the chamber music of Beethoven.

This young artist has been playing the piano almost as long as she can remember. At the age of ten, her parents brought her to New York City from their home in Norfolk, Virginia, for advanced study. A fellowship at the Juilliard Foundation followed, and there she came under the instruction of Josef and Rosina Lhevinne. In 1932, she formed a two-piano team with Harold Triggs, an association that lasted until 1938 and brought with it extensive tours of this country and of Europe. Miss Brodsky has taught at the Curtis Institute in Philadelphia and also at the Juilliard Summer School. We recommend Miss Brodsky's recitals to the attention of all Erube readers.

The Americas Speak, a series of eighteen weekly broadcasts presented by the Mutual network in collaboration with Rotary International, world-wide service club organization, designed to promote better understanding and good-will among the countries and peoples of the Western Hemisphere, returns to the airways on Sunday, January 4th, 3 to 3:30 P.M., EST. These programs will feature prominent government officials and native artists, all of whom will broadcast from various South and Central American nations and U. S. territorial possessions. The programs will also feature dramatizations, enacted in the Mutual studios at Chicago, of historical events pertain-



VERA BRODSKY

cast derives from the French Canadian, the English-American, the Irish, and the Columbian, Mexican and Brazilian folk material. In the broadcast of the 18th, the subject is "Love Songs." The forms may differ, say the sponsors of the program, in different countries, but the sentiments are similar. The material is derived from Canada, United States, Portugal via Cape Cod, Paraguay, and Brazil.

In the January 20th program, the subject is "Humor." Here the material is derived mainly from this country, although Brazil and the Argentine each contribute an item. In the last broadcast, January 27th, "Patriotic Tunes" from our country, Brazil, Cuba and Argentina are featured. Since people of the various Americas are not as familiar with the patriotic music of their neighbors as they should be, this program is timely.

Three conductors will officiate this month during the Sunday (Continued on Page 67)

RADIO

ing to hemisphere relations. The U. S. portion will occupy the first fifteen minutes of the broadcasts. The following Latin American cities will be heard from during January: Mexico City on the 4th; Guatemala City on the 11th; Tegucigalpa, Honduras on the 16th; and San Juan, Porto Rico on the 25th.

Programs emanating from the Studios of WOR (Mutual) in New York are greatly benefited by a new acoustical treatment recently applied to these studios, which gives them concert hall quality. Greater richness, more overtones, more sharpness of outline and instrumental perspective are possible from these new studios. This new technique makes every studio a composite of uneven surfaces, giving it a slightly surrealist appearance, say the WOR engineers. This treatment was designed by Dr. Joseph Maxfield of Electrical Research Products, Inc., in conjunction with Edward Content of the engineering staff of WOR.

Listeners who enjoy the chamber music concerts of The New Friends of Music, Sundays, 6:05 to 6:30 P.M., EST—NBC-Blue network, will find the January broadcasts particularly worth hearing. Of course, the broadcast brings us only part of the program being played in Town Hall, New York City, but the high quality of the programs makes even that part a welcome respite on a Sunday afternoon. Arthur Schnabel is performing during the month of January, piano works of Franz Schubert. Thus, the four concerts scheduled are in reality four recitals by the pianist.

In the January broadcasts of Music of the Americas, the Tuesday morning Columbia School of the Air series, a variety of subjects will be covered. On January 6th, the program is "The Ballad and Romance." Among the most popular forms in which man has expressed his poetic fancy are the ballad, the romance, and the corrido. The material used in this broad-

A REMARKABLE AMERICAN FIGURE

If you knew W. C. Handy, as your reviewer has known him personally, you could understand at once the unusual heart interest which he has packed into his autobiography, which he aptly calls "The Father of the Blues." This book, apart from its musical interest, is so absorbingly interesting that it should become a national best seller, as it is the humble, human story of an unusual little Negro boy climbing to the greatest heights in his realm. Handy is a man of courage, character, and understanding. If all colored citizens were like him, there could never be a race question in America, provided all white citizens equaled him in the understanding and traits which have put him where he is. His new book, coming, as he says, "out of the noise of Broadway," where for years he has been a distinctive figure, is a notable picture of the development of popular Negro music in America.

Born the son of parents formerly slaves, in Florence, Alabama, November 16, 1873, he was a true child of the South. He tells us of the little, old log cabin, with the foot-hardened dirt floor; of the surrounding orchard of cherries, pears, damsons, quinces; of the deep woods, the flowers, berries, nuts, and squirrels, the music of the mocking birds, thrushes, whippoorwills, and owls. He narrates how he drove the hoot owls away by thrusting a poker into the hearth fire. Why this sent the owls a-scooting, he did not know, but he reports that this never failed. Thus, from the outset, he creates an atmosphere in all that he writes.



W. C. Handy

Handy's father was a preacher who insisted, "Son, I'd rather see you in a hearse. I'd rather follow you to the graveyard than to hear that you became a musician." But musician he became, and through his "Blues" has made a remarkable contribution to the music of the day and incidentally, has made a fortune in music. The "Blues," like the Spirituals, but in an entirely different manner, reflect the melancholy race sufferings of some four million slaves and their descendants.

Handy became a minstrel and traveled over much of the country with Mahara's Minstrel Men. His tale of how he wrote the now famous Memphis Blues, the St. Louis Blues, the Beal Street Blues, and eventually became a music publisher,

is told with the frankness, sincerity, and naïveté which makes mighty interesting reading. There are many tremendously dramatic pages. The picture of Handy who, after having lost one fortune, finds himself bankrupt and temporarily blind, fighting to regain his business interests, is thrilling in its presentation.

In the seething conglomeration from which our modern American musical fabric is being evolved, the distinctive rhythm and melodic lines of the "Blues" have already had a part. It is fortunate that the creator of the "Blues" has been persuaded to put down his own exceedingly interesting story. In all, Mr. Handy has written and published over one hundred compositions.

"The Father of the Blues"

By W. C. Handy

Pages: 317

Price: \$3.00

Publishers: The MacMillan Co.

A SCHUBERT MUSICAL PLAYLET

More lengthy than the usual musical playlet for children and interspersed with notation and musical illustrations, is "Curtain Calls for Franz Schubert" by Opal Wheeler and Sybil Deucher. Many will find much that is charming in this book. The illustrations are by Mary Greenwalt. The musical selections are in simplified form.

"Curtain Calls for Franz Schubert"

By: Opal Wheeler and Sybil Deucher

Pages: 103

Price: \$2.00

Publisher: E. P. Dutton & Co. Inc.

MUSIC IN ANZAC LAND

Vernon Griffiths', "An Experiment in School Music-Making," is a most excellent picture of the progress of New Zealand in this field. As is now widely recognized, the American initiative in public school music has been an inspiration to the world. Mr. Griffiths' welcome review of the splendid accomplishments of the finely organized New Zealand teachers in raising the standards of music and in adapting the work to the needs of the country has resulted in a helpful and practical handbook which contains ideas for enter-

BOOKS

The Etude Music Lover's Bookshelf



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

By B. Meredith Cadman

prising American school music teachers.

"An Experiment in School Music-Making"

Author: Vernon Griffiths

Pages: 103

Price: \$2.50

Publisher: New Zealand Council for Educational Research

THE AGE OF QUIZ

One of the most ingenious series of musical quizzes (How do you spell quizzes, with one z or two z's? Two z's. Right.) your reviewer has ever seen is that which is published under the name "Musical Questions and Quizzes." They were compiled by Marion Bauer.

The era of "Information, Please" has deluged magazines with contributions of quizzes. They are good or bad, dependent upon their accuracy, their cleverness, and their inherent interest, and Miss Bauer's are all that. The Erube ran a series of quizzes for a long time. They were given the dignified name of "Erube Day." They included, each month, ten questions of musical history, ten questions in general musical information, and ten questions on The Erube music in the particular issue in which the questionnaire appeared. These antedated the quiz craze by many years, as they first appeared in March, 1916, and an entire page in The Erube was given to them each month. The answers appeared in the same issue. One of the most useful of Miss Bauer's sets is Key-Word Biographies, in which a series of words representing high lights is given and you have to guess the name of the composer. Here is one, for instance:

(1840-1893)

Symphonist patroness
St. Petersburg Carnegie Hall (New York)
lav tone poems
conservatory cholera

The book invades many musical fields including history, nomenclature, musical instruments, opera. It also gives a list of books likely to be useful in acquiring the answers. Teachers will find this a very useful book in the preparation of material for classes and recitals.

"Musical Questions and Quizzes"

Author: Marion Bauer

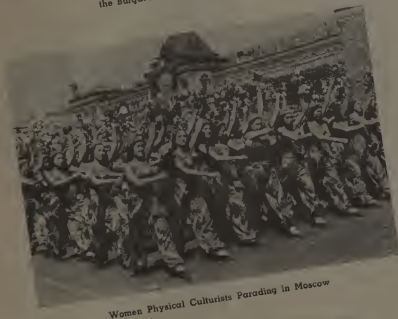
Pages: 268

Price: \$2.00

Publisher: G. P. Putnam's Sons



RUSSIA IN THE ORIENT
Note the Maugolian types in this opera produced at the Burgat-Mongolian State Musical Dramatic Theatre



Women Physical Culturists Parading in Moscow



A group of music loving excursionists in Moscow. These came from the Kobordino Balkarian section

Music: A Life Ideal in War-Torn Russia

By Sidney Fox

Mr. Sidney Fox is an American born Music Supervisor in charge of the Music in the Roxborough High School in Philadelphia. He has studied at the University of Pennsylvania, Pennsylvania State College, and has a degree of Bachelor of Science in Education from Temple University. He was one of the last Americans to visit Russia after the cessation of Wars. He therefore brings a comparatively recent picture of musical life in the war-torn Russia of to-day. This survey has music upon a sabbatical leave.—EDITOR'S NOTE.

OVER AND OVER AGAIN IN RUSSIA I was greatly surprised to find copies of THE ETUDE in clubs, musical organizations, conservatories and apartment houses. In most cases the magazines were worn almost to bits because only a few people spoke English, and the articles had to be translated repeatedly for different audiences. It gave me a new and spirited appreciation of the benefits I had in my home city where THE ETUDE is published.

I went to the United Socialist Soviet Republic with the idea of making a musical survey. I soon found that this would be difficult because the Russians were more interested upon surveying me than in giving me information. I did not speak Russian, but I had excellent interpreters at all times. Many of the composers spoke good English. The Russian language is a "tough proposition" and only a philological genius can make much progress with it without many years of study. To the English-speaking person even the alphabet seems topsy-turvy. One peculiarity is that Russian has no "H"; it uses the G sound instead. Therefore, Haydn is "Gaydn," Handel is "Gandel," Hitler is "Giltler" and Herbert Hoover is "Gerbert Gooover."

For an American democrat, it was hard to get the political dimens- as of the U.S.S.R. Russia, to its people, is only a part or state of this group of republics. In this vast country there are about one hundred sixty different national and racial groups speaking some seventy languages. They consider it a misnomer to think of this vast sociological area in the single term of Russia.

In the U.S.S.R. it is a crime, punishable by arrest and imprisonment, to call any member of any racial group by a derogatory name. Acts of anti-Semitism, or any anti-national or anti-racial manifestation or remarks would entitle the speaker to two years vacation in jail.

On the whole, most of the Soviet musicians I met were surprisingly well informed about music and musical life in America. When I met Lev Knipper, composer of six symphonies, whose "Song of the Plains" is now world famous and whose symphonic works have been played in America, he immediately started to question me about music in America and American composers: namely, Howard Hanson, Roy Harris Aaron Copland, Dennis Taylor and Marc Blitzstein. A Chrennikov, young composer, whose first symphony was introduced in the U. S. by Leopold Stokowski, displayed a lively interest in American opera, ballet, and symphony orchestras, especially the Philadelphia Orchestra. Gregory Schneerson, affable English speaking secretary of the Union of Soviet Composers, had a thorough knowledge of American jazz, and its leading exponents—Benny Goodman, Chick Webb, Duke Ellington. The inex- source of amazement to me.

Upon my arrival in Leningrad one vivid August day, I immediately applied to VOKS (Society for Cultural Relations with Foreign Coun- tries) for permission to visit the conservatories, concert halls, and com- posers of Leningrad. But I was told that most musical activities had shifted to the vacation resorts. Composers were away on vacation, most symphony orchestra, opera companies, and (Continued on Page 50)

THE ETUDE

TO MANY MUSIC LOVERS, there is no form of music so soul satisfying as chamber music, when it is performed under the conditions for which it was written. To them a string quartet played in the music room of a private house, or in an auditorium of modest dimensions, is a source of exceptional delight. Seated within a few feet of the musicians, they are able to appreciate the true quality of the instruments, the bite of the accents, the harmonic nuances, all of which subtleties are likely to be modified, or even lost, in a large concert hall. In a small auditorium, almost all solo instruments, too, are at their best and reveal characteristic qualities that are likely to disappear in ampler surroundings.

This assertion is especially true of the most eloquent of all musical instruments, the human voice. Among all instruments, the voice is unique in that it is the singer himself: I am my voice, my voice is I. The singer, playing on his physical self, is able to express himself with a veracity, variety and intimacy that can be achieved through no other medium. No other instrument can express thought accurately. To one listener, a Chopin nocturne describes the moon rising over silver waters; to another it speaks of young love. Who can say what Chopin meant to express? Chausson's Poème for violin is very beautiful; what does it mean? But in a song well sung, the words, through the utterance of the singer, transmit with clarity the thoughts of both poet and composer.

The Words Inspire

In the beginning was the Word. So it is in the composition of a song. The composer hears or reads a poem that arouses in him musical thoughts. Little by little these thoughts intensify into an audible form expressive of their meaning and finally evolve into a complete song. Such is the usual process of song-writing, though occasionally, as in the case of Tom Moore's "Melodies" and Kipling's "Barrack-Room Ballads," the words are written to fit long-existent tunes. Victor Maurel, the great French baritone for whom Verdi wrote the rôles of Iago and Falstaff reports that when Verdi sent him the score of "Falstaff" to study, he wrote:

"First of all, acquaint yourself thoroughly with the verbal text, then, if I have set it as successfully as I think I have done, you will have no difficulty in learning the music, which, I believe, sings itself." What Verdi accomplished in "Falstaff," the composer of every good song must accomplish: the music must express faithfully the meaning of the words and through them sing itself.

At an advantage over all other instrumentalists by reason of his ability through the words to express thought accurately, the singer of songs has in this respect an advantage also over the singer of opera, who, because of the large auditoriums in which he sings and the frequently over-heavy accompaniment of the orchestra, is often unable to render intelligible any considerable sequence of words. In contrast, the singer of songs, performing in a small auditorium, accompanied by the piano alone, or by a small group of instruments, has it easily within his power to utter every syllable distinctly and thus to express clearly the poet's text.

The opera singer may be likened to a mural painter, whose work is to be viewed at a distance, and so is conceived and executed on broad lines. He seeks for general effects, rather than for finesse and detail. The concert singer resembles the easel painter, or even the miniaturist, whose work must be able to sustain the closest scrutiny.

JANUARY, 1942

The Song Recital

By Francis Rogers

Francis Rogers, distinguished American baritone and teacher of singing, was born in Boston. He was graduated at Harvard, A. B. Cum Laude. His studies in singing were conducted under leading masters in Boston, London, Florence, Paris and New York. Although he has sung in opera and in concert, he is best known as a recital singer. He toured with Mme. Sembrich during her last concert tour of America. During the Great War he took part in one hundred and thirteen concerts for the A. E. F. in France. Since 1924 he has been on the vocal faculty of the Juilliard School of Music in New York. He is chairman of the American Academy of Teachers of Singing; Vice President of the famous "Bohemians" of New York; and President of the Bach Circle. In 1926 he was decorated by the French Government with the Cross of the Chevalier of the Legion of Honor.—EDITOR'S NOTE.

Recognizing this difference of scope, Jean de Reszák, a truly great opera singer, would never sing in concert. He limited his ambitions to the opera house and prepared his interpretations for no other environment. In contrast, Victor Maurel, though as eminent in opera as de Reszák, by reason of his extraordinary qualities in the art of impersonation and his subtlety as a singer had mastered completely the art of song singing and was as eloquent in his rendering of Reynaldo Hahn's *L'Heure exquise* and Tosti's *Nina*, as he was in the mighty phrases of Iago's *Credo*. His was an art equal at all times to the various demands placed upon it.

To many singers the art of song singing is more suitable to their natural gifts and more congenial with their temperaments than that of opera. In the first place, an opera singer must have a voice of sufficient power to be always audible in a theater of good size and in competition with a sonorous orchestra. In addition, he must possess the dramatic instincts, the capacity for broad effects that opera demands. The number of rôles in the current repertoire is necessarily limited by popular demand and financial resources, and so is never large. Unless the singer is famous enough to prescribe what he will sing, he has to sing what



FRANCIS ROGERS
Eminent teacher of singing

is assigned to him and may have to spend a whole season, even a whole career, performing rôles that interest him little or not at all. My heart has often bled for a competent singer obliged to devote his talents to the interpretation of a dull, routine rôle that is as inherently lifeless as a dummy. The unmitigated bores to be found in the *dramatis personae* of opera are many, and not even the finest artist can vitalize them. (I am tempted here to insert the names of some especially tiresome operatic personages, but desist!)

The singer of songs has no such cruel

limitations with which to contend, unless, perhaps, he is so popular, especially with the radio public, that he cannot afford not to sing the shallow stuff that the said public seems never to tire of hearing. The treasure-house of really beautiful songs from which the singer is free to compose his repertoire, in all the European languages, is literally inexhaustible. From this unlimited source, he can select exactly what suits his tastes and capacity. Enterprise and research will reward him richly. Some thirty-five years ago, an American singer, George Hamlin, discovered the songs of a German composer, then but little known, by name Richard Strauss. He studied them carefully, and, singing them most artistically, introduced them to the American public. Strauss' songs are now recognized everywhere as beautiful works of art: their discovery and first exploitation in this country they owe to George Hamlin. Hamlin's (Continued on Page 50)

VOICE

IT IS AN ACCEPTED FACT that Debussy's music requires treatment peculiar to itself, or its performance lacks the very qualities for which we look. Though much has been put in store by the use of the pedal, the performance strays far from the desired artistry unless there is a perfectly coordinated functioning of both fingers and feet as directed by a mind moved by tasteful emotions and a logical intellect.

