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THE ETUDE

June
1941

Price 25 Cents *music magazine*



Songs that answer the question— “Which songs by American composers shall I use?”

MIGHTY LAK' A ROSE
By Ethelbert Nevin
Published for
Hobart Davis

VIOLIN & PIANO (Easy) \$1.00
By Nell Thorpe
Cello & Piano \$1.00
E-Flat Alto Sax & Piano \$1.00
Orch. Acc. \$1.00
Band (Waltz Edition) \$1.50

MIGHTY LAK' A ROSE

By Ethelbert Nevin

HIGH VOICE in C (Range E to F-sharp)	31R
MEDIUM VOICE in C (Range d to G)	31R
LOW VOICE in C (Range e to D-sharp)	30R
VOCAL DUET in G (High and Low)	31R
Voices: Art. by Paul Bliss	18
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Three Parts, S. A. B.	18
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
QUARTET ON CHORUS: Men's Voices	10
TRANS. FOR PIANO By Carolyn Davis	31R
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PIANO SOLO By Wm. M. Trotter	31R
VIOLIN & PIANO	31R
By Nell Thorpe	31R
PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

I LOVE LIFE
By Mono-Zucca
Published for
Hobart Davis

HIGH VOICE in E-flat (Range F to G-sharp) \$1.00
By \$1.00
LOW VOICE in D (Range d to D-sharp) 31R || CHORUS—Mixed Voices, Four Parts | 10 |
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
QUARTET ON CHORUS: Men's Voices	10
TRANS. FOR PIANO By Carolyn Davis	31R
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PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

WILL O' THE WISP

By Charles Gilbert Spross

HIGH VOICE in E-flat (Range F to G-sharp)	30R
LOW VOICE in D (Range d to D-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
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CHARLES GILBERT SPROSS

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By Nell Thorpe
Cello & Piano \$1.00
E-Flat Alto Sax & Piano \$1.00
Orch. Acc. \$1.00
Band (Waltz Edition) \$1.50

MON DESIRE (My Desire)

By Ethelbert Nevin

HIGH VOICE in C-sharp minor (Range e-sharp to G-sharp)	30R
LOW VOICE in E-flat minor (Range d-flat to F-sharp)	30R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
QUARTET ON CHORUS: Men's Voices	10
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By Nell Thorpe	31R
PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
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THE TOP O' THE MORNIN'

By Mono-Zucca

HIGH VOICE in E-flat (Range F to G-sharp)	30R
MEDIUM VOICE in E-flat (Range F to G-sharp)	30R
LOW VOICE in D (Range d to D-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
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By Sidney Dwyer	31R
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THE SWEETEST FLOWER THAT BLOWS

By Chas. S. Hawley

HIGH VOICE in A-flat (Range E-flat to G)	31R
LOW VOICE in E-flat (Range d-flat to F-sharp)	31R
VOCAL DUET in G (High and Low)	31R
Voices: Art. by Paul Bliss	18
CHORUS—Mixed Voices, Four Parts	10
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By Sidney Dwyer	31R
CORNET & PIANO	31R
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ORCHESTRA (Full Treat.)	38

DANNY DEEVER

By Walter Dromsch

MEDIUM VOICE in G-minor (Range e to F-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
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PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38



YOUTH AND SPRING

By Irving A. Steinel

MEDIUM VOICE in D-flat (Range d to D-sharp)	30R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
QUARTET ON CHORUS: Men's Voices	10
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By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
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ORCHESTRA (Full Treat.)	38

MY HEART IS A HAVEN

By Irving A. Steinel

HIGH VOICE in C (Range G to F-sharp)	30R
MEDIUM VOICE in A-flat (Range E-flat to D-sharp)	30R
LOW VOICE in E-flat (Range d-flat to F-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
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CORNET & PIANO	31R
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ORCHESTRA (Full Treat.)	38

MY REDEEMER AND MY LORD

By Dudley Buck

HIGH VOICE in C (Range G to F-sharp)	30R
MEDIUM VOICE in A-flat (Range E-flat to D-sharp)	30R
LOW VOICE in E-flat (Range d-flat to F-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
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My Redeemer and My Lord
By Dudley Buck
Published for
Hobart Davis

BOAT SONG

By Horatio Wore

HIGH VOICE in C (Range G to F-sharp)	30R
MEDIUM VOICE in A-flat (Range E-flat to D-sharp)	30R
LOW VOICE in E-flat (Range d-flat to F-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
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By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

CRADLE SONG

By Alexander MacFadyen

MEDIUM VOICE in D-flat (Range d-flat to F-sharp)	30R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
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By Sidney Dwyer	31R
CORNET & PIANO	31R
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ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

THE LARK NOW LEAVES HIS WATERY NEST

By Horatio Parker

HIGH VOICE in E-flat (Range F to G-sharp)	30R
LOW VOICE in C (Range G to F-sharp)	30R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
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LET ALL MY LIFE BE MUSIC

By Charles Gilbert Spross

HIGH VOICE in E-flat (Range F to G-sharp)	30R
LOW VOICE in C (Range d to D-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
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By Sidney Dwyer	31R
CORNET & PIANO	31R
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ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

YESTERDAY AND TODAY

By Charles Gilbert Spross

HIGH VOICE in A-flat (Range E-flat to D-sharp)	30R
LOW VOICE in C (Range d to D-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
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PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

THE LAST HOUR
By A. Walter Kremer
Published for
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HIGH VOICE in G (Range E to F-sharp) \$1.00
By \$1.00
MEDIUM VOICE in C (Range d to D-sharp) 31R || LOW VOICE in E-flat (Range d-flat to F-sharp) | 31R |
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
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By Nell Thorpe	31R
PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

I SHALL NOT PASS AGAIN THIS WAY

By Stanley S. Effinger

HIGH VOICE in D (Range A to B)	30R
LOW VOICE in C (Range d to D-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
QUARTET ON CHORUS: Men's Voices	10
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By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
ORCHESTRA (Rehearsal)	113
ORCHESTRA (Full Treat.)	38

THE GREEN CATHEDRAL

By Carl Hahn

HIGH VOICE in G (Range E to F-sharp)	30R
LOW VOICE in C (Range d to D-sharp)	31R
CHORUS—Mixed Voices, Four Parts	10
CHORUS—Trebles Voices, Four Parts	10
CHORUS—Trebles Voices, Three Parts	10
CHORUS—Trebles Voices, Two Parts	10
QUARTET ON CHORUS: Men's Voices	10
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PIANO SOLO By Wm. M. Trotter	31R
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PIANO ORGAN	31R
By Sidney Dwyer	31R
CORNET & PIANO	31R
Orch. Acc. to EACH VOICE	15
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The Green Cathedral
By Carl Hahn
Published for
Hobart Davis

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

THE CHAUTAUQUE sixty-eighth annual season, from July 6th to August 31st, includes thirty concerts by the Chautauque Symphony Orchestra under Albert Stoessell's direction, and a series of operas in English by the Chautauque Opera Association in cooperation with the Juilliard School of Music.

THE NEW YORK PHILHARMONIC-SYMPOHNY Orchestra summer concerts at the Lewisohn Stadium announce among many outstanding soloists: Yehudi Menuhin, Josef Hofmann, Jascha Heifetz, Lily Pons in a program to be conducted by Andre Kostelanetz, and Paul Robeson with Hugh Ross conducting the orchestra.

THE POCONO MOUNTAINS may soon become the summer music center of the United States. A large tract of land has been donated for the Pocono Music Festival, with concerts to be given by the Philadelphia Orchestra under Eugene Ormandy. Mrs. Benjamin P. Maschall, chairman of the festival, and former president of the Matinee Musical Club, announces that plans are under way for the construction of an auditorium to accommodate about five thousand persons. The season would open in late August.

THE DAUGHTERS OF THE AMERICAN REVOLUTION recently dedicated seven carillon bells in the Washington Memorial Chapel at Valley Forge, Pennsylvania. The bells, which increase the number already in the carillon to thirty-seven, were given by Alabama, North Dakota, Arkansas, Minnesota, Mississippi, Oregon and Tennessee.

DR. EDWIN FRANKO GOLDMAN will again conduct the Daniel Guggenheim Memorial Concerts by the Goldman Band in Central Park, New York City, and in Prospect Park, Brooklyn, from June 18th to August 17th. This is the twenty-fourth year that the fourth year that the band has given summer concerts, which for the last ten years have been the gift of the Daniel Guggenheim Foundation. As usual, the concerts will be broadcast.

THE PEABODY CONSERVATORY OF MUSIC, in Baltimore, Maryland, holds its annual Summer School from June 13th to August 31st, again under the direction of Frederick R. Finner, who has resigned as the Peabody State Director of Music for the National Youth Administration.

YEHUDI MENUHIN, Lawrence Tibbett, and Charles Kullman will tour South America for the first time, this year. Mr. Menuhin will give twenty-five concerts in various cities, among them Rio de Janeiro, Sao Paulo, Montevideo, and Buenos Aires. Mr. Tibbett is to appear in opera at the Teatro Colon in Buenos Aires and at the Teatro Municipal in Rio. Mr. Kullman will be heard in seven performances at the Teatro Colon.



LAWRENCE TIBBETT

Competitions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo voice of *The Mene Trail* by Arthur Owen Peterson, Minneapolis. Manuscripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Smith, P. O. 464, Evanston, Illinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.

AN APPEARANCE with the New York Philharmonic-Symphony Orchestra is offered by the Edgar M. Levantist Foundation, Inc., to young musicians of the United States not less than seventeen and not over twenty-five years of age. Applications must be filed by June 15th for the contest which takes place in October. For information write to the Foundation headquarters, 30 Broad Street, New York City.

A ONE THOUSAND DOLLAR award for the amateur musical play adjudged the best work of the year by the National Theatre Conference is offered by the American Society of Composers, Authors and Publishers (ASCAP). Any resident of the United States, eighteen or over, may compete. All entries must be submitted not later than July 1st. For information write to Professor Harold Leachman, Secretary of the National Theatre Conference, Western Reserve University, Cleveland, Ohio.



DR. EDWIN FRANKO GOLDMAN

ANDY ARCARI, accordionist, recently completed a concerto for accordion and orchestra, one movement of which he played with the OPA Symphony at the Williams Penn Hall School in Philadelphia, on April 23rd.

THE AMERICAN GUILD OF ORGANISTS' second biennial convention in Washington, D. C., from June 23rd to June 27th, presents great artists of the Americas and of Europe. Walter Blodgett of Cleveland and Catharine Crozier of Rochester, New York, are two of the American performers; and Joseph Benoit, French virtuoso, heads the list of concert organists to be heard.

GEORGE II. MENDELSSOHN, great-grandson of Felix Mendelssohn-Bartholdy, recently arrived in this country after a turbulent journey from his native Hungary. His immediate plans are to volunteer for service in the United States Army.

THE ALL-AMERICAN YOUTH ORCHESTRA has been reorganized by Leopold Stokowski for a transcontinental tour this spring, and has now been established on a permanent basis. This year's tour will take the orchestra not only across the United States, but also to Canada and Tijuana, Mexico. On May 16th, it was heard at Carnegie Hall in New York City. Mr. Stokowski, in future spring and summer seasons, plans to take the orchestra abroad and on transcontinental tours in alternate years.

THE ESSEX COUNTY SYMPHONY SOCIETY features Paul Robeson with the celebrated Eva Jessye Choir under the direction of Miss Eva Jessye at its first stadium concert on June 3rd, with Frank Black conducting the orchestra. Eileen Zanbelle appears as guest artist, with Dimitri Mitropoulos directing the orchestra, at the second concert on June 10th, Helen Jepson, Frederick Jugel, Leonard Warren and Edwin Rustia form operatic quartet on the June 17th program; and Alexander Brailowsky is guest pianist, with Sir Thomas Beecham conducting, on the final program, June 24th.



EILEEN ZANBELLE

MISS RADIE BRITAIN of Chicago is the winner of the Boston Women's Symphony Society's competition for women composers. Miss Britain's winning orchestral work, entitled *Light*, was given its first performance on May 25th by the Women's Symphony Orchestra, in Boston.

THE ROBIN HOOD BELL summer concert series in Philadelphia, which opens on June 21st, includes such solo artists as Fritz Kreisler, Alice Templeton, Paul Robeson, Josef Tsurth, Lily Pons, Jascha Heifetz and John Charles Thomas. During the series of "Pops" concerts, John Barrymore will appear as narrator-to-music on July 17th; and Benny Goodman makes his debut as symphony-conductor on July 31st.



LILY PONS

GIUDIANO NOVAKS recently established the Guzman Novaks Award, whereby a young American pianist will be sent to Brazil at Miss Novaks' expense, to give a series of recitals. The pianist will be chosen through a contest to be held this summer, under the supervision of Arthur Judson, president of Columbus Concerts Corporation. The winner will sail for Rio de Janeiro in August or September. The award is Miss Novaks' contribution toward closer cultural relations among the Americas.

THE BACH CHOIR OF BETHLEHEM, Pennsylvania, sang the "Mass in Minor" by Johann Sebastian Bach in its complete form, for the thirty-fourth time, May 17th in Ficker Memorial Chapel at Lehigh University. On the sixteenth, the program consisted of seven cantatas. Soloists for the two-day festival were Harriet Henders, Lillian Knowles, Hardesty Johnson and Mink Harrell.

BERNARD WERNERBARTH, American baritone, and Charles M. Courbett, Belgian organist, have joined the staff of the Peabody Conservatory of Music in Baltimore, Maryland, for the coming summer.

HARMONIE, the musical club of Bergen, Norway, carried on its musical season as usual, in spite of war restrictions, and was able to celebrate its one hundred and seventy-fifth birthday with an all-Norwegian concert, the first part of which featured the works of Edward Grieg who until his death was a member of the club.

DEEMS TAYLOR's three-act opera, "Rasputin," will have its world premiere during the 1941-42 season of the Philadelphia Opera Company. This will be one of seven operas in next season's schedule, all to be given in English.

(Continued on Page 410)

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Your turn...



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your piano and the singing "solo voices" of the Solovox.

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The Economics of Piano Study

PSYCHOLOGY AND ECONOMICS are two words that we had decided to drop from our editorial work bench.

Their meaning has been so loose and so generalized that, as far as the larger public is concerned, they may connote any one of a dozen things or nothing in particular.

The word "economics", however, seemed as good a word as any to label those many things which go together to curb the waste of time, energy, and money in the study of piano playing.

There is much extremely fine piano teaching in the United States. Unquestionably, we have made gratifying advances in this field. Yet, there is a very strong feeling upon the part of some outstanding "pianogogs" that there are now many dangerous diversions from the straight and narrow path. On the one hand, these are due to mistaken attempts to create "short cuts" and, on the other hand, to entertainment concessions for young people who are the pathetic anemic products of a pampered age.

Very few teachers consider the actual problem that confronts them. It is their job to take a living human being, young or old, and train that individual physically, mentally, and emotionally in the understanding of music, the technic of performance and the art of interpretation at the keyboard. These operations may be roughly classified into:

I. Learning the symbols (the notation) of music, by means of which music may be written down and then read and performed. In looking over Theodore Presser's universally used "Beginner's Book" and allowing for the possible symbols for the eighty-eight notes on the keyboard, there are about one hundred and twenty symbols and terms to be learned. However, one can play very well indeed, if he knows only half that number.

II. The training of the individual to express music written in this notation. This is the technic of the art.

III. The understanding of a vast number of things, rhythm, dynamics, aesthetics, musical form, history, harmony and counterpoint, which must be acquired in proportion to the individual's desire to make his interpretations masterly.

These objectives are not attained separately, but may be developed along parallel lines. This is, however, by no means a simple matter, because so much depends upon the receptivity of the individual.

We receive, regularly, scores of letters asking how far a pupil should advance in one or two years. This question can never be satisfactorily answered, because every indi-

vidual is different. In the case of very young children, notation is usually taught now through "music play" methods. The child finds himself getting fun out of music from the start. After a few pieces he begins to plunk out little tunes upon the keyboard and, instead of dreading his practice, he looks upon his piano as a kind of glorious fairy playground. This new procedure is fine, and it will save thousands of children for music who might otherwise be frightened away from it.

With this entertaining state of affairs for the youngsters there is, however, a hidden danger. That danger comes in the temptation to neglect the matter of regular drill which good piano playing demands. This must be done with the

scientific seriousness always imperatively and incessantly necessary. Far better to practice one measure with intense (but relaxed) concentration than a whole page without it. It is in the failure to insist upon this super-concentration as the pupil advances, that most of the waste in piano study arises.

More than this, it is from this intense concentration that the student derives most of the benefits from music study. The physiological and psychological discipline that comes from performing musical problems with minute precision, fine taste, balanced discrimination and at a high speed, cannot fail to benefit the individual and affect his mental and emotional reactions and relations. His mind, muscles and nerves are coördinated as in no other human operation, and he acquires an invaluable finish which is like that of some precious scientific instrument. His mind in its quickness of operation is no longer an ordinary mind. He learns to think with

split second accuracy at super speed.

At the outset, there must therefore be a precise correctness of every detail in the passage selected to be played—notes, time, accent, fingering, phrasing, touch—always remembering that to repeat mistakes is the opposite of profitable practice. Therefore, get the passage faultless unless you plan to waste hours at the keyboard.

Very few people look upon the student's relation to the keyboard in the right direction. That is, they seem to think of the student as doing something to the piano. What happens, however, is exactly the opposite. The student is, as it were, practicing upon himself, upon his own mental receptivity, his own muscles, and his own nervous system. As the sculptor, blow by blow, carves out a work of art, so the student must bring into being, within himself, a musician. His future success will depend very largely upon what type

Continued on Page 418



TERESA CARREÑO'S RULES

"1. Master the fundamentals. 2. Know what to do. 3. Do it."

TO EMILY WAGNER, who came to New York in the nineties, the great metropolis seemed, like all Gaul, to be divided into three parts. There were the exclusive, luxury-padded neighborhoods where boys and girls were surfeited with comfort and advantages; the neighborhoods where their needs were amply supplied; and, last of all, neighborhoods where young bodies were undernourished, young spirits cramped, young minds subjected to bitter and warping influences. Slums, people called the latter. Horrible places. "Nice" people shrank from them.

But the aspect of this third and poorest part of the city did not cause Miss Wagner to shrink away from it; instead she looked into small dirty faces, saw squalid tenement homes, want, destitution, all the evil forces that lead youth to delinquency and worse; and pity gripped and held her. Here, through no fault of their own, young lives were handicapped by poverty and misery; here, because of the accident of being born on the wrong side of the social railroad tracks, boys and girls were deprived of the joys and privileges that ought to be every child's birthright. Facts to be faced—these—instead of pulling one's skirts aside.

She was not a woman of means; consequently she could not minister to these young people's needs for nourishment and clothing and clean, fit habitation; the fifty dollars rolled up in her purse was all the money she owned. But she possessed a priceless resource, she felt, in her ability to play three instruments, piano, violin, and violoncello, and she determined to pass along to these youngsters her knowledge of these. She could at least give them music—mixed with a full measure of kindness and warmth of spirit and understanding. Music would be one beautiful thing to shine among the sordid and tawdry lot that surrounded them.

To win the confidence of the boys and girls she first took a genuine interest in their play—and their playground was, of course, the street. She talked with them there and she sang with them there. Then, when the time seemed ripe, she made her offer.

"Go home and wash and come to the Bowers Mission with ten cents. I'll give you a music lesson."

They didn't wash too well, so Miss Wagner had surface explanations about notes and rests with kind suggestions regarding the way in which soap and water should be applied to necks and ears; she even gave demonstrations of

Music As a Social Force

By Blanche Lemmon

the vigorous manner in which it should be done. But they came and they listened to every word she said, and they loved everything this grand person taught them to do. Before the first lesson was over, they were delighted with this new and exciting chapter in their lives and eager for the next one.

And somehow they managed to come again—and again—and again.

Fifty years have gone by since this kindly woman came to New York's lower East Side to lend her aid to its boys and girls; and during these years she has passed from the scene of action. But the small acorn of good that she planted there has grown into a tall oak—the Music School Settlement. It stands on East Third Street, and beneath its shelter underprivileged youths continue year after year to find help and inspiration and pleasure and guidance. And sometimes, when the business of living is almost overwhelmingly hard, they lean against it briefly until they can get breath enough to go on again.

A Noble Motive

What Miss Wagner did for a handful of urchins the school now is doing for hundreds, and in addition it is giving them the opportunity to play in orchestras and ensembles, a chance to become competent teachers and accompanists; giving them, in a word, the advantages of a music school. But despite this wider scope and advancement in technique, the essence of Miss Wagner's idea remains the motivating principle: to combat the evils of their unfortunate surroundings with this uplifting force; to give them, at a fraction of its cost, the wholesome and stimulating satisfaction of having music in their lives.

To be eligible for instruction at the Music School Settlement boys and girls must be in public school or have a job, and in addition to the music study theory. There is also a rule that every pupil in the school must practice, but that regulation, like the one about theory lessons, needs

little or no enforcement. Music lessons here are not something well-to-do parents have ordered and consequently a duty to be sidestepped as often as possible with flimsy excuses to a teacher; lessons here are a privilege granted only to those who can pay small fees out of the most meager incomes or to those whose work is worthy of a scholarship—something to be worked at with a will. Even theory—sometimes branded as "deadly"—is here attacked with zeal and characteristic intensity. With the result that compositions emerge from their pencils as readily as essays do in school.

When a boy or girl plays an instrument well enough to hold his own musically, he becomes eligible for the junior symphony orchestra of about fifty members; and when he becomes more advanced and enters high school, he is eligible for the senior orchestra which is considerably larger—about seventy players. To belong to either of these or to the school chorus is an honor as well as a lot of fun, for each week these groups participate in a program broadcast over WNYC, at the station's invitation, and each month they give recitals that are attended by the public. Then, once a year, comes the pinnacle of achievement—audience there signify its approval with a cloud-burst of applause in its sense the full glory of accomplishment and to tingle with the thrill of at least corporate fame.

Solists are chosen for these public appearances; and naturally any young person, selected for such an honor, glows with excitement and pride, parades who the occasion is the Town Hall appearance. So, of course, Tony, an introspective lad who doesn't show his emotions very much, was throbbingly elated when he learned that at a coming Town Hall concert he would act as soloist with the Senior Symphony Orchestra. Tony could do the job well, and he knew that he he could too, which made everything satisfactory all the way around. And then, four weeks before the concert date, Tony fell ill.

Of course he was not very strong, for his family was on relief and food in their house was not at all plentiful, so the orchestra hoped at first that food could be rushed to him and the dilemma avoided when he gained strength from additional doctor had pronounced it appendicitis, that glimmer of hope flickered out. It was all terribly disappointing.

A Grand Triumph

In the hospital, however, Tony's attention centered not on his incision but on getting to that he was going to recover in time to go through with the performance. When the doctors said, "W-e-l-l," he argued with them. When they said, "Maybe," he pleaded, "When they finally said, 'He's gained strength with this final inhalation of his breath.' To the orchestra's astonishment he was back on the piano (Continued on Page 422)



He's Thumbing a Ride to Success

Problems of the Advanced Piano Student

A Conference with

Artur Rubinstein

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Secured Expressly for THE ETUDE by

ROSE HEYLBUT

IT IS CONFUSING to offer counsels to piano students unless one limits the group of students for whom the counsels are meant. The child learning scales and the virtuoso preparing his concert program are both students of the piano; yet the necessary approach for the one would be entirely useless for the other. I propose, then, to address myself to the advanced student, who already possesses a sufficient grasp of essentials to enable him to think in terms of music. And I offer my observations solely in the light of what has been useful to me and not as any set method. My principal teacher has been experience. Since studying with Professor Barth—a pupil of von Bülow—when I was fifteen, I have had no formal teaching whatever. I have learned through observation and by developing that musical approach which is most helpful to me.

There are two ways of approaching piano study. The best is to forget pianism as such, and to penetrate to the core of the music one plays, trying to find full expression for one's own musical thoughts and to give pleasure to others. The other approach, by no means uncommon, is to concentrate on pianistic effects—brilliance, speed, and the like—to the point where music becomes simply a means of demonstrating one's powers. The first step, therefore, is to make certain what one is trying to accomplish.

I have found a tendency among students to overemphasize the importance of purely pianistic effects. If the average pupil tells you that he has just done two hours' hard work, he usually means that he has been practicing technique! Can we not encourage in our students the conviction that they are working just as hard—and much more profitably—if they sit down quietly with a score and seek to analyze its musical meaning? I have always held that technique is like money: you cannot get along without it, certainly; yet there are so many vital things it cannot buy that the best thing you can do is to forget about it, even when you possess it! It is the same with technique. You cannot exist, musically speaking, without it, but there are so many factors to which it can never give you the key that it should be clearly evaluated as a means toward an end and never considered to be anything more.

After the fundamentals of fluency have been acquired, technique should develop side by side with musicianship. It is a mistake to believe that a complete technique can be developed, as a thing apart, and then applied to musical expression at some later date. That always leads to mechanical playing. For example, do not try to practice chromatic scales and arpeggios in the hope of inserting that type of practice into the final pages of the "Moonlight Sonata", where both forms occur. In that highly romantic context, forms occur which the technical forms alone can bilk; and with the result that the passage never suggest; demand completely new practicing in its own right. It is wiser to adapt technical



ARTUR RUBINSTEIN

resources to the context, where they are needed. Practice Beethoven's runs and arpeggios as part of his sonata; not as isolated finger drills, later to be inserted into a page of music.

Avoid Useless Exercises

For this reason, I advise students not to work at scales, standard exercises, and the like. Seventy per cent of such work may prove useless if not actually harmful. Exercises are calculated to serve general needs, and no two pianists ever need exactly the same thing. It is better to select those passages from the great works that offer special difficulties (each pianist will select different passages, according to his own personal difficulties) and to use them as one's daily exercises. A double-third passage from one of Chopin's

Etudes is more valuable, as an exercise, than a routine practicing of the same form. To warm up my fingers, I always take some passage which has presented difficulties to me and, by the time I have been playing half an hour, I find that four very definite gains have resulted: my hands have been thoroughly warmed up; I have clarified my approach to the musical passage in question, and each time I go back to it in its context it seems less difficult; I have improved my interpretative penetration of the passage; and I have solved some technical point which offers difficulties to me, even though it may seem simple to another pianist. Each student should use his own difficulties as the basis for his drill work.

Juggler or Artist?

One of the most helpful counsels I can offer is never to play music that is too difficult. Do not tax your resources to their utmost. Students have a positive mania, it seems, for attempting immensely difficult, "showy" works. I have often marveled why some slim, undeveloped little girl of fourteen should insist upon playing Liszt's *Compenella* at an audition, when there is such a wealth of stimulating material that is equally worthy from a musical point of view, and just as pleasing to hear. The student, I suppose, is eager to show what she can do. Let her remember, then, that the place for sheer display is the circus and not the halls of music. Demonstrating that one can play louder or faster or more brilliantly than anybody else is on a par with displaying one's ability to lift heavy weights or juggle balls. And audiences are instinctively so sympathetic that, when they observe a young performer struggling with difficulties, they immediately become conscious of those difficulties and suffer along with the player. Surely, the goal of music is not to cause tension and suffering to one's hearers!

The pianist's tone is really a very curious thing. If we have studied the structure of the piano, we know that tone is released by the stroke of a hammer against its string. (In this, ours is one of the few instruments where mechanical elements stand between the player and his means of creating tone. The singer, the violinist, the flautist, create their tones directly; the pianist touches nothing musical. He touches only a key, which releases a hammer, which vibrates the string which causes tone to sound.) It would seem logical, then, to think that all tones produced by this mechanical means should sound alike. We know, of (Continued on Page 424)

TOO MANY TEACHERS are so busy studying methods of technique that they seem to overlook an important phase of music teaching, that is, the psychological understanding of the pupil. This particular weakness on the part of many otherwise very fine teachers is responsible, to a great extent, for the great dropping off of music study by teen-age pupils.

In order to teach this age successfully, it is absolutely essential that the teacher should have some understanding of the physical and emotional make-up of the adolescent. It is a period of adjustment, physical, mental, and emotional. It is a period of great physical growth, in which a child suddenly has adult powers without adult judgment to control them. Certainly the teenage is the most difficult to teach, but the most fascinating. It is a challenge to harness and stimulate the powers of these half-child, half-adult personalities—these paradoxes of energy and laziness, of willfulness and docility. It is a wise teacher who, realizing this dual nature, treats the adolescent as if he were a grown-up. If he is given the same consideration and courtesy that would be shown an adult friend, he will respond wonderfully to instruction.

The following rules are suggested as being most helpful to the maintenance of this adult approach in the treatment of the adolescent:

First, never put yourself on a pedestal, or assume an aloof attitude. (Psychologists say that it is only your own feeling of inferiority that you are trying to conceal by making your pupils feel of little importance.) Rather try to develop a

Teaching the Teens

By Helen Betelle

above a wrong note. She cried, "Watch out!"

Then, as his finger found the right note just in time, he turned and said, "Thanks, pal."

Second, never antagonize; never say "must." Rather discuss problems with him, explaining the why and wherefores to him. Suppose that you are giving him a new piece and that, in this piece, the first phrase permits of two different fingerings. Go over both with him, showing him why you like or dislike each, then ask him what he thinks, which he would prefer. The very fact that he considers the reasons for using a certain fingering not only makes him more careful, but gives him a feeling of importance and well being.

Different Classifications

Third, make a distinction in your class between the work of the adolescent and that of the younger pupil. It is very fine if you are in the position to specialize in the teen-age; if not, have junior and senior divisions in your recital programs. It is better yet to let the adolescents give entire programs.

