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American Society of Composers, Authors & Publishers

30 Rockefeller Plaza
New York City

February 1, 1941.
The National School Music Competition Festival, Region Five, which includes California, Arizona, and Nevada, takes place in Fresno, California, May 9th and 10th.

Arturo Toscanini received a surprise birthday gift from the Metropolitan Opera Guild on his seventy-fourth anniversary, March 25th, when Madame Frances Alda and a group of friends presented F. Le mesurier with a bronze bust of Giuseppe Verdi, the work of the late Vincenzo Gemito, Neapolitan sculptor.

The Philharmonic-Symphony Society of New York, in observance of its centennial next season, has engaged nine distinguished conductors to appear with the orchestra: Leopold Stokowski, Serge Koussevitzky, Bruno Walter, Dimitri Mitropoulos, Walter Damrosch, Artur Rodzinski, Eugene Goossens, Fritz Busch and John Barbirolli, regular conductor.

Thor Johnson will direct the annual May Festival at Ann Arbor, Michigan, from May 7th to May 10th. Featured musical organizations and soloists include: The Philadelphia Orchestra, the University Choral Union, under Mr. Johnson; the Youth Chorus: Jadzia Heifetz, Jose Iturbi, Gregor Piatigorsky, Jarmla Novotna, Suzanne Fenn, Dorothy Maynor, Enid Sandho, Lawrence Tibbett, Norman Corwin, Charles Kullman and Mack Harrell.

The Rockefeller Foundation, during the year 1940, made three grants for work in various aspects of radio broadcasting: one to the Library of Congress, to enable the Library to broadcast radio programs; the second to the Rocky Mountain Radio to explore the utility and value of a special radio service in a thinly settled area; the third, to Columbia University, in support of studies of radio listening under the direction of Paul Lazarsfeld. Using the so-called panel technique, Prof. Lazarsfeld will make an intensive study of the effect of radio on listeners.

Vincente Gomez, Spanish Guitar virtuoso, who has frequently been heard over the N.B.C. Red Network, will appear in a new version of "Blood and Sand", a motion picture starring Tyrone Power and now in production at the Fox Studios in Hollywood. Gomez is scheduled to play four of his own compositions, which should be of great interest to all guitarists.

Marian Anderson, Philadelphia contralto, received the annual Boe award of ten thousand dollars as the person who had done most for Philadelphia during the past year. The award was made at the historic Academy of Music in Philadelphia, on March 17th, when Deems Taylor presented Miss Anderson with the scroll and check which represent the highest honor her city can bestow.

The International Society of Contemporary Music is giving its eighteenth festival—for the first time in the United States—in New York City, during the week of May 17th to May 20th. Hereafter, the annual Festival has been held in the most important cities of Europe. Composers of all nations were invited to submit works for performance during the Festival. Americans presenting their compositions this year are: Edward Cone, Aaron Copland, Russell G. Harris, Emil Koecher and Paul Nordoff.

Paul Hindemith has been commissioned by Benny Goodman to write a concerto for clarinet. Mr. Goodman is also negotiating with the Russian Government for Sergel Prokofieff to compose a similar work.

The Famous Montreal Festivals of 1941 will take place in the little chapel of the College in St. Laurent from June 10th to June 16th. These delightful festivals were started in June, 1936, by Madame Athanasie of Montreal and Wilfred Pelletier of the Metropolitan Opera Association of New York. This year, Sir Thomas Beecham will conduct the Festival.

Serge Koussevitzky, famous conductor for the Boston Symphony Orchestra, has passed his final examinations for citizenship to the United States and is soon to take the oath of allegiance, together with his wife, and his niece.

The National Federation of Music Clubs annual convention, to be held in Los Angeles during the week of June 18th to 25th, promises to be the most colorful and largely attended in its history. Among the many outstanding soloists engaged for the “American Music Festival” are: Josef Hofmann, Rosalyn Tureck, pianists; Helen Jeppson and Charles Kullman of the Metropolitan Opera Company, and Else Houston, Brazilian soprano.

Nylon Wound Strings for violin, viola, violoncello and bass are the latest products of the wizardry of chemistry. Produced by the Dupont Company, they are considered a boon to musicians who play at the seashore or under any humid conditions, or who suffer from excessive perspiration of the hands. The nylon filament provides protection for the natural gut, without in any way interfering with the tone quality.

The John Simon Guggenheim Memorial Foundation recently awarded six out of eighty-five fellowships to composers to assist them in research and creative work during 1941 and 1942. Those who received the honor were: Paul A. Robeson, Marc Blitzstein, Earl Robinson, Hunter Johnson, David Diamond and Alvin Eder.

Grace Moore gives her first New York recital when she appears at Town Hall, New York City, during The Town Hall Endowment Series concert course for next season, which includes other such distinguished artists as: Richard Tauber, Gregor Piatigorsky, the Don Cossack Chorus and Dancers, Lotte Lehmann, Jose Iturbi, Robert Goldsand and Lawrence Tibbett.

The Utah State Symphony Orchestra recently did an unique bit of lobbying, when its members entertained members of the State Legislature and their wives with a buffet supper followed by an orchestral concert. The concert had the desired effect of exacting a promise that the State would take the proper steps in the future to promote the development of Utah talent.

The Bristol-Myers Company of Hillside, New Jersey, is providing the employees in their chemical plant with four hours of recorded music during the working day, to enable workers to "go through the day with a minimum of fatigue." The programs are made up of opera and swing music.

George Chavchavadze, famous young Russian-English pianist who recently gave twenty-five concerts in as many cities of England, regardless of bombings and black-outs, made a successful American debut at Town Hall on March 18th.

Italo Montemaggi conducted the first American performances of his lyric poem, Paul and Virginie, by the New York Philharmonic-Symphony Orchestra, at Carnegie Hall on March 6th and 7th. The Orchestra also gave first performances of three orchestral works by American composers during the week of March 2nd: Morton Gould's "Presto Gallery", Roy Harris's "Three Pieces for Orchestra" and Bernard Wagener's "Symphony Number Three."

The Eastern Music Educators Conference is being held in Atlantic City, New Jersey, from May 9th to 11th. Together with Region Four of the National School Music Competition Festival, they will present thirty programs in observance of National and Inter-American Music Week. Among the organizations participating are the New Jersey All-State High School Orchestra and Chorus, the All-State Orchestra from Pennsylvania, the All-State Chorus from Maryland and an All-State Band from Delaware. (Continued on Page 34)
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MANY TIMES HAVE WE VISITED large homes in which their wealthy owners have installed magnificent organs. In some cases these men have acquired the ability to play these instruments with remarkable skill, and from this ability have derived the greatest joy. In most instances, however, these exceptionally fine and beautiful organs have been operated by the familiar perforated paper player-rolls, or they have been played by such expert organists as the distinguished and amazingly clever Archer Gibson who has been a kind of court organist to the American plutocrats, Carnegie, Frick, Rockefeller and others.

These wealthy men, unable themselves to make music, have had what to them was the next best thing: they have enjoyed not only the possession of a magnificent instrument, but the majestic inspiration of organ music in their own homes. However, as we have observed, it has been impossible for some of them to conceal a deep feeling of regret that, earlier in their lives, they did not have the training which might have given them the intense pleasure of playing music and enjoying the experience of “making” every note, instead of watching the little perforations pass over the pneumatic player. Perhaps it reminded them of the old vaudeville comedian’s wheeze about the time he played the Nottingham curtains instead of a music roll.

The case of one western Croesus bordered upon the pathetic. He was a rugged, American “self-made” man, typical of the pioneer spirit of his Yankee ancestors. Someone has defined a Yankee as “a man who ain’t leavin’ on nothin’.” Strong, self-reliant, keen, human, a “man’s man”, he had forced his way over the Great Divide of what we Americans call success and now rested in the happy land where he could gratify all his desires. Arriving in this paradise, he found that he could have almost everything but the few things he wanted most of all. One of these was a musical education which, like love and many of the worth while things in the world, must be earned and deserved. “Money cannot buy it.” Our plutocrat’s home was situated in a large estate splendidly landscaped so as to take advantage of the rolling terrain and beautiful lakes. His mansion was baronial in its stateliness and furnished in splendid taste. He showed us his beautiful pipe organ, which he said had cost him a fortune, and then “played” various rolls, sitting at the bench, controlling the tempos and the tone quantity, as suited his desires. After that he asked us to play the piano. We played a few works he had never heard before. Then he told us this story:

“My father was a country doctor. He died when I was a child. My mother made a living by keeping a rooming house in town. We had a parlor organ, and my mother wanted to give me music lessons, but there was never enough spare change in the family teapot to permit this. As soon as I was old enough to earn a few nickels I went to work, and I have never stopped. I realize now that I might have taken a little time out for music study and music practice that would have gratified one of my great aspirations. I get a rare amount of pleasure from my music, but as a matter of fact the very thing in which I am most interested, which is called ‘the mystery of music’ is still a closed secret to me. I would give almost anything to be able to do as you have just done, play the music I am interested in. At the present time I am in the position of a business man with great wealth, who has forgotten the combination to the safe.”

The late Dr. Charles H. Mayo of Rochester, Minnesota, one of the greatest surgeons of history was another famous American who owned a valuable automatic pipe organ. Lacking a musical education, “Dr. Charlie” played the instrument with joy as “the next best thing.” But he, too, was conscious of a great hiatus in his life, owing to the fact that he had never had a musical education. Dr. Mayo once said to us:

“I get something from being at the organ which is of a recreative and reconstructive value and which I can find in no other way. It helps to rest and rebuild me, every day. I would have given anything to have had a musical training. They have organs that are automatic. That is, you can start them going and then go off and listen to them; but I like to sit at the instrument and vary the stops and dynamics so that I feel I am, in part at least, controlling the music. We have brought many musicians to Rochester to provide instrumental music for the community, but we tell them that we are not so much interested in the music they make as in stimulating and training our own young people to be

Continued on Page 338
Men, Women and Song

By Blanche Lemmon

Youth and Music

Collegiate musical comedies are made—not born—and into their fashioning goes a chaotic blend of thought, energy, hours that rightfully belong to slumber, embroilment, coffee, "cokes," aspirin and minor elation or despair that turn into major elation or despair when the completed show has the sparkle of sun on snow or the dreaminess of fog over mud. Here, as in commercial ventures of this sort, foresight in the matter of provoking the laughter and arousing the enthusiasm of audiences is dreamed of, hoped for and searched and prayed for, without avail. Audiences disconcertingly like what they happen to like.

Out of writing the book and music and lyrics for such a musical play there has been, in the past, little enough gained. If the show was a "flop" its creators could indulge in a few vain regrets over the time wasted; if it went over with a bang, they became campus heroes and secretly toyed with the idea of becoming a second Rodgers and Hart or George and Ira Gershwin. But that was all: local glory, inner dreams of fame. There was no other return from such youthful and wholehearted effort, except perhaps a cold in the head or a few days in the infirmary.

Then came 1940 and the decision of the American Society of Composers, Authors, Publishers—or ASCAP, as it is more familiarly known—to help cause both of musical shows and student writers by putting some money in the jackpot of this college game of skill and chance. "Write a full-length, original musical show," they said in effect, "have it produced and make three copies of play script and score, and we will appoint three judges who are specialists in the fields of music, creative writing and the theater to judge your work and decide on its merits. The United States will be divided into eight regions; you will compete only with those institutions of higher education in your particular region. If your musical play is adjudged the best one submitted we will award you, or you and your collaborators, seven hundred and twenty dollars, apportioned in monthly checks. We will also bring the winning plays to the attention of commercial producers in the theatrical and motion picture fields."

With a prize of such real and potential value at stake, college students burst into immediate action. Where there had been feverish activity in years gone by, there was now frenzied pen pushing, floor walking and discussion. Campuses rang with original tunes. Hilarious, sentimental, dashingly situations developed under writers' fingers; angels, sex, the nobility—anything and everything came in for a ribbing; subjects ranged over the alphabet from amours to zealots. When the last bright ideas were interpreted, the final curtains rung down and the last play script and score submitted, jittery competitors awaited the decision of the judges. Their verdict: seven out of the eight regions had won awards; and the colleges of the winning students were Yale University, Columbia University, the University of North Carolina, Indiana University, Oklahoma University, the College of the Pacific and the University of Wyoming.

Yale Winners Capitalize Experience

The Yale winners were two seniors, John Gerald and William Stucky, and their play script had its basis in fact. For Bill Stucky, the writer of the book, was one of a group of Yale men who went to New York in the summer of 1939, expecting to capture Broadway's crowds and dollars in one easy attempt. While hope of putting on a show ran high and money lasted, the boys had a delightful time in the metropolis living in the clouds, both figuratively and literally. But when hope flickered feebly and money vanished, they were forced down from New York's more expensive mountain peaks to sleep on practically anything flat and longitudinal. At last, their pooled resources were no longer able to fend off collapse, and their midsummer's dream of blitzkrieging Broadway went the way of many such schemes. So they packed what they had not pawned and went back to New Haven.

A slip on the ice: Irritating to us; funny as a plot to the other fellow. Capitalizing on their acknowledged weakness in human nature, Bill Stucky set the record of that gullibility down on paper; the New York experience had begun to seem funny to him, too, in retrospect. With John Gerald, who had already attached some fame to himself by writing incidental music for a college production, he wrote a show about that summer interlude which turned out to be a witty, scintillating revue that lampooned, practically every foible of that sophisticated island known as Manhattan. He and Gerald even stole the title of a Broadway show, "Too Many Girls," changing just one word. They called theirs "Too Many Boys," and accurately so, for not one authentic woman stepped through their stage door. The ones who did appear had size (Continued on Page 353)
The student who approaches operatic work should already have passed through several stages of development. First, his vocal equipment should be in good order. This means more than simply knowing how to produce good tone; it implies sufficient control of his voice to enable him to produce various gradations of good tone, at will and with security. In second place, then, he should have some experience in applying purely vocal principles to the interpretation of music. He begins this application with songs, progressing from briefer, simpler works to the more advanced lieder. And, as he achieves this progress, the student should be careful to strive for the psychological penetration of character and mood in each song he learns, remembering that his singing is the expression of his conception of the song’s inner meaning.

But the very nature of the song form confines vocal and interpretive efforts to a comparatively short space of time. The duration of most songs can be counted in minutes. Thus, while the student of *lieder* must be prepared for great concentration of his efforts, he is spared any considerable sustaining of mood.

In the preparation of operatic roles, the opposite is the case. Here, the sustaining of mood assumes important proportions. The operatic performer must extend his effects, not during an aria, not during an hour, not even during the scenes in which he is on the stage, but during an entire performance. In singing, in acting, in feeling, in relation to the other persons in the opera, he becomes the character he portrays, from the time the curtain rises until its final descent. It is this element of sustained continuity of mood which differentiates an operatic performance from an evening of *lieder*, even if the actual time required for singing the rôle should be briefer than that of a recital program. It is this sustained fidelity of character portrayal, then, which becomes the important consideration in approaching a new operatic rôle.

Mental and Imaginative Approach of Primary Importance

How to achieve it? As always, I find it difficult to set down systems of rules for other singers to follow. Singing is so individual a matter that one hesitates to venture upon general pronouncements. Indeed, the ultimate value of singing is largely determined by individualities of constitution, temperament, and approach. Happily enough, there are no fixed verities in art. Two interpretations of the same rôle may differ widely, yet both may be “right,” in the sense that both reflect an honest and sincere effort to bring to light the intention of the composer—which is the goal of all earnest interpretive work. For this reason, I cannot tell others what to do. But I am glad to speak of my own experiences.

To me, the beginning of a new rôle roots in brain work rather than vocal work. Before I sing a single note of music, I sit down with the score and explore the character for which I am to be responsible. The psyche of this character is of first consideration. Who is she? How does she think, feel, and act? Why? Why would different behavior be unsuited to her? The actual singing is simply my means of bringing this personality to life.

Certain facts come to light after the first reading: the period of time in which the opera is set, the manners and customs of that time, the historical or legendary accuracy of the part, the prevailing mood. Thus, from the very start, the basic groundwork is built. A heroic figure who dominates the outcome of a Wagnerian legend will require a very different approach from a lady of medieval Italy, let us say, who suffers more than she commands. Gradually, the character becomes fixed within certain psychologically and stylistically accurate limits.

Next, I try to probe deeper into the personal forces which shape the nature of the character I am to portray. This requires much reading and research, and also much discussion with experts who know the rôle. An operatic coach (or teacher) of sound musicianship, experience, and integrity is invaluable to the singer. I am fortunate in being able to study under the direction of Mr. Hermann Wolgert, of the musical staff of the Metropolitan Opera, who, besides being authoritative in his field, understands my work. When I was asked to prepare the part of *Kundry*, which I had never sung before coming to the Metropolitan, I referred the management to Mr. Wolgert. If he said I could do it, I would; otherwise not. Mr. Wolgert saw no reason for my declining the rôle, and so I learned it—with his assistance—in eleven days.

An experienced and understanding coach makes study easier and helps one to avoid errors, which is infinitely better than having to un-learn them! As a girl, I used to amuse myself by learning arias and even entire parts without assistance. I learned the words and the notes, of course, but nothing of historic values, of nuance, of traditions of diction and style. No inexperienced student could! Such an equipment represents a lifetime of study in its own right. When I was first invited to sing at Bayreuth, I was made aware of points of diction and style which no young singer could absorb from a study of words and notes alone. I was told to watch out for the explosive crispness of diction values, in the German pronunciation of consonants. I was initiated into the Wagnerian style of singing, which excludes the possibility of a portamento unless it is expressly indicated. The experienced coach, or teacher, makes the student aware of these and many other points, thus sparing him many a false step.

Portrayal of Character Must Grow from Psychological Truth

Discussion with one’s coach also brings to light the truer, most effective means of giving life to the character through music. Once the fundamentals—of time, place, mood, historic accuracy, and such matters—have been established, one must search the score for the means of emphasizing these points in singing. At this step, the actual vocal work begins. The singer masters words and music, never as independent things, but always in the light (Continued on Page 333)
In the first decade of this century, the New York Herald made the rather astounding statement that it was going to do away with music and dramatic critics. This unusual step was taken at the behest of the proprietor, the celebrated journalist, J. Gordon Bennett. The Herald stated that it was doing this in justice to the artist and the actor, since no critic could possibly have a mind or an experience so omniscient that he could have the right to give a great decision upon any of the hundreds of subjects that come up at concerts or plays. Such decisions, he concluded, were based upon snap judgments and were therefore worthless, largely because the critic had inadequate time to give proper consideration to the matter.

The critic, let us say, might have been trained as a pianist until he had accumulated the technique of Liszt and the repertory of an Anton Rubinstein. This would give him more or less the right to attend a piano recital and give a comprehensive and distinctive opinion upon what he heard. Very well. He might have his own ideal of piano playing, but his nature might be cold, warm, or tepid and permit him to have very little sympathy with the rival performer. Now suppose that this same critic was assigned to "cover" a violin recital in the next half hour. He knows literally nothing about the fiddle and its literature. Still he must pose as a great authority on violin playing. The next night he attends a symphony, or a choral concert, or a vocal recital, or a chamber music recital, or a recital devoted to violoncello, organ, clarinet, flute, French horn, bass drum, or "bazooka." This musical marvel is expected to be an expert in opera, oratorio, ballet, jazz, and "whistling."

An Honest Confession

One honest critic in an eastern metropolis once said to me, "Mr. Jonas, I am supposed to know all about the performance of every instrument I hear. Of course that is impossible, but I am paid to give my opinion and I strive to confine myself to the broad musical backgrounds and not be ensnared by the technical details of the playing. Many times I am wrong and I know that I have been wrong. But what can I do? What can any critic do?"

This reminds me of the famous story of Mark Twain, who was asked by a lady friend what he thought of Richard Strauss's "Salome." "Terrible," replied Mr. Twain. "But, Mr. Twain," said the lady, "how dare you say that? You have never written a piece in your life." "Yes, Madam," replied the humorist, "and I never have laid an egg in my life, but I can tell whether one is fresh or rotten."

The noble stand taken by the Herald was continued only a few years. Then the editors found that the artists would far rather have a scorching criticism made (perhaps by a critic who never in a thousand years would be able to play one hundredth as well as the artist) than to be ignored completely.

However, unintelligent criticism, widely spread, can ruin an artist unless he is so "strong" that he can survive it, like Brahms, Chopin, Schumann, Rubinstein, and Wagner. Just look at these torrid remarks by critics of another day.

The "Concerto in D minor, Op. 15," by Brahms, was played for the first time in Hanover, Leipzig and Hamburg, by the composer himself. After the Hanover and Leipzig performances (Leipzig was then reputed to be the most critical music center in Germany) Brahms wrote to his lifelong friend, Joachim, the great violinist: "My concerto enjoyed a brilliant and decided—failure." He added: "Such an occurrence increases one's courage."

Not less plucky was the attitude of Beethoven when the Vienna music critics disparaged his three concertos—those in C minor, G major, and E-flat major—all played by himself, with hardly a word of praise for these three immortal works. Nor the attitude of Schumann, when his wondrously beautiful "Concerto in A minor" was performed in London, with a sequel of sneers and vituperation by would-be music critics.

Not Even the Masters Escaped

"Cavalleria Rusticana," by Mascagni, of which some fifteen thousand or more performances have been given all over the world, was "run down" by all music critics at its initial performance in Paris. They also criticized adversely of the greatest operas vouchsafed to mankind and which the Paris (Continued on Page 348)
Making Sure of Your Song

By Frank La Forge

When returning from a concert in Wilmington, Delaware, one Tuesday, Lawrence Tibbett and I stopped at the Metropolitan and discovered that he was scheduled to sing Valentine in “Faust,” with Chaliapin, on Friday evening of that same week. Tibbett realized that this was a real opportunity, but he did not know the part; having sung only the aria. He had only three days to prepare a part which normally requires a much longer time. Could he do it? He decided he must. It was his chance either to make or break his career.

There was no time to waste. We went over the entire score and mapped it out for study purposes. Fortunately for Tibbett, he was well grounded in musicianship. While not a pianist, he knew how to play the piano, and this ability is such a great advantage to singers I am constantly stressing its importance. I have seen much heartbreak among singers, singers with beautiful voices, simply because they did not know how to play the piano well enough to study and prepare their songs. One should learn the rudiments of music in early youth, and that is when Tibbett learned them.

Tibbett took the score home, sat down at the piano and hardly left it during those three days. Beating out the time with his foot, he learned his parts. It was a wearisome grind, but because of it, he made the rôle his own. He not only sang Valentine on Friday night but did so in a sensational manner. That was the beginning of his success, and it was for that reason that he was later entrusted with the part of Ford in “Falstaff.”

Many people have the idea that voice is everything in the success of a singer. The fact is that the most beautiful voice in the world is of very little value to its possessor unless he knows how to learn a song thoroughly and how to prepare a part quickly if necessary. Nowadays rehearsals are made as brief as possible because of the expense involved.

One day you are given something to sing and expected to know it the next. When opportunity comes, it comes with a rush. Even with his glorious voice, Tibbett would not have been able to take advantage of his big chance if he had not known how to study, how to make every minute count.