On Striking the Keys

When one music lover expresses a preference for a piano with a brilliant tone, and another for one with a mellow tone, both are correct. Every one may, of course, make his own choice between greater mellowness and blatant brilliancy. But the piano, which is incapable of producing both at the same time, is deficient, and especially so for playing Debussy in whose music both are constantly required. Brilliant tones are required not alone for the hand that plays the melody but also for giving prominence to melody tones within chords of the accompaniment. Mellow tones are required for the secondary, or accompaniment, tones. Fortunately, all pianos are capable of producing both tone qualities.

In sounding melody tones, whether *platinissimo*, *fortissimo* or any shade between them, the finger action should be determined, with hammer-fall precision, yet without causing the key to crash down upon its key-bed. The fingers should "push the punches," as it were, the finger stroke being stopped before the key reaches bottom. This is not the easiest thing to do in the early stages of keyboard mastery. But the tones so produced are brilliant, full, resonant, and rich in overtones imparting the rare tonal colorings so necessary a part in an artistic performance of Debussy's music.

The accompanying tones are played with a soft, gentle touch producing mellow tones. Though subdued, they must possess full body and resonance. In their mellow softness, these tones further enhance the sonority of the melodic line. Often the line of the melody is found within a chord progression in which the remaining notes must be produced with a mellow tone quality. To sound four notes simultaneously with one hand, one note of which is accented brilliantly while the other three are soft and mellow is not at all difficult. Merely hold the finger which is to play the melody tone a little lower and more firmly than the others; then strike all the keys simultaneously and the melody tone will stand out as desired.

Individualized Hands

In recreating the music of Debussy, as with all composers, the various parts, or voices, should be individualized. The music should be treated as the expression of two, three or four voices as the case may be. Each voice or part should carry its designated portion of the message with good taste and proportion in relation to the other voice or voices. Whether the voice is expressed in any of the wide range of dynamic shades of brilliance or mellowness; whether a desired tone is hard, metallic, or of soft, resonant sonority, each voice should be individualized and governed by its own phrasing, its own dynamics, its own timbre and like the orchestra with its woodwinds, brass and strings, all voices should blend with symphonic coordination.

Fluctuating Crescendo

Dynamic shading is constantly on the go or the reading is monotonous. In the well known *Reverie*,

Debussy and the Pedals

By Jacob Eisenberg

Author of: "Weight and Relaxation in Piano Playing"; "Natural Techniques in Piano Mastery"; "New Hannon" and "The Pianist."

of Debussy the *crescendos* and *diminuendos* are individualized for each voice. At the same time, a long *crescendo* or a long *diminuendo* is indicated between the staves to indicate the general direction of the rhetorical emphasis inspired by the thought content of the music. This effect may be termed a *fluctuating crescendo* or a *fluctuating diminuendo* as the case may be. The dynamic shadings fluctuate up and down for each voice but the general direction is from soft to loud or from loud to soft. It is like driving to the top of a mountain over a succession of inclines and declines, each crest higher than the last until the peak is reached.

Study in Overtones

Mastering the notes, separating them into logical units of thought or phrases, expressing them with tasteful rhetorical emphasis, and introducing dynamic shadings with mastery precision, all will leave the music performance lacking in the ethereal effects so necessary for Debussy's music unless the pedals are properly treated.

The striking of a hammer against a string creates a multitude of tones of which the most important is the tone after which the key is named. For example, low C sounds predominantly the C that corresponds with the key. If it should sound only this C, the tone would be pure and simple. A string never vibrates, however, as a simple whole and therefore it never produces a pure and simple tone. Such a tone would be dull and uninteresting. On the contrary, the string vibrates as a whole and at the same time vibrates in sections of different lengths. Though all sections vibrate simultaneously, each produces the tone peculiar to the numerical frequency of the vibrations of its section. In short, in addition to vibrating as a whole producing the low C, the string vibrates in halves, each half sounding the middle C. It vibrates in thirds, each third sounding the G above the C. It vibrates in fourths, each quarter sounding the C an octave higher. It vibrates in fifths, each fifth sounding the G above the middle C. It vibrates in sixths, each sixth sounding the C an octave above the middle C.

and so on. If we continue, we find that the string simultaneously vibrates in lengths in the numerical order of 1, 2, 3, 4, 5, 6, 7, 8, 9, and so on, with each section producing the tone peculiar to its length and its vibration frequency. Thus:

a. C sounds in five different pitches; the fundamental also called the first partial, twice in the second partial or an octave above the fundamental; four times in the fourth partial, sounding two octaves above the fundamental; eight times in the eighth partial, three octaves above the fundamental; and sixteen times in the sixteenth partial, four octaves above the fundamental. Thus at least thirty-one vibration lengths are sounded when striking the low C string.

b. G sounds in the third, sixth and twelfth partials.

c. E sounds in the fifth and tenth partials.

d. B-flat sounds in the seventh and fourteenth partials.

e. B sounds in the fifteenth partial; while D sounds in the tenth, F-sharp in the eleventh, and A in the thirteenth.

These partials, more commonly called overtones sounding within the low C, as an example, are distinguishable to most every music lover as the quality characterized as resonance, richness of tone quality, fullness of tone, and by many other descriptive phrases. A very sensitive ear can distinguish some of these partials or overtones. Debussy must have had a super sensitive ear, indeed, to have combined his chords in such a manner as to take the greatest advantage of their inherent beauties.

Sympathetic Vibrations

Silently press down the G key above middle C. When all sound has completely faded away, and while continuing to hold the key down, strike with a sharp *fff* stroke the C that is an octave below middle C; then release the C key. Observe that although the C tone has ended, the G is plainly heard though its hammer never struck the string. What happens is that the G partials, or overtones, in the C string set. (Continued on Page 55)

A YOUNG LADY played for a wedding ceremony upon an organ with which she was not familiar. She ended the service in tears because, as she thought, the instrument would produce nothing less than full organ. A young man in a desperate attempt to get maximum volume from a very small organ slapped down every stop tablet in sight, not realizing that some of them decreased the volume. The young lady did not know the meaning of the light under the word "Crescendo"; the young man did not know the meaning of "Unison Off."

Various Controls

Such misunderstandings are not confined to beginners. Some professional organists use the *crescendo* pedal as if it were an expression pedal. Perhaps a thorough understanding of the mechanical accessories of the organ would enable an organist not only to feel more at home at a console but also to get better results from his own instrument.

The most common accessory is the expression pedal, with respect to which the important question is, "What does it control?" The answer is not always the same. Frequently in two-manual organs there is only one such pedal. It may control the volume of the Swell stops only, while the Great stops are unexpressive; or it may control both Swell and Great expression and perhaps also the Pedal. The latter type sometimes is labeled "Expression," but usually an expression pedal takes the name of the manual it controls.

part of the Great organ is expressive and part of it is not. In others, part of the Great organ is controlled by one expression pedal and part by another. In some cases we find several manuals controlled by one expression pedal while other manuals also have individual expression. If there is any doubt about the arrangement, the organist should try the tone of the various manuals while manipulating the pedal in question. An additional complication is that the Pedal department usually is divided among the various expression chambers, and part of it may not be expressive at all. The organist must know the position and control of each pedal stop in order to keep the Pedal tone in proper relation to that of the manuals. This knowledge can be obtained by trying each stop separately while operating the expression pedal in question.

The *crescendo* pedal should not be confused with its next door neighbors, the expression pedals. It is a master stop control. As it is pushed on, it brings the stops on one at a time, gradually building up from the softest stop to full organ in what is supposed to be the logical order. Except



VIRGIL FOX
Head of the Organ Department of Peabody Conservatory

released by unlocking it. In other organs it is a reversible movement, in which case it always produces an effect the opposite of that produced last time it was used, alternately bringing the *sforzando* registration on or off.

Because the *sforzando* and *crescendo* move-

ORGAN

Mechanical Accessories of the Organ

By Marvin Anderson

in very large organs this building up is likely to take place by a series of more or less abrupt additions. For this reason good taste would suggest that any motion of the *crescendo* pedal should take place during a rest, at the end of a phrase, or between the notes instead of on them.

To further clarify the difference between the expression and *crescendo* pedals it should be observed that an expression pedal changes only the volume of tone, while its quality remains the same, but the *crescendo* pedal not only increases the volume but also builds up the character of the tone. Therefore, when an increase of tone is

desired on a sustained note or chord, that increase should be obtained by opening the proper expression pedal upon a previously chosen registration. As a rule the *crescendo* pedal should not be moved during a sustained note or chord.

To Control the Full Organ

The *sforzando* pedal brings on the full or nearly full organ instantly. The arrangement is such that the Pedal department usually is divided among the various expression chambers, and part of it may not be expressive at all. The organist must know the position and control of each pedal stop in order to keep the Pedal tone in proper relation to that of the manuals. This knowledge can be obtained by trying each stop separately while operating the expression pedal in question.

The *crescendo* pedal should not be confused with its next door neighbors, the expression pedals. It is a master stop control. As it is pushed on, it brings the stops on one at a time, gradually building up from the softest stop to full organ in what is supposed to be the logical order. Except

ments usually govern the stops without moving the stop tablets, it is best to have warning lights at the side of the console to let the organist know when these controls are in effect.

The Great to Pedal reversible is operated by the foot, moving the stop tablet on or off. Such reversibles sometimes are installed for other manual to pedal couplers. Their value lies in enabling the organist to change the pedal registration with his feet when the hands are busy.

The adjustable combination pistons are for the purpose of obtaining a chosen registration quickly by simply pressing the proper piston instead of registering each stop individually. The pistons under each manual control the stops belonging to that manual and sometimes also the pedal stops. The pistons above the top manual usually control all stops of the entire organ. These "general pistons" sometimes are located elsewhere on large consoles.

Adjustable Pistons

Adjustable pistons can be set to secure any desired registration of the stops they control. In some organs the desired registration can be set on a piston by holding the piston in while setting the registration by hand. The stop tablets will offer a certain amount of resistance and will set with a slight snap. Thereafter, the chosen registration will be set up automatically whenever that piston is pressed.

If there is a "Setter" piston, the combinations are changed by making the desired registration of the stop tablets, then holding the "Setter" in while pressing the desired piston. Thereafter, that registration can be had at once by simply pressing the chosen piston.

There also is another type of combination action in which a duplicate set of stop controls for each piston is built at one side of the keyboard. Any registration set up on these duplicate controls takes effect only when the corresponding piston is pressed.

While most combination actions are "visible" (actually moving the stop tablets), in some consoles they are "blind" (securing the registration without moving the tablets). In the latter case the organist must understand that, though all stop tablets may be in the "off" position, any registration obtained by means of a combination piston remains in effect until it is cancelled or superseded by pressing another piston. But if the action is "visible," a combination registration can be either reduced or silenced by means of the regular stop tablets. Sometimes there is a special piston marked "canceller" or "O" for a special of stops. Of course any piston can be used as a canceller by simply setting it with all stops off. Conversely, in some consoles (Cont. on Page 52)

THIS IS THE STORY of ninety young people and a woman: the story of the Berkeley Young People's Symphony Orchestra and Jessica Marcelli, its inspiring conductor.

Several years ago, deeply inspired by patient study under the great violin teachers of Europe, Miss Marcelli returned to her home in California. She had studied music since childhood, had played as a tot with her brothers and sisters in a family orchestra. She even used to direct them, waving a real baton. Miss Marcelli returned during the depression, and symphony orchestras were certainly not in a flourishing condition. Seeking newer musical adventures, she was attracted to Berkeley, California, where she entered upon a career of teaching, always with an eye to symphony playing.

The Adventure Begins

In 1936 she engaged in orchestra directing in the public schools, and through this work, was attracted to a group of young people who were meeting once a week in different homes to play serious music. Immediately, by that unpredictable quality known as "intuition," the parents of these young people, and the young people themselves were attracted to this gracious, charming concert violinist who had perfected her talents with hard study in Europe; and before a week had passed, Jessica Marcelli had told them of her lifelong ambition, to direct a young people's symphony orchestra.

From the beginning, she had her definite aim: this orchestra of young people from nine to seventeen years of age, would devote their thought and energies to playing real symphony music in its *unimpaired form*. Only those who were interested in playing the great symphonic works of the masters were to remain with the orchestra.

A minister whose daughter played violin in the group let them have the social hall of his church for a meeting place. The question of a music library was solved when they found that the University of California music library, and also that of the Berkeley Public Schools, were available to them.

What did they possess now, in the year 1936?



In the Violin section



Jessica Marcelli with Gastano Merola: Conductor Marcelli



In the Clarinet section

Youth Orchestras Everywhere

The Story of Ninety Young People and a Woman

By Harry De Lasaux

The magnificent work done in the orchestra field by American conservatories and public school orchestras is coming into glorious fruition with the foundation of youth orchestras everywhere. Their quality and efficiency are hardly credible. Everywhere in America your editor has heard these amazing groups he has scarcely been able to believe his ears. The Sunday morning programs broadcast from all parts of the country under the sponsorship of the Music Educators Conference, indicate how wide this remarkable movement is. In Philadelphia the N. Y. A. Orchestra under the direction of Louis Vyrer broadcasts regularly over WCAU with great success. The article on this page indicates how one of the young people's orchestras has come into being.—Eugene S. Novak

Well, they had forty enthusiastic young people—young folks who were boy scouts, girl scouts, athletes, active future citizens with normal interests, and a deep love of good music. They had Jessica Marcelli, tall, slender, gracious, charming, understanding, kindly, capable. And they had an idea: symphony music played by young people.

Speaking of the first concert, Miss Marcelli said, "We played Haydn's 'Surprise Symphony.' And we really played it! After that concert, I realized that I had something really great on my hands. I realized that it took money to keep a youth activity like this going. And I knew that it would take good business management to look after our finances."

The Project Is Organized

"So I called on William E. Chamberlain to manage our growing organization. He knew the problems of carrying on artistic enterprises. He owned the Campus Theatre. He knew how to manage the 'show business'."

"He took over the work on the condition that the Berkeley Young People's Symphony Orchestra would have to be entirely non-professional and non-commercial; no groupings could play in the orchestra, and it would have to be solely a youth activity, with the interests of the young people always first. Our whole thought has been devoted to allowing talented young people who are making a serious study of music to gain that exalted inspiration which comes only from playing great music together in symphonic form."

"A board of directors manages the affairs and shapes the policies in accordance with developments. A membership of subscribers pays two dollars and a half a year each to support it. In return, the members receive tickets to the two concerts per year."

"The list of sponsors includes the wife of a college president, prominent citizens, community groups, business men, and other citizens who like the whole idea, and who are eager to hear the young people play. It costs nothing for a young person to join. There are no highbrow requirements to become a member of the orchestra. There is no 'pull' or politics. If you are good enough to pass the audition, you are elected. Rehearsals are held once a week. It takes three or four months to prepare (Continued on Page 58)

MAN IS ALWAYS FASCINATED by the whys and wherefores of things that exist. Perhaps that is why history is such a compelling study. But history teaches man a great deal in addition to satisfying his thirst for knowledge. The story of the origin and growth of an instrument is tremendously interesting, even to the person who has only a layman's contact with musical instruments.

The bassoon is a distinctive instrument with all of the individual characteristics which give it that distinction. It belongs to the woodwind family, and is the lowest-voiced member of that group. Like other instruments, however, it is the development of other and obsolete instruments. Its immediate ancestor was the *bass shawm* of the fourteenth century, known in England as the *bombardon*, and in Germany as the *brummer* or *bass pommer*. These instruments were made differently, and had different keys. Some of them possessed devices similar to the crooks and slides of modern brass instruments. An early characteristic of the construction of these instruments was a certain number of extra holes which were stopped by removable pegs. In addition to the usual finger-stopped holes. When the key of the instrument was to be changed, certain pegs were added or removed. With the development of the more frequent modulations that later composers began to employ, this system became increasingly cumbersome, and was gradually supplanted by the modern system, employing usually seven holes and seventeen keys.

The early bassoon-like instruments were of considerable length—some of them nine feet or more long—and were straight. To the smaller end was attached a metal crook, and a broad double reed was fixed into the crook, which was a natural later improvement to have the instrument double back on itself, which feature is still unique among the woodwinds. The modern bassoon is a seven-foot tube doubled back on itself about thirty inches. The doubling of the tube is an invention credited to one *Alfranco*, canon of Ferrara, who brought out his "Phagotum" in 1625. The name "phagotum" probably arose from the fancied resemblance of the folded instrument to a fagot, and the same word remains in use in Germany and Italy to this day. The name bassoon is derived directly from the French *bass on*, or "low sound," although it may be claimed that it is an analogy of the English *bassophone*, or, as attachment of the suffix *-on*, meaning "big" to the word *bass*.

Early Form

Alfranco was not the inventor of the bassoon itself, as has been at times erroneously claimed, but the instigator of its doubled-back shape. As a matter of fact, through information supplied by Alfranco's nephew, a learned priest and scholar, we know that Alfranco's phagotum was patterned after a cornamuse, which is a bagpipe-type instrument. The cornamuse and phagotum of Alfranco both have cylindrical bores, and single-beating metal reeds. The bassoon, on the other hand, has a conical bore, and employs a non-metallic double reed. The phagotum was evidently an attempt to give a bagpipe instrument an organ-like quality.

During the sixteenth and seventeenth centuries a cylindrical-bore bassoon was constructed, known as a *rackett* or *sausage bassoon*. The tubing of this instrument was folded back on itself several times to give it compactness. The Brussels Conservatoire of Music exhibits a *rackett*, the tubing of which is bent into no less than nine parallel branches. Fitting into the pattern of instruments which precede the bassoon is the

The Story of the Bassoon

By Dr. Alvin C. White

cortol, or *cortall*, deriving from the French application of *courtois* to an instrument which had been shortened in over-all length. By the year 1550, Schnitzer of Nuremberg, a celebrated instrument maker, was the leading maker of cortols. These instruments had two keys, and were made in various sizes. Praetorius informs us that there were as many as five sizes of cortol.