Fourth (a rather minor point, but none the less important at times), have consideration for the adolescent's social activities. It is a wise teacher who remembers that social engagements are of utmost importance to the teens, and therefore is willing to adjust his schedule once in a great while to suit their plans. It is far better to be inconvenienced by making up a missed lesson than to let a pupil's interest wane because of a social conflict at lesson time. Imagine a twelve year old boy dashing up to his teacher in a swanky hotel lobby, begging to be let off from the next day's lesson, so that he may go with the gang to a special matinee; and upon her willingness to change the lesson hour, his giving her

a big hug, to the amusement of the onlookers! Fifth, commend, if possible, before criticizing. The teen-age is particularly sensitive. Even their braggadocio is often a cover for a feeling of inferiority and sensitiveness. So at lessons, if you give adverse criticism. "This passage was all right as to time and notes, but you lost an effective bit by not phrasing it carefully." "The touch that the *allegro* would sound better if every note



MISS HELEN BETELLE

were distinct?" Such criticisms from a teacher have a better effect than an out and out condemnation of the pupil's work not softened by a bit of praise.

Sixth, avoid forcing an issue with an adolescent. Rather discuss the matter from an adult viewpoint. Suppose it is a matter of practicing a hated exercise; the pupil has rebelled against further practice. Do not try to make him do it. Rather explain why you had given it to him, telling him the discipline; but admit that you had made a mistake, and that you had not realized that he was not really quite grown-up enough "to take it." Then act as if the matter were closed. Usually is not old enough to stung by the criticism that he second try. If, then, he goes back to the task of his ship.

The Self-Assertive Pupil

But, frequently, a teacher's problem is more than simply getting a pupil to practice a hated exercise; it is to cure an antipathy to music study in general. Teen-age pupils have thus been sent hope that through a change of teachers a miracle down the law: "I will not study Bach, I will not play in recitals," and so on. Agree with them by too difficult for you now. I would rather not teach it until you are old enough (Continued on Page 418)



Miss Betelle with a group of her pupils

sympathetic attitude. This does not mean the lowering of any musical standards, but the working with him, as a friend, to reach an ideal. Hold up a high standard in playing, but assume an attitude of comradeship as you together work for the attainment of his goal. Such a spirit is exemplified by this incident:

A thirteen year old boy had been promised a certain grade if he could play his piece without missing a note, with the teacher sitting at his side to act as referee. Suddenly his finger wavered

Musical Development in the Philippines

By Mrs. Paz Gloria Canave, M. A.

For some years *The Etude Music Magazine* has endeavored to find a comprehensive article to present the progress of music in the Philippines, but the subject is so vast and so varied that we finally abandoned the idea. The following article, however, does cover the activity in one section and shows the work in a particular school which has been developed during the last thirty-five years in a religious order—

EDITORIAL NOTE.

MUSICAL EXPERTS from many lands who have had opportunities to examine the musical talents of these interesting and delightful people, so long identified with the romantic arts of Spain and, for over forty years, associated with the practical spirit of the United States, have been emphatic in their praise of the musical attainments of the Philippines.

It is impossible in an article of this length to do more than touch the surface of the work of the islands as a whole, particularly that very important part introduced by the government of the United States through the public school system and through the various military bands.

Etude readers, however, will perhaps be surprised to see the accompanying photograph of the music building of St. Scholastica's College, "St. Cecilia's Hall", and more than surprised to learn

of the thoroughness with which music is taught at this institution. St. Scholastica's College was founded in 1906 (eight years after the battle of Manila) by a group of Benedictine Sisters who arrived from Tutzing, Bavaria. Thirty years later, the college had sixteen hundred students and four hundred students in the musical department. The inspiration and development of this department was due to the remarkable skill, training and guidance of an unusual educator, Sister M. Baptista Battig, a disciple of the great pedagog and technical innovator, Ludwig Deppe. A teacher of great modesty and seriousness, arriving in Manila with very limited funds, she immediately gave two piano recitals which brought her sufficient funds to convert an old stable into a Chapel. There she began her music teaching in the Philippines, and from this very humble beginning has come the splendid institution to which she has devoted her life. Scores of active pupils in various parts of the far East testify to her ability.

At the outset she laid down the principles of

avoiding waste of time, material and money, and she insisted upon economy, punctuality and thoroughness in every undertaking. It was difficult at first to instill in her pupils, accustomed to the procrastinating spirit of the Spanish musician, the thought that one of the great evils is to waste time. She possesses a vast and thorough knowledge of her subject matter, as she

pupils. If he met with a gifted young musician who was very serious in earnest, he bestowed upon him or her his care, lavishly and generously. Often a lesson lasted instead of the usual thirty minutes double the time or more, and how speedily these hours passed under his interesting instruction and guidance! Sometimes, the good master used tricks to prove the attention of his pupils, and he either looked out of the window



(Above) ST. CECILIA'S HALL—The Music Building of St. Scholastica's in Manila. P. L. (Left) Six undergraduates of different races and their teacher.



or went to the adjoining room, but suddenly the careless student was frightened by a shout: "Tone, singing tone, listen to it, or the like."

Various Principles

Here are a few of Deppe's theories, some of which are contrary to the very modern approach to piano technique. He used to say: "One may have the soul of an angel and yet if the seat is high, the tone will not sound poetic. The elbow must be as heavy as lead, the wrist as light as a feather." The wrist must relax, so the hand may turn upon it as upon a pivot. If the wrist is stiff, the tones will sound harsh and dry. All strength must flow down from the shoulders, through the muscles of the upper arm to the very tips of the fingers. The knuckles are made invisible by curving the fingers slightly in such a way as to make the hand become a plane. It looks so pretty and, as Deppe used to say: "What looks pretty is correct." The fourth and fifth fingers are often used, in order to strengthen them and to get a straight line from the elbow to the outer finger. The wrist is held slightly higher than the fingers, with the elbow heavy, a bit lower than the wrist.

These same thoughts were embodied in prin-

is acquainted with the works, the styles and the lives of nearly all of the composers, including the ultra-modern writers.

Of her master, Ludwig Deppe, Sister Baptista has this to say: "Ludwig Deppe relinquished the directorship of the Berliner Kaiserliches Hoforchester and dedicated himself entirely to teaching the art of piano playing. He was one of the most amiable and patient of teachers, a true and excellent pedagog, working only for art's sake and restlessly pondering about the progress of his

sible in Amy Fay's notable book, "Music Study in Germany." Sister Baptista insists upon the following principles: "In playing scales the hands are always prepared from above by lowering them gradually until the correct position is secured on the third degree of the scale. Each finger turns on its key as on a pivot and all the fingers contract towards the finger that is pressing down the key, to give it additional strength. The consequence is a beautiful, singing tone. In playing chords, the fingers prepare from a height of about thirty centimeters, spread over the keys they want to strike. The tension released, the hand falls upon its finger tips with the inner side of the hand slightly bent, the wrist sinking gradually and the hand lifted by the means of the wrist. We distinguish four motions: preparing, falling, sinking and rising. *Staccato* are produced in the same way but in a quick motion according to tempo."

Through the years Sister Baptista, who has taught hundreds, including many of the best musicians of Manila, has developed an unusual lesson plan for her students which is in many ways distinctly different from her artistic confères in other parts of the world.

Every lesson begins with a short prayer, "Each tone for the Glory of God." Then comes the "calling of the fingers," as she calls the finger exercises. They are adapted to the various needs of the individual pupil; arpeggios of dominant seventh and diminished seventh chords and scales, and always in a slow and singing way at first. She says, "Never hit the keys, but press them down firmly in *legato*; otherwise your tones are dead, they neither sing nor vibrate." In studies, she never allows the slightest mistake in rhythm, fingering, position; she will ask a pupil to repeat a passage many times, until the effect is satisfactory. She often repeats Rubinstein's words: "The pedal is the soul of the piano, but you abuse it. How unclear this passage sounds," and she will push the pupil gently aside to illustrate it, slowly and repeatedly. To emphasize the above mentioned principles, she suddenly draws from her desk *The Etude* or the "Musical Essays in Art, Culture, Education," and reads a paragraph on

tone, pedal or concentration, adding with a twinkle in her eye, "Do you believe me now, when others say the same? I hope you do." With preference she opens the book, "Great Men and Famous Musicians" by Dr. James Francis Cooke, and reads from the chapter which deals with de Pachmann:

"Yet I always felt there was something which impeded the message, something which clogged up the lines of muscles and nerves. This very thought preyed upon me for years. I could not sleep at night because of it. I discovered that the whole trouble lay in the wrist. The wrist was not free," and so on. De Pachmann found that the hand must be on a straight line with the arm. Is this not the very same principle advocated so ardently by Duppe? De Pachmann was a genius who discovered it probably by intuition and reflection.

The Master Quoted

When a pupil has no tone Sister Baptista will often say, "Leschetitzky used to say that Rubinstein's tone was so warm and so beautiful that the former always wept when he heard it. Did you ever weep when you had no tone?" With Leschetitzky, you hear her sometimes say loudly: "But tone, more tone. You have 'paper fingers.' Go home and practice on a 'closed piano.'" Indeed, one of the candidates for the Eighth Grade Recital, who came for a trial before the directress, was decisively dismissed with the words: "You have nothing in your finger tips; how can you dare to appear before the public?"

However, the pupil's teacher revived her courage and tried the last resource. Three weeks practicing on a "closed" piano, four hours a day. The result was astounding. The audience admired

her beautiful touch, her original way of interpreting the compositions. We see again that on the way to perfection there is no short-cut. Tireless effort, patient perseverance alone will lead to the desired goal.

"Think, feel, picture to yourself the musical setting of a composition before beginning to play." Thus she reminds the student when interpreting a piece. "If a master, such as Beethoven or Liszt, should listen to you, what would he say to you, who listened to his? He would shake his head, or run away as soon as he had heard your chord!" One of the teachers said, after a recital: "We can never be satisfied," and was answered by Sister Baptista, "Indeed we may not be; there is always scope for improvement."

The use of the various degrees of intensity, from *fff* to *pppp*, as recommended by Rachmannoff, and the difference in tempo from *grace* to *prestissimo* are also resorted to in "refining" a composition. The *rubato*, *ritenuto*, and *ritardando* are especially drilled and practiced; they must be natural and artistic and not sudden and unprepared. Sequences should be played as echoes, or vice-versa; soft passages depend upon firmly controlled fingers; *forlissimo* passages should be full, deep, stately or passionate; pianissimo passages should sing or sigh, and vanish like a dying swan or the setting sun, leaving the audience breathless and spellbound.

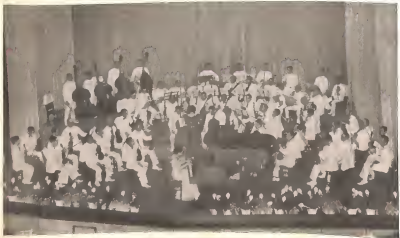
Unfortunately, Sister Baptista has—as directress and teacher in piano, composition and other advanced studies—time for comparatively few twice a year she examines all the four hundred large staff of the Music Department of St. Scholastica's College, who are in turn trained by the directress personally. Several of these teachers have the degree of Bachelor of Music.

Comprehensive Requirements

The course of music study at St. Scholastica's resembles that of leading music schools in other lands; the examinations in the four year course for the degree of Mus. Bac. are exacting and comprehensive. The school has enthusiastically employed *The Etude* for years in its regular educational work. It makes the following statement: "Since we are using no special textbook in the courses in Music Appreciation, *The Etude* is one of the most valuable of reference magazines. Articles are discussed, compared, 'digested.' Examination questions call for review. In the articles on Principles of Teaching are well computed into practice. During the piano lesson, some pupil new ideas, new stimuli. We all, teachers and pupils. With joyful expectation we look forward always at the end of each month here, of course, arrives our Islands. We all reap much fruit for our teacher's career by (Continued on Page 410)



A sweet girl graduate at St. Scholastica's.



The Philippine Army Orchestra with Mrs. Lourdes Villanueva as solo pianist. The orchestra is under the direction of Mrs. Villanueva.

IN BUSINESS, time is money. Of course the word, time, means a short time. In other words, speed is considered a very desirable quality in the workman as well as in the business man. Many men of business, who know nothing about Shakespeare, are nevertheless firm believers in Macbeth's maxim:

*"If it were done, when 'tis done, then 'twere well
It were done quickly."*

But every teacher and educator knows that speed and thoroughness are enemies. Many a talented pupil fails in the long run because he sped too quickly over the groundwork of his technic. In his case time was not money. It proved to be an endless worry throughout his life.

This impulse to go quickly rather than deeply has been a characteristic of youth since time immemorial. Moreover, speed is the order of today. Unfortunately, this spirit has invaded music. It impels us to play the older classics at a speed which would amaze and enrage their composers. The philosopher, Herbert Spencer, who was keenly interested in music, wrote: "Music performers and teachers of music are corrupters of music."

He gives his reasons for making such a paradoxical statement, and ends his article as follows:

A common and trait of brilliant musical execution is rapidity. A Sallerello or a Tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only but pieces of genuine music. So much is this the case that habitually when ladies have played it to me I have had to object to them—Not so fast, not so fast—the rate chosen being usually such as to destroy the sentiment.

So ingrained has this habit of speed become that, if the greatest authority on speed in the world played the music of Scarlatti, Bach, and Couperin at the speed the composers had in mind, music students of to-day would inform the authority that he was playing much too slowly.

But at this authority was also a sensitive musical artist, who interpreted the old music with all the grace and charm which it was meant to express, the students would be astonished at its beauty, cheerfulness, and humor. They would soon discover that to perform this music with fastness is to destroy its charm. It is a far more difficult feat than to play it very fast. Because of the difficulty of acquiring finger skill so great, at the beginning of a student's career,

he naturally lays too much importance on technique. Of course, without technic no interpretation of any kind is possible. It is only when the student becomes the artist that he sees interpretation as the great end of all technical skill. And in developing his interpretative powers, it is most important that he give much thought to time.

The question at present is to determine the speed the composer had in mind. For speed is relative. Fast walking is not fast skating. And it is the same with music. Many modern pieces are intended to be taken at a very rapid pace. They would be lifeless if played slowly. But that is no reason why the *Overture to Mozart's "Figaro"* should be played at the absurdly rapid speed most orchestral conductors now choose.

The scherzos of Beethoven's symphonies are intended to be fast. But the minuets from Haydn's symphonies are a different matter. They belong to a slower and more courtly world. We have no more right to alter a composer's speed than we have to change his melodies or harmonies. Some minuets may be faster than others. But no minuet should move as fast as the fleetest scherzos of Beethoven.

The student may ask: "How can we learn the exact speed desired by the classic composers?" That is a question which is difficult to answer. A very long culture is necessary before one can feel and understand the thoughts and style of a remote period. We often hear it said that only a Frenchman can interpret Berlioz and Bizet properly. And most people believe that an interpreter of Chopin should have some Slavonic blood in his veins. If this is so, then we can understand how difficult it is for us to hear the music of the old masters correctly played, for no pianist of the period is alive to play it for us. We have to get along as best we can, Spaniards interpreting Debussy, or Americans interpreting Chopin.

No modern literary scholar would feel secure

in writing a thousand words in the language and manner of King James' English Bible. And the modern pianist is not asked to compose music in the style of Scarlatti or Daquin. It is difficult enough to play their works properly. Daquin, who was the most highly esteemed organist in Paris, two hundred years ago, is known to the musical public of to-day by his *Cuckoo*, written for the harpsichord and now played on the piano. Yet the modern French pianists play Daquin's *Cuckoo* as rapidly as any of their foreign rivals.

The *Cuckoo* can be heard during April and May in the woods and meadows of England, France, and Germany. He sings to-day at exactly the speed employed by Beethoven in the slow movement of his "Pastoral Symphony." Imagine how the atmosphere, the subtle charm and poetry of that supremely beautiful scene by the brook would vanish if conductors took that movement at double the speed intended by Beethoven. Yet that is exactly what pianists do to the *Cuckoo* by Daquin. Instead of the call of the cuckoo, accompanied by a kind of idealized rustling of leaves and murmuring of waters, we hear two sharp, brisk notes accompanied by a dry and rapid rush of notes like a daily finger exercise by Czerny.

Unfortunately, we have no little bird to fly to us with proof of Scarlatti and Couperin speed. But, knowing that the pace is always being accelerated, and guided by the internal evidence of the music itself, we will certainly find that the compositions of the old masters are played with far too much speed and far too little sentiment. The many little ornamental notes, humlike pearls around the melody, were not put there to make the passages difficult to play but to be heard by the audience. And to play them as rapidly, distinctly and neatly as the composer meant them to be played is more difficult than to smother them and play the rest of the composition very fast. It is wiser not to play this music at all than to modernize it.

"Modernizing" Schubert

Another composition which is now completely ruined by the furious speed at which it is played and sung is Schubert's *Erntedance*. The rhythm of those pulsating triplets in the piano part is killed by the pace. The action of the piano will not respond to the rapidity of the repeated notes. The accompanist is frequently obliged to simplify the repeated octaves by playing them as broken octaves, first the thumb and then the little finger. Naturally, the vocal part is easier to sing at the increased speed, for declamation does not require the breath control necessary for long notes sung legato. The song is ruined by the singer, who often mistakes his physical strain and nervous excitement for musical enthusiasm and is surprised that his hearers' response is so cold. The



CLARENCE LUCAS
A portrait by his son Milton Lucas

reason is that the audience has been robbed of the true musical charm of the composition.

As late as the year, 1878, Liszt played the accompaniment of Schubert's *Erstling* for a famous singer at a musical party in the home of the Parisian piano maker, Erard. The account may be found in the memoirs of the French organist, Charles Vidus, who was present. He says that Liszt played it with that "slow and divine rhythm which captivated us." And then Widor added: "To-day speed spoils everything. The rhythm is that of a taxi."

Liszt's transcription of Schubert's *Erstling* was made for the slower rhythm. Without the accents the rhythm is enfeeblled. The hammer, which strikes the wires with force, falls in this piece back far enough from the wires. And in this piece alone the performer often deceives himself into believing that his physical tension in overcoming the difficulties of the transcription gives musical pleasure to the audience.

This also true that a steady and well marked rhythm, at a moderately fast pace, sounds faster than a rushed and jumbled rhythm at a more rapid pace. The pianist who has the necessary technical skill to play Liszt's transcription of Schubert's *Erstling* can prove for himself that a performance of the piece at Liszt's tempo, and with the first note of the triplets well marked, sounds more vigorous, more rhythmic and agitated than a much faster and unrhythmical performance. Anton Rubinstein, who said that this was Liszt's finest transcription, always played it at the Liszt speed, which was considerably slower than the speed at present in vogue among vocalists.

This question of speed, however, is one which will never be answered satisfactorily. The composer is more or less sure of having the notes of his composition played correctly. But he can never be certain of the tempo at which the composition will be rendered. The temperament of the performer makes the difference. A striking example is offered by the performances of Wagner's "Tristan and Isolde" in Wagner's Bayreuth Theatre. Felix Mottl and Arthur Nikisch were contemporary conductors, both of whom had presumably come in contact with the composer, or at least as familiar with the Bayreuth tradition. Yet "Tristan and Isolde" is reported to perform under nearly half an hour longer to perform under Mottl's leadership than under that of Nikisch. Both these men would have resented any tempering with the composer's melodies, harmonies, or orchestration. But Wagner's speed might have been different from the speed of either Mottl or Nikisch.

Know the Spirit of the Times

This only goes to show how necessary it is for the musician to study the characteristics of the period to which the old music belongs. The tempo cannot be put on paper with precision. The metronome was not yet invented, when the classics were composed, and it did not come into general use till long after it was invented. The metronome markings on modern editions of old music have been put there by modern editors and, like nearly all metronome markings, they indicate either a speed which is very much faster than the composer's, or give the fastest speed at which the piece, or the part, can be played. Hence it is always composition should be played at the metronome number. The metronome, however, should be used from time to time to ensure steadiness of rhythm. Many pianists are afraid this will make them play in a mechanical manner. But steadiness of rhythm is the basis of all old music. (Cont. on Page 418)

What the "Little Mother" Did

In Which the Great American Baritone Tells Why Students of Singing Should Study the Piano

By Lawrence Tibbett

WHO WAS IT THAT SAID that it is not the big things in life, but the little things, which decide destinies? Anyway, that is how it worked out with me. I was able to take advantage of my big break when it came, not, as most people suppose, because of my voice, but because of something I considered of comparatively small importance.

It all started when I was a lad and didn't know I had a voice. In fact, during my boyhood I was racked with indecision about what to do with my life. I wanted to be a doctor, an actor, a cow puncher, and to risk several other equally divergent professions; and it was not until after I was married that I decided to gamble on my voice.

In the meantime, there was mother and that early incident that will always be etched on my memory. I was six years old and only too well recall the day when some very solemn looking men came hesitatingly to our modest home in a California oil town and knocked timidly on the door. Young as I was, I could sense in that knock a premonition of tragedy. Mother seemed to sense it, too, as she went to open the door. The men had come to inform us that dad, a sheriff, had been shot and killed by some bandits he was trying to round up.

From then on life was pretty hard for mother, who now had to support her family; and so we moved to Los Angeles in order that there could be more opportunity for work. But mother had decided on one thing regarding me; that I should have musical advantages, specifically piano lessons, which she had always craved and which had been denied her in her youth. I now realize what a sacrifice this meant to her, to scrape up enough money for a piano, a teacher, and then to stand over me while I counted 1-2-3-4. Nevertheless when little mother made up her mind, there was no backing down. Incidentally, I think

I inherited from her something of the same tendency. Thank heaven!

But at the time music was farthest from my thoughts. I had an insatiable curiosity about life and read everything I could lay my hands on. After my dad's death about the house were done, I liked nothing better than to sprawl out in a hammock under the apple tree, with a book. And how I hated it when my mother broke in on these engrossing stanzas with, "Lawrence, come in and do your practicing." I could see no reason or logic in piano practice; I detested it heartily; I was not a day's chore about the house, but a player of the piano. But mother was adamant; and I knew there was no use arguing.

In the meantime I grew up, did some singing in church, some itinerant acting, in fact, did anything to make a little money. About this time I was strongly advised to do something with my voice; and although still torn between this and that as a career, I finally decided to gamble on it, borrowed two thousand dollars and came to New York to study.

My teacher in New York, Frank La Forge, took me in hand; and, after a period of preparation and several trials, a contract at the Metropolitan Opera House was finally secured. As with all newcomers, I was given only minor roles; and, although I did the best I knew how with these, I had no idea my big chance would come so suddenly.

On a Tuesday morning at rehearsal, out of a clear sky, I was asked if I could sing *Valentine* in the "Faust," the former singer of this part being confined in bed with a bad cold. "Sure," I thrilled with all the bravado of youth and inexperience. The truth is that I did not know one note or word of the part, and the opera was scheduled for Friday night—just three days away.

When I left the opera house that morning, although elated with the idea of singing a major rôle, I had a sinking feeling in the pit of my stomach. In my indecision I questioned, "Could I learn a part in three days, on which many had spent at least three months of preparation? Maybe I would do better to buck out now before making a complete fiasco? No, I would go through with it, even if it ruined all future chances of a singing career. My reputation was at stake."

Grabbing the score, I rushed home, sat down at the piano and began pounding out a whole other part, not only my own part but also. And if you don't know when to come in time. I spent the better part of a job, try it some nights glad to that piano stool, tapping, endearing the parts, the cues, and all details, help my memory. It is a wonder the neighbors in the apartments where I lived did not have me put out.

Well, the results of that Friday night have been told many times. I did not know how I had been received until I was dragged from the dressing room, in process of taking off my "make up." And I did not fully realize it until the next morning's papers arrived.

Then it was that I began thanking the "little mother" for instilling that "learn to play the piano" for, without that ability, so painfully acquired in early life, I would never have been able to accomplish the feat of learning a whole opera in three days. And so I would have lost, or the player, if a melody instrument, who does not know the importance of a fine working advantage when coming into competition with others who have had this advantage.

"You Can't Get Away From It"



A radio in each seat cushion is the latest innovation for songwriters on Gulf Transport's new "Radio Babes." The music played on each seat can't be heard in the adjoining one.

Making Practice Profitable

A Conference with

Mischa Elman

World-Renowned Violinist



MISCHA ELMAN TODAY

Secured Expressly for THE ETUDE by RUPERT HOLDERN

IN SPEAKING OF VIOLIN STUDY with any young student, he immediately questions in terms of *what*. What shall I do? What exercises shall I study? What shall I play? It seems to me that this is the wrong way to go to work! *What* you practice is of secondary importance compared to *how* you practice it. You may play scales, fingered intervals, formal exercises, or passages from a major work, and the good you derive from them will stand as a plus or a minus quantity, depending upon the manner in which you work.

I believe in individualism in music. In other words, no one set method of instruction or of practicing can ever be laid down to conquer the problems of every violin student. The system that is good for one pupil may be quite unnecessary to

the student who enters the teacher's studio after him. That is because music is not a single gift, but a series of gifts. First and most important is the inborn sensitivity to music itself. Either a person has that, or he has not. The finest teaching in the world can never create genius; it can, however, greatly develop natural endowments. That is why it becomes important to study each set of natural endowments as they appear. Most of us make the mistake of thinking that the inborn spark is the whole story. Actually, it is not.

Natural musicianship is always accompanied by further phenomena, and these must be carefully analyzed. Six pupils of equal musical endowments will develop along six different lines. One may have a strong sense of rhythm; one may possess hands of such physical structure that technical

difficulties come naturally to him; one may acquire a fine trill with next to no effort, and so on. Hence, each one must be dealt with individually, both to develop strong points and build up weaker ones. For that reason, I am loath to think in terms of any single system or practice routine that could apply to all violinists. For the same reason, I feel that the greatest service a teacher can render his pupils is not to cram their heads full of facts; but to study them, to chart their individual aptitudes, and ultimately to draw forth from them the best of which they are individually capable. That is where hard work comes in, for teacher and pupil alike.

A good teacher will gladly take the time and effort to plan a system of instruction for each individual talent that comes under his care, even if that system is never again applied. A good student, in his turn, will accept the course of study planned for him, realizing that it is more valuable to work at his difficulties than to polish up (or display) his strong points. There is far more credit in conquering obstacles than in swimming lightly along the line of least resistance. That, precisely, is what practice is for. Let the student remember that he is not practicing in order to learn a "piece" or to please a teacher, but to make himself a better musician.

Value of Self-Criticism

There is only one way to make the practice hour profitable. That is through alert, aware self-criticism. I cannot over-emphasize the importance of learning to split one's person into two halves, as it were; one half concentrating on performance, while the other half sits back listening to the result in impartial, objective criticism. The advantage of this lies in the fact that listener and performer have identical standards. The half-of-you that listens knows exactly what the half-of-you that plays is trying to express—which is not always the case when the performer stands upon the stage and the listener sits in the audience! Intelligent practicing consists of three steps: (1) the formulation of what you wish to say; (2) the effort to express this idea through your playing, plus (3) a simultaneous and dispassionate appraisal of the points that do not stand up to the points that go badly. Only on such a foundation is progress possible. Fortunately, no human being can build this foundation for you, except yourself.

How are you to criticize playing? What generally happens when we criticize a performance (our own or someone else's) is that we judge playing in terms of some other playing, that is, an interpretation of a Beethoven sonata that pleases us, we unconsciously measure future interpretations by that standard. When we say that Mr. Y does not give as satisfying a rendition as Mr. X, what we really mean is that we approve of Mr. X's version and disapprove of Mr. Y's different from it. This is a natural, but also a dangerous, critical attitude in which to fail. It is particularly dangerous for the student (or the performer), because it dulls him in thinking out his own interpretations. There are many ways of interpreting music, and none is right and none is wrong!

Never try to play "like" someone else, no matter how eminent he may be. It is a silly thing, of course, to select a model of playing, but that model should be chosen in terms of *how* he does it rather than in terms of *what* he does. It is quite legitimate to imitate fingerings, methods of bowing that seem more effective, color nuance, and similar means of showing you how to release musical interpretations. (Continued on Page 414)

Morning Music and What It Meant

Some Interesting Little Known Facts About Ancient
Concerts and Their Givers

By Clement Antrobus Harris

NOT ALWAYS WERE CONCERTS held in the evening and after eight o'clock, which is quite customary. The change is, of course, due to the development of artificial lighting. When people were dependent upon daylight, the hours of meeting in winter were necessarily much earlier and, in summer, with sixteen hours to choose from, more varied. Those were the days of the *aubade*, a term which many modern people, who would have no difficulty in telling us what a

ing a whole day—like those held on November 22nd in honor of St. Cecilia, which date certainly from 1671 and probably much earlier, and the great choral festivals which are said to have sprung from them and to have lasted several days—naturally began in the morning.

The English term "Hunt's up" is an equivalent to the French *aubade*. That many sided man, Charles Butler, parson, bee keeper, musician, and scribe, in his "Principles of Musick" (1639) defines it simply as "morning musick," but the expression was particularly associated with a musical welcome to a newly married wife; and Cotgrave, writing thirty years later, seems to know of no other meaning. It is to this that Gay, of "Beggar's Opera" fame, refers:

Here routs of
drummers
stand in mar-
shal file
And with their
velum thun-
der shake the
pile,
To greet the new-
made bride.

But morning concerts were not confined to those of the "Hunt's up" type. In one month, July, 1733, and in one city, Oxford, two concerts of the ordinary kind took place, one given by the University Pro-

fessor of Music at 6 A. M., and the other by "Mr. Handel" at 9 A. M.; and in neither case does any hour. Indeed, the former was expressly described as "successful." As modern instances, the morning concerts given by the London Musical Union from 1844 to 1880, those given by Spa orchestrae, and the breakfast programs over the radio may



TENDUCCI

be cited. Some of these are quite ambitious. In the seventeenth and eighteenth centuries, as suggested by Gay's lines just quoted, the *aubade*, like its congeners, the nocturne and serenade, had acquired an instrumental character. This it has not entirely lost, for two such recent compositions as Schullhoff and Stephen Heller have each written a movement in this form.