A song is compounded of different elements, among them: words, rhythm, melody. To begin studying a song with all of these in mind is like trying to catch three balls at once. The attention is scattered and does not have a chance to focus upon one thing. Take the words first; commit them to memory. Write them from memory ten times. This may seem childish and may recall the first few grades at school. Nevertheless, it is part of the study routine which all my pupils follow. You are not merely committing words, remember; you are making them as much a part of you as your hat or shoes. They become woven into your thought as something you might have written, yourself.

Now if you know how to read music on the piano, you are lucky; if not, you can acquire what is called “singer’s piano playing” without a little practice; and the time required is well spent and saves tedious hours later. It is always desirable to have a “piano background” if possible.

Now you are ready for the melody. Play it over on the piano just to become familiar with it. Practice in this manner not only the melody of the song but the prelude and interludes that occur. Take the upper notes of the prelude and interludes and learn them along with the melody. This is important. If Tibbett had not learned the entire score of “Faust” in those three days, he would not have known his entrance cues. To miss a cue by even the slightest margin is to ruin the whole effect of the song or aria.

The rhythm of a song is learned in conjunction with the melody; that is, the time is marked firmly with the foot while the melody is played. I have found the foot tapping to be the best way of establishing orchestral rhythm, which is lacking in so many singers when they come to sing with orchestra. The foot tapping is used only when learning a song, so that it does not become a habit. The singer must feel the pulsation of the rhythm within him, for it is only then that he can be said to have a genuine sense of rhythm. The most difficult operatic arias can be studied in this way just as well as simple songs.

There are a number of opera singers in Europe—well along in years—who still hold their jobs because the conductor knows that, although the voice is no longer pleasant, the singer’s rhythm is perfect. The parts are thoroughly known and there will be no need for extra rehearsals. One should not require the conductor or accompanist to do any of this preliminary work; in fact, it cannot be done by anyone but the singer himself. After a number is once learned, the accompanist can be of greatest assistance. As for learning “singer’s piano playing,” I have known several singers without the slightest knowledge of piano who started in this way and gradually acquired enough technique to cope successfully with the slower solo pieces.

All this may seem mechanical and in a sense it is, but it does not make for mechanical singing; in fact, just the reverse. A person who sings in a mechanical way, without expression, will often be able to release his emotions by going through this routine. When you have learned a song in this manner, words, melody and rhythm
Musical and Cultural Observations

Music and Culture

become fixed in your subconscious mind. This means that you can forget about them consciously, and it leaves you free to give entire attention to interpretation, to put the utmost feeling into the song.

When you have cut your diamond to the shape desired, then you can begin to refine, to polish, to beauty. Take the words again and examine them with their emotional and emotional value. As an example, consider the song, Passing By, by Edward Purcell-Cockram. This song is like a faded love letter one comes across in an attic trunk, together with some old lace and lavender. It should be sung with naive simplicity as be-speaks its character. The first verse goes:

There is a lady sweet and kind,
Was never a face so pleased my mind.
I did but see her passing by
And yet I love her, till I die.

We can readily see that the first three lines are purely narrative. To try to give any emotional value to these words would be ridiculous. It is the emotional values you give to "love" and "die" in the last line that will quicken a response in your audience.

After you have selected the sentence or words which have emotional value, the next step is to practice conveying that emotion in the singing voice. This is quite a study in itself. Madame Mojeska, the great Polish actress, was asked to recite in a salon in London. When she finished, the entire audience was in tears. She had recited the Polish alphabet.

The speaking voice conveys various phases of emotion, partly by inflection. The average speaking voice has a range of approximately one octave. When you say, "I'm so happy, I've never been so happy in my life," the voice is pitched high and is slightly staccato. But if you say, "I feel miserable to-day," your voice is about as low as your mood. Substitute "la-la" for the syllables in both sentences and see if you can convey the emotions suggested by the words.

Study the words of the song; find out what words are important, whether they are narrative or emotional, what emotions they convey and then strive to get that emotion into them. The art of a great singer is built upon these small details.

I am often asked how many languages a singer should know and if it is necessary to learn foreign languages in order to sing well in them. Obviously, better results are achieved if one knows the language, and especially this is so with English and French which are not phonetic languages. A phonetic language is one in which the letters making up the words are pronounced as written, as in English or French. To meet the present day desire for foreign languages, I would advise singers to learn Italian and to sing their foreign songs in this tongue instead of attempting French when they do not know it. I have heard some ludicrous displays resulting from the feeling that one must sing in French.

A certain bit done was to sing with a Women's Club and had chosen, for one of its solos, Vision Fugitive, by Massenet. As the young man had never been exposed to French in any way, I gave it to him in Italian which he did with great ease and satisfaction. When he went to the Women's Club, the president asked me if he was to sing it in French; and I told her that, since his Italian was so much better than his French, he would sing it in Italian. Her reply was, "That is perfectly all right—just so long as it is something we do not understand." This seems to be the prevailing feeling in many of our smaller cities. Whether one condones it or not, the fact remains that the singer is expected to sing in one or more foreign tongues. That being the case, why not sing in good Italian rather than bad French?

If singers would learn thoroughly the rules of Italian and stick to them, they would satisfy the general craving for a foreign language and would not produce the ludicrous effects so often heard. It is a small matter to pronounce Italian quite well; it is without doubt the best language for the voice, with its many vowels and vowel endings. And who will say that Italian is not just as beautiful as French? I will go even further and say that it is much more beautiful than the type of French usually heard. A vast repertoire is available in Italian, and many of the French songs do not suffer when given a good translation into Italian. It may be more desirable to sing a song in the language in which it is written, if the singer knows that language. Otherwise, there is always Italian.

Creators of a Famous Song

One of the loveliest songs which has come from the New World is unquestionably "At Parting" with music by our recently deceased and widely loved composer, James H. Rogers (right), and words by the noted medical specialist, Dr. Frederick Peterson (left) of New York who also wrote much verse as an avocation. Shortly before Dr. Peterson's death he visited the composer at his Pasadena home where this memorablesnapshot was made.

"Let's Make It a 'Tip-toe' Study"
By Stella Whitson-Holmes

The task of teaching the young child to play with curved fingers is almost insurmountable in some cases. There are many factors involved in this "straight finger" problem; and in the case of some children I believe it is monstrous to insist here for the frail child, who has such thin little hands that the fingers resemble the toes of a bird. This type of child has weak joints necessarily, and it is really hard for her to keep the nail joints from buckling in.

The opposite type of child with fat bulging "paddies"—to match her other proportions of body build—as a rule does not require much telling. The inherent strength of her hands makes correct conditions come almost by "second nature."

However, there is an "in-between" type whom nature has endowed with a "forgettery" apparently, instead of a memory, and who, although capable of doing the correct thing by physical endeavor, has no carelessness, and is incorrigible in the matter of hand positions.

The correct treatment of the child who can, but who does not or who will not, is through an appeal to the imagination. The real trouble is mental, and as such must deal with it. Saying nothing about hand positions or curved fingers, let the teacher mark out a phrase or so of numbers, letters, or notes in the child's notebook. Each is to be captioned: "Tip-toe Study for the Week." Show the child how to play it, on her "tip-toes." After all, do we not think of dancing butterflies and happy skipping children chasing butterflies and kites and rainbows with the very sound of the word, "tip-toes"? Well, so does the child. By thus associating the phrase with the movement the child produces curved fingers naturally. Let us hold to this plan for a time, and then ready to incorporate it into the lesson, say, "Let's make a tip-toe study out of this exercise this week. A great big A-plus for Mary Jane if she can make it a perfect tip-toe study." If you have been enthusiastic enough to make the idea the first thing, the child will be able to give that big A-plus. And gradually you can make all compositions into tip-toe studies and produce curved-finger playing without nagging.

Help for the Poor Sight Reader
By Neil V. Mellichamp

The problem of the very poor sight reader is one common to all teachers of piano, and a very puzzling one in most instances. Let me cite the case of a child who has exceptionally slow eye action but a perfect ear. When this child comes in for his lesson, he sits at a table of proper height and is given score paper of over sized staves. He places treble and bass clefs and listens as the teacher plays a simple melody from a given starting point. At this work, he is very capable and reads readily.

After several melodies have been written, he comes to the piano and plays from his own manuscript. He seems to be less apprehensive when he sees his own notes before him. The next step is to mark off the melody into correct rhythm and perhaps to harmonize some chords of his choice, and then play them back, with his teacher

We try to do this work in such a way that, when the lesson is over, he has two or three simple, facile, measure pieces which he has helped to create and which he can read and play easily.

In connection with this work the flash cards are helpful—used in two ways. At first, placing the cards in order, they are placed, one at a time, on the music rack and he is quickly, looking and finding the card for a half minute before removing and having him play from memory what he has seen.

When it seems possible to use regular music scores, we will be sure that his sight reading is fully a grade lower than his usual work. This builds up confidence and ease.
Although music is a universal language, each nation approaches it in terms of its own distinct psychology. Thus, in presenting my personal views on piano study, I am conscious of reflecting French study methods, as well.

The French really envisage piano study in terms of two goals, one within the other. The larger, more extensive goal is music; the smaller goal, included within it, is technic. Technic is never to be looked upon as the ultimate purpose of study; yet, it is so necessary to the making of music (which is the purpose of study) that it assumes considerable importance. Hence, without losing sight of the place of technic in the larger scheme of music study, we French place great value on technical studies and devote much time to them, thereby achieving an ultimate freedom difficult to obtain otherwise.

The first step toward technical progress is the correct posture of the hands. The "correctness" of posture derives, not from rigid rules, but from years of observing the most comfortable and the most practical way to play. The best posture is the one we call "Chopin's position." It consists in holding the hands immobile and relaxed, with the wrists flexible, the wrist and knuckles level, and the fingers arching downward from the knuckles in a rounded fashion, so that the cushioned fingertips seem to "look down upon" the keys. If wrist or knuckles are either too high or too low, fatigue results and, with it, forced, harsh tone.

Chopin himself is said to have perfected this posture, and the enormously difficult technical feats he was able to perform attest its value as a basis for sustained playing. Further, Chopin drew attention to the fact that, while the key of C major is the "easiest" to read, because of the absence of sharps or flats, it is not necessarily the easiest to play. Chopin himself preferred the key of E major, pointing out that the way the hands fall in striking E, F-sharp, G-sharp and B affords them the most natural piano position, the slight lift involved in striking the two sharps corresponding exactly to the natural arching of the fingers. Another good posture exercise is to place the hands in correct position on the notes of the diminished seventh chord (C, E-flat, F-sharp, A, C) and to play this chord as an arpeggio, first slowly and then with increased speed. Again, the point at which the accidents occur corresponds to the needs of natural hand posture, thus aiding the acquiring of comfortable facility.

After the hands have formed the habit of correct posture, they must be made strong and flexible. The development of strength, or force, may be greatly facilitated by attention to the way in which one plays. Never play from the shoulders. Indeed, the source of strength that lies behind the heaviest chords should never go beyond the hand, the wrist, and a very little (less than half) of the lower, or forward, forearm. If the source of strength is allowed to go beyond that—into the upper forearm, the elbow, or the shoulder—the resulting sound is harsh, instead of forceful, and opens the way to fatigue, which ruins tone. It should always be remembered that a beautiful tone is one of the greatest assets to the successful artist.

The acquisition of strength and speed leads, eventually, to the making of music; in itself, it is quite unmusical. It is entirely gymnastic, or mechanical, and for that reason should be approached apart from music as such. I do not believe in practicing technic by selecting a technically difficult passage from some major composition and working on that. The student should acquire technical mastery over the problem as a whole before applying his knowledge to any one manifestation of that problem. For example, it is a mistake to use Chopin's Etude in G-sharp-minor as an exercise in mastering the sheer technic of double thirds. The process must be reversed. The student should have worked at the entire problem of double thirds, in all keys and rhythms, for years, before he is ready to attempt this etude.

A technical foundation must be acquired in its own right before it can properly be applied to musical interpretation; and the surest path to such technical foundation lies through the traditional system of scales and exercises. Nothing can take their place. Every piano student, regardless of his degree of advancement, should devote a fixed proportion of his daily practice hour to the sheer gymnastics of technic. The little beginner, who practices no more than thirty minutes a day, should early be trained to spend ten of them in scales and exercises. The advanced student, who works upward of four hours a day, should devote at least one full hour to scales, exercises, and formal technical studies.

Actually, such a division of time accomplishes more than the mere strengthening of finger-muscles, important though this is. In addition, it aids concentration and self-discipline. Technical drill is neither musical nor pleasant. It is harder to concentrate upon it than on playing some lovely work, from beginning to end, enjoying melody and harmonies as one goes along. Yet this very enjoyment tends to take the keenest edge from self-criticism. I am by no means implying that the student should not enjoy his work. Far from it! But a limited time of concentrated and critical technical drill, quite regard-

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less of its pleasure value, provides the very discipline that makes music study valuable.

Advocating as I do the drill of exercises, I am often asked about the means of adjusting sheer technical, or mechanical, precision to the requirements of musical, or interpretive, playing. At one end of the plan of study, we have finger gymnastics; at the other, thoughtful musicianship. How and when is a bridge constructed to join them, so that technical facility does not sound mechanical, and musical interpretation is not defeated by inadequate finger-work?

How to Merge Technical Facility with Musical Interpretation

This bridge is constructed of two parts; first, the progressive difficulty of the exercises to be played, and, second, the progressive advancement of the student's musical thought. At the very beginning, the student plays scales and exercises. As he advances, he applies the mechanical principles of his exercises to such formal studies as those of Czerny, Kullak, Moskowski, Kessler, and the like. "The Etudes" of Chopin are not to be included here, for, though they are called studies, they are more difficult than most compositions and should never be used as practice drills. When he has emerged from a period of study, the student finds himself in possession of technical principles plus their application to the rhythm, phrasing, precision, and continuity of musical ideas. In such a way, then, he builds the first step of his bridge from repetitive exercises into musical thought. Only after he has practiced exercises in double thirds, and a few formal studies in the application of double third technique, is the student ready for the Czerny Etude in G-sharp minor.

The second section of our bridge between exercises and music lies in the student's advancement of musical thought. As his studies progress, we may suppose that his mental development progresses, too; and, as it does, he must be taught to realize that technique can be perfected without too much mechanical insistence. Thus, he gradually carries over the gymnastic theory of his exercises, and the practical application of his etudes or studies, into the building of musical expression. This is of great importance. When the inexperienced student is taught to practice octaves, he knows quite well what he is doing; when, later, a Kullak study is entitled Octaves, he again knows what he is doing. But when he embarks upon the sea of musical interpretation, he must decide for himself which type of technique is applicable to which passage. Take, for instance, the final movement of Beethoven's "Moonlight Sonata." True, the opening measures and many of the latter measures are written as arpeggios. But the style of the work is quite defeated if these notes are played with the supple lightness of the technical or mechanical. In this particular passage, the notes must be treated as chords, played in a broken or arpeggiated fashion. Thus, the bridge between technical and musical interpretation can be made by comparative studies. Coveries can be made by comparative studies. For instance, Bach's Prelude in B-flat minor, with its insistence upon thirds and fifths, requires the same depth of touch as one of the calmer "Intermezzi" of Brahms. Again, a technique applicable to Chopin is very different from the one just mentioned—yet quite similar to the approach to Debussy. Scarlatti and even Haydn can be approached with the light, volante technique we associate with the sound of a harpsichord. But Mozart cannot! He requires a depth of thought, a tenuto quality, both in concept and technique, that is completely to no other style. In French, we say that we approach Mozart as though we were playing on eggs; too heavy an approach will break the eggs; too light an approach will sound précieux and meaningless.

Silent Practice

An Aid to the Soft Accompaniment Touch

By Frances Taylor Rather

In playing certain types of compositions those in which the melody should stand out clearly above the accompanying harmonic structure—the main difficulty with the inexperienced performer lies in securing the proper balance in volume of tone between the two parts. "Silent Practice" is of inestimable value as a direct and immediate aid in the acquirement of a soft accompaniment touch.

Sections of pieces that are to be studied, calling for subdued accompaniment, will provide material fully adequate for silent work in preparation for the soft accompaniment touch. The finger tips, in well curved position, should rest lightly upon the keys, and no sound should be allowed to escape as the keys are depressed to the full depth.

At each practice, after the silent work is done, it is well also to have the tones played with the softest possible tone. (Note the words, "softest possible," which indicate a tone softer than what is actually played for the real accompaniment. This will prove helpful in securing the balance of tone to which reference has already been made). In mapping out this practice for a child, the teacher should give a definite plan, signifying a specific number of times for each type of practice—the silent and the pianissimo. Some separate work should also be done on the melody tones, after which the following plan will be of advantage: the playing of the melody tones with firm, singing pressure, simultaneously with the silent accompaniment and, later, with the pianissimo accompaniment.

It can be readily seen that time and concentration are absolute necessities for this work. It is one type of performance in which the speeder cannot exercise his speedometer, or exhibit his flying skill; for silent playing must be done slowly. It is physically impossible to do it any other way.

One thing to be remembered, as a final injunction, is that even though silent practice brings ready response, in its preparation for soft accompaniment playing, its practice should continue until the touch becomes a fixed habit.

It is unnecessary to devote long daily practice periods to this work. A short, well-planned practice each day will serve, not only as a safeguard against slipping back into the old rut, but will soon ensure real and lasting efficiency in the use of the soft accompaniment touch.

Coordination and control of the body, not the movement of the feet, make a dancer; coordination and control of the body, not the noises from the throat, make a singer. —Francesco Lamperti.
Sidney Lanier: Poet, Man and Musician
By Gustav Klemm

"Music is Love in Search of a Word"—Sidney Lanier

The war between the States still goes on. The struggle has narrowed down now to only two States, Georgia and Maryland. A valiant battle rages within their confines—a war oflove, as it were—over the Life and Works of Sidney Lanier.

Georgia, his native state, served as a base for the activities of the first thirty-one years of his life, from his birth at Macon on February 3rd, 1842. But these were tentative, formative years, and the real Lanier, the Lanier we know to-day, came into being during that pathetically brief span of eight years which followed his settling in Baltimore in 1873. It was in those last eight years of his life, in Marylands largest city, that he wrote "Sunrise," "The Marshes of Glynn," "The Symphony" and other of his major works. And so it is that Georgia and Maryland do battle to honor one of their most illustrious and famous figures. A gentle smile must break through his great beard as, perched on some distant Parnassus, he contemplates this friendly struggle between his native and adopted states.

Lanier is no stranger to war. This gallant Southern gentleman, armed with a flute and the pen of a poet, served through nearly four years of the Civil War. On the march or in camp at night, when cares were light or heavy, Lanier invariably turned to his beloved flute, and together they sang their way out of the world of war and into the land of dreams they both knew so well.

While serving as a signal officer on a blockade runner, the twenty-two-year-old Lanier was captured and sent to the prison at Point Lookout in Maryland, at the confluence of the Potomac River and the Chesapeake Bay. Here the delicate Lanier spent nearly four months under pestilential conditions that make the death-rate of fifteen to twenty daily readily believable. But through it all—a description of these distressing days may be found in his first and only novel, "Tiger Lilies"—Lanier dreamed his poems into being and made translations from Helne and Herder. Many of Laniers fellow prisoners have written of the cheer and comfort he brought to their dismal, disease-laden surroundings during the hours he played upon his flute which he had smuggled into prison by hiding it up his sleeve. One of his improvisations was remembered by the young Virginian, John Bannister Tabb, who first heard it while lying in bed, ill with fever. Many years later, Father Tabb, then a well known poet, passed the tune on to Edwin Litchfield Turnbull who made a setting of it, later published under the title, A Melody from Laniers Flute.

When Lanier finally emerged from Point Lookout, he had already contracted the disease that was to prove fatal only sixteen years later, and to rob not only Georgia and Maryland, but all America, of one of its sweetest singers, one of the first true poets to emerge from a land laid waste.

The Restless Spirit Wanders

After trying his hand at teaching and the law, not to mention a period as night clerk at a hotel in Montgomery, Alabama, Lanier turned his eyes northward, to that glamorous land of large universities and libraries, symphony orchestras, famous people. This singer of songs was eager to try his wings. As John Saulsbury Short tells us in his excellent monograph, "His scant equipment, when he set out, was an antiquated flute, a few poems, and open-eyed ambition."

His original destination was New York, but he got no further than Baltimore. It was in this Maryland metropolis, housing both the Peabody Conservatory of Music and the Johns Hopkins University, that Lanier spent the rest of his days. Both of these institutions, their fame brightened by the association of this poet-musician, are becoming increasingly proud of the honor brought both to them and to Baltimore from the time of his arrival in September, 1873, until his death, at thirty-nine, in 1881.

On that famous trip north Lanier stopped off to play the flute for Asger Hammerik who, as director of the Peabody Conservatory of Music, was busy with ambitious plans for a large Peabody Symphony Orchestra. The discerning Dane was enthusiastic over Laniers playing—Lanier had had only a few lessons worthy of the name—and spoke very encouragingly. That night Lanier wrote his wife, who had remained at home in the South until the young voyager could find a safe harbor that promised shelter for his family: "It is therefore a possibility that I may be first flute in the Peabody Orchestra, and so we might dwell in the beautiful city among the
great libraries and midst of the music, the religion and the art that we longed to write all my days and the man I wish to be. I do thank God even for this dream."

The dream came true, and Lanier was made first flute of the orchestra. As for his playing, we can do no better than to quote Kamerik, a distinguished critic, who made the composer real ability: "In his hands the flute no longer remained a mere material instrument. Its tones developed colors, warmth, and a low sweetness of unspeakable poetry. He would magnetize the listener. I will never forget the impression he made on me. He played—his tall, handsome, manly presence, his flute breathing noble sorrows, noble joys. Such distinction, such refinement! He stood, the master, the genius!"

In 1879, two years before his death, Richard W. Grant, the first president of the Board of Trustees of the Johns Hopkins University, Lanier was finally appointed as lecturer in English literature, a post for which he had prepared himself by intimate self-application during his Baltimore years. Hopkins University gave him a house, "Go to the Johns Hopkins University" which ranks high among poems of this type. A Lanier Alocie has been arranged in Gilman Hall which houses the university's large library. Gradually, under the kindly guidance of John C. French, Librarian, a collection of Lanieriana is being gathered together which is second only to the family's archives.

A Memorial Room

Just recently a Lanier Room has been opened on the second floor of Gilman Hall. Overlooking the broad green campus, this large, square tower room, directly beneath the huge clock that brings the students on time for their various classes, centers about the formidable Victorian desk where the poet for many months worked, for many months wrote. It is a strange contraption, in walnut, with several dozen small drawers, pigeon-holes, secret compartments and sliding panels. When the desk was opened, some months ago, one of the compartments yielded several manuscripts, fragments of volumes by Lanier and more.

A number of Lanier's books, many of his letters, a dictionary he used, several chairs and a table—all these and more—will go into the Lanier Room, which will further contain a vast amount of memorabilia available to students. Incidentally, one will enter the Lanier Room through the actual columns of the post-musician's former Baltimore home located at 33 Denison Street (later 20th Street), since torn down to make way for a parking lot.