It was common in Mediaeval Europe to have bands or groups of one type of instrument performing together. To the oboe band, as it were, was added the "bassoon d'hauboy," and we can see that it was the bassoon's function to provide the lower sounds. There is a recognizable affinity between the bassoon and oboe, particularly in their use of a double reed, and their type of bore. Both were the principal woodwind instruments of the late seventeenth and early eighteenth centuries. The earliest evidence of a bassoon-like instrument in England is the mention of a *bombard* in an old English poem, "The Squirrel of Lowe Degree" (circa 1400):

"There was myrrh and melody,
With pyper, organs and bumbarde."

The bassoon was first used orchestral about 1659, but the adaptation of keys to the instrument was slow. The bassoons used in the production of "Pomone" (1671) by Cambert, the French composer, had only three keys. Only one more key (the G-sharp) had been added by 1750. By the beginning of the nineteenth century there were eight keys, and bassoons being used to-day utilize from seventeen to twenty keys with numerous alternate fingerings. Some notes may be fingered in as many as four different ways. Of fingering systems there are two principals, the French and the German, but there is a tendency to prefer the German.

The total length of the tube from mouthpiece to bell is more than ninety inches, and the bore runs from less than a half-inch to about two inches. There are three principal sections: the bell or top joint; the long, or middle joint to which a wing is attached which connects with the crook and mouthpiece; and the double or bottom joint, in which the doubled boring finds place. In the eighteenth and nineteenth centuries bassoons were usually made of maple, sometimes of pearwood, but for modern instruments wood is used, as it gives a clearer, brighter tone than maple, although the lower tones may not match the mellow fullness peculiar to maplewood bassoons. Ebony seems to be best suited to

*It must be remembered that spellings of words in earlier centuries were not standardized to the degree they are today. Thus we have variously, "bumbarde," "bumbard," "bumbardon," and so on.

tropical climates, as it is immune from cracking. Sometimes the wing joint—which is exposed to the greatest amount of moisture—is constructed of ebony, or lined with it. The timbre may be dulled and heavy, however, when two different materials are used to form the walls of the air column. The joint connections and keys are usually of silver or nickel.

A Wide Range

The range of the bassoon is about three and one-half octaves, and it has three registers. In the higher register the tone quality is called "vox humana" since it so resembles the human voice; it is similar to the violoncello quality. It is a transposing instrument, and is in the key of G major, but extra keys carry it lower to B-flat, two octaves below the middle-C. Ordinarily A-flat above middle-C is the highest note, although a number of higher notes have been sounded on the instrument. The bassoon is full and rich in the lower register. Trilling, however, is not often used in this register, as it is rather ungraceful.

Bassoons made by M. Savary are in great demand, and those of Morton, his successor, are extremely fine instruments. Exceptionally good instruments have been made in Germany, also. The big brother of the bassoon, of course, is the double bassoon, or better, the Contrabassoon. It is the sub-bass of the wood-wind choir, and continues downward from the lowest notes of the bassoon. The contrabassoon is said to have been invented in 1539. Its development was parallel to the metamorphosis of the bassoon. Writing in 1619, Praetorius mentions a *grosser doppel quint*, or *grosser doppel bassoon*, all placed so as to extend the compass downward. A hundred years later, a grand or double bassoon was in use in England. It was an octave below the ordinary bassoon, and a few notes deeper than the largest instrument known to Praetorius. Experiments on larger instruments were not too successful until a man named Heckel in Germany brought the contrabassoon to its present state of perfection. The object of these experiments was to produce a voice of the bassoon quality which would, like the double bass of the strings, sound an octave lower than its baritone relative.

The contrabassoon is about sixteen feet in length, only it is doubled back on itself six times, so that its coils stand about four feet from the floor. It has a metal bell which curves downward, and the crook with the double reed mouthpiece is similar to that of the bassoon. The mechanisms of the two instruments are almost identical, so that the bassoonist can also perform on the contrabassoon. In the well-established orchestras, of course, the performer specializes permanently on the instrument. The double bassoon is essentially a slow-speaking instrument, and is effective because it can sound the deepest notes of the whole orchestral ensemble. For all of its low voice, it can be used with amazing flexibility. For special

BAND and ORCHESTRA
Edited by William D. Revelli

effects it can imitate grunts, growls, and even snores.

Contrabassoons made by Keckel's of Bleibach am Rhein are very fine instruments, as are the ones designed by Dr. W. H. Stone and made by Hasenclever of Coblenz. The two models are not at all identical, but are individually outstanding.

Bassoon Music

The bassoon is undoubtedly the violoncello of the woodwind choir. Yet it is unique in its many uses and adaptability to other instruments singly or in groups. It has a chamber-like ability to imitate the tonal expressions of the other woodwind and brass instruments. In doubling with the French horn, adding it in melodic action, the bassoon tone blends so naturally that its assistance is barely perceptible. This correspondence of tone is so accurate, that were the horn to cease, very few would note the change.

The instrument has the commendable quality of giving assistance and strength and beauty to other instruments or ensembles. The listener is rarely conscious of the many helpful bits that the bassoon accomplishes in the way of softening a tone that might otherwise be strident, in bolstering up a weak portion in the range of another instrument, or in adding *staccato* impetus to a low violing, the effect of which might otherwise be weak or vacillating.

The bassoon has been nicknamed the "clown" of the orchestra because of its mischievous propensities, which may be laid to its weird, dry quality of tone in middle and upper registers, and to its *staccato* passages in its deepest register. This clowning ability was early recognized and utilized, as it is found in Haydn. Biele describes the gay, rollicking manner of Don José in "Carmen Suite No. 1" through use of the bassoon. Perhaps the best modern example of its humorous use is in "Peter and the Wolf" by Prokofiev; and Deems Taylor makes effective use of it in his Alice in Wonderland Suite, "Through the Looking Glass." But the bassoon's abilities are not confined to humor. It is capable of warm, emotional expression, or gay, joyous descriptions.

As a rule the number of bassoons used in the eighteenth century orchestra was larger than to-day. In 1750, the Electorate Orchestra of Dresden, had sixteen wind instruments and twenty-five strings. Of the winds, five were bassoons and five were oboes. To-day, there are two, or at most, three of each, with a greatly increased number of strings.

At the memorial performance of the "Messiah" in Westminster Abbey on the twenty-fifth anniversary of Handel's death (1784), the orchestra contained twenty-six oboes and twenty-six bassoons. By the beginning of the eighteenth century the bassoon, horn, and clarinet were added to military band instrumentation, but the bassoon was found to be inconvenient for military band and the "serpent" took its place.

All of the great composers have made extended use of the bassoon. Haydn made it one of the chief melody-carrying voices of the lower orchestra. There is much appeal in the use of the bassoon in "Military Symphony," and it is beautifully employed in the "Creation." Haydn also was a master in using the instrument for counterpoint in his masterful fugues. Handel tended to use the bassoon as a supporting instrument, but gave it an unusual bit of descriptive work in the weird *Dance of the Witches*. When Handel was writing music for a celebration of the peace of Aix-la-Chapelle in 1748, he had no less than sixteen bassoons, forty trumpets. (Continued on Page 57)

De Pachmann's Secret

By W. F. Gates

A SHORT TIME before his death, Vladimir de Pachmann, looked upon by many as a kind of pianistic caricature, gave to an interviewer in London a curious outline of what he called his "secret of touch." How seriously this should be regarded is hard to tell. The general public impression of De Pachmann is that he was a kind of showman mountebank, who always gave forth his educational wisdom as a press agent gives his bluffs. However, those who knew De Pachmann best knew better. His behavior, when alone and unconscious of being observed, was as eccentric and abnormal as when upon the platform. He was clearly, with all his keyboard genius, a case for the psychiatrist.

He had, however, made a fanatical study of the works of Chopin, which earned him the decoration of "Chopinnee" from James G. Huneke, who was the first Editor of The Etude Music Magazine. He worked for years to divine the best methods of fingering Chopin's piano works and for developing a Chopin touch. In "Great Pianists on Piano Playing," by James Francis Cooke, De Pachmann gave "important discoveries" he claimed to have made. He also gave to a London journalist the following:

"In playing Chopin pianists get hard, brilliant effects, when they should have the singing, and very delicacy. They use the wrong fingers. The fingered editions of his works are full of errors in this direction. I very early found out that if I played Chopin as he ought to be played I must study out my own fingering. Hour after hour I have tried one way then another, until I got the quality of tone and the legato that I wished.

"I do not use the first finger in playing passages where a delicate effect is needed. The first finger is too heavy—too harsh. I use the middle finger. Now the stroke on the inner side of the finger and the stroke on the outer give two distinct tone qualities. The stroke on the inner side of the finger is the violin, on the outer it is the flute in tone quality.

"The true artist can give such variety of tone to a simple five-finger exercise that he can make it beautiful. But how many play five-finger exercises over and over like machines until they have taken their daily allowance of mechanism. Listen to every tone that you play, if you would play Chopin.

"I can show you how I trill," he exclaimed. "Bend the first finger until it is the length of the thumb that they may be even. Then trill almost on the nail. There you have a Chopin trill. In playing octaves I find a much better effect gained by the use of the thumb and little finger than by alternating the third and fourth fingers on the top notes in the *list* style of playing.

"There is yet another thing. In playing passages marked for both hands, with the top note to be struck by the left hand crossing the right, a much better effect is made by taking with the left hand the lowest note marked for the right. This makes it possible for the top note to be struck by the right, a crossing of the hands being avoided. A small thing, apparently, but it is the small things that go to make a proper performance of Chopin and of all composers.

"There you have some of my Chopin secrets—touch and tone quality, octaves, and the trill. I have never told these to any one before."

De Pachmann at least brought a sense of humor to the piano recital, an element in which it was totally lacking. Many will aver that humor has no place beside serious music; others say

they enjoy the pianistic roast all the more because of the saline touch of humor.

But when De Pachmann returned to America in 1923, the critics had forgotten the saline intensity of his unexpected sallies on the concert platform, as witness their remarks in the next day's reports of his recital.

Deems Taylor started out in the "New York World" with: "Three thousand people saw murder done last night in Carnegie Hall."

Coles, London critic, wrote: "De Pachmann was even more talkative than usual; told the audience what he would do and how admirable it was, when it was done."

Gilman, of the "New York Tribune," said the pianist "brought his inimitable one-man vaudeville show to town and kept a huge audience laughing."

The "New York Sun" complimented him thus: "He was his own best critic; his own jester, apologist, worshiper, father-confessor. He had a dickens of a good time. So did the crowd."

And of how many recitals could this much be said? But no one, save a De Pachmann, could find a De Pachmann role; so humor may continue to be missing from the piano recital.

Roger Giles, Surgin, Also Dealt in Music!

But Spelling Was Not His Strong Point

By John Winters Hemming

The following signboard, now in the Horniman Museum, London, England, was found in a Cornish village. The good "surgin" who had musical tastes.

ROGER GILES, SURGIN

Parish clerk and skulemaster, groser and undertaker, respectfully informs ladies and gentlemen that he dross teef without waiting a minit, applies laches every hour, blisters on the lowest tarms and vincts for a penny a piece. He sells godfather's kordales, kuts korns, bunyons, docters bones, clips donkeys want a mauch and undertakes to luke after every bodys naves by the car. Joe-harps, penny vissels, brass knall-sikes, fry-trapps & other musickal hinstuments he has gratefully redressed the figners. Young ladies and gentlemen larnes their grammar and language in the purtiest manner. Also grate care taken of their mortises and spellin. Also xarm-zingles, sayning the base vil & all other zorts of fancy works, quadrills, pokers, weazles & all cuntry dances tort at home and abroad at perfishun, perfumery and snuff in oil its brances.

As times is cruel had I begs to tell ee that I has just begun to sell oil zorts of stationery ware, cox hens, vouls, pigs, and all other kind of poultry. Blackin-brishes, herrins, coles, scrubbin-brishes, traykel, and goddy bones and bibles. Mese traps, brick dist, whisker, and all hardware. I has laid in a large assortment of trype, dogs mate, lollipop, ginger beer, matches & other pickles such as hepsom salts, hoysters, whizer soap, anzeinol. Old rags bot and sold here. New eyed ges by me Roger Giles. Zingler buides kepted as howls, donkies, paykies, and all other chyness. Also a stock of celebrated brandy. I hasches gossyp, rithmetie, cowsticks, jymna-ticks and other chyness-tricks.

GODE SAVE THEE KINGE.

THE ETUDE

How Good Violins and Bows Are Ruined

By Henry Morton McGohan

IT IS SURPRISING how little care many musicians, professional as well as amateur, give their instruments. Many fine violins and bows are impaired and rendered unfit for practical service, either because of lack of knowledge, or because of careless indifference to their peculiar sensitiveness to certain laws of physics.

A violin requires expert adjustment, even after it is carefully made by a master craftsman. Most makers, especially the ones who place their names inside their instruments, adjust them for orchestra or solo playing before passing them on as finished products. Nevertheless, careless handling by ignorant dealers or novices, who attempt to change an adjustment, often disqualifies the violin to such an extent that it is unsalable to anyone but an expert in mechanics, who can see the trouble and correct it.

Sudden changes in temperature in poorly conditioned buildings are detrimental to many fine instruments. This does not apply to short periods of time, however, as many violins hang in a maker's workshop, and construction of ivory. These are unstrung and are not under the extreme pressure and tension of correct pitch. Also, the craftsman tests them for tone and responsiveness before they leave his bench.

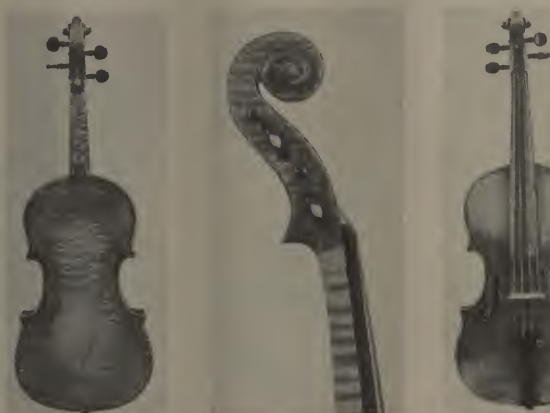
Any attempt at a major adjustment, such as resetting a soundpost, refitting pegs, fitting a new bridge, gluing a crack where the top or back has come loose, if not done by one who understands the model and its graduation, often results in a permanent injury.

The Sound Post Juggler

Many students whistle a sound post out of any kind of wood that may be at hand, and attempt to set it with a string, crane pliers, or with any thing else that may seem to do the trick. Many fine works of art are damaged in this way. If the post is too long, it may punch a hole in the top, or how out the fibers on the under side. Sometimes such procedure pushes the top out of alignment, and enlarges the air column, which results in imperfect tone. If the post is too short, the top of the violin, may sink down with the pressure of the bridge until it reaches a firm setting. This throws the entire violin out of balance.

Attempting to fit a guitar-type parent-head on a delicately made violin is an excellent way to ruin a master-carved scroll. No two violins are exactly alike in every point, and the older or more original the model, the greater may be the difference in minute details. This being the case, many peg-holes are hollowed out by a penknife or a rat-tailed file until the metal posts will in a crude manner go into the peg-box. Most parent-heads have rough projections on the under-side of the plates, and these cut into the wood if the holes are not counter-sunk with a sharp instrument. These keys greatly impair a pure violin tone and impart a metallic ring no musician should tolerate. If a patent-key may be used, something less injurious to violin tone would be more desirable.

Another thing that impairs many instruments is an improperly fitted bridge. The feet of the bridge should exactly fit the curve of the top of the violin. To do this requires considerable skill. A bridge should be of a certain design to fit a



A Representative J. B. Guadagnini Violin. Guadagnini Died in Turin in 1786

certain model violin. Therefore, it is best to have a master-maker cut and fit the bridge to bring out the best qualities of the instrument. This will save trouble later.

Another Serious Defect

Many people use stiff wire to fasten a tail-piece to the end-pin. They twist the wire together in a rough mass on the under side of the apron, resulting in badly scarred varnish. We have seen good violins with holes punched through a fine spruce top by this ignorant practice.

It is also a bad practice, especially if one owns a fine violin, made by a master maker, to lend it to everyone who asks for it. Very often each borrower attempts to make an adjustment or to do some repair work. When the owner finally wakes up to the fact that he must secure the services of an expert, he wonders why the repair bill runs so high. He merely pays for his friends' ignorance and his own generosity.

Country fiddlers keep the hair in their bows taut for days until the spring and elasticity are all but gone from the stick, and then condemn the quality of the wood. Students also are guilty of this. In many cases holding the bow im-

properly by the middle of the stick ruins the hair. Grease from the fingers, due to perspiration, spreads the entire length of the hair when, later, someone uses the bow, holding it near the frog, in a proper manner. Some of the most beautiful effects in good violin execution are produced at the heel of the bow.

Many players attempt to re-hair a bow by means of the crudest of methods. This is certainly no job for a novice. It requires skill, patience, and experience to properly re-hair a bow. It should be remembered that the violin is not an experimental machine, but a complicated creation of apparent simplicity, all the more deceiving because of its plain appearance, and that for expert advice and repairs, it will pay to consult a really first class maker.

Some Violins Cannot Be Repaired

With all the care, however, one may give his violin, it is a strange but nevertheless absolute fact that some very fine violins break down in tone and volume, all at once, without any apparent reason. These instruments are invariably violins that have changed hands through a period of several years and are not new, well made violins in the hands of musicians who understand their proper care and individual requirements.

There seems to be a few things that can happen to a violin which will depreciate its tone to such an extent that even (Continued on Page 54)

VIOLIN

Edited by Robert Braine

JANUARY, 1942

Yugoslavia's Picturesque Music

The Song of the Guslar

By Esther Jonsson

THE ETUDE last April published an article by the American pianist, Esther Jonsson, dealing with "Music in War Torn Greece." The article appeared at the moment of the Nazi occupation of Greece. At the same time Yugoslavia fell and came under the Nazi's heel. Miss Jonsson has also traveled extensively in Yugoslavia and concurred there. She has made a special study of the striking musical life of the South Slavs. ETUDE readers will find this a most informative article.—Editor's Note.