Afternoon Concerts

Of concerts given in the afternoon, the earliest of which we know the hour were those announced in the following advertisement from the *London Gazette* for December 30th, 1672.

At Mr. John Banister's house, now called the Musick-school, over against the George Taverna musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future precisely at the same hour.

As is well known, these music meetings are often regarded as the first concerts in the modern sense of the term. This is because they were the earliest which were open to the general public on payment of a fee. The coin which thus was the first to unlock the doors of a concert room was the shilling. The fee charged by Handel for the already mentioned concerts at Oxford was at first five shillings and later three shillings.

Closely following Banister's concerts were those of Dietrich Buxtehude at Lubeck, known as *Abendmusiken*. They were, however, in the nature of what we should now call an organ program was not confined to organ solos), being given in the *Marienkirche* after the usual service. Oxford, in 1733, usually began at 3 P. M. or 3.30.

Thomas Britton, the "Musical Small-coal (char-burner)" over his shop in London, which were maintained for thirty-six years (1678-1714), must be mentioned here, for they were the first subscription concerts. Admission was at first free, but later on a charge of ten shillings a season given in the Music Room at Oxford, built in 1745, with an additional shilling for each admission. Scotland affords us (Continued on Page 423)



A SUNDAY CONCERT IN 1732

Courtesy of the publishers of *The Oldest Music-Room in Europe*, a monograph on the Oxford Music-Room by Rev. J. H. Merz. Mus. Soc. Of the 13 figures I take these standing from left to right, to be a complete gentleman holding copy of music for performers in front of him; player on "M", a diminutive fiddle (which he holds against right shoulder); obote; violinist (holding); harp player; gentlemen (of player, instrument (visible)); lady (note high collar and dress); gentlemen (note sword). To left of harpsichord: player of same; violinist; obote and lady with fan.

nocturne and a serenade are, could not define. Through its literal meaning of "the dawn" *aubade* came to stand for a function not uncommon in medieval days—a morning concert. The term would seem first to have acquired a musical significance among the troubadours who used it for a song, the subject of which was the parting of lovers at the approach of daylight. Festivals last-

Musical Films for Early Summer

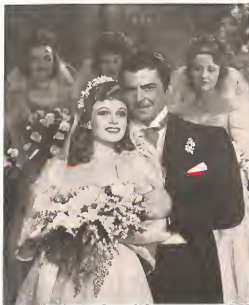
By Donald Martin

THE ETUDE BALLOTTING to determine "the finest musical film" presented in America, during the first six months of 1941, is arousing all the interest expected of it. Response is heavy, with votes ranging from open postcards to detailed and interesting analyses of the qualities that make for fine musical films. Motion picture music exerts a great influence upon the tone and level of our national entertainment, and it now lies within the power of music-loving picture "fans" to speak their minds on the type of music values they demand. Have you registered your vote? Don't fail to do so; your opinion will help to determine the kind of music you are going to hear in future. When you see a musical film which has value to you, simply jot down its name on a postcard and mail it promptly to "Musical Film Award," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

One of the most important new musicals for June release is "Moon over Miami" (20th Century-Fox), which title, strictly speaking, seems better suited to a winter showing; but one cannot have everything, and the abundance of aural and visual pleasures the film provides amply compensate for Miami in summer. With lavish settings all in Technicolor, "Moon over Miami" boasts a star-studded cast, including Betty Grable—whose frazzled bewitching the postmark of military camps would seem to rate her as the "favorite star" of the boys newly inducted into the U. S. Army—Don Ameche, Charlotte Greenwood, Carole Landis, the Condos Brothers dance team, and Hermes Pan. This marks Pan's first appearance on the screen, although he has been drilling dancers and dance routines for years. He evolved and directed all the dances for Fred Astaire and Ginger Rogers when they formed the foremost dancing team in Hollywood. "Miami" is directed by Walter Lang, who performed similar services for "Tin Pan Alley." Music is in the hands of Leo Robin and Ralph Rainger, who have evolved eight new songs, written around the Florida setting.

Conga to a Nursery Rhyme and Seminoles Legend are the major numbers in the picture. A spectacular Conga routine, performed with variations by Betty Grable and Hermes Pan, is the high point of the first number. Seminoles Legend uses music and choreography to bring to life a mythical story of the Indians in the Everglades. The dance features Jack Cole, one of the nation's

finest interpretive dancers, and two feminine members of his company. In support are thirty couples, whose brilliant costumes accentuate the Indian motif. The dance routine itself falls into the Indian folk pattern. The Condos Brothers were brought to the coast from New York to partner Miss Grable in a combination routine of rhythm, tap, eccentric, and buck-and-wing dancing performed to *You Started Something, Is That Good* features Charlotte Greenwood and Jack Haley in an amusing burlesque turn. Betty Grable and Don Ameche perform what is officially described as "a ballroom dance with trimmings" against a tropical night-club background. Other songs include *Miami, I Got You All to Myself*, *Loveiness and Love*, and *Footstep for To-Day*.



Anas Noyles and John Carroll in a scene from the musical film version of the Broadway musical comedy hit "Sunny."

The selection of Robin and Rainger as song-writers for "Miami" stimulates feelings of satisfaction in the Chamber of Commerce of Miami Beach. Some years ago, the same tunesmith-team wrote the song, *June in January*, the title of which was adopted by Miami Beach as its official

city slogan, for use on tourist advertising literature and picture postcards. Basing great hopes on Messrs. Robin and Rainger's apparent sympathy for matters Miami, the Chambers of Commerce of both Miami and Miami Beach appealed to the song-writers to include an opus in the new film which would lend itself to use as a permanent local theme song. Which presents a problem in diplomacy. Miami and Miami Beach are competing municipalities with not a little rivalry existing between them; and the Robin-Rainger efforts must steer a careful course between the feelings of the two sets of city fathers. Possibly something along the lines of a greater Miami will result. At all events, the picture promises to measure up to that standard.

Ambitious dance-developers should find encouragement in the career story of the Condos Brothers (Nick and Steve), who, it seems, gave themselves their entire training on the sidewalks of Philadelphia, where their father owned a restaurant. An older brother, Frank, was the first to use the sidewalks as training ground. He began dancing on street corners for pennies and presently entered vaudeville, where he became one of the best eccentric, tap, and wing dancers. Next, Nick took to the sidewalks where he remained until Frank summoned him as partner. Nick, too, became a success. Then Steve began the same sidewalk preparation. Presently, Frank gave up strenuous eccentric dancing, and Nick took Steve as his partner. In the ten years of their association, Nick and Steve Condos have appeared in many Broadway "hit" shows, in night-clubs, and in the two pictures, "Wake Up and Live" and "Happy Landings." Their technique is entirely their own, startling but which the country was full of. Well-known tap dancers, they were, however, unorthodox, using a bit of everything in their routines, from the schottische to the Lancashire strut, and originating all their dances. Prior to their work in "Miami," the Condos Brothers played for nine months in "The Crazy Show" in London, where they were thoroughly bombed, and also exceedingly popular. In the Condos case, at least, unorthodoxy has paid remarkably brilliant dividends.

RKO Radio Pictures announces the return to the screen (date not determined) of Gloria Swanson, in one of the title rôles opposite Adolphe Menjou in "Father Takes A Wife." No other single screen personality, it is said, has ever enjoyed a greater following throughout the world. Whether or not Miss Swanson's re-appearance is to involve music is as yet unannounced. At all events, her return will be anticipated by all who admired her in the days of the silent screen.

The musical comedy, "Sunny," which still ranks in memory as one of the most notable Broadway hits, is brought to the screen in the RKO Radio Pictures release under its former name. Considered one of the most popular musical comedies, "Sunny" made Jerome Kern's haunting melody, *Who?*, a household tune and greatly enhanced Marilyn Miller's fame when it was first produced in 1925. Now, with three (Continued on Page 427)

MUSICAL FILMS

Wide Artistic Appeal Marks New Records

By Peter Hugh Reed

THE recent simultaneous release of Beethoven's "Symphony No. 3, in E-flat" ("Eroica"), played by Toscanini and the NBC Symphony Orchestra (Victor Set M-765) and by Walter and the New York Philharmonic-Symphony Orchestra (Columbia Set M-449) offers a comparison between performance and reproduction which may prove disconcerting to the music lover. What Toscanini does for the score of the "Eroica" is nothing short of a miracle. The heroic strength, the majestic sweep, the religious utterance of this great score in a truly unforgettable manner. Even to one who has known this symphony through long years, Toscanini's reading may prove a new musical orientation. Although Walter's performance is less compelling, less exciting than Toscanini's, it is nonetheless a searching exposition set. The latter, however, is better than previous sets emanating from the acoustically lifeless studio 811, since it was made during an actual performance. But the coughs and the abrupt endings of several record sides may irritate some listeners. Yet if one takes the trouble to hear the Toscanini set four or five times, the fervor and intensity of the playing will be more fully apprehended and appreciated, and it may well be that one will not wish to part with the recording despite its inadequacies.

The performance of Brahms' "Symphony No. 3 in F Major" by the Chicago Symphony Orchestra, under the direction of Frederick Stock (Columbia Set M-443), is a less substantial exposition of this score than either the Walter or the Weingartner versions. Stock seemingly feels the romanticism of this music, and bases his entire interpretation of this quality. The surge and drive of the opening and closing movements are thus given a gentle benevolence which rightfully belongs only to the two latter movements. Walter perhaps more than anyone else obtains the rightful contrasts in this autumnal score at the same time that he realizes its various moods. As a record, the Stock set is no advancement over either the Walter or the Weingartner set.

In Debussy's "First Rhapsody for Clarinet" (Columbia Disc 11517-D), Benny Goodman shows the versatility of his musicianship. The recording, although not up to the concert hall performance, is far better than in a previous disc of this work, as it gives more of the exotic coloring of the

orchestra's instrumentation.

Kostelanetz, in his performance of "The Music of Stephen Foster" (Columbia Set M-442), is sophisticated and sentimental by turns. This sort of thing may have an immediate appeal, but to us it does not seem likely that it will endure as long as the recent "Foster Gallery" by Marion Gould (Victor).

The first recording of the Indianapolis Symphony Orchestra, directed by Fabien Sevitzky (Victor Disc 17731), is distinguished more for its robust performance of the rousing *Dobynushka* (a Russian folksong, brilliantly arranged by Rimsky-Korsakoff) than by its playing of the gay and festive *Russian and Ladimila Overture* of Glinka.

Sevitzky, who also conducts the Philadelphia Chamber String Sinfonietta in *Fantasmie, March de la Caravane*, and *Tambourin* from "Denys le Tyran" by Gretry (Victor Disc 18598), is less persuasive in this music, dating from the time of Mozart and Haydn, than he is in the Russian music. These pieces require clearer definition and more nuance than the ensemble shows in this record.

Hart McDonald's "Sante Fé Trail, Symphony No. 1" is a program work which is skillfully made and colorfully scored. It offers three pictures of American pioneers, and its three movements are titled *The Explorers, The Spanish Settlements, and The Wagon Trails of the Pioneers*. The score is frankly picturesque and provides no problems for the listener. It is music that recalls in spirit the opera "Matons" by Victor Herbert, as well as in the pioneer spirit of the Southwest. The composer is fortunate in having Eugene Ormandy and the Philadelphia Orchestra as the interpreters of this work, for they perform it with zest and strength. (Victor Set M-754).

Mozart's "Sinfonia Concertante in E-flat" (K. App. 9) is actually a quadruple concerto for oboe, clarinet, bassoon and horn. Mozart wrote it for a group of gifted musicians of the *Concerti spirituel* in Paris, shortly after arriving in the French capital with his mother, in 1778. Because of intrigue the work was not performed; instead, highly effective score, particularly when given a virtuoso performance such as the Philadelphia Orchestra instrumentalists present under the



BRUNO WALTER

direction of Stokowski in Victor Set M-760. Stokowski achieves luminous clarity in his reading of this music, and the recording is superbly realized.

In "Rediscovered Music of Johann Strauss, Vol. II" (Columbia Album M-445), the selections are ample, *Motor Waltz* (disc 71027-D), proves to be of the selections were written for special occasions and show Strauss' gift for meeting such emergencies. Barlow and the Columbia Broadcasting Symphony Orchestra interpret this music with undeniable affection, and the recording is excellent.

Conducting the Pittsburgh Symphony Orchestra in the *Venusberg Music* from Wagner's "Tannhäuser" (Columbia Set X-193), Fritz Reiner proves he is among the foremost orchestral technicians now before the public. He gives this music a brilliant exposition, albeit with some vagaries of tempo. Unquestionably, the Pittsburgh Symphony Orchestra is a fine organization, and it deserves cleaner and clearer reproduction than it has been awarded in this set.

The Budapest String Quartet is almost unrivalled in its interpretation of the Beethoven to make a Beethoven quartet ensemble can do performance is well set forth in the recording of the composer's "Quartet in F major, Op. 18, No. 1." The Budapest group makes much more of the ensemble, and they bring to the lovely *adagio* all the poetic expression which the music demands. The quartet is excellently recorded (Columbia Set M-444).

(Continued on Page 418)

RECORDS

Here is a musical book which is wholly and totally American. It is a history of music in America done very cleverly in a different manner. In fact, it is an integration of American music with American history.

Partly original, very individual in its structure, and partly pastiche or "scrapbook", in American, it covers a wide field in a very necessary way. Some fifty quotations (now and then a whole chapter long) make up this book which reflects, in picturesque and forceful manner, human feeling and intelligent thought upon America and the music of America.

Thus the writer takes the reader from bleak New England beginnings, down the long highways of musical romance, to our South, our West and to our Canadian and Spanish-American borders. It is as colloquial as Mark Twain, Bret Harte or Eugene Field.

The whole book is fortunately within the ready grasp of the average high school student and will be found a work of unusual educational value as well as notable popular charm.

The writer has for years been one of the outstanding teachers of the Middle West. Much of her most valuable work has been done at the University of Nebraska at Lincoln. She knows her America and has rendered a valuable service in the development of this book.

"History Sings"

By: Hazel Gertrude Kinsella

Pages: 528

Price: \$1.50

Publisher: The University Press

BAND INSTRUMENT REPAIRING

To the library of musical books which is growing with amazing rapidity, we must add a book of great practical interest. With the increase of the use of band instruments in high schools and colleges, their repair becomes a serious matter. This unusual book is prepared by Erick D. Brand, Plant Superintendent of the well known manufacturers of wind instruments, H. & A. Selmer, Inc. The book is liberally illustrated by cuts. Any educator or band master interested in keeping his instruments in order should find this book invaluable. "Band Instrument Repairing Manual"

Author: Erick D. Brand

Pages: 157

Price: \$5.50

Publishers: H. & A. Selmer, Inc.

DISNEY-IZED MUSIC

One of the most-touted motion pictures of recent years has been the Walt Disney-Leopold Stokowski-Deems Taylor-Philadelphia Orchestra-Bach-Beethoven-Schubert-Moussorgsky-Tchaikovsky-Dukas-Ponchielli-Stravinsky "Fantasia." Either you like "Fantasia" very much indeed or you don't like it at all. You don't take to it like Dorothy Thompson, yet you don't take to it like Dorothy Thompson, you are excellent taste who have gone into the most rhapsodic flights over "Fantasia."

This review of six remarkable books, which have come from this widely discussed picture, cannot take into consideration the really very startling improvements in sound reproduction which make the film record of the Philadelphia Orchestra sound astonishingly like the orchestra Philadelphiaans are accustomed to hear in the famous old Academy of Music; it cannot discuss the propriety of introducing the very material figures of the conductor, the narrator, and the members of the orchestra in a fairy dream; it cannot criticize the sequence which makes the program a kind of sublimated quasi-classical,

The Etude Music Lover's Bookshelf



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

By B. Meredith Cadman

quasi-burlesque vaudeville show; it cannot describe the suggestion of the fourth dimension in the pictures which would seem to have great promise.

Your reviewer was too overwhelmed with the gorgeous riot of color, the amazing synchronization, and the delightful flights of Disney's humor, human understanding and exquisite fancy, to question the improprieties. However, he has the feeling that, when this startling film has come

"Fantasia"; size of page 12" x 9", about one-half inch thick (pages not numbered). Price \$1.00. Publisher: Random House.

"Dance of the Hours"; about 10" x 7". Price \$.50. Publisher: Harper Brothers.

"Pastorale"; about 10" x 7". Price \$.50. Publisher: Harper Brothers.

These really magnificent examples of color printing (among the finest we have seen produced in any country) give the reader an opportunity to study the almost incredible gifts of Mr. Disney, which have brought him distinctions from the greatest educational institutions and have aroused the enthusiastic applause of the whole world. These are among the most beautiful gift books we have seen, especially the Simon and Schuster publication, and their price is so low that your reviewer feels sure that thousands will find them desirable presents. The books preserve the same fanciful fairy designs and the flood of color which your reviewer never expects to see excelled save in a Venetian sunset.



SKETCH FROM WALT DISNEY'S "FANTASIA"

This little sketch is from Mr. Disney's much discussed "Fantasia" episode.

and gone, the most valuable result will be six books presenting in masterly and permanent manner many of the scenes from "Fantasia" in color.

"Walt Disney's Fantasia"; by Deems Taylor. 275 pages (Size 13 inches by 8.5 inches). Price: \$3.75. Publishers: Simon and Schuster.

"The Nutcracker Suite"; an interpretation by Walt Disney, introduction by Leopold Stokowski, with six special arrangements for piano by Frederick Starr. 70 pages (Size 10 inches by 11.5). Price \$1.50. Published by Little, Brown and Co. (The musical selections are very simple and practical.)

"Ave Maria"; an interpretation from Walt Disney's "Fantasia," lyrics by Rachel Field. 36 pages. Price, \$1.00. Publisher: Random House.

WANT TO GO INTO THE MOVIES?

Here is a book which explains, with great definiteness, just why the writer of this review can never get into the movies—save those he takes with his own Cine-Kodak, with which he has exposed some three miles of film. The book is written by a talent scout for Metro-Goldwyn-Mayer pictures who, as a part of his training, studied for grand opera at Milan, Italy. Evidently, the movies have created a new profession, that of the movie scout, and we never may know just who may be behind the lamp-post looking us over with the idea of Shanghaiing us and taking us to Hollywood. However, Mr. Clarence M. Shapiro has done the public a service in making it clear at the start by telling us:

"Frequently we hear about this girl who was discovered by a scout while she was selling thumb-tacks in the five and ten basement, or about that young fellow who, while working for 'Postal Union', delivered a telegram to the casting director, who immediately saw star possibilities in the lad and forthwith tested him and signed him at five hundred per week... It simply is not so—at least not in cases I know of or have heard about. Chances are a hundred to one that both these young folks had had some substantial dramatic work in high school or in some little theatre

BOOKS

group or otherwise. This background, together with the exceptional good looks they were probably blessed with, and a natural flair for dramatics, contributed to their achievements."

Then Mr. Shapiro goes on to tell all of the scores of accomplishments which might get one a "look in" with a casting director. All these make us think of the young girl who was turned down at one of the studios and demanded: "What do you think I am—a paragon?"

The author discusses "Physical Attributes," "Voices," "Pronunciation," "Facial Expression," "Posture," "Movement and Action," "Interpretation," "Personality," "Singers," "Training and Experience," "Audition Material," and "Some Business Observations."

The writer found this a very informative book and one which should be invaluable to anyone with ambitions leaning toward celluloid immortality.

"I Scout for Movie Talent"

By: Clarence M. Shapiro

Pages: 84 (octavo size) paper binding

Price: \$1.00

Publisher: A. Kroch and Son

THE ORIGINS OF MUSIC HISTORY

A history of music histories and the philosophy of the art of writing, which has just appeared from the press of the American Book Company, is an indication of the vast and the serious interest in music which has been developing in a manner which is even a constant surprise to those who have been working in the field. The book discusses in detail the sources from which musical history is derived. The book is one for the serious student and for the musical library. It is a proud addition to the literature of musicology in America.

"Philosophies of Music History"

Author: Warren Dwight Allen

Pages: 382

Price: \$3.50

Publisher: American Book Company

INTELLIGENT LISTENING TO MUSIC

William W. Johnson, a widely experienced English educator, has endeavored to do for music what a Huxley or a Tyndall might have done, and what a Huxley or a Tyndall might have done, had what a Huxley or a Tyndall might have done, had what a Huxley or a Tyndall might have done, because the author has not attempted to do without musical notation what can only be done with musical notation.

The writer has read most of the books upon musical appreciation, but he has never seen one which amounted to very much which did not employ liberal notation examples and references to the best records. In other words, in order to get an appreciation of music, one must actually know something about music. No words can describe music so that anyone could put the words and music on the piano disk and play them. Therefore, in order to convey a musical thought accurately, without actual sound notation, examples, are indispensable. As in the case of food descriptions, they may be interesting, but you can get only the vaguest idea of flavor unless you can taste the food described. For instance, the writer could use a thousand words right here to describe the flavor of the durian which is eaten by multitudes in the Orient, but you would have little idea of the fruit itself.

If one has had a training in the essentials of music and is able to play de Falla's "Three Cor-

nered Hat," or Beethoven's "Opus. 10, No. 1," a book like that of Mr. Johnson contains a wealth of valuable collateral information. The book includes chapters upon "Horizontal Listening," "Listening to Pattern Music," "Listening to Romantic Music," "Modern Music," "Instrumental Music." Eleven pages are devoted to lists of phonograph records.

"Intelligent Listening to Music"

By: William W. Johnson

Pages: 191

Price: \$1.75

Publishers: Pitman Publishing Corp.

THE CURTAIN FALLS

The whole musical world felt a great loss in the passing of Dr. Donald Francis Tovey, Reid Professor of Music in the University of Edinburgh. It is therefore with no little sorrow that we welcome the sixth and last volume in his now historically famous series, "Essays in Musical Analysis," which is devoted to "Supplementary Essays, Glossary and Index." Thus this admirable musicologist completes two hundred and fifty incomparably fine discussions upon the greatest musical works in the art. The latest volume includes comments upon works of Bach, Gluck, Mozart, Beethoven, Mendelssohn, Schumann, Berlioz, Brahms, Tchaikovsky, Reger, Mahler, Elgar, Stravinsky, Britten, Busch, Zador, Wagner. The index at the end of the book refers to all six volumes, an asset to any musical library. Vol. VI "Essays in Musical Analysis,"

By: Donald Francis Tovey

Pages: 168

Price: \$4.00

Publisher: Oxford University Press

BATON BEATS

One of the simplest and best of the books upon the elements of conducting, that your reviewer has yet seen, is "The Baton in Motion" by Adolph W. Otterstein, of San Jose State College, California. The book is only thirty-eight pages long (sheet music size) but it contains over eighty reproductions of graphic photographs of batons in adequate notation illustrations. While the book is not designed to make a Toscanini or a Stokowski, it will serve as a splendid introduction to conducting for class and private use.

"The Baton in Motion"

By: Adolph W. Otterstein

Pages: 38

Price: \$1.50

Publisher: Carl Fischer

MEDIAEVAL MUSIC

One of the finest accomplishments in the field of musical scholarship, yet to be produced in America, is the recently published "Music in the Middle Ages" by Gustave Reese. Obviously such a work is the result of many years of close application and research. The book is very finely balanced as to the selection of significant material and, despite its elaborate documentation and necessary technological nomenclature, it has a far wider popular appeal than might be expected. It is the work of an intense student, who commands the right to expect the reader to work along with him, comprehending the background of this important period in musical history, when what we now know as music was slowly emerging from the centuries when civilization was largely under a cloud.

The author starts with music in ancient times and carries the book through to 1493, when the curtain may be said to fall on the Dark Ages.

The Renaissance was beginning to dawn. Man had new faith and new hope in the ultimate triumph of right and beauty. He was beginning to have something more to live for, and this attitude made way for one of the most astonishing revivals of creative work in history.

It must not be thought, however, that the Dark Age was wholly a "black-out." While the library shelves of the world are loaded with books about the Renaissance, all too little is told of the Middle Ages during which a process of hopeful endeavor, fusion of artistic aims and transition, led many courageous souls to much that was beautiful and exalted. Great cathedrals slowly moved toward the skies, Canterbury, Cologne, the ever lovely Notre Dame and others. The Crusaders, with their fantastic zeal, brought the East into contact with the West. The Troubadours, the Trouvères and the Minnesingers went from town to town, singing the romances and the histories of strange events to the nobles and to the peasants. The world was preparing for greater and more beautiful things, but it already had real treasures often ignored in these days. The educational reforms started by Charlemagne were slowly becoming important to the common people. Such imaginative writers as Dante, Petrarch and Boccaccio inspired a world all too long restricted by superstition, stupidity, sorcery and magic. But it was an age of the picturesque, of color, of chivalry and knights, which has a fascination all its own. Mr. Reese's book is one of the first comprehensive pictures of the unusual musical development of this remarkable period.

The author divides his book into three main sections: I—The Music of Ancient Times; II—Western European Monody to about 1300; III—Polyphony Based on the Perfect Consonances and the Displacement by Polyphony based on the Third.

The author emphasizes that much of the music preserved should not be regarded as archaic museum pieces, as it has a beauty all its own. To this end he has carefully prepared a Record List, covering fourteen pages, indicating what modern interpretations of this music have been recorded and where these records may be procured. Thirty-eight pages of bibliography, in fine type, indicate the tireless investigation of the author, who is certainly to be congratulated upon a work of rare erudition which deserves a place in libraries everywhere.

"Music in the Middle Ages"

By: Gustave Reese

Pages: 502

Price: \$9.00

Publishers: W. W. Norton & Company

MUSICAL FEUILLETONS

In France it was the custom of many daily papers to reserve the bottom part of the first page for light literature or essays giving some particular writer's opinion upon almost any subject under the sun. "Sharp and Flats" is a series of thirty-two essays or editorials by J. A. West-Brish publications. They give "light" upon subjects as indiscriminately as "viewing such varied sub-Rate" to Musical Facsimiles (Photostats of pre-war Sir Arthur Sullivan) or to an essay upon Mozart. It is nice reading for a cozy corner in the library.

"Sharp and Flats"

By: J. A. Westrup

Pages: 231

Price: \$3.00

Publishers: Oxford University Press



FRANK BLACK

WITH the advent of daylight saving time in many parts of the country, the summer schedules of musical and other radio shows begin. Thus the week after the final broadcast of Toscanini and the NBC Symphony Orchestra, the NBC Summer Symphony Orchestra began its concerts (Blue network, Saturdays, 9:30 to 10:30 P.M., EDT). This program is scheduled to be heard with a series of guest conductors until the return of the NBC Symphony Orchestra in the fall. No news was forthcoming at the time of going to press, on whether Maestro Toscanini would return in the fall as the leading conductor of the NBC Symphony Orchestra. Following his last concert in April he was scheduled to leave for South America, where according to the last reports he would remain most of the summer. When one looks back over the series of concerts that Toscanini gave us during the season of 1940-41, one recalls his superb and unmatched readings of many old favorites. The last concert of the season, an all-Tschaikovsky program, featured the conductor's son-in-law, Vladimir Horowitz in the "Concerto in B-flat minor." There was a more luxurious sound from the orchestra in that broadcast, which emanated from Carnegie Hall in New York City. If and when the conductor does return, it is to be hoped that the broadcasters will see fit to schedule all the programs to be played in Carnegie Hall, where the tonal quality of the orchestra is richer and more spacious sounding than it is when broadcast from the regular studio in Radio City.

The noted Canadian conductor, Reginald Stewart, opened the concert of the NBC Summer Symphony Orchestra on April 26th. On May 24th, Edwin McArthur, the American conductor, began a four weeks engagement with the orchestra.

One of the busiest conductors this summer will be Frank Black, general music director of the National Broadcasting Company. On Sundays, Dr. Black will continue with his interesting series of String Symphony broadcasts (Red network, 2:00 to 2:30 P.M., EDT) and will also be heard in a

program called "Frank Black Presents" (Blue network, 6:30 to 7:00 P.M., EDT). The latter broadcast will feature vocal and instrumental soloists in concert music especially chosen to appeal to summer listeners. Besides the above programs, Dr. Black continues through the summer as conductor of the Cities' Service Program (NBC-Red network, Fridays, 8:00 to 8:30 P.M., EDT), and also as conductor of the "New American Music" program (Blue network, Tuesdays, 10:00 to 10:45 P.M., EDT). This latter program, of which we spoke at length last month, has met with a wide success. It was re-scheduled for a new and longer period of time even before our first story got into print. Dr. Black tells us he is spending much time looking over scores. Literally hundreds have been sent in to him for examination, and it has been no easy task to separate the wheat from the chaff. However, the advent of this program has definitely shown that there is much good musical work being done by young composers in this country, and already listeners have demanded that many scores be re-played. The idea of giving second and third performances to works which Dr. Black and the radio audience feel warrant further hearing is one that might well be aped by other broadcasts.

It is good to see Frank Black so active on the airways; for no other man has done more for the advancement of good musical entertainment than he has in his decade as a radio conductor.

Following the completion of the New York Philharmonic-Symphony Orchestra broadcasts on Sunday afternoons, Howard Barlow has resumed his summer schedule with the Columbia Broadcasting Symphony Orchestra (Sundays, 3:00 to 4:30 P.M., EDT). Sir Thomas Beecham, the noted English conductor, is scheduled to give two concerts this month with the Barlow orchestra; and later in the season Bernhard Hermann, the young American conductor-composer, will also be heard as a guest conductor with this orchestra. These Sunday afternoon concerts will continue through September. Barlow has scheduled some

Inviting Summer Radio Schedules

By
Alfred Lindsay Morgan

new works for performance this year as well as some novelties. The bulk of the programs will, of course, be drawn from the standard repertoire.