The career of Sidney Lanier parallels at many points that of Edgar Allan Poe, another of Baltimore's adopted sons. Henry L. Mencken marked the resemblance many years ago when, writing as "Free Lance" in The Nation, on January 18, 1913, he had to say: "Both were Southern born; both found opportunity in Baltimore; both died here. The verse of each is confined to a single volume of moderate size; each was distinguished as a daring and iconoclastic critic. Poe died for forty; Lanier for thirty; both were given resting place in death by strangers. Both labored manfully against infamy; both tasted the most bitter poverty. And both have been the victims of that flamboyant, sophisticated, parochial indifference of the critics for the South."

This was written at the peak of a campaign to erect a suitable memorial to Lanier whose grave in Greenmount Cemetery, in Baltimore, had remarkeably remained unmarked. Lanier died in 1881. Frederick R. Huber, who has since become director of municipal music in Baltimore, was active in the agitation which finally attracted the interest of the press. Considerable prominence was given to the appearance at McCoy Hall, as a mayor's function, of Dr. Edwin Mims, of Van Dornburg University, author of the first definitive biography of Lanier. The hall was crowded, and there was music consisting of some of the most celebrated songs. At the conclusion of it all was that to-day his grave is suitably marked with a giant boulder of pink granite from his native Georgia. The boulder bears a bronze tablet on which is inscribed this inscription:

"I Am Lit With The Sun"

a line from one of his greatest poems, "Sunrise," written during his last days, when suffering from a fever that hovered almost constantly around one hundred and four degrees.

Writing of the beauty that Lanier seemed always to bring out of his sorrows and suffering, we are reminded of the conditions that surrounded the creation of "A Ballad of Trees and the Master," one of his most famous poems. It was written in November of 1890, when Lanier was paroled and unable to leave his house, at 1817 North Calvert Street, in Baltimore. The morning mail brought a letter from a friend, also ill, offering Lanier a bottle of new tonic which the friend had found of help. While it was out of the question for Lanier to get the tonic, he did not want to appear unappreciative and so, although the day was bad, he asked Mrs. Lanier to make the trip. She writes, "As I went to change my house dress for a warmer one, he began to write on a sheet of paper. I had been gone but fifteen or twenty minutes. When I came back, he handed me the paper, saying, "Take this to her and tell her that it is fresh from the mint! It was 'A Ballad of Trees and the Master,' just made up, without error, without correction."

Many famous composers—H. Alexander Matthews, Daniel Proctor, George W. Chadwick and John Allen Carpenter, to name only four—have made settings of this famous poem. Eastman conducted the first of its concert, "Into the Woods My Master Went." It is also found in the "Methodist Hymnal," Hymn Number 132.

Composer as Well as Poet

While Lanier's poems have been set to music by a number of composers, he himself did a bit of composing. The first composition bearing his name as author and composer was called Little Duke, a "danted" ditty of comical intent, written for a young Miss Ella Montgomery of Montgomery, Alabama, who befriended him on the boat that bore him down the Chesapeake Bay from Point Lookout prison to City Point, Virginia.

When Lanier had his try-out for fame he organized his own Field-Larks and Blackbirds. One of the few settings Lanier made of the poems of other writers is his setting of Tennyson's "Love That Hath Us in the Net." Lanier's brilliant Danse des Mouches is an attempt to describe a swarm of gnats into which he and his brother Charles wandered, early on a warm morning, in the summer of 1872. While Lanier often referred to this humorously as his "Gnat Symphony," it remained for Gustav Strube, teacher of composition at the Peabody Conservatory of Music, to write a full-length work known as "The Lanier Symphony."

It is unfortunate that Lanier did not live to write the music that welled up within him. That had a great gift is not testified to all those who have a sense of appreciation who have heard him. After a concert in Brooklyn, in November of 1873, he received a note from Alice C. Fletcher, that distinguished ethnologist who devoted her life to the study of North American Indians. Wrote Miss Fletcher: "Our father gave me that for which I have been to thank the true American music, and awakened my heart a feeling of patriotism that I never knew before. When Swamp Robin (one of Lanier's compositions) came upon the wings of melody, I found worship in my native Land and a home.

Adelma Patti, in a slightly extravagant mood, once spoke of Lanier: "He reveals to me a world of soul sweeter than music. I cannot sing; he has made my music almost music."

Roland McDonald, then music critic of the New York Times, had this to say: "He is a thorough master of florid style, executing the most brilliant passages with the utmost ease and grace. His facility in reading elaborate compositions at first sight is a marvel to all who have heard him."

In a day when the music of Wagner was still caviar to the general, Lanier liked the strange, new music of Richard the First on his initial encounter. He returned to his rooms after a concert at the Audubon Theatre on August 18, 1870, and wrote his wife: "Ah, how they have belted Wagner. I heard Theodore Thomas' orchestra play his overture to 'Tannhäuser.' The Music of the Future is surely the music and my music. Each harmonious composition was a chorus of pure aspirations. Such discursive at that time was as rare as it was keen."

When Lanier thus tilted his pen as a lance in defense of Wagner, he had no idea that six years later they would both be important figures in one of the greatest celebrations this country has ever had. It was the Centennial Exhibition held in Philadelphia in 1876. Wagner wrote his "Centennial Inauguration March" especially for the occasion. Lanier, for his part, wrote the words of a cantata, "Meditation on Columbus," which was set to music by Dudley D. Moore, to be performed at the inaugural ceremonies on May 10th. The orchestra was conducted by Theodore Thomas.

The waters of history have now closed over the agitation that waged in the press between Lanier's poem which, foolishly, was published in advance of the performance and before the public had heard it along with the music. But at the time, there was a great to do." Lanier's poem was not at all what many people expected. As always, he was experimenting with words and forms and making the way easier for that other exultant American, Walt Whitman. The success of the performance vindicated all of Lanier's pioneering theories. The huge audience, soloists and chorus stamped and cheered. Wrote Daniel Coit Gilman, president of Johns Hopkins University, "Lanier had triumphed. It was an opportunity of a lifetime to test upon a grand scale his theory of verse. He had come off victoriously."

A Victorian Quiz

We are apt to think that quizzes are an exclusive product of our time. That such is not the case is evidenced by a set of questions and answers given to Mrs. Lawrence Turnbull by Lanier's widow. It seems that, during the '70's, a number of Baltimore parliors were heightened by a "young lady's album" or "table book." These books contained a number of questions, and young gentlemen who paid visits were invited to write their answers. Lanier paid a call one evening, during the winter of 1874. His answers to this Victorian quiz are found, in part, below. Space permits us to list (Continued on Page 342)
Music on the Ether Waves

By

Alfred Lindsay Morgan

Music in the Home

During the past year, there has been a number of shifts in radio programs on very short notice. And so, if at any time, we write glowing about a certain program and then you find we've seemingly gone haywire, give us the benefit of the doubt and refer to your newspaper. It may be that the program in question has been shifted to another time period, or it may be that it has been replaced at the very last minute. It so happens that, several months ago, we waxed very enthusiastic over Russell Bennett's Notebook, but just about the time one of our write-ups on this unusual show appeared, the program of this American composer had changed to a half hour recital by Joseph Szigeti and the WOR Symphony Orchestra, directed by Alfred Wallenstein ( Mutual network—Sundays, 7:00 to 7:30 P. M., EDST). Nowug, there's no question that Szigeti's programs were among the most important musical series in the history of Mutual's New York station, WOR. It may seem strange that such an important event was not announced far enough ahead for us to speak about it sooner. But radio is wholly unpredictable. After all, the engagement of a noted artist like Szigeti may not be arranged far ahead, for a number of reasons. It could be that the artist might have concert schedules which would have to be altered to fit the time for the broadcasts; or, as was presumably the case, the artist might be on a concert tour and unable to complete the contract to the satisfaction of all concerned until he returned. Any one of a dozen things could have prevented advance news, or rather news far enough in advance to make copy in a musical periodical of The Eagle's importance. We did hope that the Szigeti concerts would be continued during the spring season, but toward the end of March the noted violinist had to leave on a concert tour, which is to take him as far west as Hawaii. Looking back at the Szigeti concerts, it is difficult to remember when we have enjoyed such a series; and we feel certain that in this many of our readers will agree.

"Russell Bennett's Notebook" is back on the air during the time that formerly was given to the Szigeti concerts. As before, this program presents a free expression of Bennett's musical ideas; and, as before, he acts as his own commentator between numbers. Most of the music on this program is Bennett's own, although occasionally he performs the works of other contemporary American composers. Mr. Bennett at all times conducts the orchestra. The latest news on the Bennett show is the composer's promise to present a new series of "Music Box" operas. It will be recalled that last fall he introduced to his listeners his "Music Box Opera No. One" based on the old song, Clementine. These "Music Box" operas are a novel form conceived by Bennett. In them he develops an entire one-act opera within the framework of a traditional American folk melody. By way of opening the series at the end of March, he gave us a miniature grand opera based on The Man on the Flying Trapeze.

New Opportunities for American Composers

Russell Bennett should hardly need an introduction to our readers, but just in case some folks are not up on their American composers, we would like to point out that he is one of the country's most versatile. In the theatrical and movie world he is widely known and much admired for his brilliant orchestrations of such musical shows as "Panama Hattie" and "Show Boat." And also he is considered by many to be an important composer of concert music.

Frank Black, general musical director of the National Broadcasting Company, has long been a great friend of American composers. His latest gesture toward them is the program, "New American Music," a symphonic series designed to bring before the country's listeners the best creative efforts of contemporary composers (Tuesdays—10:30 to 11:00 P. M., NBC-Blue network). Mr. Black tells us that, in keeping with the theme of the program, "music of, by and for Americans," listeners will be invited to write letters of criticism after each broadcast. The best letters, favorable or unfavorable, on the program as a whole or any part of it, will be subsequently read on the air. Besides presenting first performances of worth while new works, Dr. Black says he will give second and third performances to works which he and the radio audience feel warrant further hearing. Third performances will largely be determined by the letters received. In this way he hopes to be helpful in perpetuating new works which might otherwise be forgotten following their premieres. This broadcast seems to us a further testimony to Black's pioneering spirit. In his years as NBC's general music director, he has been instrumental in introducing countless works by the rising generation of American musicians.

The promise of second and third performances to works previously heard on this program will of course greatly help in giving listeners a fuller idea of the composition's worth. Samuel Chotzinoff, director of the music division of the NBC, points out that this broadcast will be an experimental one, and therefore "will only be continued as long as we have the help and sympathy of listeners, no longer." Since the interest in American music has grown by leaps and bounds during the past year, we feel certain that the help and sympathy of listeners will be widely manifested. And, since this is a distinctly worth while program, one of America for Americans, we urge our readers to contribute to its success by writing in upon occasion and telling those who sponsor it what they like and what they dislike.

Spring is the season of the year for planting gardens. Maybe you need some expert advice on gardening. If you do, turn your dial to Tom Williams (Columbia network, Saturdays, 10:30 to 11 A. M., EDST). In his broadcasts, the "Old Dirt Dobber"—as he likes to be called—answers questions from listeners in all parts of the country and makes nominations for members in the "Order of the Green Thumb"—that organization for gardeners with a magic growing touch. "The early bird gets the worm, and the early gardener gets the plants and flowers," says Tom. Around the end of March he was (Continued on Page 353)
Music in the Home

The finest recording of a Toscanini performance yet made with the NBC Symphony Orchestra is to be found in the Victor Set (M-740) of Brahms' "Concerto No. 2 in B-flat major, Op. 83" for piano and orchestra, in which the conductor's noted son-in-law, Vladimir Horowitz, is the soloist. Fortunately, for all concerned, this recording was made in Carnegie Hall, New York City, rather than in the studio from which the orchestra broadcasts, where the tone is often shallow and harsh. The superb coordination of the pianist and the conductor in this set raises the old question of whether this work can be rightfully regarded as a piano concerto or a symphony with a featured piano part. In truth, it is something of each—a work that demands incomparable virtuosity from its dual protagonist. Twice before has the concerto been recorded, and although at least one of these previous sets—that of Schnabel and Boulé—had its admirable moments, neither had the flow and drive of piano and orchestral parts that is apparent here. Brahms' second piano concerto is perhaps more readily understood than his first; since the musical thought is less complex. And even though the first movement is somewhat involved, the form of the work is clearly worked out. The Scherzo is delightfully capricious in rhythm; the slow movement is poetic, lofty and serene, and the finale is music of sheer enchantment. It becomes increasingly evident of late that without the type of realistic reproduction we have been given in the past two or three years, a performance of a major orchestral work can prove unsatisfactory despite an excellent interpretation. Nothing in our estimation, illustrates this contention better than the set of Strauss' "Ein Heldenleben, Op. 49" by Artur Rodziński and the Cleveland Orchestra (Columbia Set M-441). Here we have a reading that has the thrust and drive, and a full understanding of Strauss' intentions. But the reproduction is lacking in instrumental clarity, and when compared from this aspect to the Ormandy-Philadelphia Orchestra set, it leaves much to be desired.

Tchaikovsky's "Symphony No. 3, in D major, Op. 39," commonly called "Polish," is a work with orchestral sonorities. True, it does not have the vitality of its successor, the fourth, but it has a distinctive charm of feeling, invention and skill. It is far more effective, as one writer has said, than many over-symphonied works by other composers. For this reason, as well as the fact that the performance is admirable, the new set of this work played by Hans Kindler and the National Symphony Orchestra (Victor album M-747) is most welcome. The best of the work lies in its first three movements; and one of these, the second—marked à la Tesafec—is among the composer's most gracious lyrical utterances. There is more of the German than the Polish flavor in this music, but the fact that the final movement is in the style of a polonaise has prompted its sobriquet. Superior recording makes this set preferable to an earlier, though perhaps more brilliant, reading by Albert Coates.

Victor has issued a "Sibelius 75th Anniversary Album" as a tribute to the composer. The three compositions recorded are Finlandia, The Swan of Tuonella, and Lemminkäinen's Homeward Journey, all played by the Philadelphia Orchestra under the direction of Eugene Ormandy (Album M-759). There are several fine recordings of Finlandia (notably the Beecham and the Rodzinski ones), but none is more cleanly performed and recorded than this new one. Ormandy's performance of The Swan of Tuonella flows more smoothly and hangs together better than either of the previous issues; Lemminkäinen's Homeward Journey is pure descriptive music, similar in formula to Wagner's Ride of the Valkyries, but Sibelius provides more contrast and color and a more imposing climax. Ormandy gives a brilliant performance of this work.

Aaron Copland's "Music for the Theatre," composed in 1925, is an excellent example of the work of such American composers were writing at that time. Music for the Theatre means music of entertainment; and Copland's music is derived from many sources. The influence of jazz, for one thing, dates the work to-day. There is much of the Stravinsky of "Le Sacre du Printemps" in this music. But side by side with passages of jazz implications and marked dissonance comes other of great poetic beauty. The work is ingeniously scored, but skilfully worked out from a standpoint of form than Copland's more recent music. Howard Hanson and the Eastman-Rochester Symphony Orchestra do justice to this composition, as well recorded in Victor Album M-744.

Those who have not already acquired a set of Beethoven's "Symphony No. 6" ("Pastoral") will do well to hear the Bruno Walter-Vienna Philharmonic Symphony version along with the Toscanini-Boston Orchestra performance. For Walter's performance shows a true understanding of the romanticism of the music; and his set (Victor G-20) offers a fine example of the taste and musicianship which has distinguished his conducting for years.

The last conductor recording a standard work is apt to have the final word these days, as far as reproduction goes. This is borne out by the recent issue of Mozart's delightful miniature symphony, "Eine Kleine Nachtmusik" (Columbia Set X-187), which is played by Felix Weingartner and the London Symphony Orchestra. Weingartner's performance is marked by a fine feeling for good phrasing and geniality, but it does not exceed the high standard of Bruno Walter's previous performances (Victor M-394). Only as recording does it top the other set.

Howard Barlow and the Columbia Broadcasting Symphony give a brilliant and colorful exposition of Dvořák's delightful Carnival Overture (Columbia Disc 70728-D). Not only is this an excellent performance, but it is a most impressive and sonorous recording.

Mozart's Serenade No. 10, in B-flat, K. 361 (for Thirteen Wind Instruments) is a work as unique as it is impressive. Written at a time when he was composing the opera "Idomeneo," it shows greater strength and variety than any work of its genre that he wrote. Edwin Fischer, conducting his Chamber Orchestra, gives a good account of this music in Victor Album M-743. Not all of the work is played, a first movement and a romance being omitted; but there is more of the score in this recording than was previously available on other discs.

A "Paderewski Golden Anniversary Album" remains more a sentimental gesture on the part of the sponsors (Victor Album M-748) than a great artistic one. For Paderewski was not in his prime when he made any of these recordings, and without being at all patronizing it must be honestly said that all the pieces offered here, with the exception of the Mozart Rondo in A minor, K. 511, can be procured in better played performances. In our estimation Paderewski has given finer performances of other works on records than those selected for this album.

Rachmaninoff's "Suite No. 1 (Fantaisie) Op. 5," for two pianos is a youthful work, which is more attractive for its technical finish than for its melodic content. It is a high difficult piece to perform. Vronsky and Babin, in Victor Album M-741, give a brilliant and effective performance of this music, and the recording is realistic; but the record surfaces are far from smooth.

Perhaps violoncellists alone know of the innovations that Pablo Casals has brought to the performance of his instrument. By the introduction of violin fingering and bowing, he has revolutionized the tech—(Continued on Page 341)
In the belief that the preferences of musicically aware motion picture audiences can do much toward raising the level of motion picture music, the editor of The Erude is launching a vote contest to determine which films, in the opinion of readers of The Erude, shall stand as "the best of the year." Any reader may record his vote. Films are to be judged solely in terms of their musical value. Two classes of pictures will be included: first, musical pictures, in which music is an integral part of plot development; and, second, dramatic pictures with incidental music, in which incidental music occurs.

The contest will extend from April 1st, 1941 to October 31st, 1941, and announcement of the names of the winning films will appear in the December issue. The producing companies of the films which receive the most votes, will be awarded a certificate.

Here is your chance to tell about the motion picture music you want to hear, by expressing your preferences in regard to the music you are hearing. We invite our readers to list their choices and to send them to: Musical Film Award, The Erude, 1712 Chestnut Street, Philadelphia, Pennsylvania. A post card will do to record your votes.

Although the weeks between the "big" winter season and the summer holiday period show a slowing-up in the number of star releases, they bring us one musical film of sufficient news interest to make up for the deficiency. The picture is "Pot o' Gold" (Globe Productions, Inc., through United Artista), and it marks the first independent producing venture of James Roosevelt, eldest son of the President of The United States; the screen début of Horace Heidt and his Musical Knights; the film adaptation of one of the country's most popular radio programs; and the launching of closer Pan-American industrial cooperation.

Mr. Roosevelt had some two years' experience in motion pictures before launching his own productions. He attended Harvard but did not receive his degree. After studying law, he entered the insurance field, founded his own firm, and left it to become first Administrative Assistant and later Secretary to the President of the United States. He is the second presidential son in American history to hold such a post, his only predecessor being the son of John Adams.

While recuperating from an illness, Mr. Roosevelt went to California and had a look at Hollywood. As the guest of Walter Wanger, he made the acquaintance of Samuel Goldwyn, who immediately offered him the vice presidency of Samuel Goldwyn Productions. During the following year, Mr. Roosevelt served an intensive apprenticeship, acting as liaison officer between studio and sales departments, supervising the presentation and distribution of "Wuthering Heights" in England, and representing Mr. Goldwyn in conferences. In December of 1939, the Goldwyn-Roosevelt contract was cancelled, by mutual agreement, and Roosevelt founded his own producing company.

Although the first production of the new company was scheduled as "The Bat," from the Broadway play by Mary Roberts Rinehart and Avery Hopwood, Mr. Roosevelt left doubts as to his choice. "The Bat" had been picturized at least twice before; also Mrs. Eleanor Roosevelt advised against it. James respects the judgment of his mother. Accordingly, he heard the Horace Heidt band, at the Ambassador Hotel in Hollywood, with something of an open mind, and concluded that a picture might be built around Heidt and his radio program, "Pot o' Gold," which keeps telephone subscribers from going out on Thursday evenings. He discussed the idea with Heidt, who listened attentively. Kay Kyser, Gene Krupa, Paul White- man, and other band leaders had heard motion pictures with marked success, and Heidt was eager for his own chance. The upshot of the talks was that young Roosevelt shelved "The Bat" and announced "Pot o' Gold" as his début production—months before he was sure of his story, stars, funds, a studio, or release facilities. All he had was a promising idea and the services of Horace Heidt.

For some twenty months, Heidt had been in the unique position of looking for people to give money to. Since he began his "Pot o' Gold" radio program, in September of 1939, over the networks of The National Broadcasting Company, he has given away nearly $100,000. Heidt found the clue for his program novelty in the fable about the pot of gold at the rainbow's end. The winner of the weekly gift of $1000 is selected by means of a giant vertical wheel, which is spun three times during each broadcast. All the telephone books of the country have been bound together in volumes of the hundred pages each, and the first spin of the wheel selects the volume from which the evening's choice is to be made. The second spin selects the page in that volume, while the third spin indicates the numerical position of the name on the page, counting from the upper left-hand corner. Then, while the Heidt band provides music, the telephone call is put through. If the number chosen answers, its owner receives $1000. If it does not answer, the owner receives $100, the other $900 being held over for the following week's broadcast.

When "Pot o' Gold" finds its one at home for several weeks in succession, the value of the pot rises by $900 leaps. It happened once that the numbers called failed to answer for four consecutive weeks; the fifth winner, W. B. Conroy, of Jamestown, New York (who was at home), received $4,600—the richest single pot to date. Miss Lillian Gantz, of Marietta, Ohio, took her dog for a walk one Thursday, before the "Pot o' Gold" call was put through. When she returned, she switched on her radio just in time to hear Heidt voicing regrets that her number had not been answered. Miss Gantz earned fame as the lady who took her dog for a $900 walk.

The popularity of the "Pot o' Gold" program grows out of the chance of winning plus the charm of Heidt's music, and the new film makes good use of both assets. The plot concerns itself with a music-mad youth who comes upon a band of struggling musicians in the jolly professional boarding house run by Ma McCorkle and her pretty daughter. He offers to put his band on the air for a few weeks, and the boys of the band, sides with them when their practicing annoys his wealthy uncle to the point of taking legal action; prevails upon his uncle to put new life into the radio program advertising that magnate's products; works the band into the air show; earns the scorn of the pretty daughter who accuses him of exploiting the band for his own ends; and solves all difficulties by becoming inspired with the "Pot o' Gold" idea which gives away $1000 of his uncle's money weekly, to the accompaniment of Heidt's band.

The picture stars James Stewart and Paulette Goddard, and features Charles Winninger, Horace Heidt and his Musical Knights. George Marshall is in charge of production. Musical numbers include "Broadway Caballero," by Henry Russell; "When Johnny Toots His Horn," by Cy Heath and Fred Rose; "Kufie, Fork, and Spoon," played upon musical glasses; "Pete, the Piper," by Lou Forbes and Henry Russell; and "Do You Believe in Fairy Tales?" by Vee Lawhurst and Mack David. Lou Forbes scored the picture, after rendering similar service to "Gone With the Wind," "Rebecca," and "Made for Each Other." It is the first picture in which Mr. Stewart and Miss Goddard have sung or played.