WHEN THE GERMAN ARMY overran Yugoslavia, the Land of the South Slavs, last April, the Yugoslavs sadly shook their heads and said, "This is another Kosovo for us." By that, they meant that their country was being thrown again into slavery at it was in 1389, at the decisive battle of Kosovo when the flower of Serbia's manhood fell before the Turk. With the defeat at Kosovo five centuries of darkness descended on the South Slavs, and the progress of the civilization and culture which had flourished so richly until the fourteenth century was halted. The Yugoslavs, who include the Serbs, Croats, Montenegrans, Dalmatians, Slovenians, Bosnians, and Herzegovinians, have one hope



THE GUSLES
These instruments are carved by the peasants of Yugoslavia from one solid piece of hard wood

—that this time the period of darkness will be brief. They have the faith that their country, which was bounded on the east by Bulgaria, on the south by Greece, and stretched for a thousand miles on the west along the marvellously beautiful Adriatic Coast, will be restored to them.

During Serbia's five centuries of bondage, it was music that kept alive the hope of freedom in the hearts of the South Slavs. The conquering Turks closed the churches and schools and forbade all public gatherings, but they overlooked one thing—the guslar, or minstrel, who wandered from village to village improvising his songs. The guslar was often old and blind, and the Turks thought he could do no harm. Not understanding the power of his song, they allowed him to continue his wanderings. He gathered the people around him, and to the accompaniment of his gusle, he sang of the glory that had been Serbia's. He sang of Serbia's heroes who had fallen at the battle of Kosovo, and the strength and beauty of his song gave the people the faith and hope that one day their freedom would be restored. For more than five hundred years the guslar, with his primitive, one-stringed instrument held the South Slavs together. His power over the people was almost miraculous.

famous peasant king of the country of Serbia.

The referee announced the first player, a venerable white-haired peasant. With eyes closed and head thrown back, he improvised an introduction to his song, *The Sultan of Stamboul Writes a Letter*. He began with a long wail, a suppressed outcry. We were wrenched from the present and carried back centuries into the guslar's world—a world of oppression and sorrow.

All of the songs which followed, like the *Sultan's Letter*, were never-ending. They were songs of long-suffering and forbearance measured not by time, but by eternity. The accompaniment of tones smaller than our half tones—four or five at the most are used—revolve around one central tone. The turns and trills on these few notes measure the skill of the player.

Although I could not understand one word of what was said, the performances moved me more than any formal concert I had heard in months. Far from the musical market places of the world, we had come upon a spring of pure beauty. The guslar's song is music born of oppression and suffering and fulfills the highest mission of art. Inspiration springs from love, and the unselfish guslar, singing for the glory of his country, arrives at the rare perfection of pure beauty and simplicity in art.

To hear the results which can be achieved with the most primitive form of one-stringed instrument over a range of four or five notes is a revelation to the modern musician, and makes one wish that the technician at one's command-to-day could always achieve results as noble as these.

A Musical People

There are no more musical people in Europe than the South Slavs and it is surprising that their music is not better known. It is one of the remarkable things in music which has been overlooked by the musicians of the Western World. Everyone, from the simple (Continued on Page 64)

come to hear. One should not approach a gusle concert in a festive mood. The gusle weeps and one's spirit weeps with it.

Apparently the gusle-public felt as we did, for in a village of a few dozen houses, about four hundred peasants packed the hall. The players, twenty of them, began to arrive with their gusles, one more elaborately carved than the next. We were introduced to Basor, who later won the first prize.

A simple, one-stringed, mandolin-shaped instrument, the gusle is carved from a single piece of hard wood. Basor's gusle was strangely and wonderfully carved. Across the back was the Montenegrin eagle, while the goat skin, stretched over the bowl, was held in place by delicately wrought claws. Among the scrolls and carving of the head were pictures of Bishop Strossmayer and Kara-george, or Black George, the



DANCING THE KOLO
In the background, drying tobacco

THE ETUDE

CLASSIC AND CONTEMPORARY SELECTIONS

ALLEGRETTO FROM SYMPHONY IN D MINOR

CÉSAR FRANCK
Arranged by William M. Felton

César-Auguste Franck (born at Liège in 1822, died in Paris, 1890) spent two-thirds of his long life in Paris, where his influence was felt as a teacher and organist, as well as a composer. The extraordinary popularity of Franck's Symphony in D Minor, as heard by millions over the air, has led to demand for the publication of extracts from this work. The arrangement for piano by Mr. W. M. Felton will be welcomed.

Grade 5. As played by harps

The musical score is presented in a standard format with two staves per system. The key signature is D minor (two flats). The tempo is marked 'Poco tranquillo' and 'poco rit.' The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'pp' (pianissimo). The arrangement is for harp, as indicated by the title 'As played by harps'.

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FINALE FROM SONATA IN G MINOR

Domenico Scarlatti was born at Naples in the same year as the birth of Bach and Handel—1685. He was looked upon as a serious rival of Handel. When Scarlatti and Handel were twenty-three they took part in a contest at the organ and the harpsichord. Opinion was that Handel was the finer organist, while Scarlatti excelled him at the harpsichord. Had Scarlatti known the modern piano, with its sustained tone, his style might have been very different, but the world would have been deprived of such delightfully sprightly movements as the following. Grade 5.

DOMENICO SCARLATTI

Allegro M.M. ♩ = 120

Handwritten musical score for the Finale from Sonata in G Minor by Domenico Scarlatti. The score is written for piano (p) and includes measures 1 through 16. The key signature is G minor (two flats) and the time signature is 2/4. The tempo is marked Allegro M.M. ♩ = 120. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a *sempre f* (always forte) marking in the final measure.

Continuation of the handwritten musical score for the Finale from Sonata in G Minor by Domenico Scarlatti, measures 17 through 32. The notation continues with various rhythmic patterns and dynamic markings including *p* (piano), *pp* (pianissimo), and *f* (forte). The score includes complex fingering and articulation marks. The piece ends with a final chord marked *f*.

SPARKLES

ELLA KETTERER

Grade 3.

Allegro M. M. ♩ = 120

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PRAYER

RALPH FEDER

Grade 4.

Larghetto M. M. ♩ = 72

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Grade 35

WHIRRING AIRPLANE

LUCINA JEWELL

Allegro non troppo M.M. ♩ = 104

mf

cresc.

f

mf

cresc.

f

dim.

mf

p

cresc. molto

ff

f

a tempo

f rit. un poco

Finis

p cantabile

dim.

p

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THE ETUDE

VOCAL AND INSTRUMENTAL COMPOSITIONS

HERE'S ONE

Herewith The Etude presents a rare addition to the singer's recital repertoire in a masterly arrangement of a practically unknown Spiritual developed by William Grant Still, acknowledged as one of the most brilliant composers of his race.

NEGRO SPIRITUAL

Arr. by William Grant Still

Moderately

mf Slowly

f

mf

mp retard gradually

p

pp

pp retard

mp in tempo

retard gradually

in tempo

1 retard gradually

retard

in tempo

retard

f in tempo

2 retard greatly

retard greatly

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35

ELFIN DANCE

(ELFENTANZ)
FOR TWO PIANOS

EDVARD GRIEG, Op. 12, No. 4
Transcribed by Eyvind H. Bull

Grade 8½

Molto Allegro e sempre staccato M. M. ♩ = 112-120

To Coda

PIANO I

PIANO II

Molto Allegro e sempre staccato M. M. ♩ = 112-120

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 Ch. Clarinet & Nazard
 Ped. Soft 16' & 8' to Sw.

Andante moderato

ROLAND DIGGLE

MANUALS

PEDAL

Ped. 4-2

Tempo rubato

dim.

rit.

add super cpl

rit.

a tempo

sempre rubato

rit.

a tempo

Gt. Flute 8'

a tempo

Ch. Clarinet

Gt.

Ch.

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 THE ETUDE

rit.

a tempo

Ch.

Gt.

Ch.

add Open wood

Sw.

p poco accel.

Sw.

molto rit.

Ped. soft 16' 8'

Poco più lento

Sw. Vox Humana & Flute 4'

Ch. Flute 8' & 4'

Ped. to Ch.

cresc.

poco accel.

poco rit.

Sw. a tempo

Ped. to Sw.

Ch. soft string

Flute 8'

Sw. Celeste

poco rall.

JANUARY 1943

Grade 2½.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

Allegretto M.M. ♩ = 120

SYLVAN CHIMES

NELLE S. SCALES

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Grade 2.

HEAR THE OLD BAZOOKA!

N. LOUISE WRIGHT

In a jocular manner M.M. ♩ = 144

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Grade 2.

AROUND THE TOTEM POLE

MARIE SNEEL-HOLST

With much accent and lots of pep M.M. ♩ = 100

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THE ETUDE

46

FAITH OF OUR FATHERS!

HENRI F. HEMY

(St. Catherine)

Arr. by Evelyn Townsend Ellison

Grade 2½.

Frederick W. Faber

M.M. ♩ = 96

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Grade 2½.

Gracefully

M.M. ♩ = 168

ON A BRIGHT BLUE SEA

MILO STEVENS

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JANUARY 1942

47

TECHNIC OF THE MONTH

SINGING OCTAVES

With lesson by Dr. Guy Maier for this study on opposite page.

The octaves in the right hand sustained throughout, and played with power. All the rest very softly staccato. Grade 3½.

Andante (M.M. ♩ = 72-80)

CARL CZERNY
Op. 335, No. 37

The Technic of the Month

Conducted by Guy Maier

Singing Octaves

(To be Used with Czerny, Opus 335, No. 37)

THIS MONTH'S SIMPLE, beautiful study needs little elucidation. Two silver trumpets singing in octaves file by in stately procession. If you want to give a tone picture of this procession of aspiring, godlike creatures, with heads erect, chins up, eyes to the hills—you must learn to play it from the beginning without looking at the keyboard.

First, memorize the right hand octave melody, alone, without inner tones. Then add the left hand octave accompaniment, thus:

Play right hand loudly, left hand very softly staccato; but do not "squeeze" the right hand legato octaves.

Now, play the etude as written, but omit all fifth fingers in right hand—this to reduce stretch tension, to emphasize rotation toward thumb, and to achieve loose, richly singing thumbs. Let your elbows float!!

Then, omit these right hand thumbs; listen for strong, singing fifth fingers.

Play all eighth notes—right and left hands—at first sharply but lightly, with plucking staccato; later as straight eighths, the left hand with gently rebounding full-arm touch.

Chords difficult to reach like the fourth beat of the second ending (Part 1) are simply rolled. Quick "dabs" of damper pedal may be used throughout. Be sure to make a sudden diminuendo in the third measure of Part 2 followed by a thrilling, surprise crescendo in the next measure.

Guard against slovenliness in releasing inner eighth notes in right hand. Make as much difference as possible in quality between the singing octaves and the eighth note accompaniment.

Remember, won't you, that the study is a kind of spiritual procession. It must be played confidently, strictly in time, with strong, deep tone—but without any blasting of trumpets.

Fortunes in Melody

(Continued from Page 12)

write a complete musical show. Writing incidental music for screen and radio is an expanding field for composers, but one which is highly specialized. The essence of composing for these mediums is time. The composer must have a ready music; he cannot invite it at his ease in some sylvan retreat. On the movie lot, he does not see the film until it is cut, assembled and run off. Then he must choose the most likely spots for music. By timing the film footage, he is able to tell how many seconds of music are required. Nor has he the time usually to score the work. The orchestration is done by specialists. When music is completely orchestrated and recorded, it is dubbed in on the sound film track.

Film music is roughly classified as main title, end title, montages and inserts. In the first, the composer tries to capture the prevailing mood of the picture, since the music precedes the picture. The end title is something in the nature of a coda or conclusion. Montages designate composite shots, usually showing elapses of time, and inserts are bits that can be inserted anywhere to heighten the emotion or action. Each piece of music for film or radio must be timed to a split second, and the composer must learn to adapt his work to fit.

(Continued on Page 60)

Noted pianist and music educator, whose counsel is sought each month in the pages of the *Etude* by teachers and students alike, says of the Steinway piano: "To be a successful teacher you must produce students whose playing everybody enjoys; you must turn out pupils who play joyfully with rich, lovely tone. For this you need the best instrument available, which is, of course, the Steinway. The fact that practically all the world's greatest artists use it exclusively proves that the Steinway is the one and only piano for everybody."

Guy Maier



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Building Vocal Surety

(Continued from Page 9)

the diaphragm as though you were going to sing *forte*—but do not sing *forte*! With the diaphragmatic expansion fully prepared, attack the high note delicately, easily, lightly. This creates a reserve of support which holds the tone secure and allows it to be held through the duration of the longest phrase.

"No singer is completely free of vocal problems, and the young singer is usually beset by several of them. He should realize that this is the result of his inexperience, and set to work correcting but one thing at a time. A single phrase of song may reveal difficulties in phrasing, support, in attack, in color, in interpretation. In such a case, the young singer should concentrate upon one problem at a time. He should not try to correct his several difficulties simultaneously. He must repeat the single phrase in question ten, twenty, thirty times; each time he should bring nearer solution one of his problems. When he has controlled the one phrase to the point of achieving the entire phrase on one breath, he should begin all over again to make his attack free, light, and sure. Then again, from the beginning, he should study to invest the phrase with suitable interpretative shading. The commonest mistake the beginner makes is that of trying to 'perfect a phrase.' It is better by far to take the phrase apart and 'perfect' the individual problems that make it difficult. In such a way, the singer becomes self-critically aware of his errors.

The Gateway to the Registers
If he finds that he tends to stridency in the upper register, he should pause to work on his middle voice—which, as we have seen, is the gateway to both registers of range. If he finds a tendency to vibration, or *tremolo*, in his voice, he should work on that defect, concentrating again on the middle voice, and singing *piano* with a minimum giving-out of tone. Whatever the individual problems may be, they should be corrected at their source, and separately.

"It is my conviction that the singer can be of greatest assistance to himself, through alert self-criticism, and through a constant and intelligent application of the vocal principles imparted to him. A good teacher, of course, is of inestimable value, but chiefly as a means of control. No teacher can actually make a pupil sing correctly. The pupil must accomplish that by himself. In my opinion, of all who, or has been, a most successful teacher is one, whose vocal production are

helpful only up to a certain point; after that, the actual practice of the art becomes its own guide; and, quite naturally, a person who has had such practice, who can offer practical demonstrations, and can describe the sensations of vocal technique in its accomplishment, is of greater service than one who offers only abstract counsels.

"My own experiences were rather painful. After completing my studies at the Bucharest Academy, I went to Italy, where I studied with a teacher whose methods were highly recommended by other singers, but which proved valueless to me. He taught me the 'smile' technique; that is, he advised me to widen my mouth in giving out tone, as though I were smiling. Before long, I noticed a sensation of great fatigue when I sang, no matter how briefly. Not long after that, I lost my voice completely. I consulted a celebrated throat specialist—one who had successfully treated Caruso—and, to my horror, he said that my throat showed evidence of overwork and overuse. Inasmuch as I had not used my voice at all, except for study, I feared that my career was over before it had properly begun. The doctor advised complete rest for six months, to try to win back the use of my badly strained voice. At the end of that time, my voice did come back, but in a disappointingly limited range. This 'new' voice had barely two octaves of range. Thoroughly frightened by my earlier experience at study, I kept away from all teachers, and developed what voice I had according to methods that *felt* natural and comfortable. I used my voice moderately, kept away from all forcing, sang no more than I could, and concentrated on my natural, middle voice. By and by, my voice was restored. That is why I incline to stress the value of self-help and self-criticism, applied under the watchful control of a teacher who is in his own right capable of demonstrating correct vocal principles.

"The wise singer is not too much elated or too much disconcerted by the opinions of friends or critics. He knows, deep within himself, what his problems are and whether or not he is solving them. Every professional performer has been the experience of being both praised and blamed for the same piece of work! After the final curtain has fallen and the dressing-room fills with visitors, one can hear the singer say, 'Never have I been so well liked as I am today!' While, ten minutes later, a friend who prizes herself on frankness may whisper, 'You did splendidly, to be sure, but there were points in last week's performance that I liked bet-

ter. Then, the following morning, one of the newspaper criticisms may laud, while another finds cause for censure. What, then, is the singer to do? Only one thing: If he is wise, he will take pleasure in the praise, examine the blame for points of future guidance, and study his own work. His own criticism on his performance should have been made while that performance was in progress. He knows his own standard of perfection for every tone; he knows also whether his tones are reaching that goal. If they are not, he knows why. It is that criticism which helps him most. That is why the singer must early accustom himself to probing his own work more deeply and more critically than does anyone else; that is why his own standards are, ultimately, his own guide.

The Song Recital

(Continued from Page 19)

example as a seeker should be followed by all singers.

Not only are there in 1941 American composers who are writing admirable settings of good verse and, consequently, are well worth thoughtful study, but also are there still many songs by composers of established international fame, many of whose songs still remain unused, despite their merit. Franz Schubert, for instance, composed literally hundreds of songs. Of these perhaps one hundred are more or less familiar to musical ears, leaving unknown scores of songs that deserve a hearing. Hugo Wolf is another song-writer of the first rank, many of whose best songs seldom, if ever, appear on a recital program. The most forgotten Carl Loewe, composer of ballads, deserves re-discovery.

What Is a Song Recital?

A song recital is, properly speaking, a singing by one singer of a whole program of songs, or the singing by more than one singer of a program of songs all written by one composer. (I once saw the announcement of a program consisting of song settings of Heine's *Die lustigen Leute* by nineteen composers. I was not brought to assist at it!) A program not fitting within this definition should be called a concert. The song recital seems to have been a comparatively modern invention, at any rate in our country. Fifty years ago, miscellaneous concerts were popular, with, in addition to operatic and orchestral, included songs of a popular or popularizing kind. The use of foreign texts in English. The use of foreign now. The program usually offered an operatic duet or two and was more

(Continued on Page 58)

VOICE QUESTIONS Answered by DR. NICHOLAS DOUZY

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

Another Operatic Aspirant

Q. I am a native opera singer, and I have a very good voice, which I could develop into a great voice. After my third lesson I reached High C easily, and my teacher says I could even higher. He also says that my voice has a lovely timbre, as is clear as a bell, that I have good breath control and a wide range of pitch. Does this indicate a natural singing voice?

2. What steps shall I take to go into opera? What types of songs should I study? Should I go to receive recognition?

3. How may one develop volume? Please list some exercises.

4. Please let me have the names of some books helpful to the singing student and tell me where they may be purchased? Also the names of a few opera songs, L. M.