The Screen Guild Theater (usually heard Sundays from 7:30 to 8:00 P.M. EDT-Columbia network) changed over to "World News Tonight" at the end of April. The program for the summer is listed to feature direct reports of CBS correspondents from the important capitals and news centers of the world, as well as highlight reports and analyses of news from New York and Washington. In view of the momentous events in the world to-day, this program is one worth hearing.

At the end of April, Kate Smith rounded out a decade of broadcasting. There is no question that Miss Smith is among the most popular artists of radio. One would hesitate to predict exactly what it is that gives this singer her popularity; undoubtedly it is a matter of personality as much as anything else. It goes without saying that the lady has charm, but she does not over-stress it. One suspects she owes her success to her natural manner, as much as to anything else, and to her graciousness and affability, which endears her to so many. Perhaps Southerners would claim it her birthright. For Kate Smith is a Southerner. She was born in Greenville, Virginia, on May 1st, 1910. Here was a natural talent for singing, and although she never had formal instruction, she sang frequently as a youngster at church and amateur theatrical entertainments. Her vocal gifts first were recognized when she appeared in a singing rôle in the Broadway musical, "Honey-moon Lane." After this successful venture, she appeared in starring rôles in two other musical comedy hits, "Flying High" and "Hit the Deck."

It was a young recording executive, Ted Collins, who started Kate Smith off on her radio career. He was so impressed with her vocal ability when he heard her perform at a benefit in Washington, D. C., that he proposed a business partnership, with radio as their goal. This association resulted in Kated, Inc., a corporation capitalized at \$400,000, whose stock is owned jointly by Kate and Ted.

When Collins first spotted Kate, she was prepared to leave the show business and take up an active career in nursing. But from the beginning the partnership clicked, and in 1931 Kate started on her radio career. In her ten years on the air, Kate Smith has introduced not only many new songs to the radio public but also many new stars. Among those who got their first start with her were Ezra Stone of the Aldrich Family, Abbott and Costello, Hentley Youngman, Ted Straeter, Bea Wain, and Adelaide (Continued on Page 430)

RADIO

"Sunk"

I am fifteen years old and am discouraged about my piano lessons. I keep up my interest in music and practice fairly regularly. But, here's the rub: no one thinks I have any talent. Even my mother tells me I am a "mashed" "funk."

Well, there are my hope for me, even if I work hard? Please do not print my name here, for I do not want any one to know I wrote this.—*Gracie*

Recently when my son asked his swimming coach to choose one or two kids to work out as an extra boy needed for the tank team, the coach said, "You can pick him out yourself; but just remember that between a fellow who is a good natural swimmer but touts around and won't tend to business and one who can't swim well but is willing to work seriously—I'd always take the second guy."

Piano playing is slightly (1) different from swimming, but the answer is the same. Given normal mentality, ordinary muscular coordination, good teaching and systematic daily work, any one can learn to play fairly well. This does not apply to fastidiously like string, woodwinds, and so on, where the player must make the pitch of each tone; to play these well demands sensitive pitch consciousness not needed for the piano.

Perhaps your mother and parents are trying to prevent you from making the mistake of going into music as your life's work. They may be right about this; you may not possess that indispensable balance of qualities which makes for success in our profession.

I am always very leery of predicting how far any one will go in the music business, for I have seen so many youngsters with outstanding musical gifts get nowhere, while others with apparently only an ounce of ability have arrived near the top. It takes a lot more than talent! Often, an urge and determination to study such as you have are indicative of latent talent. So, if I seem to be heard around the bush, just remember it is one thing I do not know you, have not heard you play, and have not watched your work. It would be unwise for me to take any other stand. But, if you are one of the best ways to express your emotions, to have a good time and to contribute to the pleasure of others, I advise you to keep at your piano. But, be sure to practice and play just for the fun of it, won't you?

What Is the Use?

After fifteen years' experience teaching administrators, especially those of high school age, I am convinced there is no use trying to interest children in piano study. All the families I know are in the very same state. Instead of I suppose by cheap, ready-made amusements, radio, juke, movies, and the like, they are so addled to the general unenlightened, I can't stand it any longer and feel so hopeless that I am looking about for some one else to turn my living. Aren't my children sensible persons left in the world?—*Theresa*, or am I just out of luck?—*D. B. B. New York*

Let me show you other family circles. I have known thousands of thousands of made up of hundreds of thousands of people in this world who live simple, disciplined, productive lives—with whom, tragically enough, you have no contact. The kind of family I know well does not have even a speaking word with the radio, the jitter, blasting radios or demon speeds. Parents and children stay at home several evenings a week, enjoying each

The Teacher's Round Table

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator



Correspondents with this Department are requested to justify letters to Our Roundtable and Fifty Words.

ANNOUNCEMENT

According to many requests, may I make the following statement concerning the technical principles which for five years I have been trying to clarify in *The Round*.

At no time have I equated with Maestros or any of his exponents. I greatly admire him for his significant contribution to the field of piano pedagogy.

The philosophy which I have evolved during many years of teaching and playing is my own; that inspiration and development is shown in the long list of excellent students of all ages and grades with whom I have worked. My own teachers (long years ago) were Otto von Guericke, George F. Root, and short periods of study with Arthur Schnitzler and Ernest Hutchinson. Furthermore, the correct of a misunderstanding, may I say that I have not been a member of the faculty of the University of Michigan Music School for ten years.

other's company, working at hobbies, listening attentively to serious or light programs over decently modulated radios, reading, studying, making music—in fact, living a full life: all without the help of even one teeny drop of alcohol or a puff of tobacco smoke. A movie once in a week or two is a treat, a dinner out an event. There are countless families who do not care a hot word for dancing, night clubs, cards or cocktails. There is time each week to play roller work or church activity games, philatelic projects, walks—and plenty of rest. Books are read and discussed, an occasional lecture, play or concert taken in. Once in a while there is a motor trip with plenty of stops and side drives—and no speeds over fifty. And I'll wager, despite those noisy little clichés of straitlaced shopkeepers which infect every community, that an overwhelming majority of our people live lives to match this pattern.

"Ah, but," you say, "you are forgetting those *extra's* terrible, the high school brats who stay out with the car, heaven knows where, until three A.M., who present each other with jeweled big thanks, whose every word and whim strike terror into the hearts of their elders." All right, where are they? We haven't seen a single one, and we don't live sheltered lives—not by a long shot. Our young high school friends are even more conservative than their Maes and Pae. They view with a cold, fishy eye any levity, any falling from grace on the part of their parents. They view disrepute such solid indulgences as coffee, tea, tobacco, not to mention those luscious desserts which bring comfort (and pounds) to middle age. And woe to the parent who takes

so much as a glass of warming beer! According to his frowning progeny, the resulting swift physical degeneration leads inevitably to hardened arteries and early dissolution. In fact, you are already a sinner!

The youngsters themselves lead Spartan existences, their only dissipation taking the form of occasional oracles of "Science Fiction"—whatever that is. They consider their school tasks solemnly and conscientiously, even if they often heap mountains of criticism upon modern educational methods as being just a sham. The qualifications of some of their teachers...

Their extra-curricular activities are by no means as hectic as they might be. They would have to be the creep brags around to "work their way" if necessary, may have time for surprisingly clever business, organized development fascinations, train interest in two instruments well. They are playing one or life's most valuable lesson—discipline: hours.

After all they are devoted to the difficult business of building model airplanes, or the serious business of real flying, to astronomy, to the study of gasoline engines, to Scout work and to music. They are driven, and there are no exceptions. Youth, both as self-discipline, craves perfection. Intelligent human beings, that is only something people need in their struggle toward the confident can be reached, where will they receive this "backing up" if not from their teachers? They need you—more than

ever in these tragic days—to bring them the riches, beauty and contentment, which music so lavishly pours out to all who industriously and intelligently search.

You are evidently an aspiring person or you would have stopped teaching long ago. What other work can offer you the thrill that music gives? Perhaps your neighborhood—the district in which you live—has changed during your fifteen years' teaching. It is, no doubt, now filled with people with whom you are unsympathetic. Why not move elsewhere? Don't be afraid to take a chance. Push yourself into new contacts. Join an enterprising church, work in some of its activities, get interested in an active P.T.A. group—for even if you are not a parent, you have a vital interest in the young people of your community. Join or organize a music club, study club, or a serious reading circle. (Please note that I do not include cards, tennis and dancing clubs.)

What do parents, teachers and friends of young people need most today? Here is a little incident which I will tell you. It happened in a school concert I once gave for very young children. Underage-teenagers were there. Music, I said, is the heart, had to have three ingredients, two of which I named and illustrated—rhythm and melody. When I asked the audience if it knew the third, a tiny four-year-old promptly stood up and said shyly, "Master, I know it—it's love."

Yes, Mothers, Fathers and Teachers, there's the secret. Harmony of Love, it's all the same... How much we need it, just now!

Arpeggios

My main difficulty is the comparative weakness of my right hand. I seem to have plenty of facility, but the motion does not stick. This is not true in arpeggio practice. The left hand remains motionless and corrective I have to touch. Is this the right thing to do?—*D. B. B. California*

Everybody has a "weakness" in his right hand (also in his left), especially in arpeggio playing! How many pianists, even advanced ones, can play the *Concerto* arpeggio very lightly and rapidly, up and down four octaves, inside scales, without a break? Try it, but be sure not to give yourself a second wind. You must play it perfectly the first time! And be sure it is fast. Pianists who cannot play this exactly the better take careful study of their technical (i.e., compensation, and do something about it without delay.

Nothing is ever accomplished by a "happy" touch, as you call it. If you play with "happy" dipping wrist and "happy" fingers, you are wasting your time. Try playing the arpeggio slowly and quietly, arm suspended from the shoulder, gently up high, "floating," and smoothly and levelly down the piano; wrist rather than elbow, playing, dropping or dropping! Each finger drop and keep the aid of a slightly rotating key. And the finger softly "flashes" to the next. The instant the finger flashes and the

(Continued on Page 429)

Four Strong Foundations

The Importance of Proper Hand, Wrist, Arm and Forearm Motion in the Study of the Piano

By Ellen Amey

When Theodore Presser founded *THE ETUDE* in 1883, he put in large type upon the cover, "Dedicated to the interests of the Technical, or Part of the Pianoforte." With the advance of music in America, our scope has broadened, but please note that fifty-seven years after its foundation, *THE ETUDE* still presents the best educational and technical articles on piano playing obtainable.—*ERRORS* NOV.

THE MAJORITY OF PIANISTS and students of the piano think only of the fingers. They forget that the motion of the fingers is only a minute part of the motion of the entire mechanism. Arm, forearm and wrist motion materially help the motion of the fingers.

The proof that the larger muscles of the arm and forearm require special training at the start is found in the work of the very young student and the adult beginner. With the former, the small muscles of the fingers are not ready for intensive finger training at the keyboard. If begun too early, an over-conscientious child becomes tense, while a confident child will develop slovenly and uncontrolled motions. In kindergarten it has been found advisable to eliminate some of the work that calls for control of the fingers and even the hand, and to use instead implements that require use of the larger muscles with rhythmic motion. The adult amateur or beginner, through lack of ease from timidity and self-consciousness, is sometimes more helpless at the keyboard than a child.

In preparation for well controlled digital skill, much valuable work may be done at a table. The exercises chosen should establish an example for the movements of the arm, wrist, and hand, as used in piano playing. They must bring about a natural relaxation, followed by direct and simple movements. By concentrating on the point to be gained they should produce self-consciousness.

Relaxation is the first point to be sought in the building of technic. This is effected naturally when, sitting before a table, the pupil lets the arms drop straight down from the shoulder, where they dangle like swinging ropes. Lift one arm at the shoulder, then drop it to the table where it rests loosely, palm downward. Now slowly raise the wrist until the fingers, resting on their tips, draw the hand into the position for playing. At this point the arm becomes like parts of a machine, namely, the arm, the forearm, the hand and the fingers. These are able to function separately or conjointly through the joints, either at the shoulder, the elbow, the wrist or the knuckles.

The inertness of the hand and fingers while the arm is set in motion is next of importance to relaxation. It is more difficult to understand and still more difficult to acquire and retain. Here is the oft-quoted remark of a prominent pedagogue that may help: "Let the hand, when in position to play, rest as though encased in an iron glove, but left free at the wrist." Thus the hand rests when carried from point to point over the keyboard; the whole arm used for the greater distances, the forearm for the shorter ones. The motion will describe an arc, or slight curve, and the direct drop will be made by the wrist. The sensation will be that of a floating arm.

All the best teaching material for young children and adult beginners, written in the last few years, indicates a change along the line of approach to technical equipment. There is a wider away from the middle C, two and three octaves on either side. And a free use of the arm is encouraged in practicing distances, in crossing hands, and in shifting melodies and passages from hand to hand. In all the easier pieces, chords and intervals take preference over scale work, examples of which are shown in excerpts from four favorite teaching pieces.

Cris-Cross, by Hannah Smith



Wood Nymphs' Frolic, by Aaron



Ballet Dancer



Wood Nymph's Harp, by Rea



Next, we have special exercises for the wrist. There is one for "attack and release" which will stress the importance of wrist movements in up and down strokes. With the hand on the table as in position for playing, release all the fingers but the middle one. This finger is left as a pin on which to balance the weight of the arm. Slowly raise the wrist, then lower it below normal, in a slow up and down wrist motion, leaving the hand inert. An adult amateur and an advanced student will find immediate application of slight depression and elevation of the hand in playing well known compositions. In the *Etude in E Major*, Op. 10, No. 3, by Chopin, it greatly facilitates the playing of the bravura passage of eight measures where both hands in widely extended positions play the split diminished seventh chord through a series of changes.



In MacDowell's *To a Water Lily* this wrist movement aids in tonal effect.



The opening chords of the *Polonaise* Op. 26, No. 1, in C-sharp minor by Chopin are more effectively played when this attack is used. As the hands drop to the chords, the fingers playing the thirty-second notes are allowed to touch their respective keys with sharp impact just before the others, thereby giving the proper impetus to these notes without further effort.



All legato octave passages played with alternating fourth and fifth fingers require slight wrist motion, either elevation when using the fourth finger or corresponding depression when using the fifth finger.

The wrist stroke, sometimes called *terist* stroke, is easily acquired by simple, direct, well controlled movements. Hold the inert hand in a perpendicular position by drawing it back at the wrist, then throw it forward so that one or all the fingers touch at their tips and let it bounce back like a rubber ball to the first position. This movement may be practiced using a prescribed

Music and Study

interval, either sixths, or three, and with trills taken in second position—one, three, and six—moving up and down the C major scale. Such a passage is found in Rubinstein's *Staccato Etude*.

Ex. 8



All detached strokes are but modifications of this wrist movement, beginning from an accented note and going to the light wrist and finger staccato required in Mendelssohn's *Scherzo in E minor*. This wrist motion, because of its crisp effect, is used for attack and release in the first closing theme of the "Sonata, Op. 27, No. 2" by Beethoven.

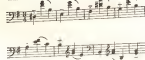
Ex. 9



There are many delightful studies and pieces for children by Thompson, Burgmüller, and Streabog that should be played with a crisp staccato. There is also the *Hunting Song* by Schumann. For the adult amateur and the more advanced among the children there are the *Little Prelude in C minor* by Johann Sebastian Bach, *Solfeggietto* by his son, Carl Philipp Emanuel and *Für Elise* by Beethoven, all of which are interesting and have wrist requirements as well as finger work.

A waltz bass will sound insipid unless played with the inevitable wrist and arm motion that stresses the accented beat, that glides to the right and plays the two chords with light wrist, and then is raised to carry the hand to a new position, moving on without effort. This machine-like motion will take a player through carefully phrased *rubato*, that "take and pay back" license without perturbation. If the effect of motion has been studied and practiced sufficiently. Waltz basses are not unimportant parts. They often bear much significance by their progressions. Note these measures from the *Waltz in E-minor*, by Chopin.

Ex. 10



"If any part becomes uninteresting, look to the accents," was the advice of a painstaking pedagogue. Accent does not necessarily imply force, but skill in directing motion. The hand that has the least to do requires careful watching, for it is apt to become lazy and hold back the brilliant work of the other.

There is also a rotary motion where the wrist balances the weight of the arm, as the

forearm awnings the hand from side to side. It is indispensable in playing extended passages of broken octaves such as found in some of the music by Mendelssohn and Beethoven. It should be used in playing the broken chord passages of Weber's *Perpetual Motion*. It is also employed in playing vibrated octaves and chords.

A student should become *wrist conscious* as early as possible. Although the finger tips bear the weight of the arm, the hinge or point between the forearm and hand holds the balance and control of power. It also aids in restricting the action of the fingers. Tenseness at this point prohibits free and controlled motions in any part of the arm and will thwart all efforts at tone color or speed.

Carrying the hand over the keyboard from point to point in slight curves, rather than straight lines, reduces the amount of energy and allows greater speed. It has been observed that factory workers sorting and packing garments use circular motions with a rhythmic swing. It is claimed that the idea came from watching musicians, namely pianists and organists. Moving in curves, there will be a dead lift at the beginning only, after which the motion will continue from its own momentum or the impetus given at the start. Moving in a straight line the weight is never lessened, because the muscles carry a dead weight throughout the motion.

In training the larger muscles at the start, we prepare the way for effective finger work. We remove handicaps and teach in their stead the coordinative motions that will find a place, consciously or subconsciously, in building up a dependable technique.

A Check Up

By Eulohia Hollier Nielsen

Teachers wishing to rate a student's progress, from time to time, will find it worth while to give him a composition a half or a full grade under that of the composition previously studied. This is a definite means of determining the pupil's progress in sight reading, in feeling the rhythm of a composition, and in displaying his own ideas of interpretation.

If the more simple piece is mastered in a creditable manner, the teacher may be assured that the student has advanced in a satisfactory manner.

Piano Class Methods in Beethoven's

Time

By Hugo Norden

WHILE THE METHODS of present-day piano pedagogues are so intriguing that one may well envy the children who are privileged to benefit by their instruction, the efficacy of modern teaching practices can hardly be compared with that of class lessons as given in England at the beginning of the 19th century. The following account appeared in the *Leipzig Musical Journal* of 1820:

"Mr. Logier, a German by birth, but resident for the last fifteen years in England, gives instruction in pianoforte-playing and in harmony upon a method of his own invention, in which he permits all the children, frequently, many as thirty or forty, to play at the same time.

"For this purpose he has written three volumes

of studies, which are all grounded upon perfectly simple themes and progress by degrees to the most difficult ones. While beginners play the theme, the more advanced ones play themselves at the same time in more or less difficult variations. One might imagine that from this manner of proceeding great confusion must ensue, out of which the teacher would be able to distinguish very little; but, as the children who play these studies sit near each other, one hears, according to whichever part of the piano is played, either one or the other of the studies very distinctly. The teacher also frequently makes half of the pupils, at times all but one, cease playing, in order to ascertain their progress individually.

"In the last lessons he makes use of his chiroplast, a machine by means of which the children get accustomed to a good position of the hands and hands, and which, as soon as they have progressed so far as to know the notes and keys, is removed first from one hand and then from the other, and then for the first time they put their fingers to the keys and learn to play scales; but all this, in the respective studies, with all the children at once, and always in the strictest time. When they have been presented to a new lesson they do not of course succeed at bringing out more than a few notes of each measure, in the quick movement which they hear being played near or around them; but they soon overcome more and more of them, and in a shorter time than might well be believed, the new lesson is played as well as the previous one.

"What is most remarkable in Mr. Logier's method of teaching is that, with the very first lessons in pianoforte playing, he teaches his pupils harmony at the same time. How he does this, I do not know; and that is his secret, for which each of the teachers in England who give instruction on his system pay him one hundred guineas (one hundred times twenty-one shillings, or twenty-one hundred shillings in all—about five hundred and ten dollars at present rate of exchange).

"The results of this method with his pupils are nevertheless wonderful; for children between the ages of seven and ten years solve the most difficult problems. I wrote down, on the board a triad, and denoted the key in which they were to modulate it; one of the littlest girls immediately ran to the board and, after very little reflection, wrote first the bass and then the upper notes. I frequently repeated this test, and indeed with the addition of all the manners of difficulties. I was then obliged to the most divergent keys, in which the harmonic changes were required, yet they never became embarrassed. If one could not succeed, another immediately came forward, whose error perhaps was corrected by a third; and for the reason they did they were obliged to assign for the reason to the teacher.

"At length I wrote upon the table a simple treble—the first that came into my head—and told each of them to put the other three voices to it, each upon her own slate. At the same time I told them that the solution of the theme which the teacher and I should consider the best. I would inscribe in my musical album a souvenir of their performance. All were now full of life and activity, and in a few minutes one of the littlest of the girls, who had already distinguished herself by her playing and in working out the first problems, brought me her slate to inspect; but in her haste she had omitted an octave in the third part between the bass and one of the middle voices. No sooner had I pointed it out to her than blushing and with tears in her eyes, she took back the (Continued on Page 427)

Let Acoustics Bring Resonance Into Your Voice

DO YOUR SOFTEST, most intimate tones carry to the back rows of a large auditorium? Can you sing large, heroic tones that are enjoyable to all, even those sitting in the front rows? Vocal resonance is what professional singers call that round, warm, schilling quality that makes soft and loud tones carry well and sound enjoyable. Those who have this desirable quality neither strive nor struggle for it. Consciously or unconsciously, they conform to conditions which permit the laws of acoustics to

By Crystal Waters

will enable you to conform to right conditions.

The production of sound depends upon three elements, a vibrator, a generator (starter) and a resonator (re-sounder). For the voice, the vibrator is a pair of muscular shelves, like inner lips, which the rising column of breath (the generator) sets into a to-and-fro motion. These oscillations create energy waves that spring forth from the vibrator in all directions, like light from the sun, like heat from a fire. They dash against the surfaces of the surrounding spaces (the resonator), break, bound back smaller and weaker, enter into the oncoming waves, amplify them, throwing over them a pattern of multitudinous smaller waves. Haven't you seen water waves

the second springing through water in expanding circles. Toss a cork into water, and then throw in a stone. The cork merely bobs up and down as the energy waves pass by, like a small boat in the wake of a passing steamer. It remains in the same spot, as does the water it rests upon. So it is with the air through which sound passes. The energy sets one portion of air swinging to and fro, and that sets the next in motion, and that the next, like the bumping of a line of freight cars.

The lesson this teaches is that it only defeats your purpose to "push" your voice, or to try to "project" it to the back rows. Such vain efforts interfere with the right conditions you must maintain within your vocal instrument if the laws of sound are to carry your voice for you.

The effect of sound is the reception of energy waves by the human ear. Acoustics analyzes and measures what the ear hears. It reveals that musical tones have organic structure as mathematically exact and orderly as a unit of architecture. If your voice is to be enjoyable and have carrying power, in common with other musical tones, it must have a *foundation tone* (called a *fundamental* in men's voices) which is carried by the large, strong waves springing from the

RIGHT

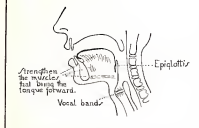


Illustration 1.—The epiglottis perpendicular, as it should be, automatically lets sound waves spring out, increases resonance. A relaxed, forward tongue pulls the epiglottis up and forward.

fulfill themselves, and resonance appears in their tones as if by magic, without the slightest personal effort.

Acoustics is the science of sound, including production, transmission, and effect.

Science and art may seem to many people as far apart as the North and South Poles. In view of their differences, this is not surprising. The Sciences deal with cold facts and intellectual concepts, while the arts are concerned with personalities and warmth of emotional feeling. Science is a disinterested analysis of abstract ideas such as are found in mathematics, chemistry, physics; art is "such stuff as dreams are made of."

Yet, strange as it may seem, science underlies all art. Chemistry enters into the making of art materials; geology, into architecture and sculpture; mathematics, into drawing and painting. Music itself originates in the realm of physics and is inseparable from mathematics. Philosophy and psychology are the motivating forces behind all art, especially that of poetry, prose and drama.

Singers Need a Knowledge of Acoustics

The more you learn about the sciences underlying your art, the more time you can save in achieving self-expression. A knowledge of acoustics, for instance, is sure to improve your tone production, for once you understand its laws you can consciously conform to the conditions which let them work for you. Briefly, here are a few outstanding facts, together with exercises which

✓SWALLOW

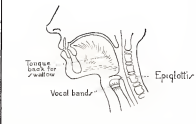


Illustration 2.—The epiglottis pressed down by the tongue, to cover the wind pipe during the swallow.

dash against a surface, break, bound back smaller and weaker, enter into the oncoming waves and amplify them by throwing over them a pattern of multitudinous smaller waves?

The right conditions then are good breath supply, a liberated vocal mechanism, and surrounding spaces that are open to let the sound waves break against their surfaces and dash out into space. Can you direct, focus, place the light waves from the sun? The heat waves from a fire? No more can you grasp sound waves and place them anywhere. They travel under their own energy.

Sound is transmitted to the ear by air. Not that the air itself travels, as you may suppose. It does not, and you can prove this to your satisfaction by again comparing sound waves to water waves. Both are actually waves of energy: the first springing through air in expanding spheres,

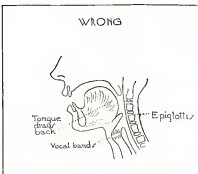


Illustration 3.—The epiglottis partially pressed down by a dropping tongue lowers its soft cushioned surface over the windpipe and this muffles the voice.

vibrator, plus its overtones, called resonance, carried by the smaller, weaker waves bouncing from the surrounding surfaces.

Does your voice sometimes sound mushy, dull, lifeless? Do you feel you must use effort to be heard? Muffled tones indicate that conditions are not right, the laws of sound are not being fulfilled. Probably your tongue is dragging back, or pressing down, filling your throat column as a cork fills the neck of a bottle. This dampens the sound waves, as a cushion held before the mouth dampens the voice.

VOICE

The Tongue is Frequently at Fault

In the many years I have been a teacher of singing, I have encountered all the various gradations of muffled, mushy, ineffective singing and have witnessed the appearance of clear, ringing resonant tones in their place. More than any other single element, it was the tongue dragging back, or pressing down, that obstructed the sound waves and prevented the laws of acoustics from fulfilling themselves.

Take a moment to pantomime chewing food and you will discover that, every time the jaws separate, the tongue automatically draws back to throw the food under the teeth. Unless you are unusual, your tongue carries out this habit-pattern when your jaws separate to sing.

The epiglottis is the cover for the wind pipe. It is joined to the back of the tongue and is governed by its movements. When you are relaxed and breathing normally, the tongue is perpendicular to the front teeth, the epiglottis is perpendicular, the air passes in and out freely. When you swallow, the tongue pulls back with downward pressure, the epiglottis covers the wind pipe, the food slips by without choking you. When you open your mouth to sing, if your tongue drags back, or presses down with a groove, the epiglottis is lowered over the wind pipe and its soft cushioned surface deadens the voice. Under these conditions, all the effort in the world cannot bring resonance into your vocal quality or force it to carry. Simply conform to the right condition: strengthen the muscles that bring the tongue forward in a relaxed position so that the epiglottis is up and forward. Presto! The laws of acoustics begin to fulfill themselves. Out comes the voice, resonance and all, and effortlessly. (See Illustrations 1, 2, and 3.)

Exercises Designed to Strengthen Muscles

Here are your daily exercises which strengthen the muscles that bring the tongue forward and relax those at the back. But quite as important as their faithful performance in this: think of your throat as relaxed and at ease. Think of your voice as coming forth the way you would like it to come forth. For thought plays an important part in your eventual success.

1. Notice that when you are relaxed and breathing normally, your tongue touches all your lower teeth, rounds up to touch the palate. Maintain this relaxation as you drop your jaw, and swing it up and down and around.
2. This tongue-impulse exercise strengthens the muscles that pull the tongue forward and the epiglottis with it. (See illustration 4.)
3. In the following exercises, the letters t, l, stand for tongue impulse. On the tone marked t, give a slight tongue impulse as you sing. As the muscles at the back of your tongue become more relaxed and plastic, you are sure to hear more resonant tones.



4. Stand before a mirror to practice your songs and see that your jaws swing apart to let your voice out for every syllable and that your tongue remains forward to your front teeth for its vowel.

If a tone sounds muffled and dead, try using a slight tongue impulse the next time. The clearer, more resonant tone you will hear is the result of conforming to conditions which permit the laws of acoustics to fulfill themselves.



Illustration 1

THEM—

Relax the tongue and let the jaw return to its normal position. Repeat this ten or twenty times, many times a day.



ALTERNATELY—Send the tongue forward against the lowest front teeth with an impulse that sends its sides up to the upper teeth and the jaw down with a backward movement toward the spine.

Eighth Note Rhythm

By Annette M. Lingelbach

Eighth note rest rhythm is simply taught by the transposition of this right hand phrase from J. W. Lerman's *Dance of Automaton*.



Incidentally, the smooth performance of the thumb slipping under, the counting of dotted quarter notes, and graceful slurring, become part of the lesson on eighth note rhythm.

Plastics in Music

The E. I. du Pont de Nemours Company is usually thought of as manufacturers of explosives. Few people know that their undertakings in other fields of chemistry are enormous. For instance, in music their plastics are adapted to many uses.