Although the film is typically American in character, it will be used as the opening film of Mexico's first Motion Picture Festival, to be held in Mexico City from April 12th to April 15th, by proclamation of (Continued on Page 347)
Suggestions for the Singer

By Eva Emmett Wycoff
Noted Singer and Teacher

FOREIGNERS, AS A RULE, enunciate much more clearly than Americans. This is particularly true of linguists, who generally speak very clearly and, if well educated, have perfect diction. Americans, however, are often careless in their speech, have little knowledge of the use of the vowels and seldom make an effort to improve. Perhaps this is because they do not know the importance of the vowel, in enunciation.

First of all, there must be a clear understanding that enunciation is a matter of activity of the lips, tongue and teeth conjointly working together. Enunciation is not to be confused with pronunciation which pertains only to the speaker's academic knowledge. Enunciation is a problem merely because so few know anything about it. The word comes from two Latin words that mean, "to send out a message," and thus we have come to associate it with clearness and distinctness. To maintain this distinctness, the tongue must be allowed to wobble about in the mouth cavity but must be held under control by keeping the tip pressed gently against the lower front teeth. If one will observe how the tongue behaves itself in enunciating the vowels, he will be conscious of the following results:

In forming the vowel A (the American vowel not the Italian) the tongue lies flat and wide in the mouth cavity; for Æ there is a slight hump; for Î it elongates itself, and a little hollow will form just back of the tip; for O and U this hollow extends itself from tip to back, with a much deeper hollow for the O. To perfect O and U, always keep in mind that the lips must assume a pouting or relaxed position. This tip of the tongue, meanwhile, must be kept gently pressed against the lower teeth. Learn to sing or speak the vowels with these tongue positions. The use of a hand mirror will help. This practice is beneficial to the singer, reader or lecturer.

The vowels are constantly mispronounced, not only by the individual but also by congregational and group singers, who evince much ignorance in this matter. Thus one hears Ïp for Ape, Ïf for Ïf, Ïr for Ïr, Ïd for Ïd, Ïe for Ïe, Ïd for Ïd; to mention only a few of the glaring faults so commonly heard.

All vowels should be built on the O position; not on the Ê; a statement that is quite contrary to the general idea, but none the less correct. The trick is to strengthen the lip muscles by keeping somewhat of a pout, thus creating the loose or relaxed lips. This brings the voice forward and prevents lip stiffness. Once this freedom of the lips is understood and rightly practiced, the student has everything within his accomplishment.

Likewise the Consonants

Consonants are another study for serious regard. These are formed by the contact of the tip of the tongue with the teeth and lip to lip. Every consonant contains a vowel sound. Let us spell them out: be—ce—de—ef—ge—aţ—fa—ka—

cavity: the roof of the mouth. Keep the low tones vibrating high and forward. These tones must not be allowed to stay in the back of the mouth, but must be driven to the teeth and controlled by the lips and the tip of the tongue. Look for the importance of the body position. This individual should keep the torso well set on his hip bones (pelvis). The (Continued on Page 384)
Why Was Leschetizky Great?

The gist of the methods of the famous Viennese Pedagogy who taught more eminent pupils than any other teacher since Liszt.

By Florence Leonard

Miss Leonard has presented, from time to time in The Etude, digests of the methods of the great piano teachers in history. The following gives the high lights in Leschetizky’s manner of teaching, although he always denied that he had a method.—

Editor’s Note

THEODOR LESCHETIZKY, born in Austrian Poland, in 1838, began his study of the piano at the age of five, and made his first public appearance when he was nine years old. His early instruction came from his father, who later took him to Czerny, in Vienna. He made the acquaintance of Flitsch, a pupil of Chopin and an excellent pianist, at about the same time that he went to Czerny. And at the age of fourteen he was widely known for his playing, both among the artists who passed through Vienna.

Here he heard for the first time Schulhoff, who was a friend but not a pupil of Chopin. Although Schulhoff’s reputation seems to have rested chiefly on the brilliancy of his playing, Leschetizky heard in him something different from the style of most players of the day and some quality aside from mere brilliancy. He heard a singing tone which gave to him an entirely new ideal for his own achievements. He believed this quality to be due to more than “the perfect finger” which up to that time he, like most of his contemporaries, had supposed to be the most necessary and desirable element in piano technic. So he withdrew for a period from public playing and set about acquiring a new style for the piano, a style which should express poetry rather than technical virtuosity alone. At the age of fourteen he had already begun to teach, and he continued for many years to hold a growing circle of pupils.

His Career in Russia

In 1852 he went to Russia, to play and to teach, and there he renewed his friendship with Rubinstein whom he had known as a boy in Vienna. In 1862, when Rubinstein opened the Conservatory of Music at St. Petersburg, Leschetizky transferred his class of pupils to that school and remained in Russia until 1878. His home and his class were there, but he played in all the cities of Europe, and his fame continually augmented his classes in Russia. In 1878, however, he decided upon a return to Vienna, and settled there permanently.

The Famous Method

Leschetizky himself was accustomed to say that he had no technical “method.” He explained: “There are certain ways of producing certain effects, and I have found those which succeed best: but I have no iron rules. One pupil needs thide Brée has been given Leschetizky’s own endorsement; the other, by Fräulein Prenzler, had the tacit endorsement of its constant use in preparing the students who worked with her. That the two agree on many important points goes without saying.

A few of Leschetizky’s precepts will now be touched upon. They were quite as revolutionary in his day as are those of our modern piano teachers who no longer regard the entire Leschetizky approach as the proper means of winning finger “freedom.” The position at the keyboard should be unconstrained, erect, like a good horseman on his horse, yielding to the movements of the arms as far as is necessary, and at a comfortable distance from the keys. The elbows should be “neither too close nor too far away from the body, on a level with the keys or very little higher. Not too high, so that the wrist can be easily bent downward; and not too low for “too low a seat compels greater exertion, especially in forcible chords.” The position must look well and not give the effect of a pose.

Special Finger Movements

The hand must be arched, “rounded upward for strength.” The knuckles should be held so high that three fingers of the other hand may be inserted between the thumb and the knuckle. The wrist must be kept on a level with the key, that is, on a level with the elbow also. The fingers must be curved so that the tips fall vertically on the keys. The thumb must be bent at the tip, playing with its edge, and must be held away from the hand. The tips of the fingers must form a curve on the keys, one and five on a line, two and four on a line just in front of them, and three being extended furthest in the curve. This position of knuckle, wrist and fingers varies somewhat in certain figures and “touching,” as will be observed later as presented in this discussion.

The principles of the movement of the fingers, for tone production, are developed in a series of exercises. The finger which is to play is placed without sound upon the key, and then the key is depressed. This preliminary placing of the finger is called “preparing.” Therefore the first principle is that of contact playing for legato; the second is “preparing.”

After some preliminary exercises, the student proceeds to the “completed legato.” This requires the raising of the finger when its movement is completed. That is, “in a legato exercise, in slow tempo, all the fingers except the thumb are raised fairly high after the stroke; the thumb remains constantly on or close to its key, for the sake of keeping the hand steady.”

So by completed legato is understood the pressing down of a key by a finger already placed in contact with it (prepared), without its having been previously raised above the note, soundless repetition of the pressure—in slow tempo—and
Music Week Again

National Music Week dates from 1924 and was due to the organizing initiative of Mr. C. M. Tremaine, who as Secretary of the movement, still directs its destinies from his office at 43 West Forty-Fifth Street in New York City. It was the result of the success of two notable local celebrations which are said to have taken place in the year after the Great War (1919) in Boise, Idaho, and in Dallas, Texas.

The following year Mr. C. M. Tremaine, who had not heard of the western celebrations, started a campaign in New York City. Working with great persistence, the plan has been extended so that millions of people, young and old, now participate in the event in person or over the air.

Mr. David Sarnoff, President of the Radio Corporation of America, is the present Chairman of the Music Week Committee. The movement has gained the warm support of many distinguished national figures.

The plan for 1941 is very thorough, as is evident from the program issued by Dr. George L. Lindsay, the Director of Music Education of the School District of Philadelphia.

Special Emphases for 1941—Unity Through Music

**Slogan: Make Good Music Familiar Music**

Any of the following may be chosen for the week's activities:

1. Inter-American Music
   - American Music
   - Traditional—Indian, Negro, Cowboy, Appalachian Mountain
   - Composers—MacDowell, Foster, Cohan

2. Folk Gifts of Other Lands to America

3. Anniversaries of Famous Musicians
   - Dvorak—1841—100th anniversary of birth
   - Prokofieff—1891—50th anniversary of birth
   - Paderewski—50th anniversary of first concert tour in America

4. Musical Hobby Lobby
   - Discussion of better musical radio programs
   - Presentation with records of a good symphonic program
   - Concerts by special vocal and instrumental groups

5. Parent-Teacher Associations


7. Festivals

*Source Material*

1. Inter-American Music and Folk Gifts of Other Lands
   - Music Hour—Third, Fourth and Fifth Books
   - Music Highways and Byways
   - Music of Many Lands and Peoples
   - World of Music

Songs of Many Lands
Blending Voices
Tunes and Harmonies

Foreman

Folk and Art Songs—Books One and Two

Universal

Rhythm Songs, Introduction to Part Singing, Art Songs and Part Songs

Singing America—Augustus Sandig
We Sing—Armitage—Dykena-Pitcher

Victor Records:

See following in "Outline of Lessons for Music Appreciation"

- Lesson 1—3B Grade
- Lessons 2 and 3—4A Grade
- Lessons 10, 11, 12—5A Grade
- Lesson 10—5B Grade
- Lessons 1, 2, 5, 7, 9, 10, 13, 14—6A Grade
- Lesson 10—6B Grade

3. Anniversaries of Famous Musicians

Song Series: see list above

Victor Records:

Dvorak (19130) Humoresque (19164)
(24777) Valse Crucieuse
Prokofieff (24775) March-Love of Three Oranges
(Album M 565) Peter and the Wolf

Paderewski (19164) Minuet (19169)

Any piano compositions played by him

4. Musical Hobby Lobby

A program showing how music in its various phases can be a hobby: Singing, playing an instrument, composing music. It is suggested that the creative side of the program be emphasized and, in order to keep the program on a high plane, careful selection and preparation be made in advance.

Teaching Phase by Phase

By Gladys M. Stein

Unless the piano teacher—especially one who teaches children—has some plan or program to follow, his work is likely to drift along without showing the results which he wants and which the pupils' parents demand.

One fall, the writer decided to devote each month of the season (September to the end of June) to a certain phase of teaching. September was given to eliminating wrong notes from the student's technique. Of course, other mistakes were rectified, too, but the main point was playing with correct technique. During October, the attention was devoted to time, note lengths, and developing an even style of playing. In November, the children studied accents and where these fall in measures of different time signatures. December was given over to pedaling; January to shading and expression, and so on for the remainder of the year.
THE AVERAGE SMALL CHURCH sooner or later finds itself confronted with the problem of installing a new organ. Upon the successful solution of that problem depends most of the organization's future musical welfare, for many years to come. All too often the problem is worked, but the wrong answer secured, and as a result years on years of bad music are foisted upon a congregation which comes to worship, and remains to write at the cacophony.

The picture presented is not overdrawn. The writer, a professional organist, played organs all the way from the Gulf of Mexico to the straits of Juan de Fuca, over a period of thirty-two years. The most magnificent instruments of various builders have been tried out, as well as the most pitiful 3-rank straight unit organs, purchased by worthy and credulous congregations whose members had been tragically deceived. It is in the hope of doing a little toward clarifying the minds of music committees with reference to organs this article is submitted.

The Right Organ Is Found
I recently ran across a small organ which seems to be an ideal installation. It is located in Los Gatos, California. It is designed by J. B. Jamison, to whom a halo should be bestowed for his artistic achievement. Small as it is, such compositions as Franck's Peace Heroique and any Bach numbers can be played upon it. The multitudinous transcriptions of piano, orchestral, or string quartet literature sound well, and definitely impressive, on it. We do not claim that it is the equal of larger organs designed with an equal eye to tonal design, but as one eminent authority recently said of it: "It is better than many organs twice its size." The cost of the complete installation, including Chimes given as a memorial, was $4,500.00.

The Matter of Costs
This may appear to be a dogmatic statement, but any church which desires to hear the greatest and most worshipful liturgical music would do better to get along with the old melodeon for a few more seasons, waiting until a truly noble instrument could be had, rather than to secure one which is inadequate. The above cost could be cut down a few hundred dollars by omitting the Chimes.

Specifications

**Great**
- Diapason 8' 61 pipes
- Melodia 8' 61 pipes
- Dulciana 8' 61 pipes
- Octave 4' 12 pipes
- Grave Mixture 122 pipes

**Swell**
- Rohr Flute 8' 73 pipes
- Salicional 8' 73 pipes
- Celeste 8' 61 pipes
- Gemshorn 4' 73 pipes
- Trumpet 8' 73 pipes

**Pedal**
- Open Diapason 16' 12 pipes
- Lieblich 16' 12 pipes
- Flute 8' 32 notes

The usual inter- and intramanual couplers, unisons off and on, tremulant on each manual (fan tremulant, and very lovely), 7 generals and 7 pistons for each manual and pedals. There are separate swell boxes for each manual, everything being enclosed except the last 12 notes of the pedal open. Chimes are in the swell chamber.

Music and Study

The element of space always being an important consideration, exact dimensions of the chambers, are here given. These do not include the 12 lower notes of pedal open, nor the chamber for the motor, blower, and generator. Each organ chamber platform is 11.3" by 5.7"; height at rear is 4',11", at front 7.9". Chambers are located on either side of the chancel, the floor of each chamber being 7',4" above the floor of the church.

ROBERT LEECH BODELL
Official organist of the Brooklyn Museum of Art, Radio and concert artist.

It will be perceived that no floor space has been lost in this installation. The side walls of the church form the back walls of the organ chambers. The pedal open lower 12 pipes occupy a space around the edge of the entrance to the ambulatory 6' by 2'.

Scales

One might, of course, duplicate these specifications and still have a poor organ. For the benefit of serious minded readers, a description of the scales and cutting and mouths of the various stops is given.

The Diapasons are on the Schnitzler order, although a bit milder, 42 scale, 1/4 mouth, cut up a scant 1'. 16th is scale 48; 12th, scale 48, voiced soft. CCC on pedal open is 9/4" x 11" and bearded, on 5' of wind. It will be seen that the only unification is that of the Diapason, which is playable on the pedal at 16' pitch, and on the great at 8' and 4' pitch. Inasmuch as the present trend is toward a full scale octave, this device is passable, although the writer prefers a smaller scale and slightly brighter octave. This would take more room and cost more money! Our personal preference also is that the swell Trumpet might be extended down to 16' and drawn on the pedal only. This treatment, however, would increase the cost and the space requirements.

The Swell Flute is metal, with a chimney, against the clear Wood Flute on the Great. The strings are of medium large scale, with especially large trebles. The Trumpet is small scale, but with true trumpet quality. To the organist who would substitute an Oboe for the Trumpet, I can only say, "Don't!" One of the high points in the ensemble of this instrument is the Trumpet, which adds a brilliance to the full organ which an Oboe could not give. And it is a lovely solo voice, requiring only a bit steadier hand on the wheel than would an oboe. On such a specification it would be well to voice the Gemshorn rather louder than is this one. The inclusion of the Swell Trumpet and the Great Mixture gives this organ its real character, and makes it a work of art rather than a mediocrity.

What Can Be Done?

A lovely combination of accompaniment and solo is the Dulciana 8' and 4' played as a background to the swell Rohr Flute; another, the Salicional against the Melodia; (remember, Two Swell Boxes double the flexibility of the instrument); the Full Swell against the Great Open; and a thousand others. Does the average organist realize the beauty of an Open Diapason as a solo voice? The Diapason Chorus aided by the Trumpet make this specification outstanding, make possible the playing of any great music.

In the playing of Bach the Great Mixture clarifies the whole structure of that manual, while the Swell Trumpet (not an Oboe) gives the fire so much desired, and so often lacking. The Swell to Swell 4', without Reed, used with box closed, is a marvelously beautiful accompaniment for voice; add the Trumpet, still keeping the box closed, and you have all the fire needed for Elgar's Land of Hope and Glory, or what will you. One might go on, without end; these few instances will, however, suffice to suggest what any good organist can work out with a small but rightly designed specification.

What Can We Afford?

No outsider can say what any church can afford to spend for an organ. But this writer is sure he knows what a church cannot afford to spend. No church can afford to spend any amount of money, however small, for an organ that is not properly designed; and no church can afford to spend any amount of money, however small, for an instrument that is inadequate for the playing of good organ music and the satisfactory accompaniment of all music for divine worship. Again the warning is repeated: "It is much better to use the old melodeon until the real organ can be afforded."
Conducting

I hear that you advise conducting movements for piano pupils. Will you please explain what you mean by this? Are there any books I can get on the subject? A. M., S.-M.

A student—old, young, beginners, intermediate and advanced, should become adept in simple, flowing conducting movements to free and coordinate hands, arms and hands. I have found rhythm problems in piano playing much easier to solve if they are first simplified by practice away from the instrument.

Dalcroze rhythm drills and similar exercises invaluable to pianists, are, of course, not available; therefore a few minutes should be taken from time to time in piano lessons to develop the bodily coordination indispensable to all players. The best practical help I know for the subject is Effa Ellis Perfield's "Rhythmic Drills," a series of almost two hundred exercises for single and both hands, presenting an astonishing variety of rhythm patterns. Her "upward wheel" method of conducting gives the perfect feeling for easy, well co-ordinated pianistic pulse. It nullifies that stiff down beat insisted on us by many teachers of conducting. And, incidentally, is another argument for up touch!

A pianist, with only himself to "conduct," has no sharp accent on down pulse, for he is more concerned with the initial upward spring of his measures, and the subsequent rounding out of phrase groups in smooth, curvilinear courses. Mrs. Perfield's "wheels" are an ideal solution.

In another volume, the "Constructive Music Book," Mrs. Perfield combines the "Rhythmic Drills" with a series of short pieces to develop "musicianship."

For work not only in pianistic conducting, but in rhythm, chords, form, and so on, I highly recommend the "Constructive Music Book."

Tapping or clapping should be used sparingly, for they are un musical and per curusive, do not utilize larger muscles and emphasize time measurement instead of the rhythmical element.

Confusing Technic

Could you not give a summary of different touches? After reading (name deleted) a famous book on technique, false others, I discovered myself more confused than when I started. Surely there is some way of comparative simplicity by which one can get a clear idea of all these touches and discriminations of touch. Often I find a pupil doing something correctly without knowing why and if you explain this mental and mental processes they become tense through sheer trials. However, if you would show me or tell me exactly how the wheels go round.

Unlike your experience I have yet to find a single student who became tense when clearly shown sound methods of tone production. On the contrary, the results inevitably lead to decreased tension in playing as well as markedly increased concentration in practice.

Here are a few points to emphasize:

1. No tenseness before tone is made; instant release as soon as tone is heard.
2. Floating elbow; arm pulsed over piano like a gently moving paint brush.
3. Rotary forearm freedom resulting from light elbow up.
4. Contact with key top before making tone; swift, relaxed, lightly "flicking" preparation over each tone cluster to be played.

The "pure" touches are two, up and down. For up touch, hand and elbow are held quite low; tone is made by delicate upward and outward push of elbow (pressure of wrist or finger). Amount of tone, from pp to f.

For down touch, hand and elbow are held high (finger tip touching finger tip, or, always); tone is made by letting whole arm move into the key (wrist does not sink, sag or pull down before, during or after making the tone). Amount of tone for pure down touch, pp to p only.

Other touches are variations of these:

- the full arm rebound, full arm dip, forearm rebound, "snapped" finger, quick percussive finger, rotary finger, and so on. Someday I'll take a whole page to try to clarify these for you, but I despair of doing it, for illustration and guidance in the text is indispensable.

And don't let anyone fool you by saying: "Both! What is the use of all that nonsense? The beat it does is enough to make you feel better, but in reality the results are no different."

Whereupon, you, with becoming modesty, will ask me, rather, "Oh, please, kind sir! Isn't that enough? If I feel much better when I play, won't the improvement in my rhythm, phrasing, security, ease, smoothness, endurance, control, in fact, my whole attitude toward the piano, justify taking the pains? Why wouldn't all that tend to improve the quality of my tone?"

Yes! But it would ... and then some.

Floating Elbow

I was very much interested in your reply to Miss T. N. J. in the June 9th on "Wrist or Elbow." I have been taught wrist movement for octaves with no mention of the elbow. Although I have noticed that fatigue or unsteadiness seemed to lie in the elbow when I have been near any musical reports, or taken a piano magazine for some time. Would elbow movement be obtained and how one one literature I can get on this subject?—B. B. H., Colorado.

When you play the piano your body remains in one spot, doesn't it? Even if the music calls for the extreme outer reaches of the instrument, you cannot move up or down, or turn or twist. What then is the place of the body's movement? The shoulders? The wrists? The upper arm? The lower arm? Yes, all of them! But what is it that provides us with proper positions? The elbow! When one has the tips of the hands heavy or light, it is yanked or pulled, your playing freedom is destroyed. Whether held close to the body or away from it, high or low, the elbow tip must be prepared in a split second to "give in" to the rotative demands of the forearm, to take care of the wrist, the accuracy and power at the tip. And, if it moves easily, the keyboard, gripping effortlessly up and down in and out. It acts like a fulcrum of those marvelous mechanisms which, weighing tons, yet are so delicately poised that they move at the slightest touch.

Teachers and pianists notoriously neglect this all-important factor. Indeed, I have seldom found one who intelligently and systematically tried to develop a "floating elbow." Isn't it about time to start?

All I ask of you is to sit as close to the same as you can at artist concerts—especially of those pianists who are fine visual as well as musical models. You will come away convinced that the elbow is the prime "mover" in piano playing. But watch out! Some artists are poor visual models; it is better to listen to them with eyes closed. Who are the outstanding "elbowers"—Brahmsmann, Holtzmuller, Schnabel—whose elbow tips weave exquisite yet unobtrusive arabesques, give their phrasing as powerful eye at ear appeal, Hutchison, Myra Hess, Novacek, Scriabin, are a few of the others. But a close good-look of any of them and you will see the most precious piano lessons of your life, polishing their example, you, too, may be able to show your students, and in some cases, perhaps, their parents, how to elbowl their way to pianistic success!
The title of this month's discussion is a new and perhaps mystifying word, but in keeping with the modern fashion for coinage words to fit specific purposes, we have taken the liberty of indulging in this pastime. But like all good lexicographers, we must define the word for you:

**Vibratilitis**: (In music—the *vibrato* plus -itis, a disease) A habit which is acquired through the faulty and excessive use of the vibrato by instrumentalists.

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**What is the Vibrato?**

My activities in adjudicating at music festivals have constantly brought to my attention the fact that while the use of vibrato in instrumental performance is a common thing, little seems to be known about it. Musically speaking, vibrato is a deviation, upward and downward, from the true pitch, occurring at regular intervals. To the ear it presents a series of broad and slow, or narrow and rapid oscillations, with intermediate variations. Naturally, the broad and slow oscillations bring about a greater deviation from pitch than do the narrow and rapid.