A. Your case is quite similar to that of Mrs. A. C. P., and our answer to her inquiries appears in this issue of *The Etude*. Please read it very carefully. We certainly hope that your teacher's estimate of your voice is a just one. If you have all the qualities named in your note, you may claim with assurance that you have "a good natural voice." If you decide to enter upon a long and difficult path that leads to an operatic success, you must follow the regime given below:

1. Cultivate your voice with the utmost care and self-discipline. You must have the flexibility, the control, the strength and the clarity of utterance necessary to the performance of the operatic roles which you select.

2. Learn four or five roles that suit your voice, your looks and your personality, in the original language. Then have yourself prepared in the appropriate accent by a competent operatic coach. Learn how to make up, how to dress, how to make up to the stage and all the other little tricks so necessary for the singing artist. Then you will be ready to start. There are only a few of the larger cities in America that can boast of a local Grand Opera Company. When you are thoroughly prepared, you must arrange for the audition with the manager of one of these companies and be able to compete with the thousand and one other girls with the same ambition.

3. Volume of voice comes with good production. Never try to force your voice, but rather let it grow with age. Use it wisely by the way, a coloratura soprano does not so much volume as a dramatic soprano.

4. "Operatic Anthology,"

Stage Fright Need Not Be a Bogie!

(Continued from Page 10)

felt no stage fright at all—no pulsing of the blood, no heart-hammering sensation of "Will-I-or-won't-I?"—would be in a lethargic state, and capable only of lethargic, mediocre performance. Thus, the performer owes it to himself as well as to his audience to feel his way out of a badinary when he faces a hall full of people whose acclaim he wants to win.

Importance of Being Natural

By this time it is clear that stage fright is something to be understood rather than avoided. It is only when stage fright becomes excessive that it is disturbing, and its exaggerated manifestations can positively be cured. According to Dr. Bisch, however, many of our traditional methods of self-control are useless. Every music student has been told to stand straight, keep his hands still, hold onto nothing, and relax. Dr. Bisch's researches prove that concentration on prescribed body attitudes tends only to increase discomfort. Do what feels natural, provided it does not hurt your work! There are many props to self-confidence which have no harmful effect on performance yet give the performer a greater sense of security. One world-famed artist, whom Dr. Bisch has helped, never sings without in some way touching the piano; he leans against it unobtrusively, or rests her arm against it. Another claps her hands. A third holds tightly a little book of words. Such unobtrusive props help ease nerve in the way they get it out of the system in a physical way, thus leaving less to encumber the personality. They do not cure stage fright, but serve excellently to tide over a bad moment.

Dr. Bisch offers a number of hints for controlling—not avoiding—stage fright, all of which root in an understanding of the causes of self-consciousness. These causes are variable, combining differently in different people. They are (1) awareness of the opinion of others, and (2) one's own estimate of one's self. They add up to a desire for recognition plus a fear that it will be withheld. How is one to control their effect?

"Do not think so much about yourself and your own merits," says Dr. Bisch. "Do not imagine you are so important that other people are going out of their way to pick flaws in your work. Form your standards in terms of your own best efforts, not of what others may think of you. Give the other fellow credit for an ordinary decent human cooperation. Keep your standards high and concentrate on them, not on the effect they make. And keep on trying. Experience is one of the best means of combating stage fright."

In treating a renowned performer, whose consciousness of his own reputation causes him to fear endangering it, Dr. Bisch breaks down the music student's sense of his own importance.

"The healthy attitude," says Dr. Bisch, "is for the performer to face the truth about himself. No matter how great he is, the day will come when he begins to lose his grip. That's nature! Let him remember this each time he appears. Perhaps this will be the night of the break! As soon as the performer realizes that he is neither all-perfect nor all-imperfect, he takes the longest step toward self-control. Smug little phrases of self-encouragement are harmful. Don't tell yourself, 'I'm going to do beautifully, I can't fail!' Anyone can fail! That sort of talk stimulates self-esteem and introspection, thus increasing self-consciousness. Don't bolster yourself up! Convince yourself that you are not a bit important, then do your best and let it go at that."

Face the Truth

That stage fright may be controlled is proved by the fact that it varies with the performer's attitude toward his audience. If an artist knows that important critics are listening to him, he is more tense than if his hearers know less than he does. Again the answer is: don't worry about what people will think of you; concentrate on your own performance.

Again, if the performer's program is above the heads of his audience, and he feels no rapport reaching across the footlights to him, tension increases. In this direction, the performer can do much toward building human response (and thus lessening the fear of inadequate recognition) by the choice and arrangement of his program numbers. From the purely psychological point of view, says Dr. Bisch, the routine recital program—beginning with the lesser-known classics and progressing to more popular works as the evening advances—is all wrong. Everyone has felt the let-down that occurs at the end of a program, where the encore numbers are done and the encore goes under way. There is freedom and good fellowship; people call out what they want to hear, and the artist goes in for Strauss waltzes and melodic favorites, regardless of their intellectual significance. The "ego-spirit" should be caught at once. The sooner the performer establishes

human, communicative good fellowship, the more quickly his tension vanishes. An artist like Schumann-Heink did that from the start. It is especially important for singers who must take time to warm their voices anyway, and who often waste it in combating tension. What the audience really wants is emotional stimulus, not proof of academic study. Leave the "study" numbers until after you have shown yourself capable of providing the spiritual and emotional lift!

The trained eye recognizes symptoms of stage fright in things that mean nothing to the layman. The artist who wears too many glittering jewels, a bizarre gown, a startling coiffure is publishing a desire for attention. It is better for the performer's peace of mind to dress less conspicuously, to call as little attention to his person as possible, and to concentrate on the music.

New Records of Great Music

(Continued from Page 13)

spent part of his boyhood. Fiedler plays this music forcefully and impressively, and the recording is powerfully realistic.

Ravel: La Valse. John Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia set X-207).

The recording here is full and realistic, but almost too powerful at times. The varying moods of gaiety, sentimentality, melancholy and morbidity are far too disjointed here for the good of the music. And Barbirolli frequently drives his climaxes to a point of coarseness.

Coolidge: Quartet in E minor; The Coolidge String Quartet (Victor set M-719).

This is the work of Mrs. Elizabeth Sprague Coolidge, one of the foremost patrons of chamber music in America and the founder of the Coolidge Quartet. As a composer the lady reveals herself as a sensitive and economic artist, with a striking feeling for lyricism and poetic tenderness. The whole works grows out of the initial theme which is a singularly malleable one. Of introspective quality, the music suggests memories of past experiences. The Coolidge Quartet does justice to the music.

Debussy: Arabesque Nos. 1 and 2; José Turbíl (piano) (Victor disc 18237).

That plays these two favorite compositions of students of the piano more lightly and ethereally than Gieseking did in his recording of them. Both artists are impressive, but it seems to us that Gieseking is more effective in the first Arabesque, while Turbíl is better in the second, since

A little stage fright is necessary to good performance; an increased degree can readily be controlled; all forms of the disturbance respond to treatment. If self-consciousness has been allowed to become morbid—which, happily, is not often the case—the surest means of increasing peace of mind and improving work is to consult a reliable psychiatrist, one who is equipped to probe into the psychological background and remove remote influences of which the sufferer cannot be aware without scientific help. But the normal performer and the music student, who are beginning their experiences in public can usually take care of themselves. They need only to understand the nature of stage fright, to be glad they have a bit of it, and then stop worrying about their own importance. By such means, Dr. Bisch assures you, performance standards will improve.

his greater delicacy here is more in keeping with the music.

Donizetti: Daughter of the Regiment—Fanny Arlis: sung by Lily Pons with Metropolitan Opera Orchestra and Chorus, dir. (Columbia set X-206).

The soprano has never sung better on records than she does here and for this reason it is unfortunate that the music is not of greater consequence; only two of the arias, the first and fourth, were really worth perpetuating on records.

Gluck: Alcisto—Ah, malgre moi, and Recitative and aria: Non, ce n'est point un sacrifice (Victor disc 18218).

Rossini: La Cenerentola—Scene and Rondo Finale Act 2, and Semiramide: Barbaio lugubris (Victor disc 18217).

Sung by Rose Bampton (soprano), with Victor Symphony Orchestra.

It is Miss Bampton's fine musicianship with one admires most here. In the fourth work of Rossini, the singer lacks the sparkle and fluency of true coloraturas, but here again her fine musicianship is most persuasive, particularly in the "Semiramide" aria.

Vardi: Rinaldo—Consigni vil farrax; Leoncavallo: Pagliacci—Polka: sung by Robert Weede (baritone) with Orchestra conducted by Erich Leinsdorf (Columbia disc 71261-D).

This young American artist possesses a rich, sonorous voice that has been excellently schooled. His singing of *Rigoletto's* pleas to the courtiers is effectively achieved without exaggeration; and his voicing of *Tosca's* announcement of the play is delightfully with fine assurance and ease.

Hahn: Si mon vœu avait des ailes, and Pageant; sung by Kerstin Thorborg with Leo Rosenack at the piano (Victor disc 2174).

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The Story of the Bassoon

(Continued from Page 24)

twenty French horns, sixteen oboes, eight pairs of kettledrums, twelve side drums and flutes and fifes, in the band which he got together for the King.

Mozart used the bassoon constantly, often in preference to other members of the woodwind family. He used it effectively as a support for the human voice in his "Requiem," and also wrote a concerto for the bassoon with full orchestral accompaniment.

Beethoven made such splendid use of the bassoon that one writer said, "But it remained for the immortal Beethoven to reach the climax in scoring for the bassoon and to place it upon its pedestal of eminence which it occupies to-day as the ruler of the reeds." In his "First Symphony" he combines it wonderfully with clarinets in a dialog between the reeds and strings. One of the best examples of its use as a *staccato* instrument is in the *adagio* of the "Fourth Symphony," while Beethoven makes use of its humorous abilities in the first movement of the "Eighth Symphony." Outstanding in duet literature are three duos which he wrote for clarinet and bassoon (Opus 147).

There is in fact an anecdote about Beethoven involving a bassoon. At a rehearsal of "Leonora," the third bassoonist was absent. Beethoven, waiting to begin his conducting, lost patience. Prince Lobkowitz, trying to laugh things off and put him in better humor said, "What harm done? The first and second bassoons are here—don't mind a third." Beethoven was furious, and after rehearsal deliberately crossed Platow Square to the gates of the Lobkowitz Palace, where he stood shouting, "Donkey of a Lobkowitz! Donkey of a Lobkowitz!"

Mendelssohn in his music for "Midsummer Night's Dream" fairly has the bassoons dance about in imitation of the antics of the clowns, and the braying of *Bottom* was made evident in a comical manner. For impressive majesty and solemnity, however, the same bassoon was most effective for his opening phrases of the *Pilgrims' March*. Wagner, in the prelude to "Siegfried," depicts the sly plotting of

the dwarf *Mime* by means of a bassoon accompanied only by a long murmur of the kettle drums. The pulsing and emotion which the bassoon can arouse is probably best exemplified by the "Symphonie Pathétique" of Tschalkowsky.

Paganini wrote a series of solos for bassoon for a Swedish amateur which so delighted the gentleman that he pulled the improviser, Paganini out of a financial hole with a handsome reward. Prokofiev, a Muscovite, composed a quartet for bassoons which was played in London in 1916. The London "Music" described certain passages in the work as sounding like the snoring of four men after a very opulent meal. Nicholas Lanier, the English composer, refers to bassoons as "muttering old gentlemen."

The contrabassoon was used by Beethoven in his "C Minor" and "Choral Symphonies," and combined the contrabass with two bassoons in the duet of *Leonora* and *Rocco* as they dig the grave of *Forestan* in "Fidelio." Haydn and Handel both used this sub-bass instrument, as does Tschalkowsky. One of the memorable uses of double bassoon is that found in "Satanstoe," where the towering of John the Baptist's head is gruesomely depicted.

The bassoon is proven indispensable in the orchestra. It has the dignity of ancient origin, centuries of development, and the instrument and its music have been handled with distinguished artistry.

For versatility, however, nothing tops the following use of the bassoon: Von Bülow was once greatly annoyed by the fact that visitors persisted in coming uninvited to his orchestra rehearsals. He looked around to the "Zurshauschen," where sat an avid group of unwelcome listeners, and facing the orchestra he calmly called for a rehearsal of the bassoon part. Solemnly he beat out thirty or forty measures of rests, followed by a few guttural notes from the bassoon. Then came more rests and more grunts, and more silence. When Von Bülow looked around again, he found that the combination of silence and bassoon-squawks had cleared the hall!

Mechanical Accessories of the Organ

(Continued from Page 52)

are self-explanatory. "Pedal to Combination Off" disconnects the pedal stops from combination pistons which otherwise would control both manual and pedal.

Because some of these and innumerable other devices counteract and nullify each other they often are confusing to the visiting organist. In

most cases he will do well to ignore those which he does not understand thoroughly, except to make sure at the outset that they are in the "off" position. (This of course does not include "unlabeled" which should be left "on" at all times, except when in actual use during the composition being played.)

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Youth Orchestras Everywhere

(Continued from Page 22)

for a concert. A few weeks before concert time, two rehearsals are held a week.

At present, the Berkeley Young People's Symphony Orchestra is in its fourth season of concert work. They are playing more difficult music than ever before, and they are doing it well. This time, they're playing a program which includes Mozart's Jupiter Symphony; *Prelude to the 'Deluge'* by Saint-Saëns; and the *Concerto in A minor for Piano and Orchestra*, by Grieg. And remember, the unsimplified version is always used.

"You should see them come bounding in to rehearsal. They pull up in jalopies, and have to worm a couple of bull fiddles out of a tacky rumble seat. They chat and giggle, and tune up and raise the roof with a discord that would make Mozart shirk with fury. Their rehearsal—before they get down to business—sounds more like a football rally than a symphony practice.

"Imagine a young group of ninety musicians—yes, the Berkeley Young People's Symphony Orchestra has grown to ninety active members. Their ages are from nine to seventeen, although a few are approaching the age of nineteen. One may join in under seventeen, and may attain membership until twenty-one, when he must leave."

Gratifying Results

What has this group of ninety young people and 4 women accomplished? First of all, it has brought a great blessing to the young people. Jessica Marcell believes that the right start in any activity is necessary, and she believes that music is never truly a musician until he has played symphony music in a symphony orchestra; also that music, understood in its deeper, more spiritual meanings, is a builder of strong character, and she also believes that it prepares one for a deeper appreciation of life itself. She has seen how all this has worked out with her charges.

More than that, this group has enriched the life of the community. The Berkeley Young People's Symphony Orchestra is now reaching out beyond its own subscription concerts. They have played in the world famous Greek Theatre of the University of California. They gave a concert in honor of Mayor LaGuardia, who is sponsoring a similar activity in New York City. They played two concerts at the Golden Gate International Exposition on Treasure Island, one of which was broadcast transcontinentally. Deems Taylor heard about them and said some fine things about them over a CBS symphony program. They've been written up by an inter-

national daily newspaper. Without trying to be so, they're "news."

"Why not a high school concert orchestra?" Jessica Marcell knows the answer. She says, "Our group draws the most talented and most serious musicians from the various high school orchestras in the Eastbay district. But we supply a need that a high school orchestra cannot possibly furnish. In school orchestras, each pupil who wants to play, may do so, regardless of how serious he is about music. This is as it should be. But in order to get the highest benefits from playing orchestral music, one must play with the very best musicians. That is where our work lies: in bringing together the very best players."

What version of these young people? Are they all majoring in music? The surprising answer is, "No, not all of them, by a long shot. Of course some of them are. One boy in the clarinet section is. He recently composed the entire musical score for the annual Berkeley HI comic opera, and, by himself, arranged the whole thing for the fifty-piece concert orchestra."

"Then too, a little Japanese girl, who recently graduated from Oakland Technical High School, and, incidentally is one of Jessica Marcell's private pupils, is now in Japan doing concert work. Other music majors have left the orchestra and are now going ahead in various colleges.

"But a surprisingly large number, especially the boys, are pursuing technical studies, as electrical engineering, chemistry, mathematics, and business administration. One interesting fact stands out: as soon as they leave the Berkeley Young People's Symphony Orchestra, they get into another symphony organization. No matter how hard their studies at college, or their work in the world, they stick to their music."

The Song Recital

(Continued from Page 50)

than likely to conclude with the quartet from "Rigoletto" or the Sextet from "Lucia." Very popular in the nineties was the "Nordica-Campbell Concert Company," the one of which was Gligio Nordica (Lillian Nordica), soprano; Sofia Scalchese, contralto; Italo Campanini, tenor; and Emil Fischer, bass; realists all. Isidore Luckstone, who died just recently, was the accompanist. Most of the program was operatic, but there was a sprinkling of songs in English, which languages, provided all the singers but Nordica with tongue-twisting difficulties. Campanini was sweetly applauded for his "Good-a-boy, Sweet-a-heart-a," and so was Emil Fischer for his "Ruddier than ze Cherry."

I rather think that it was Georg

Henschel that really popularized the performance of song programs in this country. He was an extraordinarily versatile young German musician, who came to this country in 1881 as the first conductor of the Boston Symphony Orchestra. He had a serviceable baritone voice and played his own accompaniments to perfection. He knew well the songs of all the great German Romantics—Schubert, Schumann, Loewe, Franz—and had come directly from the studio of Brahms himself. He sang also the lovely Italian airs of the eighteenth century and many good English songs of the nineteenth. His American wife shared the program with him, her lovely lyric soprano contrasting happily with his masculine tones. Their programs, entirely free from operatic influences, were models of taste and musicianship. The evidently deep personal sympathy between the two artists added greatly to the eloquence of their singing, especially in their duets, when their "voices commingling, breathed like one on the ear."

Other Vocal Artists

Another singer who deserves to be remembered was Max Heinrich. Like Henschel, he played his own accompaniments. What he lacked vocally, he made up for by his exuberant fervor and innate musicianship. He identified himself with American musical life, and did gallant service in familiarizing our public with the songs of his contemporaries, Chadwick, Foote, Johns and Nevin, as well as Schubert, Schumann and Brahms. He was one of the first to recite Strauss' "Enoch Arden" in this country. Also he was an excellent singer of oratorio.