A plastic reed for clarinet and saxophone, made from "Lucite" (poly-methyl methacrylate) resin is the newest of many plastic applications in musical equipment. Plastic applications range from piano keys to all-plastic clarinets. Their lightness, strength, durability, moldability, and tonal qualities have made them increasingly popular for fabrication of musical equipment. Some musical authorities have acclaimed the new crystal clear "Lucite" reed as superior in most qualities to a bamboo reed. Its tonal and vibrating qualities are excellent and it is several times more durable than a bamboo reed, they say. A reed of "Lucite" may be cleaned by washing, for it does not absorb water, and will not warp or split. Importation of the best bamboo from tropical Asia has been made uncertain by war conditions. Illuminated orchestra conductors' batons, clarinets, saxophone mouthpieces, and transparent protective packages for phonograph needles are other "Lucite" applications in the musical field. Corinas, radio dials, levers and knobs, "joke box" coverings and piano music racks are applications of "Plastacele" cellulose acetate plastic. The mouthpiece, body cavity and finger holes of an ocarina must be precise in size, shape and location, and plastic material is credited with best meeting these requirements. Piano music rack lighting to eliminate glare and direct light rays to the musical score is attained with a fluorescent tube covered by a sheet of louvered "Plastacele." Drum coverings in sheets of colored or white pearl effects, picks for banjos, guitars and mandolins and piano keys are "Pyralin" cellulose nitrate plastic applications. Nylon is used on violin, viola, cello and double bass strings of natural gut as a protective winding. Bridges, violin bow parts and string tightening parts on string instruments, phonograph records, radio cabinets, numerous mechanical parts of radios and phonographs, and other musical equipment are made from plastics. "Lucite", "Plastacele", "Pyralin" and nylon are produced by the du Pont Company while the instruments and other products are fabricated by musical equipment manufacturers.

"Appreciation is just a matter of repetition. Few example, take jazz. People like that because they are so used to it. One cannot acquire a high grade of musical taste by listening to trashy music any more than a cultured literary person is found among those who read cheap novels."—Samuel A. Baldwin, late American organist.

From The ETUDE'S Workshop

THE ETUDE BANK

Here is one of the quaintest little stories ever to come into our workshop. It came from a sprightly little letter from a progressive town in Texas. Here it is.

"Most of my pupils come from fairly well-to-do families. One little lady of twelve, however, said to me, 'I would like to take The Etude, but Mother says I can't afford it.' 'I think I can fix that,' I replied. I went to the ten cent store and bought her a bank on which I put a sign, 'The Etude Bank.' 'Now,' I said, 'get your mother or your father to give you one penny a day; you save the pennies for a year, and you will have three hundred and sixty-five pennies. That is one hundred and fifteen more pennies than The Etude costs.' She took it home, and her friends started on Etude bank. The Etude at \$2.50 a year costs only about seven tenths of a cent a day. It's the best bargain in all music."

THROUGHOUT THE CONTINENT, on certain nights of the week, groups of people gather in their various churches to practice the music for Sunday services. For the most part, they are unpaid, and in most cases receive very little gratitude or praise. On the contrary, they are often subject to uncalled for criticism. Yet, rain or shine, winter and summer, they are on the job regularly. These hardy souls are the members of our church choirs; and it is on their behalf we wish to write.

Singing in a choir can be a great pleasure, or it can be a painful duty. Much depends upon the type of choir leader. He can be just as important as the minister in promoting the work of the church, and can do much to make the duty of singing in the choir a real pleasure and a profitable escape from the routine of everyday life.

Among the most important qualities that contribute to the success of the choir director are personality and an affable disposition. By these I do not mean a "Pollyanna" type of character, nor a person with a perpetual smile, but rather one with a truly kind disposition, affable, firm or not. Few choir members enjoy singing for a leader who is supersensitive and irritable.

Choir Leader, Know Your Voices

He should be interested in his choir members, in their musical abilities, their personal ambitions, and should encourage the newer and younger members to study and enjoy music. Many a famous singer owes his success to the interest first manifested in him by some obscure

singing bass, or basses singing tenor. Also he should remember that range is not the real test of a voice, that a voice with a soprano range may have alto quality, and so on. He should pay a great deal of attention to blend, for no individual voice should actually predominate; the screamers and the grunTERS (also the "scoopers") must be subdued.

Choir members must be encouraged to study singing and develop their voices, and their director should take the time, now and then, to practice with the beginners, and to help them in their work. Where there are no paid soloists, he must distribute the solo work as evenly as possible, in an attempt to prevent jealousy and envy. Needless to say, there should be no favoritism shown.

Members of the choir need adequate rest between numbers; and rehearsals should not last more than one hour and a half. It is sometimes wise to divide the choir into two sections, with voice parts balanced as equally as possible in each half. One half the choir sings the music while the other half listens. This not only saves the voices, but allows the singers to hear the music sung by the others, thus making it more readily understood and easier to learn.

A good choir leader pays as much attention to the words as to the music. When the congregation sings the anthems, the service takes on real meaning and worshippers are better able to join in the singing.

To have a good choir, the director should encourage the study of more difficult music. By learning something a little more involved than usual, the choir is enabled to sing the simpler musical forms really well. For, through serious and thoughtful exploration of the old church classics, the singer's spiritual outlook is deepened

and enriched and he is able to convey a more truly religious feeling through his own singing.

Intelligent Criticism

And do, I beg of you choir leaders, give a word of appreciation to the beginner; it means so very much. Let your criticism be constructive. Thank those who sing solos. It isn't the easiest thing in the world to face a congregation for the first time, so try to be sympathetic.

When giving out solo parts, be sure that each suits the voice which is to sing it. There are different types of sopranos, tenors, altos, and basses. What suits one type would create a fiasco in another type. For instance, a dramatic soprano is not always able to handle the sort of song that would be perfect for the lyric singer. Many a singer is blamed for bad singing, when the real fault lies in the selection of the wrong type of song.

Try to put real feeling into your conducting. Give the higher voices time to place the top notes. Wherever possible, the fraction of a pause before singing a high note and a slight dwelling upon it will do away with raucous, strident screaming. A rounder and lovelier tone is thus assured. By observing this rule, the writer has been able to add one whole octave to her voice. Of course, it has taken a long time, but, nevertheless, it shows what can be done.

Do try to imbue your singers with confidence; for so many singers who would develop into excellent choir members grow discouraged after constant reminders of their ignorance and unimportance. Treat them as you would really good singers, and you will be surprised at how quickly they will improve.

Variety Avoids Monotony

Avoid monotony. Too many choir leaders are addicted to one type of music; some favor the sedate and sober type exclusively, while others feature the livelier, jollier sort; and they concentrate upon one mood until the choir is weary from boredom. Being bored will often cause a choir to sing flat, while being over-excited inclines the voices to sing sharp.

Constitutions, as a rule, are more aware of tone quality than of accuracy of time and notes, although these are very important. The tone of the choir should be as varied as possible, with sufficient degrees of color to bring out the full meaning of words and music. How often have we heard *Savior, Breathe an Evening Blessing* sung lustily and heartily, while such an anthem as *Sing a Song of Praise* will be rendered half-heartedly and with anemic, insipid tone. It is well to explain the meaning of the music to the choir and to tell them something of the composers' lives, which helps immeasurably to make the rehearsals more interesting.

See that the members learn their music sufficiently well to avoid (Continued on Page 412)



Choirmen from the famous St. Peter's P. E. Church in Philadelphia

choir director in an equally obscure small town.

A choir leader should really know the technique of good singing. Even though he may not be a singer himself, he should know the principles of breath control, voice production, diction, and similar aspects of vocal art. To sing for one who is merely an organist and who gives no thought to vocal tone, is misery to a real singer. Such a leader will never assemble a good choir, no matter how great a reputation he has as an organist. There are choirs in which to sing benefits the voice, while others not only wear out the voice, but also affect the health adversely.

The choir leader should know the quality and timbre of every voice. He should see that no sopranos are singing alto, or vice versa; or tenors

ORGAN

Questions and a Suite By Albeniz

Q. The questions I have in mind concern the *Trios*, from the "Suite Iberienne," by Albeniz.

1. Please suggest a way to play Measure 79. 2. What is the meaning of the long line extending from the treble G, Measure 79, to end of Measure 77. (These occur frequently.) 3. In Measure 76 does the left hand play the same notes? Are there any differences between this edition and the one which Arthur Rubinstein plays, Victor Record No. 7533-57? There seem to be several discrepancies between the two.—A. B.

A. 1.



2. This line points out the melodic phrases.

3. The right hand plays these grace notes.

4. I would suggest that you write to Arthur Rubinstein, in care of Musical America, New York, for the answer to this question.

About Clair de Lune

Q. 1. Will you please tell me the correct fingering for the left hand in Measure 37 of Debussy's *Clair de Lune*?

2. What is the mysterious tempo for this piece and how much faster are parts marked *Tempo Rubato*, Measure 13, and *à votre guise*, Measure 29?

3. What is the correct tempo for Schumann's *Bild an Paganini*? How much slower than the first?

4. Please tell me which notes are to be played in mordents in Measures 16, 81, and 102?—Mrs. A.

A. 1.



2. M.M. 120-60. At *Tempo rubato* the tempo is about 60. At *à votre guise* the tempo is about the same, but a little more swing is needed.

3. My copy is a Górowsky edition. It is marked M.M. 120-60. I think this is about right. The middle part is played in the same tempo, with a slight hold on the second count.

4. In Measure 16, the fourth and fifth fingers play G-sharp, A-sharp and G-sharp. In Measure 81, F-sharp, G-natural and F-sharp. In Measure 103, the same as in Measure 16.

Tempo and Analysis of a Brahms Rhapsodie

Q. 1. Could you give me the exact tempo, also the analysis of Brahms' *Rhapsodie*, Op. 79, No. 1?

2. How long should I remain on the half note (lower F) and the whole note (lower G-n) in Measures 63 and 65?

3. The edition that I have is marked M.M. 94, and I think this is about right. If it is too fast for you, it can be played a little more slowly without spoiling the effect.

This composition has three subjects. The first appears four times, starting at

Measures 1, 67, 162, and 238. The second subject appears three times: M. 30, M. 171, and in the bass on the last page. The third subject is the B major section. Broadly speaking, this could be called a ternary form. Possibly some theorists would call it a rondo.

2. No doubt Brahms meant that the player should give these notes their regular value; if he had meant otherwise, he would have placed fermate or the words of *bisum ore* over the notes. However, pianists sometimes hold them longer, and sometimes they cut them short. I think this would depend a great deal on how the following run was played. My advice is to play them as they are written.

The Paderevski Trill Again!

Q. How do you play the trill in Measures 68 and 69 (also Measures 70 and 71) in Paderevski's *Finest a L'air*?

—Miss G. H. F.

A. This is a very simple trill, and it should not bother you. Perhaps you do not know how many trilling notes to play to each quarter note. The general practice here would be to play either four notes or eight notes to the beat. In case four notes sound too slow, and eight notes too fast, you can trill six notes to the beat. Of course, in that case you would be playing in triplets, since both trills are alike, except that one is an octave lower than the other, my example is for the trill beginning in Measure 70:



Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,

Oberlin College

Musical Editor, Webster's New
International Dictionary

Position of Hands and Arms in Piano Playing

Q. I am twenty-one. On account of arthritis I have been unable to take piano lessons for the past three years, though I practice nearly every day. My first teacher was a graduate of Syracuse with two years' study abroad; my next, an elderly woman, a graduate from the University of Illinois. Both taught me to hold elbows easily but not set from sides and to hold hands horizontal with keyholes. I have just commenced lessons with a new teacher. She has put me back to four-finger exercises and slow scales. This, of course, I do not object to and will do exactly as she tells me, but she insists that I hold my elbows out and my hands diagonal with the keyboard. (Doit obliquely.) I think she terms this "the correct position." I think this is not only difficult for me, but I strongly object to such mannerisms. She tells me my teachers were old-fashioned and slow. If I cannot take her attitude, I may not take lessons of her. Is she right?—J.

A. I have asked a very well known piano teacher to answer your question, and he has given me the following: "The position of hands and arms as taught by your two former teachers is not old-fashioned. It is the position used by many of the foremost artists of today. I refer you to Mr. Tobias Matthay's book, 'The Art of Touch,' Chapter XXIII, pages 301-302; and to Mr. Jan Minkowski's book, 'A Visual Approach to Piano Technique.' Under the circumstances, perhaps you had better go to a different teacher."

Material for Learning to Play the Harp

Q. I have just been given a harp that is sixty years old. After it has been restrung and fixed, I intend to instruct myself. What books would you recommend for learning to play several instruments well, and also have studied harmony?—M. A. J.

A. I have asked my friend, Lucy Lewis, for information and she tells me that a good instruction book for your purpose is "Method for the Harp," by Lucille Lawrence and Carlos Salzedo. This may be secured from the publishers of The Book. It will be appropriate whether your harp is single action or double action. Miss Lewis (herself a pupil of Salzedo) also suggests that you work on two piano pieces, "Tales for Harpists" by Benjamin Dreyfus, and "The Harp and the Organ" by Mildred Dilling. These also may be secured through the publishers of The Book.

What Is "The American Scale"?

Q. I would like to know just what "The American Scale" is. I have heard a pianist and composer of music say that the Americans should use the "American scale." I am not a pianist nor a composer, I am interested in music. I read books and articles on "The American Scale."—N. Y.

A. There is no such thing as an "American Scale." Composers in the U. S. use the same scales as composers in Europe. Most music is based on either the major scale or the minor scale, but there exist some compositions that are based on a whole-tone scale, some that use the pentatonic (or five-note) scale, and some that follow one of the so-called "church modes." Much ultra-modern music is not based on a mode at all but uses all the notes of the chromatic scale so freely that the music may be said to be based on the chromatic scale.

No positive will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only one question or problem given will be published.

What Is a Coda For?

Q. People so often ask me why there is a coda to many musical selections. They expect me to know as I have worked piano, voice, and a little violin right. I have never known whether I am that it is a summary of the whole performance in brief form. Will you help me to the correct answer?—Mrs. E. B. A.

A. The word coda means literally "tail," and a coda in music is always an ending to a composition or movement. Sometimes it is only a few measures in length, in which case it is usually just a series long and becomes then another section of the composition (or movement), often including its principal themes, and bringing the music to a more definite finality than would be the case if it closed with just a single cadence.

What Is an Oratorio?

Q. Are oratorios ever written for piano solo? I have always thought of them as vocal, and from the musical history dictionary I still think so. Will you please settle the question for me?—M. A.

A. An oratorio is a church work, but it is entirely in order to play an excerpt from such work as a piano solo. In such cases some editor or arranger adapts a solo or a chorus for use as a piano piece.



The Famous All-Girl Band of Winthrop College at Rock Hill, S. C. Mark Biddle, Conductor.

The All-Girl Band of Winthrop College

By Mark Biddle, M. A.

WINTHROP COLLEGE, the South Carolina College for Women, is located on a beautiful eighty-acre plot at Rock Hill, South Carolina. It is state-supported, and its present enrollment consists of eighteen hundred and fifty girl students. Among the many beautiful and useful buildings on the campus there is a new auditorium with a seating capacity of thirty-five hundred, and close by stands the new Conservatory of Music building.

The music building is perhaps one of the finest in the country. It has twelve studios for faculty members, fifty-six practice rooms, four class rooms, and a small auditorium for recitals with seating arrangements for four hundred persons. In control of the work of the music department are twelve full-time faculty members. At present two hundred and twenty-five students are taking private lessons, and the music department directly contacts, through its various organizations, some seven hundred students.

My first association with Winthrop College was in the Fall of 1938, when I was accepted as a member of the music department faculty. Winthrop had had a strong orchestra for several years, and it had been the custom to hire woodwind and brass instrument players in order to have a full instrumentation for concert performances. Previous experience had indicated to me that from a group of sixteen hundred and sixty girls then enrolled at Winthrop there must be, if the high schools of my own state were any criterion, at least fifty who would have had some band training. Accordingly, a printed card-questionnaire given to every student at time of registration was filled out by request. To my surprise, only nine girls out of the entire group had played

In a recent issue of THE ETHER there appeared in this department an article on the Bonham Brothers' Boys' Band. Among the many letters and comments received, following the appearance of this article, was a letter from Mark Biddle stating that he believed that "every girl, as well as every boy, is musical." The editor is heartily in accord with the sentiment, felt all over our country, that every young person has at the very least a chance to be musical, and herewith presents the story of the Winthrop College All-Girl Band as told by its organizer and director.

—Editor's Note.



a band instrument, and most of these were out-of-state girls. However, one important fact was gathered from this first questionnaire: two-hundred and sixty of the girls were very much interested in learning to play an instrument in the band! With such a show of interest, it seems paradoxical that there are still high school bands in the country which do not allow girls to become members of the band, although I am sure that this sentiment is definitely on the way out.

The task before me concerned student material and band equipment. Of the interested girls those who could play piano were first chosen to be given opportunities on wind instruments. They were separately tested for adaptability, and one of the first questions which the girls asked (naturally!) was, "Will it hurt our lips?" Upon assurance that wind-instrument playing would in no way mar their beauty, the girls were enthusiastic. It was the first indication of an enthusiasm which was never to falter, and which was to achieve such happy results in this work.

In the meantime, the college authorities purchased two Sousaphones, four French horns, two trombones, four clarinets and one baritone. These

BAND and ORCHESTRA
Edited by William O. Revell

Music and Study

were added to the bass drum, cymbals, and the one snare drum already on hand; and with the complement of two C-melody saxophones, two cornets, two clarinets, and two flutes among the nine girls with experience, our band was on its way. Those girls who finished best in the preliminary tests were given instruments, and I suggested that the remainder of the group rent instruments from the music store. Students with instruments were given class lessons—one each week—for one semester, and this procedure is still being followed. The lessons are free but, on the spare time available, they cannot be continued for more than one semester. If a student wishes to continue such study, she may enroll for private lessons at a nominal lesson fee.

The Girls' Band Makes Instant Appeal

Students who fall to show progress after reasonable time and effort are dropped from class lessons, as are those who fail to show sufficient interest to practice regularly. After one semester of class lessons, the girls take their places in the band, which in that first year numbered forty by the month of October. Intensive effort went into those first few weeks, and after six weeks of rehearsals our band was ready to give its first program in assembly. The instrumentation was a fairly balanced one: there were five cornets, eight clarinets, four horns, two flutes, two Sousaphones, two string basses, three percussion, three trombones, two baritones and four saxophones.

The concert, needless to say, was a success. In a women's college where students had been used to string programs, piano performances, and assembly singing, the overtures, marches, and novelties played by the band were in striking contrast. After that performance I was swamped with visits from girls who wished to know how they could join the band.

Since the band's organization, most of the girls have bought or are buying their own instruments, paying for them in monthly installments. At times the quality of instruments they have been able to afford has not been of the best, and a poor tone has been the result; but the problem is undoubtedly not rare and it can be solved.

A few weeks after our first concert a notice was placed on the bulletin boards, advising students that tryouts for twirling positions with the band would be held at a definite time. When that moment arrived there were more than one hundred eager girls to choose from. Twenty were given opportunity, and later this group was narrowed to five girls who were in my opinion good prospects. Regulation batons were secured for them, and they were given lessons once a week just as carefully as in the case of the instrumental students. The time had come for a marching band, and in a short time field drums and glockenspiels were secured for that purpose.

The band began to develop, until there were sixty-four playing instruments and eleven twirling batons. News of the band and its activities began to spread, and by the following Spring we received an invitation from the April Azalea Festival in Charleston to participate in the Azalea parade. We were able to take sixty girls to Charleston. In the three-mile parade the girls made a place for themselves as a novelty. They lovely sight, all wearing uniforms and newspaper marched and played excellently, and newspaper impressions indicate that "they stole the show." Some time afterward the girls appeared at a parade in Charlotte, North Carolina, on the occasion of a meeting of the Eighth Region of the National School Band Association. Several other short trips were taken that Spring, and the first annual

Spring Band Concert was given. The program was a bit more than we had previously attempted, and eminently successful.

Girls Are as Music Minded as Boys

The beginning of the school year 1925-26 saw quite an increase in the number of members in the band. Band activities were begun with a fresh, zealous spirit—the sort of spirit overflowing in the words of a letter written to a local newspaper by one of the girls proud to be in the band, from which we quote:

"Every Wednesday afternoon at five o'clock, the pater of marching feet, the tooting of horns, the beating of drums can be heard coming from the field behind the auditorium. For the Winthrop college band has started to work this year with a bang! Filled with enthusiasm and interest, we band members have practiced incessantly for the past three weeks. We gather in music hall auditorium and on the field. We haunt the music hall, we march, we memorize and practice, getting ourselves ready for the best year possible.

To us, being in the band is one of the biggest

thrills a Winthrop girl can have. We are glad to be a part of such a constructive, worth while, and growing organization. We are proud of our band and the progress it has made in its one year of existence—and it is a pride which all the school shares. We believe in it, and want to make it not only the 'largest' but also the 'best' all-girls college band in the world!"

With such faith and spirit on the part of the girls, it is no wonder that I feel so strongly that the school girls of our country are just as music-minded as the boys.

The first Annual Fall Concert of the band was given early in December, 1926, with sixty girls taking part in this performance. By the following January uniforms were secured for the band and the twirlers, and the marching unit has since used these uniforms in all of its parades.

A number of trips were taken in the Spring of 1926, during which the band established a widespread reputation for excellence among several neighboring states. Then came a real surprise—an invitation to appear at the New York World's Fair! We were in the position, however, of wondering how we might (Continued on Page 417)

Metropolitan Opera Audition Winners!



Here they are—"the winners" of the "Metropolitan Opera Auditions of the Air." These auditions are sponsored by the Sherwin-Williams Company (which after long research we have found to be quite of selling paint and a few other things). Seriously speaking, through this novel radio advertising plan many really excellent young Americans have had their chance to become members of the Metropolitan Opera House Company. Here's good luck to the winners of 1931. (From left to right: Mary E. Van Klee of Cleveland, Ohio; Lucille H. Field of Hickory, N. C.; and Mona Poole of Alberta, Canada, all blessed with beautiful voices.

Scottish Airs—By H. L. Blyer

Scotland is famed for a class of national airs of a peculiar style and structure, possessing an unrestrained, dignified, strongly marked, and expressive character. These airs are generally considered to be of great antiquity; and the few notes, on which the oldest of them turn, and the character of the modulation lead us to believe that they were originated at a time when the musical scale and musical instruments of the country were in a primitive state. No musical manuscript of Scottish airs is known to exist prior to 1627, and there is no information when or by whom the early Scottish melodies were composed, or how long they continued to be handed down traditionally from the music folks of one generation to another.

Among the peculiarities which are especially characteristic of the music of Scotland, the most prominent are the omission of the fourth and seventh degrees of the scale and the absence of an alternation between the major and its relative minor, while the major and its relative scale of the principal key, without the use of accidentals. An air will often begin in the major key and end in the relative minor, or the reverse. The first note is not necessarily the keynote, a peculiarity especially noted in the Highland airs, which, if in a major key, most always end on the second and, if in a minor, on the third, fifth, and sixth of the scale.

The Paradox of the Violin

By T. S. Chamberlain

THE VIOLIN IS A CURIOSITY, a contradiction, and a mystery. Made for use as a musical instrument, it has become one of the favorite and most expensive hobbies of collectors. It also holds its place among the great artistic works—a masterpiece of the artist in wood.

Although it is, perhaps, the most used of all musical instruments, having been in constant use for over three hundred years, with sales running into millions in quantity and in dollars, little is actually known about the violin. And few people realize what an extraordinary and curious thing this instrument really is.

There have been countless questions asked about violins. Discussions and experiments have proved very little. No matter what may be truthfully said about one violin, an exactly opposite answer may apply to another.

Violins were, and still are, made primarily for use as musical instruments. They are the tools of the creators of music; and they most closely resemble the tone and range of the human voice. What other article in use at the present time has not changed in appearance, quality, or excellence within the last few years? The violin has not changed radically in construction or appearance for over three hundred years; it reached its peak of perfection in the work of Antonio Stradivari, who was born in 1644 and died in 1737. Violins made during that time, and even before, are still in use and are regarded as the finest of these instruments. All this is true in spite of the fact that thousands of professional and amateur makers have tried in vain for many years to improve, either in quality or appearance, upon the work of these early masters. Hence the professional violin maker of to-day tries, instead, to copy the skill and workmanship and to a certain extent approximate in his own violins the excellence shown so long ago.

Violins may be grouped in three general classes. First, there are the so-called "factory" violins made mostly by group labor and valued to about fifty dollars. Then there are the "hand-made" violins, or those made individually by an experienced craftsman, which vary greatly in price. And third are those instruments which are valued at several thousands of dollars or more each; these are classed as "master" violins and very often are found in some collection.

What is a Violin?

The violin has far outgrown its original musical function. We hear of very high prices being offered for certain instruments. These prices are paid, not for an article of practical use, but for a masterpiece to be cherished by the fortunate collector. True enough, most famous violinists possess some of the finest violins in existence; but such artists are also collectors.

The violin may well be considered a work of art, not entirely for its beauty of sound, but for the grace and perfection of line involved in its construction. Just as famous painters worked in



VIOLIN BY CARLO TONONI

A beautiful specimen of the art of this craftsman who was active in Venice between 1721 and 1758.

color on canvas, so did Stradivari, the Guarneri, Amati, and other artists create masterpieces of grace and beauty in wood. While all violins are basically of the same construction, each great maker put his own distinctive genius into his work.

Violins in the hands of collectors may or may not be in use; many fine instruments are kept in vaults or glass cases for years on end. The "Messiah" Stradivarius, considered the finest example in existence of the greatest of all violin makers, rests in a glass case and is admired by all who are privileged to view it. Why is it so esteemed? Not because it yields marvelous music for the enjoyment of humanity. Lovers of the violin would not like to have this instrument played upon, lest its wonderful condition be somehow marred by use. As a matter of fact, the music that could be obtained from this instrument

would not be so good, perhaps, as might be produced on some other instruments.

What is the Value of a Violin?

When we consider the value of a violin, we begin to realize some of the peculiar features of this extraordinary instrument. The cost of raw material used in making either the cheapest or the most valuable violins varies only a few dollars.

Again comparing the violin with a rare stamp or a valuable painting, we do not find the same range of value. Authentic prices obtained for violins are hard to get, although it is reliably stated that an offer of approximately one hundred and fifty thousand dollars was once refused. Certainly the present market range for violins runs from three or four dollars to twenty-five thousand dollars or more.

How then can the value of a violin be ascertained? Again we find a strange situation. The violin is an instrument that has doubtless been used longer than any article still in use; it varies tremendously in value, and is perhaps the best known of all musical instruments—yet the least known of all. With such a sale and range of price, it would seem that there would be countless good judges as to the real type and value of a violin, yet the opposite is a fact. There are really only a very few good judges of violin values. To the expert, each violin has a distinct personality and classification. The artist, who has played violins for years, and who should be more familiar with them than anyone else, is never an expert judge. It is true that there are good judges of violins among musicians, but these are the players who

have studied thoroughly the workmanship of the various makers; they are not students of the mechanical action of the instrument.

When it comes to appraising the value of a violin, we really do run into a mass of contradictions. A violin increases in quality with age, provided the instrument was originally well made, but an old violin is not necessarily valuable. The author, during his connection with a concern specializing in violins, has sold some over two hundred and fifty years of age and in excellent playing condition for as low as ten dollars and absolutely new violins for as high as five hundred dollars. As has been stated, the most valuable of all violins are some made by Antonio Stradivari between about 1670 and 1737. Other violins that bring high prices are the Italian violins made, for the most part in Cremona, at about the same time. There are other older violins, however, and some of more recent date that are more valuable than many made in Cremona during the height of the industry there.

A violin may have been in a family for years. It may have been (Continued on Page 414)

VIOLIN

Edited by Robert Bruine

Music in Argentina, the Land of the Pampas

TRAVELOGUE NO. 3

By Maurice Dumesnil

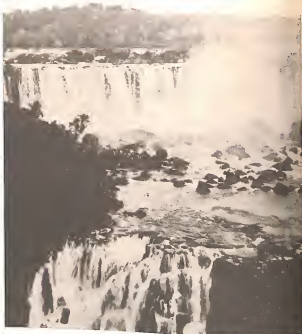
French Pianist and Conductor

MY FIRST IMPRESSIONS upon returning after a long absence were of a "lofty" order; they took place on the high passes of the Andes. The trip from Chile had begun inauspiciously, amid torrential rain and much confusion caused by the negligence of the travel agencies which had sold Pullman seats several times over. For seven hours we rode through an increasing storm which turned to snow when we reached higher levels. We went through safely, however, for which we felt thankful since the truck was buried under a heavy white blanket the next day and traffic was interrupted for several weeks.

At Punta de Vacas (Cow's Point), altitude ten thousand feet, and the temporary terminal of the Transandine Railway, twenty-five automobiles waited, ready to take us over the hundred miles of mountain road to Mendoza, head of the main line to Buenos Aires. Formerly the Transandine reached as far as Mendoza; but six years ago a flood washed out its fragile narrow-gauge track,

and since then nothing has been done about rebuilding it. South America, it is known, is the "land of mañana," and the automobile service may well endure indefinitely, abiding by the French saying: "What is provisional lasts forever."

The ride was rich in unexpected thrills. Here again my reservation had been booked incorrectly, so I took my place in the last car of the caravan, a private car driven by the company manager himself. This gentleman had brought along as his guest an alluring brunet from Mendoza and, wanting to show off before the señorita, he gave us a specimen of one hand driving which was little short of terrifying. Up and down we bounced, right and left, over stones and through deep ruts, among clouds of dust and a shower of pebbles, taking sharp curves on one wheel and sometimes coming within a few inches of the edge of the precipice. At Mendoza I received a much needed brush down and shoe shine; then boarded the train. The next



SOUTH AMERICA'S NIAGARA
The famous Iguazu Falls at the juncture of Argentina, Uruguay, and Brazil.