Ordinarily the vibrato is thought of in connection with the playing of stringed instruments—at least, the mechanical means of achieving it on the violin, viola, violoncello, or bass are more apparent to the lay observer. But it is widely used both in string and wind instrument performance, and in some ways the astounding thing is that so little seems to be known about vibrato and that, when it is brought to attention, most of the theories and information about it conflict with one another. Very little material has been written on the subject, but at present theories disagree violently except for one point which they have in common: that the vibrato is considered an important phase of instrumental performance, and that its application represents one of the most difficult problems of the string or wind instrument players.

Undoubtedly, the use of vibrato in the playing of instruments has some connection with its use by the human voice. Although it can be no more than an imitation of the voice, vibrato does serve as a means of enriching and vitalizing the instrumentalist's tone. The string player "borrowed" the vibrato from the singer, and in turn the artists of the wind instruments borrowed the vibrato from string players, because they realized its possibilities as an aid to the expression of beauty and emotion. In voice, string instrument, or wind instrument, the vibrato as used by an artist has an important place, and has added richly to the sensations of tone.

**What Instruments Should Use the Vibrato?**

It is necessary for us to discriminate between those instruments which can legitimately and properly make use of the vibrato and those that cannot. To advocate that all wind instruments should use the vibrato would be as erroneous as to state that no wind instrument should employ it.

Among the instruments of the woodwind family, the tone of all except the B-flat and E-flat soprano clarinets is greatly improved through the correct use of the vibrato. Of the instruments belonging to the brass family, the French horn should not use the vibrato, although there are some excellent hornists who use and fully recommend the vibrato for certain passages and for certain types of compositions. We can conclude, then, that almost all of the wind instruments are eligible for use of the vibrato. Our next problem is to consider the types of vibrato, and how the vibrato is effectively, and at the same time legitimately achieved.

Let us classify the various types of vibrato now being used:

1. **Throat Vibrato**
2. **Lip Vibrato**
3. **Chin and Jaw Vibrato**
4. **Hand Vibrato**
5. **Stomach Vibrato**
6. **Slides Vibrato**

**Throat Vibrato**

I am not using the term vibrato in connection with voice, but with wind instruments. Throat vibrato is the sort usually heard at rehearsals of school bands or orchestras, and except for certain few instruments it should never be used by wind players. There are natural causes for this type of vibrato, for students with an innate feeling for tone beautification resort to the use of throat vibrato as a means to that end. Unfortunately, this attempt is often made and the habit is formed without competent guidance or without complete understanding of the vibrato itself. The throat vibrato, especially in the case of brass instruments, is usually uneven and garrulous. The result is one which directly opposes the type of tonal beauty which the player is anxious to achieve. Many of our young students of brass instruments are afflicted with this poor playing habit, and must be cautioned about it. It often constitutes a menace to proper tone production, and when once acquired it is an extremely difficult habit to correct.

**The Lip Vibrato**

The lip vibrato is another form that has found its way into the playing habits of our young instrumentalists. Like the throat vibrato it is an incorrect usage, which has been found detrimental to wind instrument performance simply because it necessitates a constant change in lip position. Ordinarily when lip vibrato is used by brass players, tone production suffers, since it tends to encourage a type of tone lacking in solidity and fullness.

The young performer, who really hopes to achieve beautiful tone, must learn to recognize differences in vibrato methods and have a correct mental conception of the exact differences between good and bad vibrato.

**The Chin or Jaw Vibrato**

The chin or jaw vibrato is rapidly coming into its rightful place as a correct method of tone beautification for performers on the trombone, euphonium, baritone, and tuba. It is the one logical and effective method of making the vibrato on these instruments. It consists of a regular and even downward and upward movement of the chin and jaw muscles. This motion is at first difficult, and at the earliest stages it should be made very slowly and with definite rhythmical precision. The syllables usually associated with these movements are "tha" for the downward movement and "oo" for the upward movement of the chin. Although this might seem to be a disturbance of the embouchure, it actually is not, since the lips are moving in perfect coordination with the jaw and chin. We might indicate the use of the above syllables by the following figure:

\[
\text{Ex. 1} \quad \text{tha} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{oo} \quad \text{oo} \quad \text{oo}
\]

The whole note is divided into eighths. Using the syllables indicated, we pronounce "tha" on the first eighth, and "oo" on the second, thus completing the first count. We continue in the same manner until we have played four full counts, while making eight downward and upward movements of the chin. The chin naturally drops on the "tha" and raises on the "oo." This exercise must begin slowly and remain in perfect rhythmical precision, with a gradual increase in speed as the vibrato is realized. The player must avoid the common fault of hurrying, which will destroy rhythmic continuity and produce a rapid and uneven vibrato.

Another important point in the early stages of teaching the vibrato is that the extent of rise in pitch must be equal to the extent of fall. Most beginners and many players fail to bring the tone above as well as below the original pitch, with the result that the vibrato is on the flat side of the tone. This may be clarified by the figure below. When pronouncing the syllables "tha"-"oo" the tones should be like this:

\[
\text{Ex. 2} \quad \text{tha} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{oo} \quad \text{oo} \quad \text{oo}
\]

and not like this:

\[
\text{Ex. 3} \quad \text{tha} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{ah} \quad \text{oo} \quad \text{oo} \quad \text{oo}
\]

With patience and careful practice a smooth chin vibrato can be worked out within a few months. Students who are allowed to begin their training with a rapid vibrato eventually find it too narrow and inclined to be rigid and stiff. True vibrato is neither slow nor too fast, but smooth, even, and appropriate for the occasion.

**The Hand Vibrato**

The hand vibrato is used on cornet and trumpet. Although the player's hand moves, the vibrato is actually the result of moving both lips and mouthpiece. The hand vibrato is much abused, and usually causes a great deal of trouble to teachers and students. The difficulty lies in the fact that brass players often use it to excess, and without finesse. The hand vibrato...
Music and Study

must be practiced in much the same manner and spirit as the violinist works to achieve his vibrato.

The student must first practice the hand vibrato slowly, and in definite rhythmic beats, gradually increasing his speed as the hand "gets the touch" and adjusts itself naturally and comfortably to the speed desired. Our young instrumentalists often use a hand movement that is either too fast or too slow and, instead of improving tone quality, causes an unattractive distortion. Control vibrato depends in this case on mastery of hand movement.

The Stomach Vibrato

In spite of the fact that the stomach vibrato has been used by many performers in the past, it is not to be recommended. Due to the extreme difficulty in securing control and evenness, it is no longer being taught by brass instrument instructors. Its gradual elimination indicates that there is a trend toward unification in the teaching of the vibrato.

The Slide Vibrato

As the name indicates, the slide vibrato is used very extensively among trombonists, and in certain ways it is better, and more flexible than a chin or jaw vibrato, and one with which the performer can more easily accomplish a desired speed. Also the problem of proper tuning of the vibrato is simpler, because the slide can be moved to any position at any time, whereas the chin vibrato is a less mechanical means of "humoring" the tone.

There are, on the other hand, some disadvantages in the slide vibrato technique. While it can assist intonation, the opposite effect is usually the case with most of our students. In moving the slide backward and forward the student seldom moves it to the correct spot, and usually the vibrato is too slow and too wide. Another bad result is irregular, muddled slide technique. Slide vibrato can become a chronic habit, and it is frequently used to excess.

Some of the finest trombonists, especially in the dance music field, use the slide vibrato, and others use the jaw vibrato, and the respective merits of the two methods probably depend upon individual taste. In my own teaching I avoid the slide vibrato because of the inaccurate slide movements which I have described above; moreover, the appearance of a concert band is not helped, nor is the quality of vibrato equal to that of the cornets, trumpets, baritones, and tubas.

For the sake of uniformity in ensemble and unity of tone, I have shown preference for using jaw vibrato on all brass instruments except the cornet, which, of course, effectively uses the hand vibrato.

The Vibrato of the Woodwinds

Woodwind vibrato naturally differs from that of the brasses. The woodwind instruments use mainly the lip vibrato. In reality, it is not so much a lip vibrato as it is a combination of lip and throat. On the oboe and bassoon, our finest players in symphony orchestras and bands use the vibrato but sparingly. The flute vibrato is achieved through oscillation of the air stream rather than by any movement of chin or throat, and in method of production is closer to the vibrato of the human voice than is any wind instrument.

Vibrato has been so misused on the saxophone that it has become almost the bane of the instrumental teacher, yet it can be of inestimable value in beautifying (Continued on Page 347)

How to Get Children to Practice

By Stella Whiton-Holmes

There may be many reasons why it is difficult to get any but the most musical children to practice, but there are several helps which the teacher may employ. One of these which comes to mind will arouse a sense of competition among the members of the class itself. This may seem impossible where lessons are private only, but with this procedure the child can be made to realize the presence of other children who may outscore him: ask your sign painter to make a card bearing these words: "THE BEST LESSON WAS PLAYED LAST WEEK BY . . . . . . . . . ." This card is to be tacked to the studio wall within sight of childish eyes.

By keeping careful score of work done, the teacher determines at the end of each week which child (or the whole) played the most perfect lesson. When this has been determined, she prints or types the name of this child on a large piece of paper, then adds it to the blank space on the sign. It is a great joy to the child, and a matter of just pride to know that his or her name carries this honor all through the week, and he or she will endeavor to win this honor as often as possible.

A special prize should be given the child whose name appears most often for this honor over the period of a year. A prize of a crisp new greenback is an incentive to the child to continue his music study.

Small white stickers can be used to attach the name to the printed card and enable the teacher to tear off the name each week without greatly damaging the card. Even though children enroll at various periods during the year, the idea of a yearly prize can still be used, since each child is a law unto himself and competes only in terms of his own full year of work.

Music to the Front in Canada

The growth of music in the United States, during the past half century, is one of the marvels of the world; but not so much is heard about its almost equal development among our Canadian neighbors to the north.

Mr. Ray LeRoy Olson, director of the Nioma Junior Symphony Orchestra of Edmonton, Alberta, Canada, sends to The Etude a photograph of his organization as presented in its C. F. R. N. radio broadcast for 1939. The alert intelligence of the young musicians is pleasantly noticeable. Mr. Olson writes in a most optimistic mood, which encourages us to believe that he feels that music and music study in Canada have been making in later years such a vigorous advance as encourages the hope that in no great time these achievements will equal those of their cousins on the south. Canada already has many excellent orchestras, bands, opera companies, solo performers, and diversified musical organizations.

This picture of Edmonton's only Junior Symphony Orchestra was taken at the main entrance to the Parliament Buildings in Edmonton.

Odd Musical Facts

Paul Reveré, he of the famous ride, was a gifted silversmith. He was also a music engraver, his best known book being a collection of the "Best Psalm Tunes."

The first public concert in Boston was given by a peripatetic tobacconist, dancing teacher, engraver, and music teacher. It was a concert of music on Sunday, Instruments. Tickets cost five shillings.

In 1917 the Vatican forbade good Catholics to dance the tango and the maxixe.
Problems of the French Horn

A Conference with Bruno Jaenicke
First French Horn Player New York Philharmonic-Symphony Society

The French Horn remains one of the lesser known members of the instrument family because of its inherent difficulties. All horn tone (as regards both pitch and quality) is produced by the lips, which act as the larynx does in singing—with one important difference. The natural function of the larynx is to produce tone; the function of the lips is not. Thus, the horn player must early accustom himself to an entirely new sense of labial tone production. He develops it by trial and error methods, quite as a child learns to know the shape and nature of objects by the experience of its sense of touch. The pianist, or violinist, knows that, to sound an A, he simply puts his finger down on a given point of his instrument. The horn player knows there is no given point for him to approach. He must hear A in his head, must determine its production with his mind, must shape it with his lips—the individual structure of which makes his shaping different from another's—and he must keep his senses alert for the general feeling of the four-hundred and forty vibrations per second which result in the sound of A.

Although the French horn is made of brass, it is unlike other brasses, both in its manipulation and its use. In many orchestras, the horns sit apart from the brasses, and are counted a separate group. The horn reaches an octave more than the trumpet. Further, the trumpet has seven overtones (or open tones) in two octaves, while the horn has fourteen. If you are fond of target shooting, you know that the more rings a target has, the harder it is to strike any one of them squarely. Target shooting, incidentally, is an ideal pastime for horn players! Horn tone is produced entirely with the lips; yet, in playing the three octaves, the lips stretch a distance no greater than one-sixteenth of an inch. Thus, the delicate adjustment of the stretch of the lips to any tone within the three octaves is the fundamental problem of horn playing; and it is this difficulty which offers the greatest obstacle to the student of this instrument.

The failure to produce a given note and the immediate effort to correct it is called a break—recognizable by a scooping, swooping, disagreeable, unsettled pitch. The horn is capable of more breaks than any other instrument, and the constant task of the player is to avoid them. It is impossible to prescribe any single system for avoiding breaks; partly because the instrument has no fixed points of tonal attack, and partly because individual lip structure makes each player's attack a special matter. Intelligent practice is the only solution, which brings up the question of what intelligent practice should be.

Since the human lips are not naturally adapted to tone production, they tire more readily than do fingers, which perform one of their real functions when they strike or press. Tired lips produce a "sick" tone, apart from any act of will on the player's part. Thus, the first thing for the horn player to decide is the exact length of time he can play without fatigue. With practice, this length of time becomes greater, but even the most experienced player reaches a point when his lips grow tired. And there he must stop. This causes a vexing problem for professionals. The lips must be "warmed up" before every performance—yesterday's practice is of no avail in getting ready for to-day's concert—yet the time for warming up must be calculated in relation to the time one plays at the performance. If one warmed up too much, fatigue sets in at the most important moment of the concert, and such pieces as the Overture to "Oberon" require fine lips at the very start. Some horn players arrive at the hall some two hours before concert time; practice in an alternate routine of warming up and resting, so that the lips are prepared without being too near fatigue.

The Lips as Vocal Cords

During the daily practice hour, the player should give first heed to tonality and attack. The initial attack of any passage, is the most difficult. Keenness of ear and previous experience are helpful in mastering it, but each "first note" is always a problem in itself. Next must come exercises in intervals, in staccato, legato, and so forth. Each separate technique must be practiced every day, and all must be fitted into the flexible period before the lips become tired. After thirty-odd years of experience, I still practice the same exercises I used when beginning the horn. Naturally, I execute them with greater speed and surety to-day, but the same fundamental points must be practiced, every day, with unremitting care. Thus, the intelligent practice needed for good horn playing involves the utmost concentration plus a carefully planned economy of time.

Surety of lip is responsible for everything that makes good horn playing. Pitch, accuracy, quality, all are regulated by the lips, whose action may be compared to that of the vocal cords. The loosening of the lip-muscles, production of the lower tone, the tightening of these muscles, with a straightening of the lips, makes for higher pitch. The lips of the horn player must be trained to achieve the quickest, most flexible responses. All tones must be struck squarely in the center. The least angle off the "bull's eye" means a break.

Tonal quality is (Continued on Page 346)
A Trill in a Beethoven Rondo

1. Could you please tell me how to play the seven notes against eight in the tenth measure of Schindler's Rehearsal of Spring?

2. How is the trill played in measures 62 and 63 in Beethoven's Rehearsal of Spring? It is published in The Etude for November 1897.—Miss E. S.

A. 1. You will find this very satisfactory:

|🎵🎵🎵🎵🎵🎵|

2. If you will notice, Mr. Gabrilowitsch has carefully marked out the trills throughout this composition but neglected to mark them in these two measures. There is a reason, namely, that the trill and holds make it almost impossible to write out the trill so that it will be clear. Practice without the trill at first until you feel the proper retard, then trill as rapidly as your trill technique will allow, either in trios or quavers. Mark well each of the three notes in the

The most temperate. Let your ear be your guide. (b) This accompaniment is in triplets. (c) Also triplets.

4. Both the right and left hands play triplets in this etude; however, this is difficult, and if the accompaniment is played too loudly, the right hand is sure to sound as if played in two's. I am afraid that if Mr. Christiani were alive to-day, he would want to change many things in his splendid book.

5. In Measures 32 and 36, accent the regular beats. Beginning at the section marked con brevemente, accent the first note of the short phrases; usually these sixths are played in this rhythm:

A. Adagio, so that when each tone is caught by the pedal the melody note will stand out clearly against the trilling.

The Meaning of Perfect Fourths and Fifths

Q. 1. In my harmony book, it states that fourths and fifths are called perfect because these intervals are practically in tune with the natural fourth and fifth, which cannot be said of the imperfect consonants. What do these mean?

A. 2. When the interval of a perfect octave is inverted, does it become a perfect unison or a perfect octave, as:

3. What is meant when a passage of music is said to be reduced to its simplest syllabic form?

4. What books would you recommend to follow these?

a) "A Treatise on Harmony" Books 1, 2, and 3, by Anger
b) "Students' Counterpoint" by Prout
c) "Elements of Musical Form," by Albee Hart

A. 1. In the scale we use today (known as the "tempered" scale), all half-steps are of equal size, whereas in the natural scale they vary in size. In order to make all half-steps equal, it is necessary to make some smaller and some larger than the true intervals as given by the natural laws of proportion. The perfect-fifths of a perfect flat, and the perfect fourth only one-fifteenth of a semitone sharp. These are so near to the true pitch that it would require the keenest musical ear to perceive any difference at all. Other intervals have been altered perceptibly: the major third, for instance, is one-seventh of a semitone sharp, and the minor third one-sixth of a semitone flat. If you desire more information on equal temperament, consult "Sound and Its Relation to Music" by C. G. Hamilton, or the articles "Intervals", "Just Intonation", and "Temperament" in Grove's Dictionary of Music and Musicians.

2. A perfect octave inverted becomes a perfect unison.

3. Reducing a passage of music to its simplest syllabic form means merely reducing it to its simplest harmonic, melodic, and rhythmical elements. If you will carefully read the Introduction to Pearce's "Students Counterpoint" (particularly pp. V-X) you will find this explained fully.

4. I believe you will find any of these to be satisfactory:

a) "The Material used in Musical Composition" by Goetschius; "The Evolution of Harmony" by Kisten, or "Applied Harmony," Book II, by Wedge
b) "Composers Counterpoint" by Pearce; "Modern Academic Counterpoint" by Pearce; or "Double Counterpoint and Counter" by Prout.

c) "Theory and Practice of Musical Form" by Corbett; "The Larger Forms of Musical Compositions" by Goetschius; or "Applied Forms" by Prout.

All of these books may be obtained through the publishers of The Etude.

How Long Is a Motive?

Q. 1. In analyzing compositions, I have difficulty in determining the length of a motive of a desired kind. Therefore, I cannot determine the length of the sections and phrases. How may I make sure just how long a motive is?

A. 2. Do phrases always end in a cadence? Do cadences occur anywhere else in a period?

Please give the approximate metronome settings for the most commonly used terms. How does the time signature affect the tempo of a piece?

—V. P.
That Troublesome Staccato Bowing

By Leo Cullen Bryant

W hat student of the violin has not longed and endeavored to master the intricacies of slurred staccato bowing? And what other type of bowing is comparable for such disheartening and unsatisfactory results? The chief difficulty encountered is that of developing the proper speed. Mastery of the basic stroke, the martèlé, and application of it to a series of tones in one bow, are not particularly difficult; but rapidity of movement, as demonstrated by great virtuosos, remains baffling even after assiduous practice. Since speed can be developed, it becomes evident that those who have mastered it must utilize some principle of which others are unaware.

Many of the greatest violinists never had a highly developed staccato, while those who did have it utilized different methods. In commenting on these differences, the late Leopold Auer expressed his opinion that the method used by Wieniawski, who produced his brilliant staccato by stiffening the muscles of the bow arm, was an excellent procedure, and the one he himself used for that purpose. It solved a difficult problem.

Analyzing experimenting with this rigid arm method is likely to find that about all he gains is a sore arm, not because the principle in itself is wrong, but from the lack of something else without which the door to success cannot be opened. Just what the missing link is and how it is utilized we shall seek to explain, with the hope that it will bring success to all those who are struggling along in the dark with a mediocre staccato.

The basis of the slurred staccato is the mar- tèlé stroke, which is produced by the wrist; or more strictly speaking, by an up and down movement of the hand from the wrist; and a series of these martèlé strokes in one bow becomes what is called slurred staccato, usually termed simply staccato. It is possible to gain a certain degree of speed with this wrist stroke, but a rapid and brilliant staccato is best produced in the manner advocated by Professor Auer. It is necessary, however, to explain the changes that occur after the muscles are tanned, for until these alterations are understood and applied, the possibility of complete success is remote, no matter how much effort is spent.

After having studied the problem from every angle and still being unable to solve the riddle, we turned to one of the greatest living violinists who is especially proficient in staccato bowing. Hearing this artist play a crisp staccato passage, at almost unbelievable speed, is indeed a revelation. We determined to study his movements by close observation and endeavor to wrest the secret from him in that way.

Unless we had observed keenly, we might have overlooked certain apparent idiosyncrasies and failed to note that during his up bow staccato he varied his bow from the usual parallel-to-the-bridge position to one that was definitely oblique; and that he removed his fourth finger from the stick. Then, in the down bow staccato, the oblique position, less pronounced, was reversed and all fingers except the first were removed from the stick, leaving control entirely to the thumb and first finger.

Having observed these digressions from accepted standards, the question arose: Is this some peculiar trait, or did it increase the speed? Without an answer to this question we decided to try it out with personal experimentation.

After making such an experiment, we were happy to find that the secret was revealed and all former stumbling blocks gave way, allowing at once the desired tonal effect, speed and, best of all, ease of execution. To assure ourselves that the principles were really practical, we explained them to others who were amazed to find that the speed and clarity of their staccato was almost immediately increased one hundred fold.

In analyzing the factors involved, we find that during the up bow staccato the hand is drawn backward as the muscles of the upper arm are tensed, and this forces the bow to contact the string obliquely. This not only produces a crisp, clean-cut effect, but also allows increase of speed without appreciable extra effort. (We refer to the upper half of the bow only). In addition to this, the removal of the fourth finger leaves the third finger as the control of balance which is most desirable when the muscular tension alters the primary up and down movement of the hand to an almost invisible rotation of the rigid wrist and forearm.

In the down bow staccato, the oblique position of the bow is reversed, but in a lesser degree, and the removal of all fingers except the first eliminates those obstacles to speed. (Again we refer to the upper half of the bow only).

Where a full bow is used, contact of the fourth finger becomes valuable during the up bow, from the middle to the nut; and contact of at least three fingers, from the nut to the middle, during the down bow, gives better control.

An important point to observe is that, while the arm muscles are tensed, the grip on the bow itself must remain free enough to facilitate the rapidity of movements made. The finer the quality of the bow itself, the easier the staccato becomes, but it is possible with almost any bow in the way just outlined.

Whether or not the great artist, who unconsciously gave us the clue, utilizes these principles intentionally or unintentionally, remais that he does demonstrate—outwardly, at least—his most marvelous staccato in the manner we have described. And since it works for us successfully, even though our bow and violin are neither a Tourte nor a Stradivari, we feel a deep and lasting gratitude to this virtuoso who offered us the solution of "that troublesome staccato bowing."