Plunkett Greene, an Irish baritone, was another favorite recital singer of the nineties, who gave much pleasure to his audiences, not so much by his voice, which was none too reliable, as by his musicianship, his sincerity, and his great personal charm. He sang Schubert and Schumann delightfully, but, more important still, he was the first to sing to us the lovely Irish ballads arranged by his friend, Vladimir Stanford, and stirring Hungarian songs arranged by Francis Korby.

A worthy successor to Greene, a decade later, was John McCormack, whose tenor voice, art, and skillfully chosen recital programs captivated the hearts of all whether they were hard-boiled professionals or the unsophisticated populace.

Before the last war, we had two or three visits from the German singer, Ludwig Wüllner. Wüllner's voice was of medium quality, but he interpreted the great lyrics with an understanding and intensity that were deeply impressive. A tincture of the humor that characterized Greene and McCormack would have added a desirable quality to his performance.

For some reason or other recital programs were not offered by women singers till some time in the first decade of this century. Sembrich was the first to win national renown in this field. Her lovely voice, her superlative musicianship, and her all-conquering personality won for her a reputation that to this day has not been surpassed, or even equaled by any woman. Those who heard her song recitals in Carnegie Hall with, first, Isidore Luckstone, and, subsequently, Frank LaForge at the piano, were privileged to assist at a lovely art form in its very best estate. Luckstone and LaForge, for every credit for establishing the practice of playing all the accompaniments from memory.

A Notable Personality

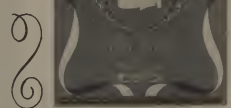
A unique and preeminent figure in the recital field was Victor Maurel. He will, of course, be chiefly remembered for his magnificent impersonations of the leading baritone rôles of the French and Italian repertory, but his profound study of his rôles and his ambition to make their every detail significant served to lead him into the field of song-singing as a kind of avocation. He was born in 1848 and twenty-five years later was singing leading rôles in Italy, England, and the United States. With his exceptional gifts, he won his first successes early. Then, tiring of the limitations of the conventional methods of operatic singing, he began to study intensively the development of vocal timbre (he calls it); we should call it vocal color, the expression of emotion by the quality of the voice, rather than by the quantity. In this matter of vocal color, no singer within living memory has equaled him. Every song he sang was a distinct creation, with the quality of his voice reflecting every mood of the song. In the hands of a singer who had not been too highly esteemed, in his interpretation became deeply moving. His rendering of Schumann's *Lieder* in French was as poignant as Ludwig Wüllner's, and much more variegated. It is the memory of Maurel's stress on nuance rather than on vocal volume—that adds to one's regret that Rowdways so many realists think that to utter their songs with stentorian tones is the height of art. On the contrary, the art of the recital demands something quite different. The song recitalist should be a sound and subtle musician, so conversant with the language in which he is singing that he is able to project the poet's thought, the meaning of a perfect dictation and an infinite variety of vocal color. Add to these qualities appropriate posture, gesture and facial expression. Such a combination of accomplishments is rare to find in any one singer, but when it is found in the song recital is a musical joy of the very first order.

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Succeed With the Adult Beginner

(Continued from Page 27)

often as simple as that. He has waited no contemptible length of time to talk to his teacher, and it is to the teacher's advantage to hear his expression first. It has been said that a wise man listens with interest to things he knows all about—when they are told by one who knows nothing about them.

Your Time and His Income

The adult pupil may take more of your time; but you will take more of his money. His income is his own, to spend as he wishes. If you can hold his interest, he may study for years. After all, he is free to take it or leave it. Mediocre teachers are not in his plan, and he studies with the best he can afford.

The Ideal Teacher

The grown-up enjoys clockless lessons with no interruptions. He is silently intolerant of telephone calls which distract the teacher, and altogether to chatty callers who knock at the door. If he enters the studio and finds a six-year-old playing with ease his own most difficult piece, woe to the teacher! If the next pupil listens in on the last part of his lesson, woe to the teacher! So, to be friends with beginning adults, certain periods which be reserved exclusively for their lessons.

Inspire the Pupil

A lesson should be fundamentally serious, and intermittently gay; yet informality should make itself felt. To this grown-up each lesson is an important event in his life. And the discerning teacher will not consider

the lesson completed until the student is supplied with sufficient inspiration to fill all his waking hours right up to the next lesson. In the words of Gracian, the teacher should not be "all front, like houses half finished for lack of funds." Lessons must not be half finished for lack of solutions and revelations.

The teacher must be prepared for direct questions from his student. This eager person cannot be answered superficially, and the teacher's response should have no tinge of thinness. It should prove, through its very clearness, that teacher, too, once faced that problem, as a student. There must be an answer for everything. And the answer should solve the problem before the problem becomes tall enough to escort the pupil home. Illustration is the best reply, since illustration unfolds the result. This encourages the pupil by enlarging his hope, and a lesson may be very dry without it.

The Mature Personality

There is a greater difference between the guidance of grown-ups and the teaching of children than is generally supposed. Adults have passed their first-impression growth, while children are beginners in thought as well as in finger development. With the adult, success lies in touching his recognized impressions. And one can build on top of his unshakable foundation with interesting and compensative results.

The grown-up's dislikes must have generous consideration, since he is past the age for rigid discipline. Why give him a piece he doesn't like?

Imagine his disappointment if his first difficult composition is one to which he has had a lifetime aversion! With all the beautiful music that has been written for the piano, surely teachers can encourage every pupil to commit himself to the music he loves!

The Student's Repertoire

When he announces that he wants to play the "Moonlight Sonata," he expects to play the same notes that great pianists play. No simple version for him! An easy arrangement only makes the intelligent adult suffer mentally from a sense of inferiority. Usually he has seen the original score. Of course, he couldn't read a note of it; but he knows that this large-type copy on the music rack is a substitute. Why, he can really read *this one!* So—begin with the original. It may be weeks before the pupil conquers the first phrase; but he will feel that he is sitting on top of the world—for this is it!

Artistic Progress

Indeed, the teacher may expect as much from this grown-up as the grown-up expects from the teacher. There is no more reason to believe that he cannot build up a sound

technic than there is to say that the younger pupil cannot change from a faulty technic to one that is reliable. The pupil's progress learns upon the teacher's resources, of course. But it is this grown-up who plays with a semblance of the artist's performance at the end of a year's study, while the child spends many years growing into a comprehension of the finer points in piano playing.

The average adult beginner has a modest repertoire of classics in twelve months' time. It is not unusual for him to be able to play from memory a short movement from a Beethoven

sonata; a Bach prelude; a Grieg lyric; a short Chopin number; small pieces by Schumann and Heller; possibly two or three Czerny Studies; Op. 298; and a few of the "Twenty-five Short and Melodious Studies" of Schytte—for fun in transposition.

Our experience has been with adults who continue their study year after year, working steadily towards their own ideal, with no thought of limiting the scope of their musical training. Some day you will make a discovery. You will find that your Adult Beginner has become an Adult Performer! They all do.

Let the Pupil Watch the Teacher Play

Teacher should play for his pupil! The mere movement of hands on the keyboard will delight him. And no music lesson is static where piano illustrations abound.

The pianist's finesse is this student's secret aim—regardless of what he may say to the contrary. Therefore the teacher who plays has the strongest appeal. It is not necessary to have a large repertoire; but surely a theme or two can be prepared for each lesson?

Bring back the pieces you used to sound—those things everybody loved—the music that once was thought too familiar or too simple to play for people. Remember that the great Josef Hofmann still gives us the *Melody in F—and Traumerli*, over the radio!

Succeed with the adult beginner! Learn with him—understand him—play for him. And above all, believe in him!

"The man who succeeds above his fellows is the man who early in life clearly discerns his object, and toward that object habitually directs his powers."—Lord Lytton.

Music: A Life Ideal in War-torn Russia

(Continued from Page 18)

ballets were performing in the resort cities in the Crimea and Black Sea areas. The opera season began September 1, and the orchestra season on October 1. However, I did hear a few performances. One was in the Leningrad Park of Culture and Rest. This was a symphony concert which attracted about five thousand persons. Another, a concert by a children's orchestra of sixty in the Pioneer Park (a children's playground with theaters, club rooms, outdoor auditorium, amusement devices), had an enthusiastic youthful audience of three thousand.

My five days in Leningrad gave me time to see the beautiful city, the Hermitage Museum, with its collection of great art masterpieces of Rembrandt, Raphael, Titian, and French Impressionists. These had long queues of citizens, Red Army soldiers, and sailors of the Baltic Fleet filing through the halls that once echoed to the footstep of the Czars. The Leningrad Conservatory, long famous for its great teachers and students, was strangely silent as I wandered through its magnificently equipped rooms.

There are five professional opera and ballet theaters, and one student theater. The Bolshoi Grand Opera House has about twenty-five hundred workers—two hundred fifty for each group of musicians, ballet corps and artists, plus costume designers, directors, conductors, assistants, painters, and dressmakers. These perform in factory and collective farm auditoriums. Each theater has its own style of productions. I saw the same opera, "Eugene Onegin," in two different styles: one extremely lavish in scenery and personnel, the other more stylized. The student theater, besides its own student conductors and artists, is supervised by directors of the professional opera theaters, thus enabling the students to learn the various styles and methods.

The Moscow opera lover has the choice of any one of six operas a day (Sunday) theater presents a matinee "Sadko," "Snezhnaya Korol," "Coc d'Or," etc., Moussorgsky's "Boris Godunov," Glinski's "Russian and Ludmila," "Ivan Susanin," Tchaikovsky's "Eugene Onegin," and "Jenny D'Arcy," the ballet "Lake of Swans," "Nutcracker," and Borovoi's "Prince Igor." The modern Soviet—Djerjinsk "Quiet Don," Prokofiev's "I, Son of the Working People," Chrennikov, "The Storm." The opera of other Soviet nationalities—Georgian "Abkhaz and Abaz"—remarkably like "Tristan and Isolde" and Armenian "Almast," are represented.

The first thing that struck me was the sound of singing in the street. Whenever people traveled together in a group, whether students, or Red Army soldiers marching or riding in a group in trucks, or workers off to some job, singing would break out spontaneously. Old Russian folk songs, and popular songs of the day, floated along with the group. Especially was this true, with groups

of people from the many republics. Kolkhozniks (collective farmers) in their national dress were visiting Moscow to view the Agricultural Exhibition. The hotels were thronged with Cossacks, Mongols, Georgians, Armenians, Ukrainians, Uzbeks, Turkmens, and Chechens, all singing in prayer to Allah three times a day. All were accorded equal privileges and accommodations with all other citizens and tourists. Billboards along the street were already displaying the programs of the first ten days of the opera season, opening September 1. In order to get a complete picture of the musical activities of Moscow, I visited the All Union (Federal) Committee of Art. The secretary, a young lady who spoke French, German, and English fluently, gave me the programs of companies for September. While writing it down, I remember the feeling of being overwhelmed by the sheer quantity of entertainers—a feeling that was to be augmented by the quality of performances. Here is the picture of opera in Moscow.

There are five professional opera and ballet theaters, and one student theater. The Bolshoi Grand Opera House has about twenty-five hundred workers—two hundred fifty for each group of musicians, ballet corps and artists, plus costume designers, directors, conductors, assistants, painters, and dressmakers. These perform in factory and collective farm auditoriums. Each theater has its own style of productions. I saw the same opera, "Eugene Onegin," in two different styles: one extremely lavish in scenery and personnel, the other more stylized. The student theater, besides its own student conductors and artists, is supervised by directors of the professional opera theaters, thus enabling the students to learn the various styles and methods.

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Moscow was an amazing city, full of life and bustle of people who seemed to have much work to do. Being hanging into the musical activities of this metropolis, I spent many days on trolleys, double deck electric buses, in modern automobiles, and on foot, viewing the city. Everywhere enormous construction projects were in progress, streets were being expanded into boulevards two hundred feet wide. Apartment houses, factories, theaters, and schools were going up so rapidly that whole sections of the city changed in appearance almost overnight.

The first thing that struck me was the sound of singing in the street. Whenever people traveled together in a group, whether students, or Red Army soldiers marching or riding in a group in trucks, or workers off to some job, singing would break out spontaneously. Old Russian folk songs, and popular songs of the day, floated along with the group. Especially was this true, with groups

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Fortunes in Melody

(Continued from Page 40)

Probably the best way to get a job in pictures is to see a large number of the Hollywood studios. In radio, the larger stations employ fairly large staffs of arrangers, among whom are composers. These staff men write the original music for sustaining programs. On commercial programs, the advertising agencies usually farm out this work.

In the National Committee for American Music, a number of musical organizations have banded together to stimulate, launch and otherwise encourage native composition. One of the most fruitful departments of the Committee is the Composers' Forum Laboratory, a part of the Federal Music Project started in 1933. The object of the Laboratory is to enable composers to hear their own song or symphony.

A number of scholarships, competitions and grants are open each year to aspiring composers. The scholarships include courses of study at leading institutions, including the Juilliard School, Curtis Institute, and others. The competitive awards run from one and two thousand to ten thousand dollars.

I asked Charles Cadman what he would do if he were starting out today. "To begin," he said, "where there is a need, by writing two and three-part songs for grade schools. Then I would try operettas. There is a great interest at present in school music; two and a half million boys and girls are playing in school bands and orchestras, and some of our best composers have done work in this field."

Now, as always, the main problem of the composer is to get himself heard and known, to create a demand for his output. This may be accomplished through a "Ballad for Americans," a "Prelude C-sharp Minor," a "Rh-poem by Dvorak" or it may be through a long build-up.

THE PIANO ACCORDION

How an Accordionist Projects Rhythm

By Pietro Deiro

As Told to Elvera Collins

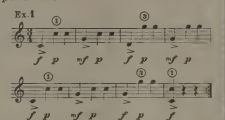
WE HAVE BEEN ASKED to explain our frequent advice to accordionists to "project" their rhythms. Many accordionists

play in perfect time but fail to establish a definite rhythm. Perhaps they may feel it inwardly, but that is not enough if their playing does not make the listener conscious of it.

Before going into the subject of projecting rhythm, let us give some thought to just what it is. Although time and rhythm are often spoken of as synonymous, they are not. Rhythm embraces time and is the motive power of tone. It animates the musical outline formed by time. The projection of rhythm means to bring out distinctly the constant forms of regular alternating strong and weak beats. The strong beats are accented to differentiate them from the weak beats. This accent is produced on the accordion by giving the bellows an abrupt short pull at the identical moment when the note to be accented is being played.

Accordionists should realize that the very nature of their instrument makes it imperative that it be played rhythmically. The next thing to consider is that the method of producing rhythm on the accordion is somewhat more complicated than on other instruments, and therefore, extra practice is required for this purpose. The left hand has the combined duties of playing the bass buttons and providing an even flow of air for the bellows with the proper lung shading for interpretive playing and the proper accents for rhythm. If these accents do not occur at the proper moment, or if they are not graded in tone to denote their importance, there is no distinct rhythm. This brings us up to face with the fact that skillful manipulation of the bellows is very necessary to produce distinct accents for projecting rhythm. Clumsy manipulation of the bellows may bring an accent too early or too late, too loud or too soft.

While observing the playing of various students we were surprised to find that many former pianists, who played with perfect rhythm on the piano, were guilty of very unorthodox playing on the accordion. The reason for this is that they are so accustomed to producing an accent on the piano by the degree of force they use in striking the keys that they find it difficult to change this system and



The first bass, C, is played forte and the two chords which follow are marked piano. As the second measure is of the same harmonization as the first, the bass C is played only mezzo-forte. The third measure, however, shows a change of harmonization; therefore, the D bass is played forte in the same manner as the C in the first measure. Although these slight variations in accents may seem trivial, they are essential for projecting rhythm. The illustration set is taken from the text book, "Modern Rhythm for the Accordion," by Alfred D'Auberge.

"Another cause for unorthodox playing is the robbing of time from the end of a measure. This is particularly noticeable where the bass note which follows requires a movement of the fingers some distance on the bass keyboard. The player is usually so afraid that he will not have his finger in position over the right button in time that he pushes it ahead of time. Many accordionists would be surprised if they realized that the actual time count on some of the measures they play resembles that shown in Example 2.



(Continued on Page 65)

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)	PRIVATE TEACHERS (Eastern)
MAY MACDONALD HOPE CORRELL Concert Pianist—Artist Teacher Pupil of Teresa Carreno and Leopold Godowsky 775 Colton Ave., Berkeley, Calif. L.A.S. 5330	KATE S. CHITTENDEN Pianoforte—Secretary—Appreciation THE WYOMING, 853 7th AVE., NEW YORK
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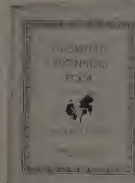
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Partial List of Contents

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Leisure with the Light Brown Hair	Felton	Theme, from Fingert	Felton
The Kiss Waltz	Felton	Two Guitars	Felton
Love's Old Sweet Song	Felton	Waltz, Op. 70, No. 1	Felton
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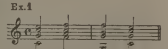
FRETTED INSTRUMENTS

Special Exercises for Guitar

By George C. Krich

WHEN SPEAKING of right hand technique on previous occasions, we have repeatedly stressed the necessity of using the third finger as much as possible, in order to give it strength and flexibility equal to that of the first and second finger. We all know that when playing a series of four or five note chords the top note of each chord should be heard distinctly, since in most cases it is the melody note and must not be overshadowed by the other notes of the chord. But the arrangement of strings on the guitar causes this note invariably to be played by the third finger of the right hand, which, with most players, is the weakest. To overcome this handicap, it is absolutely necessary to find some means of strengthening this finger.

One of our correspondents recently remarked that he had difficulty in finding exercises for this purpose. In fact, guitarists of the classic period employed the third finger only when absolutely necessary. It is in the music of J. K. Mertz that we find it used more extensively, and still more in the compositions of the modern writers for guitar. But, after all, it is a simple matter to use certain studies and change the fingering to suit our purpose. To illustrate, let us take a progression of a few chords in the Key of C, as in Example 1.



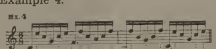
Now let us play them in arpeggio form, with the usual right hand fingering: thumb, first, second, first, as in Example 2.



Then change to thumb, second, third, second; and again to thumb, third, second, third, as in Example 3.



Another variation is shown here in Example 4.