Buenos Aires season were, of course, the appearances of the N. B. C. Symphony Orchestra at the Colón and the All American Youth Orchestra at the Gran Rex. I found the capital still echoing with Toscanini's triumph and filled with expectancy for Stokowski's début.

Strange as it is, symphonic manifestations are scarce in the River Plate metropolis, where there exists no organized and permanent orchestra. There is, naturally, a fine orchestra at the Colón; but it is exclusive, never takes part in outside activities with scarcely ever a concert now and then lovers is a real symphony orchestra operating along European or American lines, with a full subscription season of popular and children's concerts, all broadcast. There has been and still is far all projects have failed to materialize.

Toscanini and Stokowski

Because of all this, the concerts of Toscanini and Stokowski were awaited with accrued interest; besides, there was much curiosity about the new disposition of instruments inaugurated by Stokowski, in which the strings are pushed back while the woodwinds and brasses are brought forward.

Toscanini's programs were conservative and selected mostly from the masterpieces performed during his past New York seasons, to which was added, as a courteous gesture toward Argentine lians, a fragment of a symphony by Alberto Williams.

The maestro's success, immense in itself, was increased even more by the sentimental aspect derived from his (Continued on Page 410)



MUSICAL LEADERS IN BUENOS AIRES

Flora Ugarte, Composer and Director of the Teatro Colón, discusses a problem of orchestration with Alberto Williams, dean of Argentine music, and one of the dominating musical figures in South America. At the right, M. Maurice Dumesnil, author of this article.

CLASSIC AND CONTEMPORARY SELECTIONS
THEME AND TWO VARIATIONS
 from SONATA Op. 109

LUDWIG van BEETHOVEN

The "Sonata, Opus 109," was composed when the magnificent genius of Beethoven had progressed to the third and last period of his creative activity. During this same period the "Missa Solennis" and the immortal Ninth Symphony were conceived, Grade 7.

Andante molto cantabile ed espressivo M. M. $\text{♩} = 60$

mp *pp dim.* *cresc.* *p*

VAR. I
Molto espressivo $\text{♩} = 58$

cresc. *f* *mezza voce* *sempre tenuto*

cresc. *dim.* *dim.* *dim.* *p*

ten. *cresc.* *f* *mezza voce* *cresc.* *poco rit.*

VAR. II
Leggieramente $\text{♩} = 60$

p *cresc.*

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and ornaments. Dynamics like *dim.*, *cresc.*, *armonioso*, *teneramente*, *poco cresc.*, *dolce*, *cresc.*, *dim.*, *p*, *pp*, *decresc.*, *pp esp.*, *p*, *cresc.*, *dim.*, *p*, *cresc.*, *poco rit.*, and *dim. p* are used throughout. Articulations like *tr* (trills) and *tr* (trills) are also present. The piece is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

PRELUDE IN B-FLAT MAJOR

This toccata-like prelude is a valuable study in legato passage playing. Note how exquisitely Bach balances his themes. As in the study of all the numbers in the *Well Tempered Clavichord*, great clarity and precision are essential to finished performance. Grade 5.

Vivace M.M. ♩ = 84

J. S. BACH

p *leggermente*

cresc.

simile

f *dim.* *p*

cresc.

f *dim.*

p *cresc.*

f *ff* *(R.H. ad lib.)*

p cresc. *ff* *p cresc.*

poco rit. *f* *a tempo p* *cresc.*

ff dim. *p dim.* *rall.* *pp*

© This measure does not appear in early editions and is believed to have been added by Czerny.

SPANISH GARDENS

Grade 4. Languidly with marked rhythm M.M. ♩ = 72

DAVID HAUPT

mf *poco rit.* *a tempo* *molto rall.* *f a tempo*

cresc. *f*

BY CANDLELIGHT

This minuet is so closely in line with the classical form that it seems to have been an Eighteenth Century creation. Powdered wigs and old lace under brilliant candelabra set the stage for a charming musical scene. Grade 3.

Tempo di Minuetto M.M. $\text{♩} = 112$

FREDERICK A. WILLIAMS

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CAMPUS SERENADE

Grade 4

Lightly, but with feeling M. M. $\text{♩} = 88$

ARTHUR E. KORBER

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VOCAL AND INSTRUMENTAL COMPOSITIONS
 OH, LOVING VOICE OF JESUS

VOX JESU

DUET FOR SOPRANO OR TENOR

Wm. Chatterton Dix

GEO. B. NEVIN

Andante

TENOR

1. "Come un-to me, ye wea - ry, Come, I will give you rest,"
 2. "Come un-to me, ye faint - ing, Come, I will give you life!" Oh, bless-ed voice of
 Oh, peace-ful voice of

SOPRANO

It tells of ben - e - dic - tion, Of
 The foe is stern and ea - ger, The

Je - sus, Which comes to hearts op - pressed;
 Je - sus, Which comes to end our strife;

par - don, grace and peace; Of joy that hath no end - ing, Of love which can-not
 fight is fierce and long; But Thou hast made me might - y And strong - er than the

cease, "Come un - to me, dear chil - dren, Come, I will give you light."
 strong: "And who - so - ev - er com - eth, I will not cast him out."

con molto espress.
 Oh, lov - ing voice of Je - sus, Which comes — to cheer the night, Our hearts are fill'd with
 Oh, pa - tient love of Je - sus, Which drives — a - way our doubt, Which calls us ver - y

sad - ness, And we had lost our way, But morn ing brings us glad - ness, And
 sin - ners, Un - worth - y tho' we be, Of love so full and bound - less, To

songs the break of day. Thee, To come, dear Lord, to Thee.
 come, dear Lord, to

a tempo *cresc.* *f*

LIKE THE ROSEBUD

ROB ROY PEERY

Tenderly *mp*

Would, love, I were the rose - bud Which

on thy bos - om lies; Short is its day, but bliss - ful, It buds and blooms and

rall *a tempo* *lento*

dies. Thus could I dream, for - get - ting That we for aye must part, And

p *a tempo* *f* *largamente e cresc.*

live and love and per - ish So close - ly to thy heart, And live and love and

colla voce *l.h.* *pa tempo* *f* *largamente e cresc.*

ff *rall* *p* *rit e dim.*

per - ish So close - ly to thy heart. *a tempo*

ff *rall* *p* *rit e dim.* *mp* *p* *rall e dim.* *pp*

GAVOTTA

From "Suite in B Minor"

DOMENICO ZIPOLI

Transcribed by Milton Cherry

Allegro moderato

simile

VIOLIN

PIANO

The musical score is written for Violin and Piano. The key signature is B minor (two sharps). The time signature is 3/4. The tempo is marked 'Allegro moderato'. The score is divided into five systems. The first system (measures 1-4) has a violin melody starting with a forte (f) dynamic and piano accompaniment with a mezzo-forte (mf) dynamic. The second system (measures 5-8) continues the melody with a piano (p) dynamic in the violin and mezzo-forte (mf) in the piano. The third system (measures 9-12) shows the violin melody with a piano (p) dynamic and piano accompaniment with a mezzo-forte (mf) dynamic. The fourth system (measures 13-16) includes a tempo change to 'a tempo' and a forte (f) dynamic in the violin, with a mezzo-forte (mf) dynamic in the piano. The score concludes with a final measure in the fifth system.

Musical score for the piano introduction of "Menuet Reverchon". It consists of four staves. The first two staves are for the right and left hands, and the last two are for the right and left feet. The tempo is marked *Andante*. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The tempo changes to *allargando* in the final measures.

MENUET REVERCHON

Prepare Sw. Viol. 8; Sal. 8; Quintadena 8;
 Viol. 4; Fl. 4; Sw. to Sw. 16'
 Ch. Fl. 8; Dul. Fl. Celeste
 Ped. 16; soft 8; to Ch.

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Andante espressivo

CARL WIESEMANN

MANUALS

PEDALS

Main musical score for "Menuet Reverchon". It is divided into two systems. The first system is for the piano introduction, and the second system is for the main body of the piece. The tempo is marked *Andante*. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *cresc.* (crescendo), *ritard.* (ritardando), and *tr.* (trill). The tempo changes to *allargando* in the final measures.

Tempo I

First combination Sw.

Sw. Ch. *mf* L.A. Gt. Ch. *rall.*

Sw. L.A. *a tempo* Ch. L.A. Gt. Ch. *tr.* *ritard.* *Fine*

Trio quasi Musette

add Gt. (A)

Cantabile rubato

Chor Sw.

add Ch. Viol. 8' & Trem. or Sw. Fl. 8'; Celeste 8' & Trem.

Gt. Chimes *ad lib.* *Sw. lower*

mf *rall.* *D.C. al Fine*

MARCH
SECONDO

Tempo di Marcia M. M. $\text{♩} = 120$

Tempo al Marella S. S. 1800

Handwritten musical score for a piece titled "Tempo al Marella S. S. 1800". The score is written for two staves, likely piano and bass. The top staff features a complex melody with many beamed sixteenth and thirty-second notes, and is marked with *mf* and *fz*. The bottom staff provides a harmonic accompaniment with simpler note values, also marked with *mf*. The tempo is indicated as "Tempo al Marella S. S. 1800".

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with the right hand playing chords and the left hand playing a simple bass line. The vocal melody is in 2/4 time, with a key signature of one sharp (F#). The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a 'P' and a 'V' (Vibrato). The vocal melody is marked with a 'V' (Vibrato). The piano accompaniment is marked with a 'P' (Piano). The score includes a key signature change to one sharp (F#) and a time signature change to 2/4. The score includes a repeat sign and a first ending. The score includes a key signature change to one sharp (F#) and a time signature change to 2/4. The score includes a repeat sign and a first ending.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various ornaments and slurs. The bass staff provides a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations such as eighth notes, quarter notes, and rests, along with decorative slurs and ornaments.

1 2 TRIO

pp-f

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a 'P' and a '4' above the first measure. The vocal melody is marked with a 'V' and a '4' above the first measure. The piano accompaniment is marked with a 'P' and a '4' above the first measure. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a 'P' and a '4' above the first measure. The vocal melody is marked with a 'V' and a '4' above the first measure. The piano accompaniment is marked with a 'P' and a '4' above the first measure.

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OFF TO CAMP

MARCH

PRIMO

BERT R. ANTHONY, Op. 217, No. 1

Arr. by William Hodson

Tempo di Marcia M. M. ♩ = 120

8

mf

mf

8

8

8

8

1 2

TRIO

p-f

8

8

8

8

DELIGHTFUL PIECES FOR YOUNG PLAYERS

Grade 1.

BIG BROWN BEAR

HAROLD SPENCER

Somewhat heavily M.M. $\text{♩} = 96$

Big brown bear, come on and dance with me, Stand up tall so ev-'ry-one can see. Step right out;—your

feet must nev-er drag. What a shame you have no tail to wag! 'Round you go, nice and slow, Care-ful not to

stum-ble, lest you take a tum-ble. Don't sit down, oh, that would nev-er do! You can have a cook-ie when you're through.

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Grade 1.

SINGING BROOKLET

LOUISE E. STAIRS

Moderato M.M. $\text{♩} = 80$

Sing-ing, sing-ing, As you race a-long, Lit-tle brook-let, Sing a mer-ry song.

Sing to the south wind, When you hear it sigh, Sing to the cloud-lets, Float-ing in the sky.

Sing-ing, sing-ing, As you race a-long, Lit-tle brook-let, Sing a mer-ry song.

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THE KNUD

Grade 2½

PELICAN PARADE

Moderately M.M. ♩ = 152

MARGERY McHALE

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OLD MISTER SHARK'S LUNCH

The tale is told that a Pirate Bold,
 Seeing a shark that was hungry,
 Swung over his leg for Mister Shark's lunch
 Just because it was Sunday.

But don't feel sad for the Pirate Bold,
 'Twas a joke on the shark, you see,
 For it made him so mad, when he bit into wood,
 That the Pirate yelled with glee.

Grade 1½

M. M. ♩ = 84

ALEXANDER BENNETT

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TECHNIC OF THE MONTH

ETUDE

Grade 4.

With lesson by Dr. Guy Maier on opposite page.

CARL CZERNY

Molto Allegro agitato M. M. ♩ = 112 - 120

The musical score is written for piano and consists of 18 measures. It begins with a piano introduction marked *ff* (forte) and *1 strepitoso*. The tempo is marked *Molto Allegro agitato* with a metronome marking of ♩ = 112 - 120. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into sections by measure numbers 1 through 18. The first measure is marked '1 strepitoso'. The score includes various technical exercises such as scales, arpeggios, and chords. The final measure is marked '18'.

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Conducted by **Guy Maier**

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IT IS GOOD NEWS to learn that pianists are at last octave conscious. In dealing with those pesky critics (the octaves, not the pianists!), teachers have usually followed one of two courses: (1) blithely trusting to luck by ignoring the problem altogether, or (2) putting trust into haphazard, unsound methods of octave practice. Result: a few students with large hands and naturally good octave coordination learned to play them by instinct or imitation, while the others (the majority) failed to acquire even a passably good octave technic.

It is, therefore, encouraging to note that so many correspondents are genuinely concerned. Here are a few of their worries:

"My pupil has developed soreness in her forearm after practicing octave exercises." (Y.B., Massachusetts)

"How can I counteract stiffness in the arms while playing octaves? How can I increase arm strength and develop velocity?" (M.J.O., Ontario)

"I am perplexed by wrist and elbow action in octave playing. Are the two combined? In what composition is each used? Will you recommend an octave book?" (W.C.K., New Jersey)

"Shall I teach octaves sinking from the arm, or by wrist? Shall I teach the arm quiet? I feel that rapid passages should be done with the wrist, and slower or heavier passages with a sinking motion." (F.E.S., Ohio)

First of all, nothing should ever sink in piano playing. That awful sink, like those other relics, "attack," "strike," "hammer action," must never be used, for it connotes heaviness, muddiness, stagnation—which have nothing in common with good piano playing. Pull arm down taut, sink in slow octaves, does not imply sinking in a split second's letting go rather the desired amount of weight, with instant release the moment the tone is heard. For the sake of establishing good release habits, it is advisable to practice rebound of active release; that is, after playing the octave, the elbow lifted lightly into the air, the hand bounded to the lap, thus completing the octave impulse.

Beware those futile "snatch" and "whack" methods advocated by almost all the old octave "schools." Don't ever jab or grab octaves from the wrist—for you'll never get anywhere if you do. That is what causes

the tenseness, the soreness and the "charley-horse" lameness.

Good octaves are made by easy, natural coordination of the full arm (for long impulses and accents), forearm (for rotary freedom and passing in and out of black keys), hand (very slight wrist articulation to help swift repeated tones), and finger (for solidity, accuracy, grip).

Very rarely are any of these octave approaches isolated; a coordination of them all is usually employed.

Let us begin with finger octaves. We hear altogether too much about the other kinds. After all, the piano keys are played by the finger tips, aren't they? So the first thing to do is to strengthen thumbs and fifth fingers, and with them the octave span. Start with your right hand; rest the 2nd, 3rd, and 4th fingers gently on the tops of E-flat, G-flat and A-flat (do not curve them); as you now silently touch the octave C with 1 and 5 (wrist high), suddenly "dash" these fingers very lightly into the keys and rebound back to the key tops. By dash, I mean lift 1 and 5 swiftly a little distance from the keys, and "all in a flash" play a pp, staccato octave. Try not to move hand or arm at all.

The moment the tone sounds, let your fingers feel like two delicate paint brushes poised on the key tops. Do this in repeated note octaves in the usual rhythmic patterns.



Also practice hands together, and gradually increase the dynamics from pp to p—and finally to f. Do not work longer than five or ten minutes at a time.

The next step, working toward speed and power, is to introduce a slight "coiling up," an almost imperceptible forearm rotation toward the thumb—which is often confused with so-called wrist octaves. The wrist hinge acts only in coordination with and dependence on the freely articulating forearm.

This is best learned by practicing the exercises just given in broken octaves thus:

(Continued on Page 412)

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(Continued from Page 388)

nationality; half of the two million inhabitants of Buenos Aires are Italians, or of Italian descent. Furthermore, Toscanini had directed lyric seasons in the past at the venerable opera house of the Calle Corrientes, and these occasions still lingered in the memory of the older generations.

Stokowski, on the contrary, was a newcomer known only through his recordings and films. His first concert created something of a commotion among the public and press; it was unexpected to see fair young ladies blowing the tubas, the trumpets and trombones usually manned by the comrades of the stronger sex. Moreover, the mass of strings faced the audience almost completely instead of presenting a profile view. One also noticed that the bowing was not without a certain "style" while theirs came down. Here I may open a short technical parenthesis; it seems to me that Stokowski is quite right in giving his musicians a free hand. Aesthetically, of course, it can lend itself to criticism. But musically there is no doubt that the freedom of a player will render his part best, if he uses a bowing that fits the particular construction of his hand and arm. Who would ever think of imposing upon fifty pianists — with hands big or small, fingers short or long — the uniformity of the same holds true with all stringed instruments.

"Arrangements" Protested

The most serious controversy, however, arose from the "arrangements" featured on each program. It is true that such transcriptions as that of Bach's *Passepied* elicited nothing but praise; but those of Wagner and Moussorgsky aroused some protest.

I was present when what was termed by many a "fantasy on 'Boris Godounov'" was performed. Getting away from scholastic considerations of artistic integrity, respect of the author's form and other similar technicalities, I gave myself up to the mere joy of listening; and what I heard was a masterful synopsis of the great Russian's work, conducted with supreme elegance, precision and authority, and performed with overflowing enthusiasm by every one of the youthful musicians.

"The sonority of this orchestra is not classical," one "grouch" friend remarked. What he meant by this I do not know exactly. But I do know that what I heard was a magnificent realization accomplished in record time, and doing great credit to the surging dynamism of young America.

The aspect of Buenos Aires has changed considerably in recent years; entire blocks have been torn down to make room for broad avenues;

the subway has developed new extensions; many streets are being widened. One day, as I was walking with another "grouch" friend along the much heralded Avenida 9 de Julio, he said to me:

"Look at this—an avenue that is a square, or a square that is an avenue, since it's about as wide as it is long, and never will be finished. Meanwhile, ninety per cent of the streets go on with their narrow sidewalks, so narrow that people have to walk on the pavement. And that smell from the exhaust of the collective busses! Then, see those huge buildings, they hardly have any heat in winter, and no water trap to stop sewer gas in summer."

He proceeded to explain that janitors often gamble at the races the money that ought to be spent on buying coal; and he concluded:

"With all that, there isn't one single concert hall in Buenos Aires. For such a thing there is never any money."

Attesting, indeed, but quite true. Buenos Aires is very much in need of a real auditorium, one which could become the home of the future symphonic organization to which reference has been made. A smaller one with about one thousand seats would also be welcomed by recitalists. As conditions stand now, everything must take place in theaters; but these are available once a week only and generally on Monday. This results in bad overcrowding and the inconvenience of conflicting dates, not to mention the high fees or percentages exacted by the owners, anxious to take advantage of this peculiar situation.

On the other hand, opera reigns supreme in its own home, the Teatro Colón. In the past, this famous coliseum used to be leased by the municipality to impresarios (Da Rosa, Mocchi and others) who organized a short but brilliant "de luxe" season of three months, engaging such world famous stars as Caruso, Titta Ruffo, Galli Curci, Chailapine, and promoting the whole affair as a business and social proposition. Now, things have changed. The Teatro Colón is in the hands of musicians. The season has been extended to nine months, and what it may have lost in brilliancy is regained in artistry.

Floro Uribe, the director, is one of the country's distinguished composers, and a graduate of the Paris Conservatory; he has produced many works among which an orchestral suite called "De mi tierra" ("From My Homeland") has been particularly successful. On the board also are Raúl H. Espino, author of distinctive songs adorned with personal harmonies, and Juan José Castro, conductor of outstanding merit. Being artistic inspirations, the two are manipulators, and consequently free themselves of the worries of their own, the Colon can go ahead with its attention focused prominently upon the

artistic angle. It counts on the intelligent cooperation of the critics, among whom José André (*La Nación*), Gaston Talamón (*La Prensa*), and Miguel Mastroianni (*La Razón*) stand out for the quality and the reliability of their reviews.

Some Prominent Figures

The dean of Argentine music remains Alberto Williams, who among other distinctions can boast that of being the only pupil of César Franck on the South American continent. Composer of eight symphonies and a large number of piano, vocal, chamber music and didactic works, he also directs the Conservatorio de Buenos Aires and its seventy out-of-town branches.

Other significant names in the world of composition are Constantino Gatto, Carlos Lopez Bucharde, Felipe Boero, José Gil. De Ruchatis, Gilard Junn José Castro, Andrés Gao, and the late Julian Aguirre who dedicated himself mostly to the transcription of the folklore, as does Manuel Gomez Carrillo who, through his lectures and works published by the University of Tucuman, has also done much to popularize aboriginal art. Through it all, as in Peru and Chile, one can find the influence of Incaic and Spanish inheritance. Argentina's most musical people, however, are those of the *Vidalia*, next to which can be mentioned the *chacarera*, the *hango*, the *cucando* and the *estipa*.

Owing to the lack of proper restrictions, the number of radio stations grows steadily and it would be difficult to quote even an approximate estimate of their number. However, with the exception of Radio Municipal which broadcasts the Colón performances and relays most of the remarkable symphony concerts of the Montevideo S. O. D. R. E., all are addicted to the lower standards of a shockingly vulgar and stupid repertoire.

There is musical activity in the larger provincial cities, where organizations somewhat similar to the music clubs in the United States run a concert series featuring the elite of the visiting artists. Prominently conspicuous are the "Biblioteca Verdi" in La Plata, the "Círculo" in Rosario, and last, but not least, the "Amigos del Arte" in Santa Fe. Turning over a few pages of the latter's album, I noticed the autographs of Fritz Kreisler, Pablo Casals, Jascha Heifetz, Marian Anderson, Alfred Cortot and others.

American music has made but little headway so far in Argentina. However, an enlightening lecture was given by Dr. Carleton Smith, head of the New York Public Library music department, during which he illustrated with recordings its evolution from the time of Stephen Foster until to-day.

United States composers, whose works were performed publicly and successfully, are: Charles T. Griffes,

John Alden Carpenter, Evangeline Lehman, Charles L. Loeffler and Thurlow Lieurance.

Such is, at a glimpse, the musical atmosphere prevailing in this big cosmopolitan city of Buenos Aires, which with its bustling life, overflowing population, deafening noise, dynamic activity, and easy-going leisure can lay a claim to being the point where Latin rejoins Anglo Saxon; where old Europe and young America meet.

Authorities would act wisely in minimizing the red tape and the annoyance connected with the control of the passports; otherwise the tourist trade will be hurt in a country well worth visiting, where a small deception awaits Americans: the famous tango, formerly played everywhere and carrying right into the heart of Buenos Aires a reflection of the nostalgic sunsets on the pampas, is disappearing. In its place one hears jazz tunes, and the latest hit songs from the musical comedies on Broadway!

Musical Development in the Philippines

(Continued from Page 368)

studying this beautiful magazine. Of special interest for us are the essays on tone production, tone color, pedaling, expression, interpretation, touch, and so on. We often find a resemblance between the "technical tendencies" of the great modern keyboard masters and Ludwig Deppe. We are happy to state that in the far off Philippines the Etude has been peculiarly valuable to us from a practical teaching standpoint. Countless numbers of students and teachers depend upon it for keeping them abreast of the musical educational world."

The World of Music

(Continued from Page 261)

THE GRIFFITH MUSIC FOUNDATION of Newark, New Jersey, recently tried out a novel innovation for noise abatement when programs printed on cloth were introduced at a Youth Symphony Concert for more than seven thousand children. Not only did the programs eliminate the annoying rustle so disturbing when paper programs are used, but they held against the stage lights they could be read in the darkened house. Let us hope that other concert programs will

THE NEW OPERA COMPANY is the name, chosen through a contest, to be given the group of young opera singers sponsored by Mrs. Lytle Hall in New York City. Miss Gerda Christianson Fluke, a young singer of Allwood, New Jersey, won the one-hundred-dollar prize for naming the opera company which plans to open a six-weeks' season in the Forty-fourth Street Theatre, in October.

(Continued on Page 422)

THE STUDY

411

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A Choir Member Speaks

(Continued from Page 383)

singing into their leaflet copies. Half the tone of a choir is lost when its members sing with heads submerged in their music. Do not try to practice too many pieces at once; three or four are about as many as can be done well during the regular practice time. It is better to concentrate on small sections than to attempt the entire piece immediately.

Strive for perfection in each aspect of singing, developing the singers into good readers, good musicians, and

good vocalists. This will be a real job, and will take a long time, but it will be worth it. Try to keep well, to have a cheerful spirit; inspire your choir with a love of song, never grow weary in well doing, and you will have done much for your church and your community. Church music can be one of the greatest factors for good in these tragic and troublous times; and a good choir leader is a rare and splendid asset to the church.

The Technic of the Month—Octaves

(Continued from Page 408)

Ex. 8

Right Hand



Be sure to think of the fifth finger as a light grace-note, flipping toward the louder thumb tone.

For impulse freedom, it is advisable to "bound" to the lap after the last note of the exercise; and be sure to accent only this last note of each chromatic scale; hands singly and together, softly and loudly.

Now begin to work at these exercises as straight octaves, thinking of rotating toward the thumb, but playing the tones exactly together; here's an example in the C major scale:

Ex. 9



This is to develop freedom and ease. Speed up as fast as possible in longer impulses, thus:

Ex. 4



In the chromatic scale (4th finger on black keys if you wish) give a full arm impulse on each accent and a gentle forearm movement in-and-out of black keys. (Another clapping up

process!) Keep hand high, and don't flap wrist up and down.

Ex. 5



The above to be extended indefinitely.

Whenever you tire, go back and practice the first exercises, that is (1) finger octaves, softly, and (2) broken octaves.

This month's study (Czerny-Lib-ling, Vol. II, No. 34) admirably combines all species of octaves. Practice it in impulses of one, two and four beats. Again, when tired, practice it in broken octaves. Use the same touch for the other intervals—thirds, fifths, sixths, in M, 4, 5, 6, and so on. At first, work at the study very lightly, with frequent rests (rebounds to lap) between impulses. For contrast, practice very slowly without looking at the keyboard. No contraction except the instant the octave is played.

For octave technic I recommend Irene Rodgers' "Six Octave and Chord Journeys" (Intermediate Grade); Doering's "Octave Exercises and Studies, Op. 24" (Intermediate School of Technic); Philipp's "Complete School of Technic," pages 88-105 (Intermediate and Advanced); Czerny-Libling, Volume III, Numbers 8, 9, 10, and so on (Advanced).

Have you ever watched great pianists play rapid or brilliant octave passages? Wrists are high and quiet; arm motion except a slight lateral movement over the piano is eliminated; no lost motion anywhere. This is the best argument I can offer against that futile wrist flapping—go there and do likewise!

"Hauled in the unswerving master of all masters. Go, turn to him and learn, with few means, how to produce great effects."—Beethoven

THE ETUDE

Making Practice Profitable

(Continued from Page 371)

But the meaning itself must be one's own. Do not copy the actual things that Mr. X has to say; try, rather, to penetrate to the core of the music so that you will be able to bring forth a significance as distinctive as Mr. X's. The intelligent critic compares performances, not in terms of goodness or badness, but in terms of what has been done that may help him improve his own means of stating his own thoughts.

I do not believe in changing teachers too often. If one has had bad luck to come under the care of an incompetent teacher, the best thing, of course, is to leave him at once. But if one is fortunate enough to have a teacher who understands one's needs and knows how to serve them, it is sheer folly to look elsewhere for "name values." For all that, though, the gifted pupil needs two separate and very different kinds of teaching during his student years. It may happen that the same teacher can provide both, but more often a change becomes advisable, even though it may be painful.

The first type of teaching needed is the patient, painstaking, elementary inculcation of fundamental facts—facts about the instrument, its structure, its care; how to hold it, how to hold the bow, how to draw a tone, how to finger intervals, and so on. To impart such information in a vital way is a gift in itself. Not every teacher is capable of it; indeed, it often happens that the great masters have gotten too far away from routine essentials to present them in the simple way that the little beginner needs. This first step in teaching should keep rigorously away from questions of "inspiration," individuality, and the like. It should concern itself, quite simply, with "the tools of the trade," acquainting the pupil with the laws of the violin and how to obey them.

Applying the Fundamentals

But there comes a time, later on, when the exact opposite is necessary. When the fundamentals are so firmly fixed to the pupil as to help him become second nature, he must learn to make them serve his interpretive needs. Now comes the time for him to reach out for individual musical experiences, for inspiration, for the full expression of his inner self. And it is also the time for him to turn to the teacher who can help him achieve this. The interpretive master must know not only the laws; he must also know when to break them!

That is why one often sees a mature and experienced artist resorting to little aids and "tricks" which would be disastrously wrong for a beginner to attempt. It is not that the experienced performer is "making a mistake" on such occasions;

simply, he has the right way so completely under his control that he knows how to deviate from it and still be right! For example, the rule is that the bow must be held straight, with the stick lying toward the neck of the violin. It must be kept so. If the young student holds it differently, he is making a mistake and producing an unpleasant tone. Yet it has happened that, to introduce a certain color effect that I want at some given point, I may turn my bow a little away from the "regular" position, in a way I should not encourage any young pupil to do!

Such an example illustrates the place for and the need of two kinds

of teaching. Take the wave as your tonal model. Anticipate it; prepare for it mentally. Your emotional conception of any tone must be mentally prepared before you sound it. When the moment of sounding comes, it is too late to produce anything but thin tone. Tone belongs to its phrase, and the phrase belongs to its own interpretive feeling and color, which bind the single notes of the passage together in a sort of emotional legato. It is this emotional preparation, precisely, which makes for good tone.