The Lord's Fiddle

By Ruth Westman

T here's always a rakish, scampish twist about a fiddle's look that seems to say the Wicked One had a hand in making o'en... A canny observation on the part of the tranter in "Under the Greenwood Tree"—one with which I had always hung up on. In a fairly ancient attic in town, I chanced upon the disintegrating remains of a Lord's Fiddle. battered and cracked, without finger board, bridge, sound post and D string peg, this naïve relic of a by-gone century is about as innocent of allure as Tug-boat Annie—if one may be permitted to speak of a bull fiddle as of the feminine persuasion. Investigation of the church records of the town discloses that "the first musical instrument used here in public worship was a bass viol, which was introduced in 1785 and which continued to be used until within the memory of many here today." (Massachusetts, 1898) Further research on the subject reveals that instruments of this type (mistakenly called bass viols, for they were violoncellos) were the cause of much violent controversy among ministers, deacons and the more sanctimonious church members of our great grandparents' day that many stayed away from divine service in open rebellion. A venerable deacon of Roxbury not only left the church at the first note of the hated viol, but also gave vent to his feelings by setting up a frightful caterwauling outside. At the First Baptist Church of Providence, a pious sister, incensed at the twanging of the strings, flounced out (Continued on Page 344)
Musical Romance in Chile

TRAVELOGUE NO. 2

By Maurice Dumesnil

French Concert Pianist and Conductor

A

8 EVERYONE REMEMBERS from geography lessons, Chile is the country which occupies a long thin strip of territory extending from the tropics to the far South, on the Pacific coast of South America. This peculiarity is of great advantage; it affords every variety of soil and climate, and in this respect Chile compares with the United States and its diversified aspects from the Gulf of Mexico to the Canadian border. Northern Chile is tropical. Southern Chile is as frigid as Manitoba.

Valparaiso, the seaport, and Santiago, the capital, are located in the central zone, the heart of Chile, where the valleys are fertile and intensively cultivated. Great farms and vineyards cover the country, and in this section is found the best of Chilean atmosphere; the scenery is magnificent and rich in color.

From Lima, it takes nearly a week to reach Valparaiso by boat; this is due to the almost daily calls at small ports. The airplane covers the same distance in one and a half days, but this is of no avail to one traveling with baggage and a small library of orchestral materials.

I left Lima six days before the earthquake, one of the worst in the city's history. The day before sailing, as I was having breakfast in my room at the Bolivar, I felt that something unusual was happening. A gust of wind came up, accompanied by muffled and rumbling sounds; the sun became overcast; then suddenly I had a feeling of unsteadiness, as if the floor "making circles" under my feet. It lasted but a few seconds, then everything returned to normality. Nevertheless, it was a prelude, a curtain raiser for the disaster which spread so much desolation over the peaceful life of the beautiful city.

Like Peru, California, and all lands located along the great spinal column of the Americas, Chile knows the periodic calls of the active forces from within; most of them are mild, however, and hardly noticeable except for a vague sensation of rocking and a discreet tinkling of knickknacks on the mantelpiece, if it happens during the night.

Santiago de Chile has undergone notable transformations during the last two decades. Many skyscrapers have surged up, built of steel and concrete and absolutely seismic proof. The civic center, with its tall office buildings surrounding the Palacio de la Moneda (seat of the government and residence of the president), reminds one strongly of similar areas in the larger cities of the United States. At least a dozen theaters and moving picture houses have opened their doors. Several of these are excellently fitted for musical manifestations; when granting the loan necessary for their construction, the astutely inclined directors of the Bank of Chile inserted a clause stipulating that the concessionaires should make the halls available for concerts, at least once a week.

The Teatro Central, erected on plans by M. Gustave Lyon, is a replica of the Salle Pleyel in Paris, on a smaller scale, with a seating capacity of fifteen hundred. The Cervantes is an exquisitely aristocratic little hall; its five hundred comfortable "fauteuils" are all on one slightly inclined floor. The platform is wood-paneled and the acoustics excellent. It lends itself admirably to recitals and lectures.

Of course the Municipal Theater remains the city's first Coliseum, and is often referred to as such. The interior is done in red and gold, in authentic Italo-French traditional style, and it can accommodate two thousand listeners, equipped as it is with orchestra seats, various tiers of boxes, upper galleries and the "paradise." The Municipal boasts of a glorious past, having once been host to the world's greatest opera stars. Its platform is very large and suitable for any kind of spectacle or pageant; and a new opera house, imported recently from Germany at a high cost, makes it the equal of the most famous opera houses of Europe or America.

The Municipal Orchestra is formed of eighty well trained professionals, all excellent readers. Both cooperated efficiently in an impressive rendition of Evangeline Lehamn's legend, "Thérèse de Lisieux," which met (Continued on page 325)
George Frederick Handel had "played hookey" in England so long from the court of his German elector that he got into the bad graces of his master. When Handel found that the same elector was to become George I, King of England, the story runs that he busied himself at once with a suite known as "Water Music," to be played on a barge during a royal progress down the river Thames. This is said to have restored him to royal favor. This piece makes a wonderful picture of the regal pretentions of the time. It must be played, however, with spirit, giving special attention to the staccato notes, which are like trumpet calls. Grade 5.

Pompously M.M. \( \cdot = 108 \)

GEORGE FREDERICK HANDEL
Arr. by William M. Felton
Millions have been fascinated by Brahms' entrancing Lullaby, originally written as a song in E flat. Louis Victor Saar, who was a Brahms pupil for one year, has made an inimitable piano arrangement that is simple in its execution. The main objective is to bring out the melody without making it obtrusive. Grade 5

Johannes Brahms, Op. 49, No. 4

Transcribed by Louis Victor Saar
MAY, LOVELY MAY!
The merry month of May, with its profusion of blossoms and feathered songsters, is completely captured in this fresh and sparkling sketch from nature.

ROBERT SCHUMANN, Op. 68, No. 13

PEACH BLOSSOM TIME

ELIZABETH L. HOPSON

Copyright 1940 by Theodore Presser Co.
This piece was published in 1611, in Parthenia, "the first musicke that ever was printed for the Virginalls." Grade 3½.

WILLIAM BYRD
(1538-1623)

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MAY 1941
ETUDE IN C-SHARP MINOR

Franciszek Zachara is a highly gifted Polish-American composer who for years has been at the head of the piano department of the Brenau Conservatory in Georgia. He has a rare melodic gift and his style and workmanship make his compositions permanent additions to the piano repertory.

Grade 3. 
Allegretto M. M. \( \frac{1}{2} \)

FRANCISZEK ZACHARA, Op. 29, No. 5
COTTON PICKERS

This unusual little composition might as well be called "Fun for the Fingers." Tricky at first, it "trickles" out of the hand when mastered and is a nice little surprise for a recital. Grade 3½.

In a care-free manner, not too fast M.M. $d = 132$

EVERETT STEVENS

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WHITE LILACS

A waltz movement, more in the French, rather than the Viennese style. It should not be played like a dance but more like an idyll, in poetic manner.

Grade 3½

Tempo rubato M.M. \( \frac{3}{4} \) \( = \frac{120}{132} \)

JOHN BERGEN SKILLMAN

Copyright 1940 by Theodore Presser Co.
She always leaned to watch for us, Anxious if we were late, In winter, by the window, In summer, by the gate. And though we mocked her tenderly, Who had such foolish care, The long way home would seem more safe Because she waited there. Her thoughts were all so full of us She never could forget, And so I think that where she is She must be watching yet, Waiting till we come home to her.

Anxious if we are late, Watching from Heaven's window, Leaning from Heaven's gate.
HOW SLEEP THE BRAVE

William Collins
Slow and sustained

H. ALEXANDER MATTHEWS

How sleep the brave, who sink to rest

By all their country's wishes blest!

When Spring, with dewy fingers cold,

Returns to deck their hollow'd mould,

She there shall dress a sweeter sod

Than Fancy's feet have ever

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trod, Than Fancy's feet have ever trod.

fair-y hands their knell is rung, their knell is rung, By forms unseen their dirge is sung, their
dirge is sung; There Hon- or comes, a pil- grim grey, To bless the turf that
wraps their clay, And Freedom shall a-while re-pair To dwell, a weep-ing hermit, there,
CARRY ME BACK TO OLD VIRGINNY

Arr. by Carl Webber
Solo for Trombone, Baritone, Bassoon or Bb Bass

Moderato

JAMES A. BLAND

Copyright 1941 by Theodore Presser Co.
CHORAL VORSPIEL
“GELOBET SEIST DU, JESU CHRIST”

J. S. BACH
Edited by James H. Rogers

Hammond Organ
Registration

Allegro

Manual

Pedal

Sw. to Gt., unison and super-coupler
Sw. to Ped.

MAY 1941

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

MY BIRTHDAY CAKE

Grade 1.

Moderately fast M.M. $J = 144$

Birth-day par-ties are such fun, I'm five years old to-day, My lit-tle friends are asked to come, We'll spend the time in play. My
doll house is all read-y, I've cleaned it thru, and thru; My dolls each have a new dress, And I have one on too;

Can you guess what moth-er made? Just see if you can think; It's some-thing very good to eat, It's white, with can-dies pink.

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STEP CAREFULLY!

Grade 1.

Moderato M.M. $J = 88$

If you step up on a line, You will be a don-key; If you miss an oth-er time, You will be a mon-key!

Now step carefully

If you step up on a line, You will be a don-key; If you miss an oth-er time, You will be a mon-key!

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TECHNIC OF THE MONTH

ETUDE

With lesson by Dr. Guy Maier on opposite page. CARL CZERNY, Op. 335, No. 41

Revised by Guy Maier

Grade 3½

Molto Allegro M. M. $d = 138 - 160$

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The Technic of the Month
Conducted by Guy Maier

More Staccato

In the March etude we had a brilliant hand staccato study; this month, by contrast, we take up a delicate, whispering, fingertip stude of the lightest texture. In the original version (Opus 335, No. 41) Czerny introduced so many complications that I have taken the liberty of shortening and tightening the study to clarify its objective. What is this objective? To play swift, clear finger staccato with minimum arm, hand and finger movement.

In much of it (Meas. 1, 2, 5, 6, 9, and so on) the hand must feel as though its closely bunched fingers are delicately scratching the back of a cat's ear. Laugh if you wish, but just try the first two measures that way. You get the idea now, don't you? In other measures (3, 4, 7, 8, and similar ones) the fingers spread out, but the sensation is not much different—this time like scratching the whole top of your head at once. More guffaws; but be sure to scratch gently!

At first I would practice the study slowly and quietly legato, preparing each hand-group of notes carefully over the key tops. Memorize it thus, legato, and speed up only slightly. After that I would practice it in a way calculated to drive anyone frantic; I call it "off beat" practice—thus:

(Left hand omitted to save space.)

Also practice rapidly, (1) pausing and resting at middle of measures, thus:

(2) pausing at ends of measures.

All finger patterns and scale passages (Measures 1, 2, 5, 6, 9, 10, and similar ones) are played with medium high wrist; arpeggios, as in Measures 3, 4, 8, 11, with high, level wrist. Above all keep your entire piano playing mechanism quiet, the lightly suspended elbow tip directing the proceedings. Always play softly, whenever you play fast. Observe fingering scrupulously. Use soft pedal but no damper pedal.

Metronome markings vary widely with different editions of this study. For some students s = 138 is fast enough; others are capable of higher speeds. Do not spend all your energy on the right hand. Remember the left-hand is the speed regulator. Do not neglect it. It takes a lot of separate practice to keep it relaxed, precise and controlled.

For another good finger staccato study, see No. 38 in the same volume of "The School of Legato and Staccato" or in "Czerny-Hutcheson, Vol. III, No. 6." This one, although more difficult and "crawling", gives the left hand a fine workout.

Try it very slowly; you will have to be patient until you get the hang of it. I use this method of practice in all "running" pieces which have straight on-the-beat accompaniments, for I find it invaluable as an ever-up, memory "pulse", and concentration stimulator.

Now practice, as at first, but with this phrasing}

Try it very slowly; you will have to be patient until you get the hang of it. I use this method of practice in all "running" pieces which have straight on-the-beat accompaniments, for I find it invaluable as an ever-up, memory "pulse", and concentration stimulator.

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Now practice, as at first, but with this phrasing

"I am also in favor of class lessons in the field of composition. The pupil gets a better perspective of his own work."—Leopold Godowsky.

MAY, 1941
Money Cannot Buy It"  (Continued from Page 291)

able to play and understand music. The parents who fail to give the child a musical education are denying him one of the greatest advantages of life.

The Saturday Evening Post, in its issue for March 9th, 1940, in an article by John K. Winkler and Boyden Sparkes, gave the following graphic description of the player pipe organ owned by the late "Five and Ten Cent Store" magnate, Frank Woolworth, in his Fifth Avenue home:

"The organ was a strange one. He had given himself as a reward for years of the hardest kind of work. It was a magnificent pipe organ. His collection of perforated-paper rolls included every piece that he had ever heard and liked. Woolworth had a boy's delight in taking friends up a marble staircase to that great second-floor drawing room and treating them to a concert with surprising features. The room was laid in oak, sparsely decorated with gold embellishments. But when he touched one of the buttons under his fingers, the guests would be in utter darkness. Then, after profound rumbling, the music would begin and a pinkish-amber glow, most flattering to ladies, would fill the room. The source of the light was concealed behind the ceiling cove. According to the mood of the music or the mood of Woolworth, pinkish-amber light gradually would be transformed to green, to deep mauve and other color tints until the whole thing was finished.

"Leading from the organ were conduits for the sounds it made; some had trumpetlike ends in the newels of the regal marble staircase; others distributed the sound to more remote parts of the house; some carried the least organ whisper into closets in the Woolworth's bedrooms. Even the posts of his bed were hollow and linked with conduits, so as to make the bed itself an actual sensitive member of the amazing instrument. There were nights when he and Jennie lay snuggled in their beds while some piece by Mendelssohn, Beethoven, Wagner, Liszt, Mendelssohn and others. Therefore a guest might be subjected to a weird experience: First as a spirit's presence, a glow of light would appear above the organ; as the light grew and the music could be identified, what seemed to be an apparition of its composer would be revealed. If a guest interrupted with applause, Woolworth's pride would have ringing organ repercussions that would shake the windows.

"Other sound and light effects were added; Woolworth could make a flash like lightning, and when the organ thumped its portions, possibly, of Die Walküre, not from the organ but from behind the walls would come another sound, like torrents of rain."

The delight that Cyrus H. K. Curtis, the eminent publisher, took in the fine pipe organ, in his home, was measureless. The fact that he was not obliged to depend upon an automatic player meant a great deal to him. He loved to improvise, and after his pressing office duties he found his pipe organ a great solace and joy.

The points we desire to make in this editorial are, first, that the investment in a musical education in early years often proves a very great asset in later life. Second that, even though the adult has in his youth had his musical training neglected, there is still time to accomplish a very great deal, through a little regular practice. It is important to realize that this study is really quite simple and usually very delightful. Such study adds enormously to the pleasures of hearing music and is really highly desirable in these days of superior radio broadcasts and magnificent records. We advocate very strongly that teachers everywhere start plans to secure adult—beginner classes. Following are the names of books which have been especially created for this need and teachers are urged to investigate some of them.

Methods

"Beginners' Piano Book for Older Students"—Carter

"Piano Method"—Peters

"Book for Older Beginners"—Williams

"Adult Approach"—Mason

"Music Study Course"—Nash

"First Book for the Adult Beginner"—Williams

"Favorite Melodies for the Adult"—Williams

"Growing-Up Beginner's Book for the Adult"—Felton

"Progressing into Studies for the Growing-Up Student"—Felton

Collections

"Book of Piano Pieces for Adult Beginners"—Felton

"Book of Piano Duets for Adult Beginners"—Felton

"Twenty Melodies for Adult Beginners"—Felton

If you desire further information for special adult studies, write to the Editor, stating your special needs, and an attempt will be made to give you the information desired.

Approaching an Operatic Role  (Continued from Page 293)

of the character to be portrayed. Voice color, dramatic accents, mood, line—all that the singer has taken into his mind—must now be conveyed through his voice. At this point we approach the delicate and important matter of building a sustained interpretation. It is a profound mistake to lose the music of a new role and then, in second place, try to infuse it with "feeling." The process works the other way about! The character must grow from psychological truth; the singing simply expresses this truth.

The most important part of score study is religious attention to the composer's indications. Since what is indicated and nothing that is not. If a legato or a portamento (or anything else) were required, the composer would have marked it. If he did not, the singer must not impose his score on him. It is also important to learn the other parts in the opera. A soprano, certainly, will never be called upon to perform the basso's role; yet her familiarity with it may prove a great aid to the timing, and to the general smoothness of the performance as a whole.

In learning new roles, I am always willing to take advice from experienced coaches and conductors who, through their greater familiarity with the opera, know more about it than I could after but a few weeks of study. Yet, while the singer should be open-minded to experience, she should not follow instructions blindly and without conviction. Always, there must be a foundation of personal truth. If I am asked to use some effect that would be untrue for the part and talk it over. My advisers explain his reasons for suggesting the effect; I explain mine for rejecting it. Sometimes a new conception grows out of such discussions; sometimes they end with each one clinging more firmly to his own views. The singer must base his ultimate interpretation upon honest conviction. That conviction may become modified, but a foundation of personal truth must always be its bulwark. Mechanical following of other people's ideas leads to mechanical performance.

Methods of Study Depend Upon the Individual

As to the actual vocal work of learning a new rôle, I find it expedient for my own purposes to sing through the entire part each day. I am not advising others to do the same. Less robust vocal organs may require a different method. My voice has gained in power and flexibility through use, and, within the limits of common sense, I do not spare myself. Many of my rôle have been learned during my active operatic seasons. Then I work during the day on the new rôle, singing from an hour to an hour and a half, in full voice, and am ready for my performance in the evening.

An important point for the young singer to realize is that no rôle is completely learned from scores alone. Interpretations grow through repetition in performance. That, of course, is why such stress is laid upon the young singer's opportunities in the cooperative give-and-take of the operatic stage work. The routine of the operatic stage is the only means of polishing stage business and getting along with others, watching their approach, studying their good points, taking heed from their weaker points—all that is an education in itself. In my own work, I find that the character becomes more real after I have taken it upon the stage. This does not mean that I ignore myself during its preparation. It means, logically enough, that it grows more alive the longer I live with it. There are some parts which I have perhaps studied as many as ten times before the final crystallization appears. Then, in the eleventh or twelfth performance, something happens. Perhaps I suddenly see a chance for some stress or emphasis that, with the most earnest study, I had not realized before. Perhaps I do something quite unconsciously and am told, later, that my performance has broadened. Always in my living performance brings new insight to me.

The ideal means of building up an operatic character is this combination, over an extended period of time, of theoretical study and active practice.

It is difficult, I know, for the average student to round out his work in active stage performances. That is why it is important for our trained beginners to realize that even an unimportant opening on the stage is better than none at all. Stage work should begin as soon as vocal and dramatic progress warrants it, regardless of the part that offers itself. It is better to work up to leading roles, gradually and through growing experience, than to learn them in the studio—and then wait for the opportunity of stepping upon the stage as leading lady. An operatic character begins in psychological truth; it eliminates in the active, living portrayal of that truth; its study never ends.

"It is high time that scientific principles should become the common possession of all professional musicians, and that all music teachers should introduce lectures giving a correct and rational basis for the study of the voice, and the study of the voice should be made a matter of choice and individual temperament."—Maria Leon- skaya.
Voice Questions
Answered by Dr. Nicholas Douty

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only original, or production-written, will be published.

The Young Girl with a Dry Throat
10. I am thirteen years of age, and my highest ambition is to become a singer. At present I am taking lessons from an Italian tenor teacher. My throat seems to be dry, hoarse and frisky. My teacher tells me that I should not sing through my throat, so I am trying to accrue it, but it seems impossible. My voice has a mezzo-soprano range, and I think that I am still too young. Can you give me some advice as to what I should do?

M. E. R.

A. At thirteen years of age, you are still too young to take serious vocal instruction. You are at that age when you are not quite a child and not quite a young woman either. Your voice is still unsettled, and it will be a year or two before you can consistently use it without danger of straining it. We have written many answers to the letters of inquiring young artists and published them in the current issues of The Etude. Please read them all carefully. Go on with your usual school education and play the piano. Learn to keep your body in good shape by exercises which will strengthen it, without straining it. Get good books, for a knowledge of literature and poetry is of great help to a singer. Study a foreign language as soon as you have the opportunity. The hardest thing for the young person to learn is to wait patiently. You have plenty of time. Do not become impatient and discouraged.

2. I am in a dry climate, and perhaps your throat is inclined to be dry. Perhaps you also have a little so-called dry throat. We have explained what to do for this in a recent issue of The Etude. Please read that article first.

3. What your teacher means is that you should not tighten and stiffen your throat either when you sing or when you talk. The throat is just a tube through which the vibrations of our voices are passed into the mouth, the nose, and so on.

The Contralto's High Tones

I. I am seventeen years of age, and with a range from E-flat to E above it I am quite a young woman, but my throat is not quite right. I have the 5th line on the treble staff, also above middle C to A-flat above it. I am quite young, and perhaps too much of a woman's pitch. I have been told that my voice should be as strong as my legs. Is it not so?

F. D. S.

A. Please read our answer to M. E. R., which appears in this issue of THE ETUDE. We answer to many young women who have appeared in previous cases. Your range is long if you are young and a pleasant and your voice is smooth. We should certainly advise you not to strain your voice beyond the high G. If they show the slightest indication of strain, talk about the thing that you must never do. No beautiful girl will try to avoid-straining your voice much too long at a time. If you are really a good voice, your parents will tell your voice, take care of your health, and time will be long enough for you.

The Tolman's Method

J. I am fifteen years of age, and I have been studying for several years. I have one voice, and I am sure it is a good voice. However, my voice is not clear and I am rather having trouble in learning to sing. Can you give me any advice as to what I should do?

ACCLAIM

C. M. E.

A. Please read our answer to M. E. R., which appears in this issue of THE ETUDE. We answer to many young women who have appeared in previous cases. Your range is long if you are young and a pleasant and your voice is smooth. We should certainly advise you not to strain your voice beyond the high G. If they show the slightest indication of strain, talk about the thing that you must never do. No beautiful girl will try to avoid-straining your voice much too long at a time. If you are really a good voice, your parents will tell your voice, take care of your health, and time will be long enough for you.
in line, and the wrist should be higher than in the diatonic scale, but still loose.

**Broken Chords**

Broken chords in various positions naturally serve to introduce the arpeggio, and the same positions of fingers, wrist and arm are used. Turning of the hand inward both in breaking the arpeggio is advised. The "preparing" or arpeggio forms proceed after the manner of preparing scale intervals and shapes. Here the player takes the new position of the fingers by means of a rapid turn of the hand to the right, accompanied by a forward movement of the arm and the shifting of the thumb upon its key, "just as in the scale exercises."

But the technique of chords follows the study of the broken chord. After the fingers have been drilled as described above, the chords are struck from the wrist. Preparation of the chords is made in the air after it has been learned on the keys. "Care must be taken to place the hand in the correct position. It is then raised from the keys and bent back as far as possible, while one counts very slowly from one to four, the fingers remaining unchanged in the shape of the chord. It then falls quickly back on the place just deserted. Some chords require an inward turn of the hand, instead of the outward turn applied to most chords."