Remember that, in guitar music, X signifies thumb; 1, indicates first finger; 2, indicates second finger; 3, indicates third finger. Many more combinations may be worked out by using progressions of chords in other keys, depending on the ingenuity and imagination of the student. The main purpose is to keep the third finger as busy as possible; the notes of the arpeggios should be arranged with this object in mind. A book showing chords in all positions, such as Book 2 of Foden's "Chords for Guitar," would prove quite helpful in this matter.

Another way to strengthen the third finger is to use it in the practice of scales. The usual right hand fingering for major and minor scales is done with alternating first and second fingers. Now let us use the alternating third and second fingers instead; and, if this is done persistently, the third finger will soon equal the first and second in strength and flexibility.

In too many instances the player becomes discouraged if results do not come quickly, but we must remember that establishing fundamental technique on any instrument is a slow and painstaking job and requires much mental concentration as well as slow, deliberate practice. All too often, players will begin to work up speed, when they have gained perfect finger control, and they wonder why they cannot give a clean-cut rendition of an *allegro* movement, although they may give a good account of themselves when playing something in a slower tempo. When this happens, the fault can be corrected only by going over the troublesome parts again and again very slowly; the required speed should not be attempted until perfect control of the fingers is obtained.

Even when a student has good finger control and is preparing a number to be played at a fast tempo, he should realize that everyone has his limitations when it comes to speed. Natural ability may enable one person to play a composition at a terrific speed, where another would fail miserably in attempting to imitate him. The best course is to discover your speed limit and keep within it.

(Continued on Page 86)

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Yugoslavia's Picturesque Music

(Continued from Page 28)

peasant in the village to the diplomat in the capital, makes music, naturally, simply, and spontaneously. It never occurs to the peasant to go to a shop to buy an instrument to play. He takes the material at hand to make flutes, stringed instruments, and whatever he finds necessary for his musical expression; and as a result, each instrument is the individual expression of its owner's taste. With only a pocket knife, the shepherd carves out a thing of great beauty and then improves on it as his father did before him. Often his power of improvisation is so great that he can sing and play for hours, holding his peasant audience spellbound.

When I played, for the first time, in Belgrade, the capital of Yugoslavia, I found the most enthusiastic audience to which I had ever performed. I had been invited by the famous Obilich Society, a choral society made up of university students, to come to Belgrade to play with the Belgrade Philharmonic Orchestra. The conductor of the Society, Mr. Lovro Matcovich, one of Yugoslavia's most gifted musicians and conductors, had heard me play at the Salzburg Festival and had assured me that the Serbs liked Mozart. To my surprise, they got as excited over a Mozart concerto as the Salzburger themselves. One would have thought he was attending an American football game instead of a concert in the Balkans. People who reacted in that way to Mozart surely had an interesting music of their own, I decided.

Young Moderns

The modern music heard in Belgrade and Zagreb, the capital of Croatia, that is, music of composers like Slavenski, Rajčević, Milčević, and many others, was by far the most interesting music I had heard in Europe on concert tours from Scandinavia to Turkey. Here was music that was vital, strong, and fresh! It had life because it sprang from the soil and straight from the hearts of a people.

The modern school of Yugoslav composers is comparatively young. It was only after the last war that the composers of Yugoslavia realized fully that they had within their own borders the most fertile field of inspiration from which to draw, and they turned away from the stereotyped and exhausted continental schools of composition.

Josip Slavenski, for example, who lives in Belgrade, is self-taught. He is not interested in the lead in imitating the French or German schools. In fact, he thinks that the Continent has produced nothing new or truly original since the time of Beethoven.

He was born in the northern part of Yugoslavia, in the province of Medjumurje, lying between Croatia and Slavonia, situated between provinces that have become westernized, Medjumurje remained an island of folk lore. Slavenski's mother knew and sang the old songs which had come down through the centuries, and it was from her that he learned to love the native folk music.

Although the South Slavs are members of one large racial family, the music of one group differs from that of another according to the influences which their neighbors and overlords have been able to exert on them. For example, the music of the Croats, who were once a part of the Austrian Empire, is quite different from that of the Serbs in the southern part of the country.

A Mixture of Races

The old Austrian Empire included so many dissimilar racial groups that the identity of its people was often confused. For many years, musicians thought of Franz Joseph Haydn as an Austrian, simply because he lived in Croatia, which was a part of the Austrian Empire. We know that Haydn's parents were Slavs and there is no mistaking the strong Slav characteristics in Haydn's music. When in Yugoslavia, I was told that his parents moved to Croatia from a Serbian village where practically everyone was called by the name of "Haydn," a common Slav name.

It is in South Serbia, where the great Serbian composer, Stefan Mokranjac, lived and worked in the nineteenth century that some of the most unique, colorful, and truly great music has been heard in the world to date. I was anxious to follow in the path of Mokranjac and in 1938 set out for South Serbia with a recording machine, a motion picture camera, and a stock of kodachrome film. With the aid of motion pictures and sound I could present, to my American audiences, a true impression of Serbian music, the music I had grown to love so deeply.

Song centuries, from the time of Alexander the Great, have made South Serbia rich in song. In villages where clocks are unknown, songs have had time to grow, and music comes forth naturally as the spontaneous expression of the life of the community. When the Slavs came to South Serbia in the seventh century, they found the music which the Greeks had left behind. To this they added their own Slav rhythms and the oriental scales and intervals which the Turk brought with him from the East when he conquered Serbia in the fourteenth century.

All of this combines to make the richest folk music imaginable.

It was not easy to travel in South Serbia, to find villages where the modern piano and radio had never been heard and where everyone still sang in the natural scale. I soon found that the villages I wanted to visit were not on any railroad or autobus line. I was forced to rely on one of the hard-working and reliable little Balkan burros.

I had heard of the village of Lazarepolje in South Serbia on the Albanian border, but when the Press Bureau in Belgrade was asked about it, they were puzzled. They gave me a railroad ticket to ride as far as I could and wished me luck in my search. I was eager to hear the music connected with the mass marriages which took place once a year in the region of Lazarepolje. After weeks of searching, I found Bosko, a fourteen year old boy from Lazarepolje, who offered with great pride to take me to his village in time for the one important event in the year.

There is no road leading to Lazarepolje. Bosko and I, on horseback, climbed the narrow mountain path leading to a village of a thousand people where only rumors of the existence of motion pictures and radios have been heard. Bosko's family, in a valley-dialed of the ninth century, welcomed me as the first foreign woman ever to visit the village.

The barren rocks and rugged slopes that surround Lazarepolje have never produced enough to support its people. For hundreds of years the men of the village, who are called "pechalbari," have left their mountain top to hunt for work abroad, but once a year they return for St. Elijah Day, a special day in August, when everyone who intends to get married during the year, marries on the same day.

It takes three days for a marriage in Lazarepolje, and music is connected with every detail of the ceremonies. The bridegroom's friends, when they shave him on the morning of his wedding day, sing a song to her, and the bride's friends sing to her as they dress her for her wedding. At six in the morning the stately dancing rhythms of the two enormous drums begin and are soon joined by two shrill trumpets. This orchestra plays continuously for three days. From morning until night the *kolo*, the national dance of the South Slavs, goes on outside the bridegroom's house.

While for three days the whole village sings and dances and celebrates, the bride must stay at home shut up in her own room. Her fiancé must not see her face until he takes her to the church. She is not allowed, even to come to the marriage feast, which takes place at the bridegroom's house the night before her wedding. I had the pleasure of attending this feast and the honor, as a foreign

woman, of being placed in the dining room with the male guests. The women had their feast in another room to themselves. From low, wooden tables we ate lambs' heads, lamb stew, and black bread in fitting solemnity. It was not long, however, before someone began to sing, and soon everyone had joined him. This happens at every feast or dinner of the South Slavs whether it is in a peasant's hut or at the Prime Minister's home in the capital.

After the wedding ceremony, the bridegroom, pirouetting first on one foot and then on the other in the style of the ancient Greeks, led the whole village in the *kolo*. The peasants tested their endurance in rhythms of three, five, and seven, rhythms that had been handed down from ancient Greece and Byzantium.

A Strange Custom

The men soon left their brides to go into the world to look for work. According to their custom they left their brides at home to wait for them until the next August when, if they were fortunate, they would return to Lazarepolje. When I left Lazarepolje, the mountain top was deserted, left to the women and children.

There are thousands of the *kolos*, and almost every village in Yugoslavia has its own particular *kolo*. In order to be a good Slav, one must be able to dance a good *kolo*. The dancers form a circle either by holding hands or putting their hands on their neighbors' shoulders. With pride of race, they hold their heads high, as they dance, and the upper part of the body straight. There are simple *kolos* which anyone can dance, but one must be born a Slav to dance the more intricate and complicated rhythms.

The South Slav peasant is a natural musician and poet. His song is always an improvisation, and he sings from the heart. He has a deep and generous heart. His blood does not run smoothly, and one cannot hold him to a simple one, two, three rhythm. His rhythm, especially in South Serbia, often changes at every bar.

While the music of Western Europe tends toward a cadence or an end, the music of the South Slav peasant never ends. His song expresses the endlessness, the eternity of being. He is not worried about the present war—his life and song will go on just the same.

It is certain that the one thing which this war will not affect is the music of the peasant. The wars of the last two thousand years and the suffering he has endured have only made him sing more. Wars can destroy only material things; they can never destroy the music which lives in the hearts of a people.

Once again the guslar will gather the people around him and tell them not to despair—that one day they will again be free.

How an Accordionist Projects Rhythm

(Continued from Page 61)

Each measure is short the time of a sixteenth note, and naturally there can be no rhythm. Those who are preparing for orchestra playing should be particularly careful that each measure receives its full count.

Students are often not content to play music which is within their technical ability. They are impatient to play difficult music; consequently, when they struggle through a selection which is beyond their scope they cannot play it rhythmically. It is all they can do to find the correct keys and buttons. We urge those who are guilty of this fault to bear in mind that a listener derives more pleasure from hearing an accordionist play a simple selection rhythmically correct, than to hear him struggle through a masterpiece in a slovenly, unrhythmic manner.

Rhythm is a gift bestowed upon some musicians. It is so natural for them that they would find it almost impossible to play any other way. Those who do not have the gift can cultivate a sense of rhythm; they will make a series of studies of it, and they will find that when once the problem is conquered, they will always play rhythmically.

The first important thing to remember is that the fingers should always be prepared a little in advance over the piano key or bass button which they are to play, and then they will always play in correct time. The next thing is to enunciate all accents distinctly so there will always be the constant forward progression. Some students make the mistake of neglecting this subject and they are well advanced in all other studies of the accordion, but this is not right. Practice for rhythmic playing should begin with simple exercises and scales, and, when these are once mastered, there will be no difficulty on future studies.

We urge accordionists to analyze their playing and see whether they are merely playing correct time, or whether they are projecting the rhythm.

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

CORRECTION

On Page 706 of THE ETUDE for October 1941, reference was made to Francisco Braga as the composer of the *Amor's Serenade*. This of course is incorrect, as it was Gaetano Braga, an Italian composer, who wrote this widely known piece.

Debussy And the Pedals

(Continued from Page 20)

The G string sounding in sympathy with it, thus enriching the tone quality of the C string with gentle sounds of the G string. Try it with the E Key held down silently. With other keys held down silently the overtones in many instances come out stronger in sympathy than the fundamental.

The beautifying (damper or loud) pedal, as the writer prefers to call it, by raising the dampers, functions on a grand scale in permitting all the strings to vibrate in sympathy with each tone as it is sounded. It is not difficult to see how these advantages may be used to great artistic advantage when properly employed in playing Debussy's music.

Una Corda (Soft) Pedal

The una corda (soft) pedal has been insufficiently exploited, with a consequent loss of a great variety of tone color in piano performance. The difference between the softest *pianissimo* (pp) possible without the una corda pedal and the softest *pianissimo* (ppp) with the una corda pedal is a difference that much more tone color to the pianist's palette. Also the una corda pedal plays an important part in equalizing the power of the long strings of the low bass with the shorter string of the treble. When used simultaneously with the beautifying (damper or loud) pedal it softens and mellows the low bass and proportionately strengthens the treble tones.

Coordinated Fingers and Feet

Detailed directions are found in the *Revue* to which reference has been made. The student should understand the requirements for individualized voice expression, tone volume for each voice, the fluctuating crescendo and fluctuating diminuendo; and the beautifying pedal directions, are all complete; as are fingering and phrasing.

The una corda pedal is indicated by the words *a sempre una corda* which simply directs that the left foot be set upon the una corda pedal and kept there throughout while the right foot engages the beautifying pedal as directed. Sound the melody tones brilliantly, even in their *pianissimo* softness, with decisive finger strokes while the secondary or accompaniment tones are sounded with a mellow tone quality, even if fortissimo dynamic power were desired. The pianist rests with the good taste of the performer in his understanding of the total message which the composition is meant to convey.

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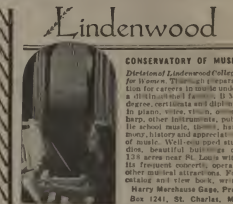
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Special Exercises for Guitar

(Continued from Page 63)

then you will still be able to impress your listeners with a satisfactory performance.

Players frequently have the idea that, in order to impress an audience, they must show how fast they can rush through a certain piece of music; they completely forget that a beautiful tone, shades of expression, and proper phrasing are the most important things in the rendition of any musical composition. These last suggestions may well be followed by players of the banjo and mandolin.

In a recent letter, one of our readers wanted to know "whether there are women who play the guitar professionally and how they compare with the well known guitarists among the men?" We are glad to state that the men have no monopoly on guitar playing, and we can point to several members of the fair sex who have earned an enviable reputation as interpreters of guitar music. Louise Walker of Vienna is considered the outstanding virtuoso guitarist in Central Europe. She began her study of the guitar when five years of age.

After receiving a thorough musical training, she gave her first guitar recital at the age of fourteen. Since then, this artist has appeared in all the important music centers of Europe. She also gave two recitals in New York City, a few years ago. Miss Walker possesses a flawless technique and produces a large, beautiful tone on her chosen instrument. Her recital programs contain the best in guitar literature, including works of the classic and modern composers.

Other Women Guitarists

Ida Presti, a resident of Paris, is hailed as another fine guitarist who has given many recitals. A well known French critic says: "Ida Presti is an astonishing and most prodigious guitar virtuoso. Gifted with an irresistible inclination for this wonderful instrument, she produces a brilliant sonority of tone, has an extremely varied range of expression and is an enchanting experience to listen to this artist."

Alice De Belleroche resides in England, where she is looked upon as a virtuoso guitarist. She has given concerts in Belgium, Germany, England, and France, and frequently broadcasts from London. Miss De Belleroche was a pupil of Andres Segovia and Matilde Cuvras. Matilde Cuvras, wife of the Spanish guitar virtuoso, Emile Pujol, is also looked upon as the greatest exponent of the "Flamenco" style of guitar playing.

The South American City, Buenos Aires, is the home of many excellent guitarists. But, according to opinions expressed by Miguel Llobet and Andres Segovia, Maria Luisa Andino deserves the greatest honors. This artist has appeared in numerous recitals, and from her pen have come many fine arrangements of classic numbers for guitar.

Last but not least, we must mention the name of Vahad Oloett Bickford of Los Angeles, California. This fine guitarist has given concerts in many cities in the United States, individually and in conjunction with her husband, Myron Bickford. Technically well equipped, Mrs. Bickford has published quite a number of excellent transcriptions of classical compositions.

What Music Means to Helen Keller

(Continued from Page 8)

which requires an absence of vibration, nearly dead. The vibrations. The studios are built of solid materials which does not conduct vibrations. For that very reason Miss Keller cannot hear through concrete. The difficulty was solved by placing a small wooden platform under her chair. Then she appeared on the stage, the audience began applauding. Miss Keller at once perceived the clapping and joined in.)

"As to the niceties of nuancing and phrasing, I have, alas, to accept the interpretation of others, adding my own fancy to it. But I always get the essential meaning of a composition. I know whether it is a dream, a tragedy, or a tossing-out of laughter.

"Music means much to me. It rests me after a day's hard work, and it gives me happy anticipations of the harmonies I shall soon hear as well as feel with my fingers. Some day—how knows?—how wonderful it will be if I find music turned into color! I feel that music should give us greater faith in this day of crisis for the world. I mean faith in the inner resources which God has bestowed upon all of us. That spiritual power alone can help us to endure and to hope and to cling to our ideals and desires, until the great darkness of the world rolls away and we see the light of peace healing the nations. Music may be a means, perhaps, of helping to bring about this ultimate healing. For the wonderful thing is that, no matter what language we speak, we can all understand music. It is a bond of beauty, stronger and more enduring than all discord."

"He who combines the useful with the agreeable, carries off the prize." —Horace.

She "Delivers The Goods"

(Continued from Page 4)

Erda sinks from view of the audience. There were many other exciting events, too. She was photographed, praised, congratulated, and called a "second Schumann-Heink!" she talked with opera stars and conductors who had just been wonderful names before, but perhaps the most outstanding event was Lauritz Melchior's remark, "You'll be singing with me soon." It was a wonderful dream, which did not fade.

All of last season was filled with important events according to a letter that I received from Mary not long ago, "I do not ever expect," she writes, "to have a busier year in my life than the one just past which included concerts in numerous cities, the daily attendance at my school, my church position, flying trips to New York for the auditions, an appearance with the Cleveland Symphony, guest appearances for the Firestone and Ford radio hours, examinations, a senior recital and, best of all, the Bachelor of Music degree. One of the high spots of the winter occurred when I sang the duet from *Il Trovatore* with Richard Crooks on the Firestone Radio Hour. I also received tremendous stimulation from the encouraging words of Dr. Serge Koussevitzky after my

Boston recital this winter." In that brief description of her pressing affairs there is a line that reveals the spirit of Mary, the girl who gets an idea and doesn't give up until she has carried it through to successful completion. Before the tumult and the applause of her Metropolitan success had subsided, Mary was back at work, studying for her school examinations and preparing for the recital which would mark the end of her institute days. She had entered that institution with the purpose of getting a Bachelor of Music degree. Her ambition was not inflated with self-esteem; nor did she rest on laurels already won. Just as any graduate in the institute she passed her examinations; although her name could now bring her large fees, like any other senior, she recited that was free to the public. That Bachelor of Music degree represented years of work, and the fulfillment of the obligation that scholarships and aid from the Knight Memorial Fund had imposed upon her integrity. Whether you are peddling ice, or selling opera contracts, or winning degrees, you must, according to Mary Van Kirk's code of ethics, "deliver the goods."