Ugly tone results when emotion is placed, mechanical fashion, on the single notes alone, and not in the



"Singing in the tub ain't enough—he has to accompany himself!"

of teaching. At one point in his studies, the pupil must learn the law; at another point, he must be encouraged to think for himself, even to the point of breaking the law. But always, he must know how and why. Further, a student who hopes to prepare himself for public appearance should arrange to have some instruction from a master who has been on the concert stage himself, and is able to explain its unique demands from the vantage point of personal experience.

Proper Mental Approach

Although the violinist's tone is inherently a personal thing, it can be improved. The secret of good tone seems to me not a matter of finger pressure, but of mental approach. You must hear good tone within you and must build toward it before you produce it. If you have vision of the sensuous, you know that the majestic waves do not appear suddenly; they roll in from a great distance, and the observer is aware of their coming long before they reach the culmina-

tion point of breaking. Take the wave as your tonal model. Anticipate it; prepare for it mentally. Your emotional conception of any tone must be mentally prepared before you sound it. When the moment of sounding comes, it is too late to produce anything but thin tone. Tone belongs to its phrase, and the phrase belongs to its own interpretive feeling and color, which bind the single notes of the passage together in a sort of emotional legato. It is this emotional preparation, precisely, which makes for good tone.

Ugly tone results when emotion is placed, mechanical fashion, on the single notes alone, and not in the continued context of their interpretation. I have found that many Germans have a harsh, mechanical tone because they carry their national trait of thoroughness too far! If a play exactly that note *sforzando*, they will more and no less, thus failing to whole. It is hopeless to treat a composition as a series of single notes. It is always the continued development, the emotional color that makes tone. Even finger-exercises, as such, should not be overdone. The fingers require their proper strengthening, of tone that technique is but a means to an end, and that the end is music.

Indeed, the emotional, interpretive approach to music is so important that the identical progression of compositions, appearing in two different forms, one than the other, because they are emotionally different. For technique by practicing passages from

the compositions themselves, always associating them with their own musical context. It is awareness and self-criticism that make practicing profitable.

The Paradox of the Violin

(Continued from Page 387)

handed down from generation to generation. Good musicians may have praised it. A high price may have been paid for it, or a good offer refused. All this and more may be known, but the violin still remains only a violin of nameless make and value until such time as one or more experts have been able to examine the instrument and pass on its value.

The Tone of the Violin

Your violin has a good tone, you say, and should therefore be valuable. But has it a good tone? Your idea of tone may not be that of another person. The tone may be pleasant to you. But have you compared it with the tone of a more valuable one? Again, who is to be the judge of the tone quality? As a general rule, it is safe to say that a valuable violin has a good tone, but even here we find a contradiction. There is in existence a Stradivari violin that, perhaps since it is a real curiosity, is more valuable than any other violin of the same maker. It has been the despair of many repair experts, because it has been impossible to get a good tone out of this instrument. It is known as "The Violin the Master Forgot to Burn."

One of the reasons that Stradivari has the reputation for being the greatest of all violin makers no doubt lies in the fact that, outside of the instrument just mentioned, no poor instruments made by him are in existence. It is commonly reported that Stradivari would throw into the fire any instrument that did not please him when completed.

Speaking of Stradivari, we again find a very peculiar condition. The greatest of all masters, little is actually known of his life. We know that he was in comfortable financial circumstances and confined his life almost solely to the making of violins. His violins are not valuable because they are rare, for there are over two hundred and fifty credited to his work. He was perhaps the most prolific of all makers, yet no record has been found of how many he made or how and where he disposed of them. In fact, there is no authentic picture or description of his appearance in existence.

To return to the subject of "tone," let us consider an imaginary violin. This is a valuable violin made by one of the best Italian makers. It has poor strings that are faulty in position. The sound post is placed out of position. The bass-bar is loose. There are

(Continued on Page 430)

How Fast Shall I Play It?

(Continued from Page 370)

Even those slight retards, which performers make at the end of sections in old music, are wrong—according to the standard of the old composers.

The compositions of the classic masters—Scarlati, Daquin, Couperin, for instance—we must play with a marked and unchanging rhythm from beginning to end, when one retard was permitted at the conclusion of the last repeat. That rule had no exceptions. The gavottes, gigues, courantes, passepieds, allemandes, and other old dance movements in the Bach suite were never played with retards or other changes of rhythm in Bach's own day. The one and only retard, at the end of the repeat of the last movement, was accepted as an indication that the piece was coming to a close.

When Haydn broke away from the old manner and struck out boldly into the new paths which led to our modern music, he relaxed somewhat the rigid rules of rhythm. But he knew nothing about the tempo *rubato*, upon which the music of Chopin is founded and which is the correct rhythmic freedom for Chopin, as well as for Liszt, Scriabin, Debussy, or Albéniz. Still less did Haydn know anything about the rushing speed of our time. His Viennese temperament was genial, full of melodic grace, and charm of manner, but never fast moving. It is not the Viennese blood to be rapid and excited of movement. The minuets of his symphonies are nearly always played too quickly by modern orchestras, for the conductors are more interested to a certain point in the graceful sentiment of a bygone age.

When Charles Lamoureux, the founder of the Parisian orchestra which still bears his name, was appointed director of the Paris Opéra House, he at once was confronted with a staff familiar only with established customs. At a rehearsal of Mozart's "Don Juan" he insisted on what he thought was the correct speed for the minuet. The managers and routine musicians said the tempo was too slow and asked him to play faster. Whereupon Lamoureux, a very thorough musician and a man of independent means, laid down his baton and walked out of the opera house. He resigned his post as conductor rather than perform the minuet as he was told. Mozart was too quiet a speed. Mozart would have been condemned. Yet when this same conductor took his famous symphony orchestra to London, the English critics found his tempos in a Beethoven symphony too fast. The French conductor played the English symphony too fast for the English public. The English public has a perfect right to believe that they understand Beethoven as well as the French un-

derstand him. The difference, of course, is in the temperaments of the two nations. Beethoven's speed has not been fixed on paper as securely as the notes have been fixed.

When an eminent English choir went to Germany, a few years before the war, and gave several performances of some Handel oratorios with the English words for which Handel had composed his music, the German critics one and all derided the English performances as being much too fast. They made no allowances for the Handel tradition, which is supposed to exist in England where Handel lived and composed and died. They were temperamental as much at variance with the English as Mottl was with Nijinsky.

We see consequently that this problem of speed is not likely to be solved for many a year. But that should not be offered as an excuse for playing the old pre-Haydn music at an absurdly exaggerated speed and with the most inappropriate tempo rubato.

Wide Artistic Appeal Marks New Records

(Continued from Page 374)

In Roy Harris' "Quintet for Piano and Strings" (Victor Set M-752), we have further evidence of his unerring abilities as a composer. The opening movement, a passacaglia, is indeed a work of genius, but the subsequent section marked *Cadenza* is no more than a virtuosic interlude, and the final triple fugue, although evincing the composer's marked gifts as a craftsman, is more mental than emotional music. The work, like many others of Harris, grows out of itself, and is therefore not easy to follow on a first hearing. But after several playings one is conscious that this is music of strength and poise, completely perfect in its execution. Harris (the composer's wife) and the Coolidge String Quartet.

Curiously, Gieseking's approach to Chopin's *Barcarolle in E-sharp major*, Op. 60 (Columbia Disc 12106-D) is not always suggestive of his Debussy performance. The playing is tonally more exciting, stimulating, but it lacks the type of warmth and emotional sensibility inherent in Chopin's music. As a piano recording this disc is unusually good.

Reginald Stewart, the Canadian pianist and conductor, plays Liszt's *Hungarian Rhapsody, No. 15* with appropriate straightforwardness and vigor. The music is more pompous than subtle, being based on the popular *Rakoczy March* upon which Berlioz's familiar excerpt of the same name (from the "Damnation of Faust") is founded. This is also a fine piano reproduction (Victor Disc 4544).

Arthur Loesser and Beryl Rubinstein are among the best two-piano teams now before the public, as they

performance of Saint-Saëns' *Scherzo* (Columbia Disc 70740-D) will prove. Theirs is a brilliant and skillful performance of music of similar characteristics.

Sascha Gordinzky makes an auspicious debut on records in the Schumann "Sonata No. 2, In C minor, Op. 22" (Columbia Set X-186). A virtuosic pianist with amazing technical accomplishments, he plays this sonata exceedingly well, even though he does not live up to its moodiness and warmth which are Schumann's by right. The older Victor version by the late Mischa Levitzki may be a more poetic reading, but Gordinzky's is more direct if only by virtue of better recording. This is the sonata with the strange markings which have afforded so much amusement among musicians; the tempo of the first movement is indicated as *So schnell als möglich* (As fast as possible), and is later followed up by *schneller* (faster) and, at the coda, *noch schneller* (still faster).

The music of Scriabin had always had considerable appeal for us, for much of it is of rare poetic content. Harmonically it is most ingenious and original, and stylistically it shows force and imagination. Jakob Gimpel, a pupil of Szymanowski, makes a distinguished debut on records in his master's "Twelve Etudes, Op. 33" and "Mazurkas, Op. 50, Nos. 1 and 2." Szymanowski has been called the greatest Polish composer since Chopin. Such statements are, of course, always open to disagreement, but there are grounds for the contention. He is more nervously intense than Chopin and, naturally, his tonal palette is more pungent and varied. This is a highly interesting set of records, and it deserves a wide audience.

Among the best things that Koussevitzky has accomplished for his photography is his performance of Beethoven's "Missa Solenne" (Victor Sets M-758 and 759). Koussevitzky traverses this score with a feeling for its strength, its dramatic connotations, and its beauty. The recording, made at an actual performance, is tonally good but breaks down abruptly and not always well chosen. The music of the "Missa Solenne" is creditably difficult to sing, and the young singers of Radcliffe College and Harvard, who make up the chorus, and the four soloists, headed by Josephine Veeland, encompass its fine energy. This *Missa* is not always in the accepted church style, although it is deeply religious; it is sonata and dramatizing in style, overlooks all the bounds of institutional traditions and liturgical formulae to go to its own imperious way (Lawrence Gilman). It is a privilege to own so fine a performance as this. "Classic Airs" (Victor Set M-756) is

among the most interesting things the soprano has done. With a string quartet and harpsichord background, Miss Pons is heard in arias from Gretry's "Zémire et Azor," Handel's "Floridante" and "Alceandro"; and Bach's "The Contest of Phoebus and Pan"; as well as in Bishop's *Sechs Song*, and Pergolesi's aria *Se tu m'ami*. The disc with the Handel selections (No. 2151) is a particularly enjoyable one, and it may well have a wider audience than its associates.

The scene between Kundry and Parsifal, from Wagner's "Parsifal", following the disappearance of the Flower Maidens, has been superbly brought to life on records by Flagstad and Melchior, with the Victor Symphony Orchestra under the direction of Edwin McArthur (Victor Set M-755). Although it may be argued that Flagstad is not a true siren, no one, we believe, will deny her exceptional artistry in the voicing of this music.

Recommended: Kerstin Thorborg's superb singing of Schubert's Die Admetus (Victor Disc 2148), the best version of this song I have heard on records; Björling's fervent and moving singing of Cujus animam from Rossini's "Sabbat Mater" and *Inimicem* from Verdi's "Requiem" (Victor Disc 13588); and the revitalized recording of Bizet's *Agnus Dei* and Granier's *Requiem* by Caruso (Victor Disc 17814).

Letters to THE ETUDE

How I Built Up My Class

TO THE EDITOR:

During the below normal enrollment of my class last year I thought, "What can I do to build this up?"

My long years of study and experience as a teacher have shown me that the most efficient instruction, in the piano, is to have the student learn to play for himself. I have made this my motto and have used it in my class. I have found that the student who is given the opportunity to play for himself, and who is given the opportunity to play for himself, will learn to play for himself.

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The All-Girl Band of Winthrop College

(Continued from Page 385)

secure financial backing for such a trip. There followed on the heels of this invitation one to give a concert before the legislature of South Carolina. Immediately after the concert, which took place in the hall of the House of Representatives, the Legislature (the House and Senate had met in joint session to hear the band) voted to send the band to the World's Fair with expenses paid. The Winthrop College Girls Band was to represent the State of South Carolina!

The second Annual Spring Concert of the band was given before we left for New York, on June 4th. Sixty of the girls were privileged to take this trip. The band played on each of the days at the World's Fair, and spent the remaining time sight-seeing in New York. A majority of the girls had never been outside of the State of South Carolina, and for all of them it was a new and thrilling experience which they will never forget.

With the beginning of the school year 1940-41, membership had increased to ninety-six girls. Usually sixty to sixty-five of these players are used for concert performances, and the marching unit numbers fifty-four players, with six twirlers, one head drum majorette, and four color guards. The officers of the band are regularly chosen: President, Vice-president, Secretary, Treasurer, Librarian and Student Director. They make up a central band committee, which makes the rules governing the band and which decides any important matters directly concerned with the organization.

One of the high points of the Winthrop Band's career was reached with the invitation to appear before the Southern Conference for Music Education. This event took place on March 7th of this year at Charlotte, North Carolina, on the College Night program. The program was a rousing success. A newspaper article on the following morning stated that "the numbers rendered by the pretty young ladies brought a storm of applause at Charlotte's Armory Auditorium. That appearance was more than just a concert for the Winthrop College Band. It marked success to a project filled with hard work and great obstacles, and went to prove that girls play wind instruments just as well as men do. It was just three years ago that Mr. Bidde started a band movement at Winthrop, a school where most of the girls previously had given the greatest part of their attention to home economics, literary activity, and other courses in the feminine curriculum. The reputation of the band has spread rapidly, and southern

musicians had keenly anticipated their concert here last night. It was all they had expected and more—the band played in a manner which Sousa himself would have praised."

Every effort is made to maintain a varied repertoire of concert music, and the band has given programs of light classics and semi-classics frequently. Since its organization the band has traveled approximately four thousand miles and has filled more than forty playing and marching engagements.

But more than the thrills of concert trips and marching engagements, more than the fanfare and uniforms and new experiences for the girls has been the inestimable value of wholesome, cooperative enterprise. There has been the working for a cause, the development of community and organization spirit, the lasting joys to be found in music in whatever guise it may assume.

It has been my experience that nearly every girl is musical. And, frankly, girls make good band members, both concert and marching. Why shouldn't they? In the matter of general appearance I feel that girls keep up their appearance more meticulously than boys. They are trim and neat, and they never has to worry about their keeping hats on straight or having uniforms in the best of condition. They are anxious to look their best at all times.

As to marching ability, I believe that they can be just as well trained as boys. Girls take shorter steps than boys, but otherwise their marching ability is about the same. As to endurance, I have never yet seen a girl drop out of line due to exhaustion—not even on long parades during hot afternoons.

Moreover, it seems to me that girls have not been given just recognition as to their performance on the instrument as boys. Some of the finest wind-instrument players at the National High School contests have been girls. But such recognition and acceptance are growing, and I believe that women will soon be accepted even in the gentry symphony orchestras of our country as wind players. Perhaps the only variance in instrumentation of the Winthrop Band is the fact that I must use E-flat basses in place of double-B flat, since the latter are too heavy for the girls to carry on long parades. If financial circumstances permitted, however, I am sure that for concert performance double-B flat basses with stands could also be used.

At times I am told that "it isn't feminine" for girls to be "blowing" wind instruments. I cannot answer for standards of femininity, but I do know that some of the prettiest girls on campus are band members, girls who seem to be just as feminine, just as popular with the boys as those girls who are not in the band.

If the girls themselves did not enjoy playing wind instruments, did

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"Sometimes a performer must play an instrument with a thin, unassuming tone; and in such a case he must use a great deal of loud pedal to gain proper sonority. But when he is playing a piano with a very full, rich tone, he may have to use the pedal very sparingly."—Alexander Rask.

not want to participate whole-heartedly and enthusiastically in the organization, the story of the Winthrop College Band could never have been written. Undoubtedly it has broadened the field of musical opportunity for hundreds of girls who are going to Winthrop, and has given the music program of the college a scope that in former times would have seemed impossible.

The Economics of Piano Study

(Continued from Page 363)

of musician he carves out. He can easily make a botch of his artistic entity; or he can make a reliable, dependable musical instrument capable at all times, under normal circumstances, of producing beautiful results.

Practice then, if it is worth while, is practice upon you as a human being, not upon the instrument. It is a matter of impressing upon yourself correct mental, muscular and nervous habits. It is not with scientific exactness upon those habits because fixed. Fixed, but not immutable. If, when the passage or the piece is perfected, it could not be varied at the dictation of the player's fancy, it would sound like the performance of an automaton. All real musical artistic interest would disappear. Therefore, practice of this kind should never be mere routine repetition, but every note should be listened to intently, every time it is struck. In other words, every note is an ear as well as a finger exercise.

"Mechanical playing" is always an abomination. Some performers remind one of the old vaudeville act in which the "comic" dropped a nickel down the back of his piano; every time he wanted to play, however it is not until mechanical perfection is attained that the free spirit of the interpreter may be exercised. As we have said, mechanical perfection can never be gained by repeating mistakes in practice or by dull repetition of exercises without any attempt at concentration upon musical thought.

When you practice you are doing one of two things—making false brain, muscular or nervous tracks or making correct ones. We heard a pupil practice last week on a new, well-sounded like a cracked phonograph record. Every time she came to a pet mistake she carefully repeated it.

In visiting scores of music schools in colleges, all over the country, we have heard countless pupils practice and play. On the whole the musical work in such colleges is exceedingly good. Now and then, however, we hear pupils who are hopelessly wasting their time. Instead of following the advice we are giving, of learning the passage to be studied with the most minute attention to all details

at the start, and then repeating it correctly each time, these pupils seem to be in a kind of musical dream-fog. No wonder there is stammering, stuttering and blundering. Such a pupil must be set right, or progress becomes impossible.

Every great teacher of the past has known this principle. Czerny would think it is a kind of musical dream-fog. No wonder there is stammering, stuttering and blundering. Such a pupil must be set right, or progress becomes impossible. Every great teacher of the past has known this principle. Czerny would think it is a kind of musical dream-fog. No wonder there is stammering, stuttering and blundering. Such a pupil must be set right, or progress becomes impossible.

What, then, became of this mould? Obviously the performance of a set model would be a disingenuous use of science and art. Without some standard, the performer dare not risk playing. What happens is that with a given standard or mould he is in far better position to modify his performance according to his interpretative understanding.

He may now shade and color the picture at will. This principle of acquiring initial perfection, prior to practice repetition, applies as much to practicing a simple scale, as it would to practicing the "Hammerklavier Sonata." It is analogous to airplane travel. No pilot would think of going aloft until he was absolutely sure that his ship had been examined and found in perfect condition. This sometimes takes irritating time, patience and care. In piano playing there is always some slow speed at which a piece can be played exactly right (save in the case of a few involved rhythmic passages and cadenza flights which the advanced player must take on with an element of daring).

As long as the player is obliged to give thought to the mechanical difficulties of a piece, his imagination and emotional concepts are shackled. Much of the dull and "dumb" playing one hears is due to the fact that the composition has been inadequately learned.

Any work of art is judged beautiful, or otherwise, according to how its execution touches the artistic and emotional perimeter of those qualified to judge its human appeal. By perimeter we mean the circle or horizon of consummate human satisfaction—not too much or too little, but just right. It is the same principle which one senses when standing before the Hermes of Praxiteles, the Last Judgment of Michelangelo, the Descent from the Cross of Rubens or when one hears the Brahms'

"Third Symphony" or Debussy's *L'après-midi d'un Faune*.

One of the greatest economies in piano study may therefore be said to rest in the improvement of methods, methods of attaining complete concentration and leading to the preparation of a stable artistic mould or standard. That is one of the reasons the use of the metronome in study, and particularly the modern electric metronome, known as the *Electronome*, is of such importance in piano training. The latter instrument is especially valuable because of its accuracy, ease in changing the tempo and the lack of necessity for winding. It should be part of the equipment of every music room.

One of the wisest teachers we knew in Europe had all his pupils practice their assignments at advancing metronomic speeds. Did this result in mechanical playing? Judging from the artistic success of his pupils, we should say that it did not.

For similar mechanical economies of time, labor and money, we believe the regular study and practice of scales and arpeggios is very profitable, as is the practice of varied technical problems found in exercises and studies. Czerny and Leschetizky knew what they were about; and made Liszt and Paderewski, Marta Argerich, in her absorbingly interesting lieder, Teresa Carreño, the three simple rules: 1. Master the fundamentals. 2. Know what to do. 3. Do it."

Some years ago, when the *Virgil* came to be in immense vogue, we withstanding the conclusion that, notwithstanding keyboard limitations, the success of the method under the tuition of the zealots who taught it was due to the very exacting technical and musical drill which the system repudiated to those who deliberately try Moscheles, Tausig, Hanon, Pischka and, Philipp on the junk pile and has ever produced the fluency, accuracy and mastery such as that through this previous training.

The great value of the study, or etude, rests in the fact that the fingers and the hands gain a kind of super-*"Rolls-Royce"* fluency which appears to be wholly spontaneous when applied to the performance of a composition. The good critic can always tell whether the performer had when one is learning a knotty age, as the difficulty of vowel and consonant coming an error. All of the mechanical part of study must be mastered and the technique of polished speech. In this day, sensible

teachers may well heed a remark made to your Editor by the late William Mason, in which he said: "I trouble with students is that they all want to be Franz Liszt without doing a fraction of the preparation Liszt did under Czerny."

In other words, learn the language of music thoroughly before trying to speak it. Music study is best with "get rich quick" schemes which promise to do away with work. Unfortunately, there are many people in the world to be taken in by these snake methods.

Finally, concentrated study of a composition away from the keyboard, long before a note is struck, so that when it is struck it will be right, is one of the elements of modern approach which should save centuries of time in the worst of the piano student body of this day.

Teaching the Teens

(Continued from Page 366)

to appreciate it. Now let us see what you would like to do, or if never let any pupil play in my recitals unless they really want to." Usually such pupils, before the term is over, are begging for Bach; or, as in the case of fifteen year old Mary, who would never perform in a recital, but who was found waiting at the recital hall when the teacher entered, thirty minutes before the hour!

Seventh, know the pupil's environment. You can not teach the average adolescent successfully, unless you have a sympathetic understanding of his personal problems and tastes plus a knowledge of his environment. Perhaps, you may discover that the excessive nervousness of a thirteen year old girl is due to the pushing of an over-ambitious mother, or the critical attitude of an exacting father. You may even find that the beautiful girl who is the notoriously bad boy is due to an inferiority complex. That is only with an understanding of their problems that you can really teach them. A knowledge of the background and temperament of a pupil may change your estimate of him, you may be able to admire rather than condemn the most unattractive pupil in the class when you realize just what he is up against, in the way of inherited traits, in the way of environment, and environment.

In conclusion, it must be said that a teacher can not hold the respect of the teen-age, unless he really loves music, and has genuine musicality. "When you are speaks so loud, that I can not hear what you say." Handle the teens with a light touch, smile at their foibles, love their enthusiasms; but, above all, hold a high standard of musicality, and expect them to come as much as they can to the music. They will love you, they will respect you, if you can combine understanding with genuine musical elation!

The Paradox of the Violin

(Continued from Page 414)

several opened cracks in the body. Countless other faulty conditions may be found. This violin certainly would be a sound value. Has it decreased considerably in value when the expert repair man, for a nominal charge, can easily and quickly again put this violin into good condition?

We will examine another violin. The body of this one is undoubtedly made by Stradivari, but it is not the scroll has been broken off and another scroll put on by an inferior worker. The violin has decreased thousands of dollars in value—but the tone has not been changed!

We have still a third violin. It is a comparatively new and poorly made instrument. The manufacturer of ignorant repair man has scraped the top of this violin. It sounds quite mellow and has an appearance of age in its tone. Yet this violin will soon break down in volume of sound, and if it cracks on the top, it is beyond repair. Is it as valuable as when it had a poor tone?

Tests and More Tests

There have been innumerable tests made as to tone, especially in so far as new and old violins are concerned. These tests have settled very little and sometimes have merely increased the extent of argument in the matter. Perhaps the most famous test was made in Paris. A well known violinist was asked to play a certain composition in a dispersed auditorium to a group of other famous musicians and music critics. Votes were then taken upon the merits of each violin. Two newly made violins ranked first and second to a Stradivari, which was placed in third position. The violinist who did the playing, however, insisted that these two new violins were very difficult to play and that the Stradivari was much superior and easier to play than the others.

An amusing situation once happened here in Toronto. One of the best American violinists invited a group of musicians and violin experts of the city to join him in making a test. He took various violins into another room. The audience was asked to designate the different violins in the order in which they were played. The same composition was given in each case. When asked to express their judgment, it was found that no two judges were in accord. Each believed that his decision was the best and the others were in error. It was finally discovered that the violinist had played the same composition in various ways upon only one instrument.

While this article is being written, two quite good musicians have been trying out a fine old instrument here. One of these musicians has been accustomed to using fairly new instru-

ments. After playing for a few moments, he discovered that he obtained best results from this old instrument by not working so hard as usual. The other musician, who possesses an old instrument that has been used considerably, contended that the instrument in question was excellent but would sound and respond better with more playing. The occasion for this test was to try out a different brand of strings. Two other musicians were present. Three expressed the opinion that the strings were very good, but one was in the opinion that the violin did not like the strings.

Can you value a violin by its tone? (A continuation of this interesting discussion will appear in the July issue of *The Etude*.)

Inviting Summer Radio Schedules

(Continued from Page 377)

Moffett. Kate is a sort of American institution; her name is synonymous with good old entertainment and a pleasant, happy personality.

"Meet the Music," which has brought to light many new song-hit writers, has moved to a new place on the airways (CBS, 2:35 to 3:30 P.M., EDT—Sundays). This is the show in which Lyn Murray conducts the orchestra, does a bit of singing, and also acts as master of ceremonies. Freda Gibson and Jack Leonard are the featured vocalists. Leonard is to be heard for only a short time longer, since he soon leaves to join the army. Phil Cohan, producer of this program, and Lyn Murray tell us that they play over one hundred songs each week before making their selections for the program. Manuscripts come in from all over the country, and each is given careful consideration.

The "Colgate Talent Tournament," which recently replaced "Ask-It Basket," is patterned after the radio show, minus the acrobats, of course. It presents singers, comedians, instrumentalists and others. All acts are on a professional rather than an amateur basis. The show features weekly four to five new performers as well as music by Charles Hathaway (10:30 to 11:30 P.M., EDT—Sundays, 8:00 and 9:00 to 10:00 P.M., EDT, Columbia network). Ed East is master of ceremonies. He asks the nation's listeners to vote for their favorite performer each week by letter. The following week the performer to receive the most votes is the "Talent Tournament" to receive an award of two hundred dollars. After five entertainers have been selected by listeners, there is to be a "final" tournament to decide the grand winner, again selected by votes of listeners. It looks as though the show should have a wide following, and it should receive considerable controversy.

Those who like Irish melodies

should tune into Walter Scanlon's broadcast, "Song of Ireland" (Mutual network, Thursdays, 10:45 to 11:30 P.M., EDT). Scanlon, a tenor, is one of the old-timers of radio and recording. He has been in the show business for thirty years. When he was six-teen, Billy Murray (according to Scanlon, the Big Boy of his day) discovered Scanlon playing in a minstrel show in his native Brooklyn, New York. Murray got him into a contract with one of the record companies, and Scanlon got his start on the long and profitable recording career. In the years prior to the first World War, he was known as the most popular recording singer in America. He made hundreds of records each year for eleven different companies. In the day when vaudeville was in its prime, Scanlon was a headliner. Radio listeners will recall him as the featured singer with his own quartet on the old "Everest Hour." He also played in dramatic sketches on that show. In turning to Irish tunes for his latest broadcast series, he is merely following an old trail, for Scanlon is of Irish-American stock.

When David Ross, the narrator on Columbia network's "Golden Treasury of Song," which features the popular radio tenor Frank Parker from Monday through Friday (3:15 to 3:30 P.M., EDT), began asking people to write him their favorite songs, he started to save a slant of correspondence. If the \$5.00 receipts do not show a marked increase for the fiscal year of 1941, says Ross, it will not be his or Parker's fault. Over one hundred letters have been coming in each day, re-telling the latest song of the first to Knightbridge that were written when the correspondence was in flower. Most of the correspondence is from the ladies, and some enthusiastic fans write the letters regularly every week. Some of the letters are written in verse, and sixty-five songs the sender would like to hear. "Listener's Club" has been formed, according to Ross, in some offices with radios.

A distinctly novel musical program is the Monday night broadcast called "The First Piano Quarter" (NBC network, 9:15 to 10:30 P.M., EDT). Comprised of four quartets are Adam Horvitz, of Czechoslovakia; Hans Padva, born in Russia; Vladimir Robert of Austria. All four were concert and radio artists of note in Europe, and then they organized "The First Piano Quarter" program in 1928. Prior to the war they had given more than one thousand recitals in on the continent. The difficulty of this ensemble music written for four pianos, the lack of repertoire, however, ranges from early primitive Italian and French composers to the most modern, plus some popular tunes of our own day.

Speaking of piano programs, NBC announces a short series to be heard on Tuesdays throughout the summer on the Radio City network from 6:30 to 8:45 P.M., EDT. The artists for this broadcast have not been announced, but we understand they will be selected from a group of noted young performers well known to radio listeners. This is a program for Radio listeners to mark down in their radio calendars.

The Teacher's Round Table

(Continued from Page 378)

tone is heard, release the key (check to key-top only). Feel your elbow fluting along, and prepare your finger on the next key-top. And never hold any finger in the air! All very slowly and thoughtfully, of course.