The wrist-staccato is played by means of this same movement of the hand and wrist. "The curved finger is thrown on the key, striking it softly and being instantly withdrawn by the wrist. The fingers must stay curved and "cover" the keys. The wrist must not yield to the right."

In extended figures, such as scales, "wrist and arm must follow the fingers."

A second form of wrist staccato is found in the "lifted tone." The wrist is loose; the fingers are curved and firm. The finger touches the key lightly and, while it is there, presses it downward; it is instantly lifted from the key by the hand flying back at the wrist. The first form of wrist staccato is used especially in octave playing.

Legato octaves are to be played with fingers close to the keys, with a gliding, sidewise movement of the fingers and arm, so that the wrist is to be quite straight. This gliding is not "soft."

But another type of chord tone is developed, for "the tones of a chord, struck from on high, sound hard and do not carry well. The hand is to be arched as far as the stretch permits, the fingers are to be curved, the tips and the wrist are to be kept firm during the stroke. The tone is made by pressing down the wrist and the fingers firm at this instant. A rapid downstroke of the wrist may also obtain the same effect. The wrist returns at once to normal position, while the finger holds the key lightly."

In the action of chords, either downward movement or upward movement may be used, but in a rapid succession only the up movement. For $f$ and $g$ a greater and more vehement movement is to be made "with the full assistance of the arm," for $p$ and $pp$ the movement is more gentle. The hand should relax instantly after the stroke. It is well in slow $f$ chords, which must be cut short and require a broader movement, to raise not only the hand but the whole arm. After lifting the arm, the fingers may be bent down in a "rest" shape, to relax and rest them.

For arpeggiation chords the hand is to be placed, and then a quick turn toward the fifth finger is to be made. The fingers may then be lifted in a "rest" shape, to relax and rest them. The arpeggiation of the chord should be made toward the thumb.

**Varying the Hand-Position**

Departures from the original position of the fingers or hand are recommended in some passages. The other hand appears light on the black keys should be played with flat but firm fingers."

And in leaps to the black keys the finger preferably the third should be flat and the wrist should not drop. For a leap on white keys the hand should glide, wrist moves downward, requires wrist and fingers."

The question of dynamics—that is, of various degrees of power—is answered in general in the exercises which have already been described, but one or two additional points may be made here. It is absolutely necessary to prepare all notes."

Most of the non-motionless arched, high lift of the finger, the finger-stroke are all part of the heritage from forerunners in teaching. The wrist occurs in the teachings of Theodore Kullak, including preparation and raising of the wrist. The stretch of pressure, applied by Leschetizky in single notes, as well as in chords, was already used by Adolf Kullak.

The downward pressure of the wrist, after the chord, brings into play the muscles of the forearm especially. This gives the arm power and assists in the dynamic balance. The wrist-stroke is wholly necessary in order to be able to produce the power necessary for high dynamic values."

**Letters to THE ETUDE**

To THE ETUDE:

"The first exercise of all, intended to loosen the wrist and prepare it to be applied in the cattinella legato and in the chords pressed down by the wrist, is as follows: "Press down c, d, e, f, and then lower and raise the wrist without changing the position of the fingers or upper arm. This exercise is designed also to give an unequivocally firm grasp on the keys."

Of the arm it is said, "The arm, to be sure, remains a clumsy fellow, always having to be guided lest he throw fingers and wrist off the track, as for example, in staccato." The arm should be called to the great stress which would be laid by Leschetizky on sharply cut rhythms. He began the training, not by teaching the scales, for example, in accented groups, but in groups of even rhythms which had to be made exact by means of the counts, as for example, 122, 125, 126, 124, required from the student. Accenteding was applied later.

In summing up the movements and positions of this method, one finds two points which are strikingly different from the customary methods of teaching. One is the extreme position with the wrist and high arched knuckles with sharply curved fingers. This position makes for strength and solidity of tone. It assists also in developing clearness in passage playing. The second important point is the careful and systematic preparation of notes which aids security and legato.

The motionless arm, the lift of the fingers, the finger-stroke are all part of the heritage from forerunners in teaching. The wrist occurs in the teachings of Theodore Kullak, including preparation and raising of the wrist. The stretch of pressure, applied by Leschetizky in single notes, as well as in chords, was already used by Adolf Kullak. The downward pressure of the wrist, after the chord, brings into play the muscles of the forearm especially. This gives the arm power and assists in the dynamic balance. The wrist-stroke is wholly necessary in order to be able to produce the power necessary for high dynamic values."
Recorded Musical Art
(Continued from Page 303)

nic of the violoncello. It is claimed that this has allowed for greater melodic smoothness, speed, and accuracy of bowing. Turning to Cantilena recordings of Bach's "Suite No. 1, in G major" and "Suite No. 6, in D major," (For Unaccompanied Cello) (Victor Album M-742), we find that his eminent artistry does much to make these somewhat austere works more immediately enjoyable. Overall, Canti
dena is in fine fettle, yet there are evidences of some tonal inaccuracies. Even so, these recordings will serve as worthy models for all students.

It is dangerous to say that one man makes a work wholly his own property; thus the assertion often made that Stokowski makes Debussy's Prelude to the Afternoon of a Faun uniquely his own is not substanti
tially borne out; for Beecham has shown an insight into this music that is equally admirable. It is to be feared that Stokowski plays this music with valuable tonal color and considerable beauty of sound, but the slowness of his tempo is debatable. However, all Philadelphia Orchestra recordings, Stokowski's new one of this work is well worth hearing (Victor Disc 19770).

Victor's Album, "Selections from Six Wagnerian Operas" (M-749), is largely an operatic recital by Lauritz Melchior, probably the foremost living Heldentenor, although it does in
clude a duet between Kirsten Flagstad and and the tenor (the Duet from the opening act of Die Gotterdammerung"), in which the soprano is heard at her best on records. The finest singing of the noted Wag
nerian tenor here is accomplished in conjunction with the Philadelphia Orchestra, directed by Eugene Or
drsky. These selections are In
erman Land from "Lohengrin"; Am
tten Herr and Prettalit from "Die Meistersinger"; and, in conjunction with Flagstad and the San Francisco Opera Orchestra, directed by Edwin McArthur, in the Duet from "Got
terdamerung." The collaboration between the singer and the orchestra is less happily realized in the recordings of the Steerman's Song from "Der Fliegende Holländer," the-Hammered from "Siegfried" and the Hymn to Venus and Rome Narrative from "Tannhäuser," of all which are accompanied by the Vic
tor Symphony Orchestra conducted by McArthur. In these recordings the tenor's voice seems too close to the microphone for the most satisfactory result. The Steerman's Song is sung here with the Sailor's Ode, from the last act interpolated between its stanzas. The Rome Narrative has long been among Mel
cchio's most moving Wagnerian inter
pretations, but in neither the Steerman's Song nor the Hymn to Venus does the tenor seem quite in his element.

Of the half dozen or more singers who have recorded Deux Le Jour from Charpentier's "Louise," perhaps none has given it more warmth or beauty of tone than Dorothy Maynor (Victor Disc 19798). She never uses her voice less effectively, but less convincingly, and her vocal style is by no means faultless as in the other aria. Collectors who do not know the superb rendition of this latter air by the late Jeanne Gervville-Beach need only to ac
tquire her old acoustic disc, which one of the collector's societies has acquired.

Marian Anderson has done few things on records that are more en
teresting or more rewarding than her
disc of two Bellini songs, "Bar
niera" and "Addio," from Mas
cagni's "Cavalleria Rusticana." Gi
tini's singing is with more dramatic in
tensity than beauty of voice (San
cagni is among her most noted roles) and Gigli is in excellent form. Those who admire the music will find this disc worth owning. It was made in 1926 in Milan, with the La Scala Orches
tra.

Marjorie Lawrence sings two Scott
tish songs, My Ain Folk and Don't the Burn (Victor Disc 2147), with admirable artistry, but the audible intake of her breath between the phrases detracts from full enjoyment of these songs.

One is disposed to admire the sim
plicity and sincerity of approach of the Siberian Singers in their voicing of Tschalkowsky's "In Church and Ippolitow-Ivanow's "Bliss the Lord," (Victor Disc 17697). The aforesaid simplicity is a relief after the sought-after effects of the Don Cossack Choir, who recently re
corded Evening Bells and Kama Song (Traditional) on Columbia Disc 7376-M).

An album of the Plus X School of Liturgical Music, at the College of the Sacred Heart in New York, owes its fine training to its director, Mother Stevens, R.S.C.J. In an album of Mediaeval and Renaissance Choral Music (Victor Album M-738), the choir is heard in selections from the 10th century down through the 18th. This choir, an all women one,

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tion. It places emphasis on the construction of harmonic phrases, rather than harmoni
calization of given intervals, although both are included in the written problems for student's perfor
mance. The text throughout is illustrated with appropriate musical examples. An indispensable guide for all musicians—composers, perform
ers, conductors, critics, teachers and students.

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sings with tonal purity and expression, but the lack of means to make the voices leave much to be desired in much of the music. Too, women's voices tend to become monotonous if heard in too many selections at one time. However, all interested in choral music of these periods should by all means become acquainted with this set; it is worthily accomplished and well recorded.

Continuing the Beethoven quartet series, the Coolidge Quartet plays the "Quartet No. 6, in B-flat major, Op. 18," with meticulous care and tonal polish. There is an unusual warmth of tone and feeling in much of this music than is realized by the

Sidney Lanier: Poet, Man and Musician

(Continued from Page 390)
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only actual questions will be published. Naturally, in fairness to all friends and advertisers, we cannot express an opinion as to the relative qualities of various instruments.

Q. Will you kindly suggest a program of organ music for a recital and if you can, also a suitable organ recital program?—E. B.

A. You might make up a program selected from the following:

- Opening Prelude by Bach.  
- Cantata by Handel.  
- Madrigal by Palestrina.  
- Mass by Mozart.  
- Organ Symphony by Brahms.  

Q. I am very much interested in learning to play the organ. Will you kindly write a complete course of study and give your prices? I am thinking in terms of an organ that will cost about $100. You will kindly advise me whether the directions indicate proper precautions for the building of your organ; my space is limited. I would also like to know where I may get reeds blowers and what the price is. I am not sure whether the reeds are fitted in tubes. Will you kindly answer me?—E. T.

A. We suggest "The Organ" by Stainbrook-Kraft as a book for a beginner in organ study. It may be secured from the publishers, A. T.afy, of this city. The directions regarding which you have a reed organ (suction principle) are in an easy and clear form. It might be built along the lines of your diagrams. We suggest that you have the parts you have marked "string" be constructed with light wire. We also suggest the use of a reed organ pump with two reeds instead of suction. If by "reeds blowers" you mean reeds for the organ, we suggest that you address the firm whose name is sending them by mail, stating your needs and asking for prices. If we understand your organ is a reed organ, we believe the work will be above any of those above. We would suggest using "string" to true organ literature. Your original organ was one of a group of prominent organists who operated a group of reed organs, which were头脑 Company. There were two sets of specifications, one group made up of the specifications and the other introducing a small amount of modification and development. We have never been involved either for us to secure them.—E. J. K.

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The Lord's Fiddle
(Continued from Page 315)
of her pew and, prancing down the aisle, chanted:
"If they are again to fiddle, I am again to dance!"
At Wareham, Massachusetts, the controversy over bass viol or no bass viol lasted for thirty-five years. When leave was finally obtained for the "bars-vile" to be brought into "ye meeting", some tried to bridle the choir for fifty dollars not to use it.
When eventually the Lord's Fiddle came to be regarded as a good and righteous thing, it appears that it has cast its aura of sanctity over that devil's own instrument, the violin. Violins, heretofore taboo, now became acceptable in the house of the Lord, if held "wrong end up" and thereby converted into miniature Lord's Fiddles.

Generally speaking, the Wicked One uses maple and pine in the fashioning of his instruments, but the Lord's Fiddle has been hewn throughout-out of good honest deal. The Wicked One glues his parts together with meticulous care, to say nothing of fit-ness; the maker of the Lord's Fiddle did not hesitate to drive stout iron nails into belly and back wherever they would do the most good. Strips of dingy linen protrude from its lower seams and the tail piece, a miserably crude affair, is punched through in five places for four strings. The peg for the G string, obviously a home-made replacement, looks not unlike the handle of a kitchen knife. There is no purfling—what but the Wicked One would put in for that sort of thing? A ridiculously short neck, topped by a mongrel scroll, finishes off one end; a wooden button, well-worn down on its inner edge, the other. What agonies must this fiddle have suffered in those rigid, draughty churches of our ancestors? Its lower ribs and rhamphy joints prac-tically on the floor! What creakings and groanings, in consequence, must have emanated from its innermost recesses on many a Sabbath morning!

But did I say the Wicked One had no hand in the making of it? One rainy afternoon, not long ago, I came home to find my cousin and some of his associates diverting themselves with a scratch orchestra. At first glance it appeared to consist of harmonium, violin, whistle, and piano. Suddenly, to my horror, I discovered someone in over a corner making himself unutterably happy over the production of hot slap bass on—of all things—the Lord's Fiddle!

"Music, when combined with a pleasurable idea, is poetry; music without the idea is simply noise, the idea without the music is prove from its very definiteness."—Edgar Allan Poe.

The World of Music
(Continued from Page 289)

Marion, Ohio;
President Harding's
birthday boasts a Civic Orchestra of
sixty-five members conducted by Abram
Ruvinsky. Marion is a city of thirty-
two thousand, and is one of several com-
unities in our country to establish or-
chestral organizations this year.

The American Guild of Organists,
which includes musicians of Canada as
well as the United States, will hold its
Second National Biennial Convention
and its Nineteenth General Convention
in Washington, D. C., June 23rd to 27th.
Christopher T. Tyeley is general chair-
man of the convention committees and
the Wardman Park Hotel will be the con-
vention headquarters.

Henry S. Sawyer, composer and vet-
en music editor on the staff of the
Theodore Presser Company, died at his
home in Philadelphia on March 29th, at
the age of seventy-one. Aside from com-
posing many works for the piano and
several operettas, Mr. Sawyer gave much
skillful help to other famous composers,
among them Carrie Jacobs Bond, and
had many friends in the music industry
in Philadelphia and Chicago.

Professor Charles Sanford Stil-
ton, long noted as a composer of Indian
melodies, died in Lawrence, Kansas, on
March 12th. From 1913 until his death,
he was Professor of Organ, Theory of
Music and History of Music at the Uni-
versity of Kansas.

GILDO ADLER, well-known writer
on music and long a Professor of Music at
the University of Vienna, died recently
at the age of eighty-five in Vienna,
according to word received by his son, Dr.
Joachim Adler of Seattle.

Henry Burr, for many years beloved
by millions for his singing of familiar
ballads, died in his Chicago home on
April 8th, at the age of fifty-nine. Mr.
Burr was well known both as a concert
and radio singer, and he made more than
ten million records of ballads dear to
the American public.

Pitts Sanborn, well-known writer on
musical subjects and dean of New York
City's music critics, died suddenly of a
heart attack on March 8th. Mr. Sanborn
wrote one novel of the operas, "Primo
Donna," and only last year signed a con-
tract with the Macmillan Company for a
biography of Kirsten Flagstad.

Sir Walford Davies, organist and
composer, died at his home in Bristol,
England, on March 11th, at the age of seventy-one. Sir Walford was appointed
Master of the King's Musick, seven years
ago, to succeed Sir Edward Elgar.

Isidore Luckstone, pianist, singing
teacher and composer, died at his home
in New York City, on March 12th. He
was eighty years of age. For over fifty
years, Mr. Luckstone was famous as a
voice teacher, and was accompanist for
such celebrities as Caruso, Kreisler and
Nordica. From 1925 to 1939 he was Pro-
fessor of Education at the New York Uni-
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Violin Questions

Answered by ROBERT BRAINE

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

Good Teacher, the First Essential

T. B. K.—It is astonishing how many violin students do everything in their power to avoid spending money for violin instruction, yet these same students will spend and save every penny, hoping to have the very best of everything. Is it not a trite but true fact that the more one spends on an instrument, the better it will be? It is a great help to own a good violin, but in the case of the young student, the principal thing is to have a first class teacher, one who knows his business thoroughly, and has produced notable pupils. How much better and easier to play a fifty dollar violin, and know how to play it like a master, than a good violin, and play it like a "hill-billy."

Value of Stainer Viols

A. P. R.—A few years after his death, the reputation of Jacob Stainer (the greatest violin maker of the 17th century) reached its highest point. At that time his violins sold for as much as $5,000. Since then there have been violins made by him of his reputation, and in the value of his violins. Occasionally at the present time we hear the name of a Stainer violin, sold for from $1,000 to $3,000. The present taste is for Stradivarius and Guarnerius violins, at $25,000 and upwards. The same may be said of some of his violins with a top and bottom each in one piece, but not so much in the latter sense as in the former. The rank of Stainer as a violin maker, at the present time, is much below the greatest of the Stradivarius, Guarnerius, Bergonzoli, and other great makers.

Relief from Aches and Pains

C. T. Y.—Many correspondents write to the Violin Department of The Etude, asking for help in selling valuable old violins. For their in-formation it may be stated that The Etude is not engaged in selling old violins, and neither is the editor of this department. It requires a lot of work to sell old violins.

A New Book on Paganini

C. H. T.—An interesting new work on the famous violin virtuoso Paganini has been published. The "Violin Bow," by Manuel Komroff, has been brought out by Quaver and Harrison, New York. The work is full of interesting stories of the wizard of the bow, and cannot fail to be of great interest to violinists. A biography of an old violin maker named Rizzi, who informed Paganini that a Challenge had been made in London to a rich artist and amateur musician in Parma, who had offered two Stradivarius violins to Paganini if the latter could play his new concertos at first sight. So Paganini accepted the challenge, and the work of the Stradivarius. At one time, to please one of his lady admirers, Paganini desired his violin temporarily, and took it to a physician. This violin is now in the possession of the violinist, and has been carefully preserved for this disease, although they fail to give relief in many cases. A physician who treated me a case a few years ago, where a lady had such pain and stiffness in the joint of her right wrist, that she could not hold a pen, nor a violin bow, prescribed a massage of the joint and exercise, and within a few weeks the pain and stiffness of this kind, should not try to treat himself with medicinal preparations, but he should go to a first-rate, reputable physician, who has a thorough knowledge, and follow the diagnosis and treatment as prescribed by the physician.

To Sell a Violin

K. F. E.—Many people write to the Violin Department of The Etude, asking for help in selling valuable old violins. For their information, it may be stated that The Etude is not engaged in selling old violins, and neither is the editor of this department. It requires a lot of work to sell old violins. The former are best furnished of testiment (from an expert) that the instrument is exactly what it purports to be, and that it is in perfect order and may be shipped to the purchaser, carefully packed and insured. The purchaser must be careful that the extreme care of any instrument he wishes to buy, and if he returns to the owner, must carefully check the instrument. The price of violins is held steadily by the courts in many cases, and if a violin becomes broken in the way of the full value of the violin.

The owner of a fine old violin can do, if he wishes to sell it, is to engage a reputable dealer to handle the transaction for him, and to know the names of many prospective buyers in the books.
Problems of the French Horn
(Continued from Page 313)
also regulated by lip work, and this is as personal to the individual player as the pianist's touch or the singer's tone. The best explanation of horn tone, perhaps, is that the player must hear, in his mind, the quality he wants and must try, by lip work, produce the tone which corresponds most closely to this mental pattern. The full musical sensitivity of the player is revealed through his tone.

So sensitive are the lips that the least physical or personal disturbance shows at once in the player's lip work. A stomach upset, a dry feeling in the mouth, nervousness, loss of sleep (especially the restless night sleep that is so difficult to make up by day) all are reflected in tonal quality. Consequently, clean, wholesome, regular life is compulsory for anyone who means to play the horn.

Lip work is of slight importance on the horn. The three valves, manipulated by the fingers, add certain lengths of pipe to the instrument, lowering the range. The normal overtones of the B horn are G, F, E, D, C, B, G, F, E, D, C, B. The first valve adds E-flat, the second adds D, and the third C, each with its overtones. All three valves increase the range possibilities by augmented fourths. Open tone is achieved without any valve action. Many symphonic works are performed with open tone, and arpeggios can be played without using the fingered valves. Thus, the lips are always of first importance. Lip technique can be perfected only at the instrument, never by facial exercises. Individual practice routines are best mapped out by the teacher, but the chief goal is to perfect lip surety and tonal quality.

Vital Importance of Ear Training

Although pitch and tone are produced by the lips, they are regulated by the ear. Hence, the horn player's ear must be especially well trained. One can, and should, accustom oneself to hear music, not in terms of tunes and keys, but in individual intervals. Train yourself to recognize minor thirds, perfect fifths, dominant sevenths, and so on. Further, since the horn is essentially a blending instrument, the player must feel his way, ear-wise, as he plays. He must adjust pitch and volume as he goes along. Although the horn is capable of great fortissimi and delicate pianissimi, its volume is not an absolute thing; it is calculated in relation to the other instruments. Often, it blends the louder notes of the trombones with the softer notes of the flutes, adjusting to both; and the adjustment depends upon the player's ear. Tonal volume is regulated by breath control, exactly as in singing, and the proper husbanding of breath, for phrasing, is important. Lilli Lehmann once said that she learned valuable lessons in breath control from observing a horn player. In many operas, the horn gives the singer his tonal cue, but it is the ear of the player that gives the cue to the horn.

In Beethoven's day, horns had devices called crooks, that had to be adjusted by hand in changing from key to key, and the player had to stop to adjust them. The stopped horn had to have the hand inserted in the bell, to adjust tonal scale. Today, with valve control, the player need not work with his hand to change keys, but to correct the intonation.

The horn is a transposing instrument, which means that the notes do not sound as they are written. Thus, the player must first determine the key in which his part is written. A written C for F-horn sounds F; a C for an A-horn sounds A, and so on. A written C for C-horn sounds an octave lower. The reason for this dates from the time when the horn had no valves. It had only the natural tones, or overtones; the composer would in most cases write a piece in C for a horn in C. In the first movement of his "Symphony in G-major," Mozart uses one B-flat horn and one in G.

Modern composers use different horns for their convenience; instead of writing a passage in E, for instance, they write it in C for E-horn. Horn players accustom themselves to transposing, quite as pianists grow used to reading two clefs at one time.

Few people recognize the French horn as a solo instrument, regardless of the fine music that has been written for it by such masters as Mozart, Beethoven, von Weber, Brahms, Tchaikovsky, and Richard Strauss. This is partly due to the inaccessibility of the instrument—horns are seldom used by amateurs, as are pianos and violins—and partly to its inherent difficulties. But it also     to those who investigate its possibilities. As to "a future" in horn playing, one can only cite the old saying about there being plenty of room at the top. While the breaks of inferior horn playing constitute one of the most disagreeable sounds in the world, a first-rate horn player should have but little worry about an outlet for his powers. He has seldom found himself the victim of an overcrowded market.

"A composer should never be listened to on the subject of his own music; part is sometimes greater than the whole,"—Sunday Times.

The Etude
"Vibratitis"
(Continued from Page 312)
the tone of this much abused instrument. The biggest problem in saxophone sections arises from the many methods of vibrato being used—some finger, some jaw, some throat, some stomach.
In the case of the alto and bass clarinets, performers may use a slight vibrato which can be made either by oscillation of the wind, or by slight movement of the jaw or chin, although here again they must exercise much taste and skill in order to avoid poor tone quality.
One simple rule may be applied to the instruments of the windwood family: with single reed, place more emphasis on use of chin and less on use of throat; with a double reed, the opposite is true.