Concerts And Opera On The Air

(Continued from Page 14)

afternoon concerts of the Philharmonic-Symphony Orchestra of New York. Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony, will round out a five-week engagement with the concerts of January 4th and 11th. In the program of the 4th, Eugene List, pianist, will be the soloist. Fritz Busch, who has recently been heard as the leading conductor of the New Opera Company in New York, will lead the program of the 11th, and Serge Koussevitzky wields the baton on the 25th.

There will be three NBC Music Appreciation programs, under the direction of Dr. Walter Damrosch, during this month—on the 9th, 16th and 23rd. The broadcast of the 9th is divided between Series B (The Artistic Side of Music) and D (Composers). The first part of the program will present the orchestral fairy tale, "Peter and the Wolf," by Prokofiev, and the latter part will be devoted to music by Beethoven. In the broadcast of the 16th, Series A (Instruments of the Orchestra) and C (Form in Music), music for the oboe, English horn, and bassoon will

be featured first; this will be followed by Beethoven's *Coriolanus* and Wagner's *Rienzi* Overtures. Returning to Series B and D, the program of the 23rd will be divided between Motion in Music and works by Schubert.

Rudolph Ringwald, associate conductor of the Cleveland Orchestra, opened the first of a twenty-week series of concerts by that orchestra on December 6th. Ringwald also led the orchestra in the broadcast of the 13th. This new series of orchestral concerts emanating from Severance Hall in Cleveland, one of the most perfect acoustical auditoriums in the world, is a Saturday afternoon feature of the Columbia Broadcasting System (time, 5 to 6 P. M., EST).

Artur Rodzinski, who assumed control of the orchestra on the 20th of December, was formerly associated with the Philadelphia Orchestra, as assistant conductor; and later he became the regular conductor of the Los Angeles Philharmonic Orchestra. Under his direction the Cleveland Orchestra has become one of the major orchestras of this country.

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Music and Social Science

By Dorothea Hinman

In our High School, the freshman who finds "Music Integration" written on his program card is somewhat bewildered at first; but the student who is given this course soon realizes that it is not as bad as it threatened to be, and before very long he finds that he is really very fortunate in being selected for this course.

The course is just what its name implies, an integration of music with social science. The subject matter is presented through demonstrations on strange instruments, and we have no "home work" to do; except, when in the freshman year, some sort of a project connected with the course is due at the end of each semester.

The beginning of the course deals with the beginnings of music and its development in ancient times, in combination with our ancient history course. We learn how the complicated rhythms of our modern music had their origin in the drum beat of primitive man; that the most popular of our instruments, the piano, is no more than a development of the dulcimer used by the ancient Mesopotamian cultures; how our present eight-tone scale was evolved from the ancient Greek system; and how the ancient five-tone scale is found in many primitive countries to-day.

In the study of the Greek scale we discussed the Dorian mode, and heard this scale played on an instrument of ancient Greece, the *kithara*. This instrument is the ancestor of our modern violin, its tone is harp-like and its shape resembles the *lyre* except that it has ribs, or sides, like the violin, whereas the *lyre* uses the mandolin type of soundbox.

As an illustration of the pentatonic scale, we heard several melodies

played on a Japanese *samisen*, an instrument used in old Japan by the *reisha* girls. This instrument has a soundbox consisting of two parchment surfaces and uses three silk strings. This is the instrument which I attempted to reproduce for my semester project. My copy is exact, except that the original was made of

Playing the old instruments
Left: A drum from Java
Center: Ancient Greek *Kithara*
Right: Japanese *Ansling*

teak wood, while mine is made of oak (teak wood is more expensive and difficult to obtain). By using an original instrument as a model, I was able, with the aid of a mechanical saw in our school workshop, to copy the shape very accurately. Attaching the parchment to the head of the instrument was the most difficult thing as I had to make it stick while it was soaking wet. The bright colored cover on the original is of embroidered silk, while mine is merely a piece of rayon dress material pasted on flat cardboard. The *samisen* is constructed so that the handle is removable and the instrument may be separated into head, handle, pegs,

Junior Club Outline Assignment for January

History

Haydn follows Handel in the progress of musical history. Refer to your outline in the November Junior Etude for details about Handel.

a. When and where was Haydn born?
b. Haydn is often referred to as the "father of the symphony." Why?
c. How many symphonies did Haydn write?

d. He also wrote much chamber music. What is chamber music?
e. What great University conferred upon Haydn the degree of Doctor of music?

(Handel and Haydn wrote oratorios also; the study of this subject will be included in a future outline.)

Terms

f. What is a double-sharp?
g. What is meant by *crescendo*?
h. What is a *trill*?

Musical Program

While most of Haydn's compositions are for the orchestra, or string quartette, or other chamber music groups, he also wrote many piano sonatas, some of which are not too difficult to be included on your program. (No one player need play the whole sonata.) You can also include some of the following arrangements:

Andante from the "Surprise Sym-

phony," either as solo or duet; *Gypsy Rondo*, solo or duet arrangement; *Rondo* from "Symphony No. 6," Minuetto from "Symphony No. 1," *Finale* from "Quartette in F," or either of the Haydn themes from Symphonies as found in "Miniature Duets from Master Symphonies" by E. Gest. Also include some recordings of Haydn symphonies if possible.

and strings for convenience in carrying.

To return to the study course, the subject matter of the second semester is connected with the study of the middle ages, and we learn about the evolution of the organ, part singing, musical notation and the different classes of minsters. One of the boys taking the course became very much interested in the organ as a result of this work, and built an organ with old parts he bought at a junk deal. He used a vacuum cleaner for pumping air into the reservoir!

Upper picture:
Playing the ancient *Samisen*

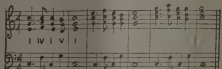
Lower picture:
A closer view of the *Samisen*

Keyboard Harmony

i. How is a major scale altered to form a minor scale?

j. Play the following pattern of tonic, subdominant, tonic, dominant and tonic triads in at least six major keys without stumbling.

The above outline assignments may be completed by each member or they may be divided among the members of the class or club. Books for reference: "Standard History of Music" by Cooke; "What Every Junior Should Know about Music" by E. Gest and "Keyboard Harmony for Juniors" by E. Gest.



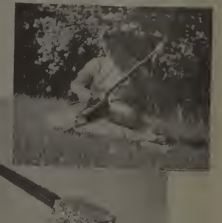
Keyboard Harmony Pattern

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Music and Social Science

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In the sophomore year the course is integrated with history and English and deals with the development of country dances and song forms, and to remember that the canon, which led to the Elizabethan madrigals, and madrigals. Some of us, because of (Continued on next page)



Upper picture:
Playing the ancient *Samisen*

Lower picture:
A closer view of the *Samisen*

Music and Social Science

(Continued)

this work, became interested in the recorder, an instrument used extensively in that period of time, and we formed a recorder ensemble.

During the third and fourth years the time is devoted to a study of the musical objectives of the nineteenth and twentieth centuries and to the works of the composers from Beethoven to Debussy; and following this we discuss the works of many of the contemporary American composers.

This most interesting and instructive course, illustrated by these strange instruments gives a vital idea of the evolution of music which can not be obtained by studying the subject from the printed page; and it develops a keen interest in music among the students who take this course in Music and Social Science.

(The writer of the above article is a student in the New Trier Township High School, Illinois, Mrs. Elizabeth Ayres Kidd, director.)

Taking Part in Junior Music

Club Programs
(Prize winner in Class A)

In the large city of Los Angeles which is overflowing with talent, I form but a small part, staying at home by myself and playing an instrument for pleasure is to my mind, unless one wishes more earnestly to force ahead; therefore I believe a Junior Music Club offers development to its members and gives them a chance to force ahead to better advantage.

Recently, I tried out for one of the fine art clubs in our high school and was admitted. This club holds various socials which give the members a chance to appear before an audience frequently, and thus gain experience on the stage and before an audience. With the idea of always having some thing ready to play, we do not relax, and lay and sloppy habits of playing. My piano teacher always tells me to remember that I have a message to give in my music; and to remember that the piano is given to us to bless others, making their lives happier through our talent.

Eleanor Waldron (Age 16), Los Angeles, California

Answers to Schumann Square Puzzle:

1. Zwilkeau; 2. June; 3. Class; 4. Week; 5. four; 6. piano; 7. July; 8. Robert; 9. law; 10. Alexander; 11. Boun; 12. Saxony.

Honorable Mention for Schumann Square Puzzle:

Helen Jendraske; Martha Davis; Wanda Parr Johnson; Marjorie Ann Pettit; Patsy Ruth Cox; Norma Jean Hillman; Robert Frankfurt; Christine Czech; Elaine Schweiger; Joyce Harris; Richard Bonner; Marian Tullman; Alice Mary Jusison; Russell Gray; Anna Mae Wiesburg; Frances Carrington; Laverne McCarty; Anne Rutledge; Patsy Bonner; Angela Martin; Elaine Brown; Doris Cecelia; Louise Tappan; Alice Holmstrom; Ardell Metcalf; Roberta Wood; Alma Black; Gertrude Fletcher; Anna Peterson; Marjorie Gray Grant; Lois Kahn; Marvin Lee Bernath; Dwight Reneker; Henry Grimm



COE COLLEGE JUNIOR BAND, Cedar Rapids, Iowa
(See letter below)

Letter Box

DEAR JUNIOR ETUDE: You should be here on Saturday mornings to hear our band make the campus ring with music! Some of our instruments are drums, tubas, euphoniums, flutes, melody bells, and maracas. We meet every Saturday morning under the general direction of the director of our Junior Piano Department, though other teachers in the department and team music students help to direct our band. As we have a hundred and fifty members, we are divided into small groups for practice, then brought together.

When we wear uniforms we wear white suits with COE in gold on our crimson sweaters, and we have caps to match. I am sending you a photograph of our band in costume and hope you will have space to print it in THE JUNIOR ETUDE. We have lots of fun in our band.

From your friend,
JOYCE SARBON (Age 11),
Iowa

DEAR JUNIOR ETUDE: I am sending you a picture of our uncle club, which we call the "Sunshine Striders." We have bright red and gold for our colors. In the picture, some of us are wearing costumes we wore in our costume playlet of "Cinderella." We have a red and gold story, play musical games, have rhythm drill and one month we have a program. Gold stars are given for perfect performance.

From your friend,
TOMMY B. HANSEN,
Tomball, N. Y.

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:

SUBJECT FOR THIS MONTH
"I Went to the Concert"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than January 2. Winners will appear in the April issue.

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

Prize Winners for Schumann Square Puzzle in October

Class A, Constance Morton (Age 15), Portland, Oregon.
Class B, Peggy Wood (Age 14), West Point, Virginia.
Class C, Allegra Hess, Barville, Pennsylvania.
(Special congratulations go to Peggy Wood for the beautiful way in which she arranged her puzzle answers.)

Taking Part in Junior Music Club Programs

(Prize winner in Class C)

Taking part in Junior Music Club programs is a lot of fun when we know our pieces well. I belong to the Junior Music Club in our school, and I played *Minuet in G* by Beethoven at our last meeting. When we play on these programs, we should just feel that we are in a room by ourselves, and that no one is listening to us; then we will play well. That is what our teacher told us to do, and we all played well. We really enjoy hearing ourselves play, because we know we are playing our very best, and this is always fun.

Dorothy Gleser (Age 11), St. Louis, Missouri

The Challenge

By Aloha M. Bonner

Those fine old hymns we know and love,

When voiced by human tongue,
Fling out a challenge to each soul,
To practice what is sung.

So when I go to church and sing
"My faith looks up to Thee,"
My soul will feel the hopeful prayer
Those words will bring to me.

Composer-Instrument Puzzle

By Aloha M. Bonner

In the following names, the second letter reading down will give the name of a musical instrument. (Answers must give composer's name as well as the instrument):

1. A great composer who wrote many waltzes and nocturnes.
2. A great composer who wrote many operas.
3. The first name of the composer of "Pinafore."
4. An American composer.

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.

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.

SUNSHINE STUDENTS
Tomball, N. Y. (See letter)

Taking Part in Junior Music Club Programs

(Prize winner in Class B)

The music clubs in our school never need to ask for members, for they are always full of students who really enjoy working in groups, who like to learn and recognize in their own music, and prepare for engagements where we may show our preparation. All of the groups are willing to learn their parts and accept criticism, knowing that willingness is the key to musical progress.

When the date of the Junior Music Club program rolls around no brighter faces can be found than those who participate in the program. Whether it is instrumental, solo or chorus. Taking part in these programs is something that each student enjoys and looks forward to.

Anne Vasilatos (Age 14), Pennsylvania

Honorable Mention for October Essays:

Jane Peck; Polly Halsted; Donna Jean Roberts; Patricia Collins; Madeleine Cook; Constance Brown; Virginia Holter; Dorotha Coddington; Alice Traut; Anna Holt; Polly Grim; Edith Hoyte; Sylvia Stainer; Gertrude Patterson; Bertie Folsom; Eleanor Sutcliffe; Edna Stackmeyer.

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Next Month

"EVERY PAGE A 'BUY'!"
This is the way one of our enthusiastic readers wrote about a recent issue of THE ERVUT. The February 1942 ERVUT lives up to his high standard.

ETHEL BARRYMORE

ADVENTURES IN MUSIC

Erth Barrymore, looked upon by thousands as America's foremost stage star, is also an exceptionally fine musician. In this very spirited article she tells in a most attractive way, of her adventure in music.

AT HOME WITH PADEREWSKI

Francis Rogers, one of the foremost of American leaders of singing, was an intimate friend of Paderewski. When Paderewski was at the height of his career, Mr. and Mrs. Rogers spent some time with the master at his home in Switzerland. Mr. Rogers now gives a vivid picture of the great virtuoso and humanist.

THE FASCINATING ART OF PRACTICING

André Poldos, Hungarian piano virtuoso and head of the Piano Department of the University of Utah, has been heard by millions on his many broadcasts of piano recitals with Mr. Erno Rapcsa of the brilliant Radio City Music Hall orchestra. He has surprised us with a very penetrating "tell how" article upon practicing. You will find that your practicing is certain to improve after reading it. If you put his suggestions to use.

HOW TO TRANSPOSE AND MODULATE

Another helpful and elucidating article by Miss Helen Dallam, whose practical ideas have definitely helped many to solve the mystery of harmony and its application to practical music study.

plus...

The usual delightful music section with a variety of new and standard selections for all music lovers.

Friendship and the New Year

(Continued from Page 5)

a Jitterbug palace. But that is no more. The girls have learned the uselessness of musical trash. Now I hear them playing Bach, Chopin, Brahms, Debussy, and de Falla. They bring back records of the greatest singers, instrumentalists, and orchestras. From this has come a kind of collective interest and friendship which amounts to a social revolution in the cultural activity of the undergraduate body, which is a genuine delight to educators. Of course, on high days and holidays, and at dances and festivities, they break loose with the popular music of the day, which is as it should be. But, you cannot induce them to waste their time with the old-fashioned trashy music at other times. Just what has been responsible for this I do not know. I suppose that the streamlined bands and the fine radio hours have played their part, but I do know from talks with other college presidents, that the movement is nation-wide. It bespeaks the fine balance and good sense and consciousness of the beautiful which we have always known that our young women possessed, but which was eclipsed by a peculiar mania for ridiculous license that beset our nation for nearly a decade. Best of all, however, is the promotion of groups for friends brought together by the incomparable charm of music."

The deep concern of all thoughtful men reaches, at this moment, far beyond the charnel house in the warring world. Think as you will, as long as you will, and as tensely as you will, and you will find that your mind turns back again and again to world understanding, to friendship, human brotherly love, as exemplified in the Sermon on the Mount, as the fundamental basis for lasting peace. Friendship is impossible without understanding. Emerson, in his "Conduct of Life" writes, "The French definition of Friendship, *rien que s'entendre*—good understanding." Because we feel that the interna-

tional language, music, will aid enormously in bringing about friendship. We urge musicians everywhere to employ it as never before.

We have known of many instances where friendships born of music have been of great practical, personal value. We have repeatedly seen young men and young women of fine musical accomplishments secure introductions to personages of high position and thereby receive promotions in life which without their musical ability might have been altogether unlikely. We know one man in particular who started life as a very poor boy. He went into business, but found time to become a very acceptable pianist. This interested a music-loving millionaire in his chosen business, and today that man has become a powerful influence for good, an enormously wealthy man, and a British baronet.

What is the world's great need, now and always? Behold, with speechless shame, the lack of understanding and human love, with the pounding of guns, the roar of bombs, the drone of airplanes, the shrieks of tortured and terror-stricken people! Put beside this the concept of a symphony of the nations in which cooperation, understanding and human love are mingled to take the place of the horrors of a ghastly state of wholesale murder. Imagine for an instant what would happen if some great all-governing force might turn every man now fighting into a member of a grand chorus of harmony, joy, and friendship. Civilization cannot go on fighting and survive. Somehow this priceless international harmony must be obtained through ourselves as a heritage for our successors. Let us be your dominating thought for 1942.

May your New Year be filled with the splendid blessings of friendship. There is no possible way in which it can be. To be happy, there are friends waiting for you everywhere. Let your music find them out for you.

New Records of Great Music

(Continued from Page 5)

Thorborg voices these songs with admirable restraint and tonal nuance. The facile charm and poetic quality of the songs seem to suit her.

Recommended: Dvořák: Slavonic Dances Nos. 1 and 3; Dimitri Mitropoulos and the Minneapolis Symphony Orchestra (Columbia disc 11645-D). Excellently recorded versions of polished performances. Moussorgsky: Khovantchina—Persian Dances; Howard Barlow and the Columbia Broadcasting Symphony (Columbia disc 17286-D). Effectively

contrived but not important music from one of Moussorgsky's lesser known operas.

Those Evening Bells (Elegy); and The Snow Has Blown Over Russia (Popular Russian Ballad); sung by General Plafon Don Gossack Chorus (Victor disc 16236). Russian choral music, effectively rendered. Gounod: Faust—Salut, demure; and Flotow: Martha—M'appari; sung by Jussi Bjoerling (tenor) with Orchestra (Victor disc 13790). The Swedish tenor sings well without exaggeration.



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