When you can do this gently, smoothly, try it legato; now think of releasing the key without actually doing so. (Flute this key-top lightly!) Later, making looser use of your finger, make the same exercise, but without speed of release. The finger. A smooth arpeggio depends not only on the elbow tip, but also on a swift-moving thumb; and a loose thumb depends on:

- (1) the free, lateral movement of the elbow tip, helping the "thumb under" movement and passing the arpeggio lively along the keyboard;
- (2) little or no curvature of the last thumb joint. Try the following for yourself: hold down the third finger lightly on any key and pass the thumb under it—curving the thumb sharply. Try to do it, doesn't it feel it against just sliding it along naturally without trying to curve it. Feels much better! There's the key!
- (3) playing the arpeggio with a high wrist. Again, try your exercise, first with low wrist, then with high, and convince yourself which position makes the thumb wheel freer;
- (4) keeping the thumb in constant contact with the keys. Do not raise it up and shake it—for if you do, a bad thumb will result. Keep it gliding along the key tops; never let it drop down off or away from the keyboard;
- (5) preparing to play the thumb back as soon as possible. In other words, do not wait until the thumb must be played then push it. Your arpeggio by a job, there should be time! But watch out, do not jerk it or yank it under too far. Let the elbow help it flip swiftly and accurately to its new position.

Above all, make sure to keep your wrist as high and level as you can—remember that, since your whole back passes along the keyboard, your elbow must take its place to insure evenness, speed and ease.

Heaven's! Try this slowly and too much advice on your question! You will have to await later *Etude* for help in coming to this rapid, brilliant arpeggio. It will remind me of some Round tables we always doers of pressing questions demanding answers.

"Music cleanses the understanding, inspires it, and lifts it into a realm which it would not reach if it were left to itself."—Henry Ward Beecher.

FRETTED INSTRUMENTS

The Mandolin and Banjo

By George C. Krick

IN A RECENT COMMUNICATION one of our readers asks the following question: "Can I make a living by playing the mandolin professionally or do you advise making a study of the banjo also?"

To give an intelligent answer to this inquiry let us first decide what is meant by making a living. We have known many young men who are satisfied and able to get along on an income of thirty or forty dollars a week and again others who would not be satisfied with anything less than five thousand dollars a year. It all depends on the person, his needs and desires. To begin the study of any instrument with the sole idea of making money out of it, and because one feels it is an easy way to make a living, is wrong and in most instances leads to disappointment and failure later on. After one has devoted several years to the study of an instrument that in all respects has the greatest appeal to one's musical nature, and then has thoroughly enjoyed playing it without thought of any financial reward, not until then should he think of the possibility of using it professionally.

Now let us see what opportunities may present themselves to a mandolinist. First, through concert and radio appearances; second, through orchestra playing and, third, through teaching.

It goes without saying that the greatest ambition of almost every instrumentalist is to become a concert and radio artist, but to reach this goal it is necessary to travel a hard and long road; and history has shown that only a select few reach the top. If you have a superabundance of talent, an outstanding personality; if you possess a certain amount of showmanship and have a technique that far surpasses that of most other players you undoubtedly will be able to get paying engagements as a mandolinist. But you must also be able to "sell yourself" to the public, as it would prove quite difficult to persuade any of the prominent concert managers to agree to arrange a regular series of public recitals for a mandolin virtuoso. The radio would probably offer better and quicker opportunities for a capable mandolinist, as the program managers of radio stations are continually on the lookout for artists able to offer something unusual and of exceptional merit. We also believe that a small plectrum orchestra of from eight to twelve players directed by an outstanding mandolinist offering novel

and artistic musical entertainment would find a fertile field in radio and on the stage, a field that in our opinion has not been sufficiently exploited.

The dance orchestra has never proved a proper setting for the mandolin and we doubt very much that even an exceptional player would find opportunities to get ahead in that direction.

The Mandolin Teacher

As a teacher a mandolinist is able to establish himself in a profession that gives a lot of satisfaction and ample financial reward to the one who makes a success of it. To do so one must have the ability to "teach" others, get along with people, know how to handle children and adults and above all believe in himself and his profession. It is necessary to make a comprehensive study also of the banjo and different types of guitar in order to become a recognized teacher of all the fretted instruments. While occupied with the various teaching problems one should continuously strive to maintain and improve one's own technique and present the mandolin in recital at every opportunity in order to popularize it with the musical public.

The Banjo

Often called "the real American instrument," the banjo has had its greatest and most numerous admirers among the English speaking nations among the English, Great Britain, South—United States and Australia. Shortly after Africa and Australia. Shortly after the World War in the early twenties the tenor banjo was introduced into the dance orchestra and during these years was perhaps the most popular instrument of all. A professional banjost of those days could almost dictate his own terms as the demand for capable players as the demand for capable players was greater than the supply. Today the plectrum guitar has taken the place of the banjo in the dance orchestras, and only occasionally do we hear the snappy exhilarating tones of the banjo in connection with these professional orchestras. Consequently professional orchestras for anyone to earn a living as an orchestra banjost are quite rare. On the other hand the banjo limited. On the other hand the banjo appeals particularly to amateur players as exemplified by the many banjo bands flourishing in all parts of the country; and it, no doubt, will always be a part of our musical life. So again, as in the case of the mandolin, the as the part of our musical life. So again, as in the case of the mandolin, the surest road to success for an accompanist banjost is the teaching profession.

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"THE FLIGHT OF THE CLIPPERINO"

A Modern Composer writes a Piano Concerto
in Six Movements

DRAWN BY HARVEY PEAKE



1. TUNING UP—Andante Molto



2. THE TAKE OFF—Disormonico



3. CLIMBING—Fuga Irreguloris



4. AIR POCKET—Ario di Brovura



5. TAIL SPIN—Tirato con Furio



6. HAPPY LANDING—Largo Ossinato

Problems of the Advanced Piano Student

(Continued from Page 365)

course, that they do not. Each pianist has his own highly personalized tone, within the scope of which he creates endless varieties of depth and color. Mechanically, there is no explanation for these vast possibilities for variation. And that, precisely, leads us to the heart of our study.

Tone is governed by something more than the mere piano-mechanics which cause it to sound. Through some highly personalized channel—spiritual, psychological, what you will—the performer communicates his inner emotional concept of tone, through finger, key, and hammer, to the vibrating string. The first step in developing good tone, then, is to formulate a clear idea of the kind of tone to be produced. In other words, a mere haphazard pressure of the key breaks the full circuit of communication which must flow from emotional as well as physical sources.

My own method of securing a fine, penetrating, singing tone grows out of years of experimenting on the economy of energy in playing. I produce my singing tones by exerting pressure of a very definite kind. It is not the spasmodic, forceful pressure of striking a key, but the continued pressure of my entire body-weight, released to the key through relaxed hands and joints. I think of it in terms of the tremendous, irresistible pressure of the locks of the Panama Canal, which hold back tons of water, not by effort, but by their own sheer weight, naturally applied. This sort of pressure differs greatly from that of a hammer blow. It offers the most natural means of producing tone that is at the same time big in volume, yet vibrant and resonant in quality.

Tonal qualities are intimately bound up with the phrases in which they occur, and I have found it helpful, both to tone and to phrasing, to imitate human respiration in playing. I treat each passage as if it were a song, building the need for breath where the need for breath would occur if I were singing. And, indeed, I do sing, inwardly and silently, as I play. I advocate this for others. Treating melody as a song makes it come to life. The person who hears it thus treated feels refreshed. In listening to music, the need for a sort of participative breathing is very real, even if the listener is not conscious of it. It is therefore easier for him to absorb the music he hears, if the performer fits his phrasing into the compass of normal human breathing. And the performer himself will find his phrasing clarified and his tone improved if he plays with a lyrical approach, singing his phrases inwardly. The

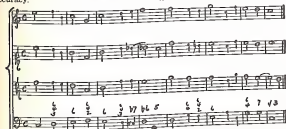
426

Piano Class Methods in Beethoven's Time

(Continued from Page 380)

slate and rapidly corrected her error. As in her performance the bass was indisputably the best of all, the teacher wrote it in my album, and I subjoin it here with diplomatic accuracy.

of Mr. Logier that he went to the trouble to write this long and detailed description of his classes for the above named periodist and then later to quote it in his Autobiography. It would be interesting to know



"The revolutions of the other children were more or less good, but all of them correct, and mostly written out in four different keys. Each also played her own immediately on the pianoforte, without any embarrassment and without fault."

The author of the above account is none other than Louis Spohr, one of the most celebrated among violinists and composers of his time. It is indeed significant that he attached so much importance to the methods

whether the Logier methods are still being used and, if so, what success they are enjoying.

John Bernard Logier was born at Coisel, Gersault, February 9, 1777, and died in Dublin, Ireland, July 27, 1836. He became a flute player and joined a regimental band. His chiroplast was widely used in England, Berlin and at the Paris Conservatory, as was his "Practical Thorough Bass." The system disappeared almost seventy-five years ago.—Editor's note.)

Musical Films for Early Summer

(Continued from Page 373)

other hit songs besides *Who?* and seven sparkling dance routines, the first version stars Anna Neagle in the title role, with Ray Bolger and John Carroll heading the featured cast that includes Edward Everett Horton, Freda Inescort, and Helen Westley. *D'ya Love Me?*, *Sunny*, and *Two Little Bluebirds* are the three other songs woven through the picture. Jerome Kern wrote the melodies and Otto Harbach and Oscar Hammerstein II the lyrics of the four featured songs. Herbert Wilcox produced and directed the offerings.

Laid in picturesque New Orleans during the colorful Mardi Gras season, the film presents Miss Neagle as a circus performer, dancer, and equestrienne. Caught in the whirl of the Mardi Gras crowd, she meets a young Louisianian, and a case of love at first sight develops. The wedding is scheduled to take place at the bridegroom's great family estate, but just before the ceremony, a group of carnival folk arrive to pay their respects to the bride, embarrassing the guests and reducing *Sunny* to tears. Feeling that she has no place in the state's surroundings of her fiancé's home, she runs away and follows the carnival, but the bridegroom, encouraged by his elderly aunt, joins her and effects a reconciliation.

The dance routines include two gay satiric numbers performed by The Hartmans. Two solo numbers by Miss Neagle—one of them an amusing Ray under-water dance—two routines by Ray Bolger, Neagle and Bolger together afford noteworthy entertainment. The versatile Miss Neagle, who made her American film debut in such distinctive character parts as Queen Victoria and Nurse Edith Cavell, has devoted her recent efforts to musical comedy and dance routines. She is British by birth. Her real name is Marjorie Robertson. Neagle is her mother's maiden name, and she thought that Anna Neagle "went well" with it. She has auburn hair, blue-green eyes, and what Melvyn LeBarley styled "the most paintable nose in Hollywood." She is appreciative of her American success, and intensely interested in things American. As the history of America is studying the popular music, from folk and popular music, from Stephen Foster to boogie-woogie, the American slang phrases, tries to collect them somewhat hesitantly upon them, and joins in their amusement when she misuses a new acquisition. "Sunny" is an excellent vehicle for Miss Neagle and the popularity of its tunes should make it worthy while entertainment.



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| Song Cycle..... | Conrad Bos | Piano Methods..... | Bernice Fort |
| Voice Teaching..... | Charles Hackett | Music Education..... | Lawrence Perry |
| Conducting..... | Peter Wilhousky | Band and Orchestra..... | Wilbur Hampe |
| Theory Teaching..... | George Wedge | Modern Music..... | Manion Bane |
| Group Voice Methods..... | Bernard Taylor | Music Teaching Business..... | Thomas Tappes |
| The Teacher's Round Table..... | | Gray Maier | |

120 Claremont Avenue

New York, N. Y.

The Surprise Recital

By Gertrude Greenhalgh Walker

Edited by ELIZABETH A. GEST

Musical Dance Forms

By Frances Taylor Larch

GAZETTE

This gay French dance in common time,
With strongly marked first beat,
Contains two parts, and often is
Included in the suite.

MINUET

This old French dance in triple time,
Is dignified and slow;
And as a part of classic forms,
Has charm and quick tempo.

POLONAISE

Of Polish birth, in three-four time,
Strong—stately—not too fast,
Its syncopations, skips, and runs,
Give style and fine contrast.

What Is On Your Piano?

By E. A. G.

Of course the inside of your piano is the most important part of it, as that is where the sound comes from; and the principal business of a piano is to make beautiful sound. But the piano must also exist as an article of furniture, because it is too big to be unnoticed or hidden behind something. So, such being the case, how does your piano appear to the eye?

1. Is it well placed in the room, not too near a heater? If so, your score is 5 for that point.

2. Does it receive good natural light by day and good illumination at night? If so, score 5.

3. And what is on top of it? If it is an upright it should have no more than three objects on it. If so, score 10; for each additional object on it subtract one point. Such objects may be a bust of a composer, a heavy vase, or good standing frame, a heavy vase, or some other appropriate object.

4. If it is a grand and has only one object on it, score 10; for each additional object subtract one point.

WALTZ

An off-spring of the Minuet,
With rhythm much the same,
The Waltz, as dance and program piece,
Still holds world-honored fame.

MAZURKA

This triple-rhythm Polish dance,
Is moderately fast,
With accent on the second beat—
Sometimes on first or last.

POLKA

Bohemian dance, in two-four time,
With lively, quick tempo,
This peasant dance is favored still,
As in the long ago.

"Hello, Miss Brown."

"Yes?"

"This is John Doe speaking. I'm very sorry, but I can't take my lesson for a few weeks, and worse still I can't play the program that we're preparing for the Mother's Club meeting."

"Gracious, John. What has happened?"

"Oh, I was climbing on my back yard fence and slipped and broke my right arm. The doctor put it in splints and says it will be some time before I can play the piano."

"Oh, John, I am very sorry to hear the news, but I think you can give a program just the same. Of course, it will not be the planned numbers but something quite novel. Can you come over to the studio and let me tell you all about it?"



COUNT GEZA ZICHY

When John arrived at the studio, he was so amazed and thrilled at what Miss Brown told him that he immediately on the new program. He also telephoned the club committee scheduled. When his friends learned program they were quite mystified as to what he would do. Would he recite a poem, or sing a song? Surely the piano solos were out of the ques-

tion. John smiled and went steadily on practicing in secret.

At last the day of the meeting arrived. When John was announced, he walked right up to the grand piano and, after carefully adjusting his seat and feeling for the pedals, started to play. Yes, you have guessed it. He gave a Left Hand Alone recital. After the recital was finished, all the members of the club congratulated him and asked where he had gotten his idea. Then he told them that Miss Brown, his teacher, had read in *The Rude* about Count Zichy who, at the age of fourteen, was one of the great Master Liszt's most promising pupils. Unfortunately, through a hunting accident, he lost his right arm. Sobbing out his grief to the master, Liszt told him not to be discouraged. Then sending himself at the piano, he played for the despairing boy, some compositions by Chopin, Beethoven, and by himself—for the left hand alone. The little Count Zichy looked up to the Master and said, "No one but Liszt could do that."

Whereupon Liszt replied, "Liszt and you."

Count Zichy then took heart and practiced so faithfully that his left hand alone recitals became famous, and his greatest achievement was playing a three hand arrangement of the *Rakoczy March*, which Liszt arranged especially for the boy and himself.

"That," continued John, "gave me the inspiration to present this little program."

"Splendid," said the President of the Mother's Club. "It has done an even greater thing than that, John. It has given all of us a valuable lesson to—Master our Handicaps."



A New Monument to FRANZ LISZT erected in Hungary

(Prize winner in Class B)

Geraldine Bartow (Age 13).
Toms

By Margaret Guiney

Each player in turn scrambles the four jack stones, allowing them to



Signatures may be added to the staff, requiring the flats and sharps to be named with each play.

By Stella M. Hadden

1. Literary texts of operas; 2. the composer of the opera, "Lucia de Lammermoor"; 3. the nationality of Princess Aida, in the opera, "Aida"; 4. the composer of the opera, "The Tales of Hoffman"; 5. an opera by Reginald DeKoven; 6. the nationality of Grieg; 7. orchestral preludes to operas; 8. the mysterious cup in the opera, "Parsifal"; 9. the composer of the opera, "Fidelio."

Which do

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

this page in a future issue of *Tata*. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

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

CONTEST RULE

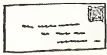
1. Contributions must contain not over one hundred and fifty words.
2. Names, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper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

— 10 —

Each well prepared lesson is rewarded with a star, and stars may be awarded for memorizing, scale contests, and other things. Then, any student winning a certain number of stars (three, for instance) may go to the Surprise Box and draw out a

Naturally, everyone wants to get some stars so he can go to the Surprise Box. Why not have one like this at your club meetings?

Everybody likes a pleasant surprise.



well as she does. Last year I played in the school assembly.

From your friend,
ADELAIDE ESTELLE GIBBINS (Age 54),
(Adelaide forgot to include her State in her

DEAR JESION KUTSOV:
Our club is called the Robert Schumann Club and is strictly a boys' club. The girl in the Kodak picture I am sending is only a guest. In the picture we are dressed in our costumes for a party. I am the one in the tiger skin. We have interesting meetings once

a month, when we prepare a program and discuss musical topics. We would be very glad to see our picture in *The Junior Blade*.

Class A. Anna Mae O'Keef (Age 24), Illinois
Class B. John William Murray (Age 12),

Indiana
Class C, John Boehme (Age 8), Minnesota

xx ———— *LL*. Mention for March

Mary Elizabeth Loebe; Rhoda Briggs; Anna
Credit; Margaret Grimshaw; Betty Weber;
Mary Alice Mowry; Marjorie Ann Pettit;
Catherine Lynch; Joy Streisler; Dorothy
Denchob; Marian Stilly; William Johnson;
Elma McMurtrie; Irene Bradley; Martin Messer-
Smith; Eileen Brown; Frances Januch; Doris
Painter; Elms Anderson; Dorothy Selzhammer;
Sophie Becker; Alice Friedman; Kitty Mae
Elroy; Ruth Anderson; Helen Swanson;
Gloria McBride; Alice Elmer; Belle Ackroyd;
Kathleen Mole.

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 a future issue of *The*. Forty next best contributors rating of honorable men-

(Prize winner in Class A)

(Frieda Jenner in Class A)
As I read this question, the answer that came to me at once was memorizing. Then I realized that this is a contest and I must win. I must win for my family and my friends. The best reason I can give is this: Memorizing means learning a composition piece by piece, by passage, and then storing these beautiful pieces of music in the memory. When the selection is memorized perfectly we are able to bring it to our mind at will and play it, or re-create it. During the time spent learning and memorizing a composition it becomes more and more beautiful and so familiar that it really becomes a true friend. And didn't the composers wish to have us make their compositions our best friends?

Of course sight reading is very important in music study, but memorizing for me is one of the most interesting and educational parts of music study and the one I like best.

Shirley Cockenden (Age 15),
British Columbia, Canada

(Prize winner in Class C)

I think memorizing is more fun than skimming. When Mother has company and asks me to play for them I always choose a piece from the *Book of the Month* and I always am smoother and more finished. If I would play by sight, reading and did not play well it would be just too bad for me, and the audience would be disappointed. I have been memorizing a piece of music one month on the alert for a mistake, and the mistake goes through you like a knife. In sight reading you can't be sure you are right. The center is centered on the notes on the page in front of you and you would probably make a dozen mistakes. If it were I and if I had memorized it, I would be sure I was right. I would be it, and if I were asked to play I would be "rarin' to go, and I would have all the confidence in the world. Because I would be sure I was right, I would be because I had memorized my piece well.

Ann Dolores Attea (Aged 9),
New York

Plato said: "Music is to the mind what air is to the body."

1. M—other 4. Dre—A—ms

2. N—O—rwy 3. Cher—R—y
3. Pa—E—ale 6. Carro—T

Journal of the American Medical Association, 1934, 102, 1000.

Elise O. Rodriguez; Doris M. Wall; Larry Brown; Frances Furtick; Anna Mae Sloyan; Marjorie Jackson; Outhrine Lynch; Miriam Gay; Ophelia Colson; Betty Timmons; Ruth Collins; Dorothy Hakonen; Mary Elizabeth Long; Claire Price; William Dennis; Julius Bodner; Charlotte Hale; Geraldine Kelley; La Verne Rejcek; Julia R. Cuthbertson; Ella Anderson; Anna Marie Townsend; Deborah Lee Salt; Mary Virginia Ganshorn; Betty Ellis; Regina Brown; Cecelia A. Doyle; Mary Henkle; Cynthia Cans.



Schumann Piano Club (for boys only)
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the pianist may please his musical fancy and entertain others as well with solos which sound as though they were recorded on a chosen disc, brass instrument, string instrument, or reed instrument with piano accompaniment.

Mr. Tulio has arranged for such playing, more than 39 melodious numbers, giving the Solovox performer a wide variety of musical favorites ranging from folk melodies and universally liked standard numbers to a representative group of melodic gems from classic and operatic sources. Those who have a Solovox will be immensely pleased with this collection of fine numbers expertly arranged to enable the performer to give both solist and accompanist to give an equal left hand and piano accompaniment to any instrumental solo being used for the melody playing on the Solovox with the right hand. Price, \$1.25.

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FINE MERCHANDISE GIVEN FOR EULOE SUBSCRIPTIONS—Many of our subscribers obtain excellent merchandise in exchange for subscriptions to *The Enthusiast*. Any music lover will be glad to place a year's subscription with you if you will simply show your copy. For each subscription secured at the full price of \$2.50 a year, one year's credit is given toward any premium selected from our catalog. The merchandise is guaranteed by the manufacturer and is sure to please.

The following are a few selected premiums from the complete catalog:

Bon Bon Dish: Lake Hadden, Wrought Aluminum, Size 7 1/2" x 6". Very new and very attractive, and may be used for many purposes. Your reward for securing one subscription. Not your own.

Mint Server: Bright Chromium finish with center handle, satin trim. Three compartments. May be obtained for one subscription. Not your own.

Desk Clock: Not included plane New Haven Clock has a solid mahogany base with a cream-color stripe, polished brass hands, etched gold-color numerals overlined in black, and an accurate temperature compensator for temperature changes. Size 4" high, 3 1/4" wide. Awarded for securing four subscriptions.

"Sage" Ovenette: A practical kitchen utensil—bakes, roasts, steaks perfectly on the broiler—looks like a broiler—cooks without overheating the kitchen. Your reward for securing two subscriptions.

Book Cover: This unique Book Cover is made of Florence leather, has handsome edges and includes a page marker. A grand gift or prize—a "must have" for the literature book lover. Your reward for securing one subscription. (Not your own.)

Next Month

THE HOME OF THE FOURTH OF JULY

Philadelphia, the birthplace of the Declaration of Independence July 4, 1776, and the symbol of American liberty, is also the home of *The Enthusiast*. For this reason, the July, 1941 issue, coming out on July 4th at 10:00 a.m., carries the patriotic background of our fifty-first year old magazine. It begins with a tirade entitled upon "Make the World Warm" and is followed by:



LT. CHARLES T. BENTLER

MUSIC THE NAVY NEEDS

Lt. Charles T. Bentler, gold-medal conductor of the National Student Music Honor Band, in a stirring article tells how his band of 125 boys of New Navy High, Annapolis, won the U. S. Navy Band rank with the highest score in the country. He tells why, which, when seen started. "You can't put it."

CAN I BECOME A GREAT ARTIST? B. H. Harnisch, internationally known concert pianist, in many of the greatest artists and musicians in history, tells how to find opportunity in the concert stage. He varied experience in music every word of real interest.

MUSICAL ADVANCE IN URUGUAY AND BRAZIL

This is the fourth in the series of articles on music in Latin American countries by the French-American pianist, M. Maurice Bousquet. The writer has toured South America many times and speaks Spanish as fluently as he speaks English. He has countless musical contacts with famous musicians and has seen everything he writes of truth and emphasis according to practical experience.

MUSIC IN BRITAIN'S WAR Betty Tunney, British violinist pianist who has been touring in America, gives us Britain in a hour of terrific trial. How music has been used to cheer and give comfort and something with success will be interesting.

CHOPIN'S UNUSUAL TEACHING METHODS

Henry Suter has been making a study of the methods of the greatest of Polish pianists. Chopin's unusual methods, which he learned from his mother, are so unusual that they were considered the work of a madman. Suter tells of the pupils of the virtuoso type, both Polish and foreign, who were trained by Chopin. He gives insight to problems which "turn up" continually at lessons.

THE BOY AND THE PIANO

Dr. Thomas Tupper sings his analytical study of the piano in the hands of the young in this new set of musical analyses. He tells of the piano in the hands of the young, and how it gives you the profoundest insight into the art of the piano.

WILL THE ORCHESTRA BE MODERNIZED

Benjamin T. Latham, composer, pianist, and conductor, tells of the orchestra in the future. He tells of the orchestra in the past, and how it has changed. He tells of the orchestra in the future, and how it will change. He tells of the orchestra in the present, and how it is changing. He tells of the orchestra in the future, and how it will change.

The World of Music

(Continued from Page 419)

THE PHILADELPHIA BACH FESTIVAL will hold on May 2nd and 3rd at St. James Episcopal Church in Philadelphia. The Bach Festival Chorus, under the direction of James H. Dush, and the Philadelphia Organ Orchestra, with Randall Wilkins and Robert E. Miller conducting, and many outstanding soloists took part in the cantatas.

THE NORTH TEXAS STATE TEACHERS COLLEGE music department gave a three-day Bach Festival in Denton, from May 2nd to May 4th, when Bach's "The St. Matthew Passion" and the "Mass in B Minor" as well as several chorales were given.

THE LONCY SCHOOL OF MUSIC of Cambridge, Massachusetts, announces with regret the resignation of Miss Minnie Franziska Holl as director and faculty member. Melville Smith of Cleveland has been appointed her successor. Mr. Smith, organist, teacher, composer and author, has been professor of music at Plattsburgh College, Western Reserve University, since 1931.

THE CHICAGO-GOLD FESTIVAL will be held, August 19th, in Soldier's Field, Chicago. This yearly music event, sponsored by The Chicago Tribune-Chicago, Inc. in cooperation with newspapers, music and other organizations throughout the Middle West, will be Henry Weber, with Dr. Edgar Nelson conducting the general choral conductor. Festivals will be held for vocalists, individually and in choirs; for instrumental and juvenile bands; and for soloists and songwriters. Festival headquarters are in the Tribune Tower, Chicago.

JASCHA HEIFETZ presented Gail T. Kuhl with his personal check for one thousand dollars, the prize awarded for choral in the recent contest sponsored by Carl Fischer, Inc., music publishers. Mr. Kuhl, who is twenty-six years old and now resides in New York City, came from South Coffeyville, Oklahoma.

A DIAMOND JUBILEE is to be celebrated during the coming year by the Chicago Conservatory of Music. The institution is really phenomenologically eight years old, in that eighty-three years highly eminent pianist and pedagogue (pupil of Kohler and Liszt), established a conservatory in New York City, which moved to Chicago eight years later of music. The Chicago Conservatory absorbed the Institute of Music and Art of Music (1932), The Bach Conservatory (1935), The Columbia College of Music (1936), The Diamond Jubilee of the founding was made the occasion of a concert given by sixty-five pianists, directed by Ludwig Becker, on March 16th. The School had had many famous masters upon the faculty. Among the contemporary alumni are Gladys Swarthout and Jan Garber.

THE CONSERVATORY OF MUSIC of Berlin, Switzerland, has recently moved into larger and more impressive quarters in the heart of the old city. Musicians on the teaching staff are giving a series of Sunday Matinee Concerts during the 1941 season.

TURN ABOUT IS FAIR PLAY. In past years many of the men's universities gingerly let women students into their summer courses. Now Smith College, Northampton, Massachusetts, has opened its doors to men applicants for the Summer Session, to be held in the School of Music. With a completely equipped music building, containing fifty-six practice rooms and a 7,700 music library of over a thousand volumes, together with a greatly enlarged teaching staff, there is every reason why such a course should be educational.

FRIEDRICH SCHORR, well known leading baritone of the Metropolitan Opera Association, will hereafter devote a part of his time to teaching, having taken the direction of the Vocal Department of the Music School of the Julius and Ethel Musical Foundation, New Haven, Connecticut, which already includes in its faculty such outstanding names as Harold Bauer and Alfred Einstein (the musicologist, not Albert the scientist).

EDDIE L. SANFORD, well known composer and teacher of piano and organ, for more than forty years, passed away during March of this year. Among his best known songs are *Becky's Golden Prayer*, *The King of the Woods* and *God's Paradise*.

PEARL GILDERLEEVE CURRAN, well known composer of Larchmont, New York, died in New Rochelle Hospital, April 17th, at the age of fifty-five. Among her songs, which have been recorded by artists as Caruso, Anna G. Jones, Dawson, Lillie and Nocturne. Her religious songs include *The Lord's Prayer*, *The Lord is My Shepherd* and *Crucifixion and Resurrection*.

PACKE RIPPET, distinguished tenor and actor, passed away in Post-Graduate Hospital, New York City, on April 17th. He made his debut in England with the Carl Rosa Opera Company and later toured with the D'Oyly Carte Opera Company, playing one season under the direction of Sir Arthur Sullivan and Sir William Gilbert, in London.

EDMOND WITMARK, founder and former president of M. Witmark and Sons, music publishers, died in Polytechnic Hospital, New York City, on April 17th. Mr. Witmark was also a composer of popular songs. He was seventy-one years old.

ANTHONY C. T. KOERNER, chief of the music-engraving department of the Theodore Presser Company in Philadelphia, passed away at his home in Cinnaminson, New Jersey, on April 23rd. Mr. Koerner was born in Leipzig, Germany, where, at fourteen, he began to study the craft in which he became an artist. An appreciation he used to deliver prior to his famous composer, Franz Liszt. Koerner founded the staff of the Presser Company in 1878, where he was beloved and respected throughout his life. He was eighty years of age at the time of his death.

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