When to Use the Vibrato
There are times when the vibrato is in good taste, and other times when it is entirely out of place in the musical scheme. In symphony orchestra it is less practical for wind instruments than in symphonic band. This is because the function of the winds in the orchestra is quite different from their purpose in the band. Very seldom do the brasses receive musical material of a lyric nature in the orchestra, and vibrato needs to be used only in rare instances. The strings carry the melody, and are the principal solo instrument, indicating that the strings may use the vibrato for emotion and intensity, whereas the cornet cannot. In the band the opposite may be the case, because the cornet is so often a solo instrument, and warmth of feeling and color may depend upon the effectiveness of the cornet vibrato.
The use of the vibrato depends, of course, upon the intelligence and general musical tastes of the conductor or performer. For obvious reasons, vibrato should never be used in tuning up. Nor should it be used when dynamics call for decided contrasts, as a change from piano to forte is not only on a single chord. Musical taste must go far in determining when the vibrato is to be used. A first class trombonist would not use a vibrato when playing a march, or when playing orchestral music such as Wagner’s “Festivus” from Wagner’s “Die Walküre.” The same trombonist, however, when playing as soloist, or handling an important lyric passage, would use vibrato effectively.
Should vibrato be continuous? Again the decision is one of musical taste, wherein theory might hold that vibrato is valid only when giving expression and adding beauty. While continuous vibrato of the vibrato by fine string players is justifiable and often necessary, the writer feels that such use should not be carried over to wind instrument performance. One must recognize that there are differences in tonal qualities, in qualities of vibrato even among the world’s best artists. But for the student, the important thing is that there are certain definite prerequisites for correct vibrato on the various wind instruments.
Times the physical characteristics and aptitudes of the student must be taken into consideration, but the general assertions made here about the different instruments hold true.
It is necessary to impress upon the student the fact that the vibrato should never be used as a matter of habit, but only as a medium for adding expression and beauty to tonal qualities, and, further, that the musical content of the composition to be played must determine how the vibrato should be brought into use.
Vibratitis is a widespread failing, but one which we can cure and alleviate by increased attention to the mechanics and purposes of vibrato. It will take some time and effort—but it will be time well spent, and effort well rewarded.

Screen Music
(Continued from Page 305)
Mexico’s president, Ávila Camacho, President Camacho’s announcement marked the culmination of a week of planning, carried on by officials in Mexico City together with James Roosevelt. “Pot’ o’ Gold” will be the Pan-American premiere during this festival, and the most popular Mexican motion picture stars, as chosen by President Camacho and his advisers, will take part in the four-day event. Official announcement of the Mexican government’s participation in the event was released by Don Miguel Aleman, Secretary of State.
“It is with great pleasure,” said Secretary Aleman, “that the President of Mexico issues an invitation to the Hollywood cinema industry to attend the Film Music Festival Industry in Mexico City, April twelfth to fourteenth.
The increasing friendship between our two nations cannot but be further cemented by this meeting of the two great nations and their film industries and celebrations attendant upon the festivities here.
“We are extremely anxious to display the excellent progress made by the Mexican cinema industry to our Hollywood friends who have been so helpful to us in the past.”

“Vibratitis” (Continued from Page 312)

MAY, 1941

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Our Friends, The Music Critics

(Continued from Page 294)

critics received Wagner’s brilliant opera, "Tannhäuser?" But perhaps not everyone is aware of how badly Chopin’s music is regarded by some of the music critics. Read what Reissig in Berlin, and Hanslick in Vienna wrote; their names survive because of the malevolent criticism they poured out on the undying tone-poems of Chopin. A similar fate awaits Tchaikovsky, as soon as he leaves the world his beautiful "Symphonic Poems." Liszt calmly said: "I can wait."

Can our present-day American music critics boast that they are outside the class of German, French, and English critics just mentioned? Hardly. Let us see good musicians, others fairly so, and the rest, comprising the generality of "assistants," frequently wield a colorful pen at the service of colorless knowledge.

For some thirty years Leopold Schmidt was considered the foremost music critic in Germany, really in all Europe. He did me the signal honor of writing for my "Master School of Piano Playing and Virtuosity" the one and only article he ever wrote on music criticism. The opening paragraph, in Book VII, sheds a light on the whole subject.

"When the author of this work honored me with the request for a contribution, he expressed the desire that I discuss the requirements of a concert pianist from the standpoint of the critic. Of course, what must the critic demand of every public performer? Is not a question of a special nature, but embraces the problem of the necessary attributes and preliminary qualifications in general, for the standard of the critic is no other than that of the teacher, his postulate being the sum of all that is indispensable from a pedagogical, technical, musically-esthetic standpoint.

"The main thing, that which makes all the rest--the ultimate decision is, of course, the third point: the art of interpretation. I am not considering the technical, facility, touch or memory of a pianist, all of which are taken for granted as prerequisites for success in public performance. Technical virtuosity in itself has earned fame and admiration for many, still it is rarely the only characteristic, since technical ability, from experience, is always coupled with musical talent. Then, too, it will satisfy only in such compositions where technical is primary, and that is a very limited field. In real music--that is, music as an art of expression--each effect depends on the inner

musicship of the performer... In addition I expect him to be at one with the "certain result in the kind of intangible inner-relationship with his work, which the audience will feel even though they may not be able to put an exact critical finger upon it."

"Every true work of art maintains within it certain definite elements for its presentation. We agree that there is a certain Standard, which is unquestioned by the Knowing, the breaking of which would mean arbitrariness. We also agree that within this Standard there must be a wealth of variations, of interpretative possibilities, such as cannot be found by a strict adherence to the text or to the exact agonie and dynamic indications. And it is just this Interpretation which really makes the playing of a pianist interesting. Where must the boundaries be drawn? Where lies the middle path between objective and subjective rendition?"

"A too great objectivity seems prosaic and leaves us cold; we want only depth in the composition, but also the personality of the interpreter. Exaggerated subjectivity meets the remonstrance of presumption and arouses differences of opinion."

"It seems to me that the success of a pianist depends not so much upon what he gives as upon how he gives it..."

Leopold Schmidt

Former chief musical editor and music critic of the Berlin (Germany) "Tageblatt," and acknowledged as one of the foremost music critics is an interesting article. Most people imagine that the music critic is one who has swallowed a musical dictionary and a thesaurus and rushes from concert hall to concert hall, never giving himself time to recover from one musical dyspepsia before another. The critic is supposed to write so that the general public can understand them, and this precludes the use of involved technical terms. Nothing is quite so funny to me as the backwoods critic whose vocabulary spots with musical terms and yet the meaning of the best things apparently does not comprehend. They make this "bluff" of musical pedantry, but they never fool real musicians.

The modern public relations counsel (who is a press agent in a dress suit) will tell you that the worst thing that can happen to a client is to be forgotten. Evidently they think that any sort of disaster is better than no notice at all, after the manner of the vitriolic of Will Rogers during prohibition days, when he said, "Prohibition is better than no liquor at all."

One of the first virtuos of history was Nero, who was convinced that he was the Caruso of his day. He used to cater-wait for hours before thousands who knew that they would be "purged" if they did not resent the manner in which they were treated. He did not want critics; he wanted a trembling daqué.

Some critics I knew in Europe were absolutely ruthlessness in their criticisms. Their whole idea seemed to be to make themselves feared. Such brutal criticisms should be curbed; but the moment one does this, the cry of "interfering with free expression" or a "free press" comes up. It will be a weak and futile argument. Public opinion cannot be controlled by such critics. Unfortunately there are enough people in the great public mass, who actually enjoy seeing others lacerated and wounded, to warrant such critics taking advantage of."

"We have read the opinions of dispassionate and impertinent journalist critics who, in order to make a smart quip, have stabbed rather fine artists in a savage manner. Young artists, however, have to learn to toughen themselves. They must learn to suffer and like it. Therefore, when a critic takes your playing apart, as a bad boy tears the wings from a butterfly, just smile and work and wait with the resolution to make that critic eat his words some day."

"A wise, well-trained critic can make a career for a worthy musician, and many do have done."

Even in cases of great artists, who all their colleagues admit are among the towering geniuses of the world, there are insolent critics who assail them. A famous pianistic giant, short of stature but huge in his accomplishments, once played in Hamburg. One critic ripped him to pieces, and the virtuoso wrote an open letter to papers in all parts of the continent. In effect he said, with his accustomed wit, "Critics may be divided into two classes—the good ones and the bad ones. The good ones are those who write well about us, and the bad ones are those who write ill about us. All my life I have struggled to improve myself in every imaginable way. When the critic of the Zeitung will be good enough to appoint a time when I may make open him, I shall be very happy to have him play all of the compositions I played at my recital and let me know how I may improve upon my program." The result was nothing but a Homicidal laugh of ridicule throughout Europe. The critic was crushed.

I believe that it will be both instructive and amusing to scan the following music criticisms which appeared several years ago in the Musical Courier under the caption "What the Jury Thinks." They are meant to give confidence and courage to the concert-giver and the concert-goer by showing them how utterly one-sided is what they read the dreaded "morning after." And let no one think such a pitiful showing of the value of some newspaper criticisms was possible twelve years ago but not to-day. It obtains to-day just as well.

Pasquale Sannino (Violin) December 16th, 1928

"He has a sure touch and flowing tone, enriching many exotic measures."—New York Times

"He (Sannino) revealed brilliant traits."—New York American

"His tone is thin and bleak, and one has to be of true pitch."—New York World

"Sannino proved himself incompetent."—New York Herald

Philadelphia Orchestra, December 20th, 1929

"We prefer Mr. Széghazy's conception of the Brahms violin concerto, to his treatment of any other."—New York Times

"It is not the best suited among works of this type, to Mr. Széghazy's style."—New York Herald

Fritz Reiner, December 15th, 1929

"Fritz Reiner (conductor) reciprocated the ideas of the soloist. The result was a genuinely symphonic reading."—New York Times

"The orchestra's portion of the Brahms concerto was delivered in a ragged, and at times, noisy fashion."—New York World

Jascha Heifetz, January 4th, 1929

"That wonderful violinist is a more perfect artist than ever."—New York Times

"Heifetz is now simply a commonplace fiddler."—New York Herald

"His superb mastery of the instrument and his scholarly musicianship were notably evident in the Beethoven and Brahms selections."—New York Times

"The ruthlessness with which he disposed of the Brahms Variations, and his slaughter of the Beethoven Sonata..."—New York Journal

New York Philharmonic Orchestra, December 15th, 1929

"Impressions du Midi" are scenes rendered with imagination into musical equivalents."—New York Evening World

"The music is the palariest kind of stuff, such as any second-year student in composition could turn out."—New York Evening Journal

New York Symphony Orchestra, December 15, 1929

"Wagner produced the matchless song, "Frauenn, a thing of imperishable loveliness."—New York Tribune

"I always feel just a little bit ashamed of this poor ballad stuff, quite unworthy."—New York World

"Music is not merely a study, it is an entertainment, whenever there is music there is a thing of fascines."—Bryan
Accordion Teaching Problems

By Pietro Deiro

As Told to Elvera Collins

ACCORDION TEACHERS have asked us to answer some questions regarding problems they have encountered, so let us form a sort of musical clinic to diagnose some of these difficulties.

One question concerns a student who has made rapid progress and has excellent technic, yet fails to articulate tones distinctly. This fault is apparent in all of her playing, whether the passage be difficult or easy, slow or fast.

May we ask the teacher of this student if he has ever watched the student's right hand while she played? It is quite possible that the fault is caused by the manner in which the fingers approach the keys. It matters not whether the tempo is slow or fast, the action of the fingers is always the same. They must strike the keys in a firm, swift movement. The relaxation coming after the key has been struck is not before.

A few words about the mechanical construction of the accordion will show why this is necessary, as the fingers are actually doing more work than is apparent. Each key is connected by rod to a valve, and when the key is depressed the valve automatically opens to permit air from the bellows to pass through the reed and produce the tone. A lazy finger action will not produce a good tone. Our constant plea to accordionists has always been to strive for tonal beauty. Have a clear mental concept of the quality of tone you wish to produce and continually listen while you play, so that you accurately produce that concept.

Auberge describes this very well in his "Accordionist's Encyclopedia of Musical Knowledge." He says: "When the key is pressed down gradually, the air seeps into the reed and starts a slow vibration which gradually increases into the pitch of the note played. It is like singing a note with the lips closed, and gradually opening the mouth. But when the key is struck firmly, the value immediately opens entirely and the reed responds with its fullest vibrations, producing a clear, brilliant tone."

The timing of the release of one key and depression of the following one also has much to do with enunciating each tone distinctly in legato playing. If the first key is released too soon, there is a breathing space between that tone and the following one which ruins the legato effect. If

the first key is not released soon enough, there is a slight blending of its tone with that of the following key and the second tone cannot sing out distinctly.

There is a slight variance in the action of piano keys on different accordions, since there is a small individual spring under each key. The tension of this spring governs the action of the key; hence each accordionist must strive for the best legato effect on his individual instrument.

We have been asked what we suggest for students who have difficulty making positional changes on the keyboard. Obviously, there is only one answer to this question: to assign more study material which requires jumps from one part of the keyboard to another until the player can execute them with ease. The practice of gliisando passages is likewise helpful along this line. Example 1 shows a few measures from the Bolero, Arrullo.

We believe that practice of similar material will be helpful.

One teacher asks if we recommend that the teacher play a selection for a student when he assigns it for the next lesson. There are two schools of thought on this subject. The first says that a student is entitled to hear a selection played as it should be, so that he may be guided in his practice and not repeat mistakes for a whole week. We quite agree with this.

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thought, but also believe there is logic in the second school of thought which says that a student will never learn to observe signs for dynamical shading, and tempo unless he works out his own interpretation. This school contends that he should be given a chance to see what he can do. Why not a happy compromise by alternating the two ideas as soon as a student has received sufficient instruction to enable him to interpret music? One week he may hear the lesson assignment, and the next week he must work it out alone.

One last question concerns a pianist who has turned accordionist and concentrates on music for his right hand, and persists in not bothering with the left hand and in keeping the bass accompaniment a hackneyed group of basses and chords. Our advice is to awaken the interest of this young man to the possibilities and beauties to be gotten from the bass section of the accordion. Without seeming to make an issue of it, we suggest that lesson assignments occasionally include bass solos for the left hand alone. Example 2 shows a few measures of such material. It is an excerpt from the piece "Suzette from the Catskills," arranged for left hand solo.

Practice of similar material is bound to intrigue the student, and before he realizes it he will be taking more interest in his left hand.

There are many other selections which feature the melody in the bass, with a right hand accompaniment. The accordion arrangement of "To the Evening Star" from "Tannhäuser" carries the melody entirely in the bass.

In closing, we would like to remind accordion teachers that the time is approaching for spring recitals and concerts. Whether the enrollment in an accordion school is large or small, we hope a recital will be given. Hard work of course these concerts and recitals are hard work, and often expensive, but, conscientious accordion teachers realize that public appearances are an important part of musical education and they also realize that their students should be given the opportunity to play before their parents and friends. The very thought of these recitals is all that many students need for inspiration to pull them along in their spring studies, when there might otherwise be a gradual letting down of enthusiasm after a winter of hard study.

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DURING THE LATTER PART of the year 1810 there arrived in Vienna an unknown artist announcing a guitar recital. Up to this time no one had heard of Luigi Legnani, guitar virtuoso from Italy. Curiosity was responsible for a fair sized audience; there were many who some years before had come under the spell of the matchless Mauro Giuliani and with skepticism awaited the performance of this newcomer. To the Viennese a guitar recital was no novelty, and they were ready to be "shown." Legnani's first performance was a stunning success, and the critics were unanimous in their praise of his marvelous technique and beautiful tone. In 1820 and 1821 we find him back in Italy, giving concerts in Ravenna and other Italian cities; he returned to Vienna in 1822, where he gave three concerts repeating his former triumph.

Fetis, in his "Musical Biographies", mentions Milan as the birthplace of Luigi Legnani; but this has been proven incorrect as, according to birth records later found in Ferrara, this is the city where he was born on November 7th, 1790.

When he was nine years of age his family moved to Ravenna, where his musical studies began. His natural musical endowment enabled him to master all of the string instruments in short order, but eventually the guitar became his favorite and up to the present day he has remained a great virtuoso of this instrument. He has composed over one hundred works for the guitar and has brought them to the public through a series of concerts in various European cities. His playing is characterized by a wonderful sense of phrasing and timing, and his technical skill is second to none. He has given concerts in cities throughout Europe, including London, Paris, and Vienna, where he was received with great enthusiasm.

Legnani's technique is remarkable for its precision and clarity, and his playing is filled with a rich and warm tone. He has composed a number of works for the guitar, including sonatas, fantasias, and arrangements of classical and operatic music. His performances are always greeted with enthusiastic applause, and he is considered one of the greatest guitarists of all time.

 Luigi Legnani, Guitar Virtuoso and Composer
By George C. Krick

Cincinnati Conservatory of Music
John A. Hoffmann, Director
Under Auspices Cincinnati Institute of Fine Arts
Affiliated with University of Cincinnati
Institutional Member National Association of Schools of Music

Noble Cain, nationally prominent choral conductor, whose countless compositions for choral ensembles have brought him widespread popularity, will be a visiting member of the Cincinnati Conservatory summer faculty from June 24th to 28th inclusive. For the vocal supervisor, and of value to the instrumental supervisor, an intensive course (accredited) will be given daily from 1:30 to 4:30 P.M. The course will combine three divisions:

1. CHORAL PRACTICE. Chorus to be made up of high school seniors and the adult members culled in the class. Choral problems will be discussed, as well as demonstrated; also interpretation, repertoire, and selection. For beginners, intermediate, and senior school choirs.

2. CHORAL CLINIC. Discussing vocal problems such as classification of voices, intonation, quality, etc. Demonstration with groups from the primary and intermediate grades.

3. CHORAL CONDUCTING. Baton technique, seating arrangements, choral effects, and program building. The members of the class will receive practical experience in conducting and criticism.

To meet the additional needs of music supervisors in service throughout the academic year, the opportunity of combining the above course with profitable study for credit value toward Graduate and Undergraduate degrees is available in all departments of Applied Music and Theory, Music Education (Public School Music), Deamisturization and Foreign Languages during the summer term under the direction of John A. Hoffmann, director of the Cincinnati Conservatory of Music.

6 Weeks from June 16 to July 25

SPECIAL SUMMER SESSIONS
For Music Supervisors and Educators

BAND DEPARTMENT, under direction

BAND CLINIC, with FRANK SIMON, in which student conductors participate in rehearsals and concerts. Special emphasis on baton technique, repertoire, interpretation, content materials, etc.

BAND FORMATION, by MERRILL VAN PELT, director of the University of Cincinnati Band and director of instrumental music in two of Cincinnati's high schools. Will teach the students the art of musical composition, study of harmony and counterpoint, and materials, etc.

Write for Summer Catalog
Cincinnati Conservatory of Music
Cincinnati, Ohio

May 1941

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and can be found only in the musical libraries of Vienna and other cities. Of those still being published are: "Op. 16, Grande Variations"; Op. 19, Fantasie; "Op. 32, Polonaise and Capricie"; Op. 34, Grand Capriccio; Op. 61, Grand Fantasie; "Op. 291, Introduction and Variations on a theme from 'Nicola'"; "Op. 202, Andante and Allegro from 'William Tell'"; Op. 204, Rondetto Scherzo; "Op. 224, Introduction, Theme and Variations"; "Thirty-six Short Valse" without opus number. Scherzo, Opus 10, consists of a Theme with four variations and coda, with a notation from the composer that "the four variations are to be played with the left hand alone," which would tax the technical of any accomplished guitarist. "Opus 30," a volume of thirty-six capricios, is perhaps the best known of his compositions, and should be in the library of every guitarist. This opus includes a series of concert etudes in all keys, and even if Legnani had left to posterity nothing but these thirty-six etudes, his name would be cherished by every lover of the classic guitar.

Men, Women and Song

(Continued from Page 292)

Oberlin Conservatory of Music

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Thorough instruction in all branches of music . . . 46 specialist teachers . . . excellent equipment (over 200 practice rooms, 23 modern organs, including two large recital instruments) . . . inspiring concerts by world-famous musicians and organizations . . . weekly student recitals . . . for these reasons Oberlin Conservatory attracts talented and ambitious students from 39 states and 6 foreign countries. Degrees: Bachelor of Music, Bachelor of School Music, and Bachelor of Arts, with major in music. Oberlin College, on the same campus, makes possible excellent combination courses.

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A Free Bulletin Write Northwestern University School of Music, EVANSTON, ILLINOIS

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SHERWOOD MUSIC SCHOOL

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Music on the Ether Waves

(Continued from Page 301)

giving out advice on early planting, and all during April he added new instructions. The month of May will undoubtedly bring forth new advice, and perhaps it will be the kind you've been looking for.

National Music Week on the Air

May 4th to 11th is National Music Week, and among the many celebrations will be a number of special programs on the radio. Since such things are not always planned too far in advance, and since many programs will be arranged at the last minute, we suggest that listeners take stock of the week's activities through their daily papers on the morning of the 4th.

April saw the cessation of many fine broadcasts, but in a short time summer schedules will bring us other worth while programs. In the past few years radio programs during the summer have presented a considerable amount of symphonic music, for summer symphony concerts are popular up and down the land. However, there is no question that many listeners will miss such broadcasts as the Metropolitan Opera matinees on Saturdays; they've been particularly fine this year, with many novelties never before offered on the radio. And the NBC Symphony Orchestra broadcasts under Toscanini have made Saturday night, for many listeners, a date night with their radios. The Summer Symphony will replace the Toscanini programs, but at writing no information is available on this promised broadcast.

The Kostelanetz show, "The Pause That Refreshes on the Air" (sounds more like a drink than a radio program), featuring Albert Spalding, ASCAP competition, he did some very careful weighing of labor, victory and defeat, and then bought a stack of manuscript paper and cleared a desk for action. It took him a month, working ten hours a day, to get scores and playscripts ready for the judges.

After winning the fellowship (and all the checks!) he went to Hollywood, met the man who wrote "Ride 'Em, Cowboy!" and some other celebrities, then headed for New York. There, during this past season, he has divided his time between the Juilliard School of Music and the balconies of those fascinating auditoriums on and adjacent to Broadway, in the forties and fifties.

On that famous street of lights and names there aren't many "hits" listed that were written by one man. Noel Coward is, of course, an exception to the rule that collaboration is necessary for musical comedy success in the legitimate theater, but he seems to be the only one-man combination of talents that comes to mind when you try to count such talents on your fingers. Will he be in the nearest future? Or has ASCAP unearthed another? And with yearly contests of this sort, what is ASCAP likely to unearth?

We can not give you the answers now; youth in 'teens and early twenties must supply them later. But it is a safe guess that by 1950 some famous Broadway or Hollywood composer or playsector may be hailed at a tenth reunion with: "Oh, Mr. Blank, may I have your autograph? I'm an ASCAP winner this year, and if only I can do what you've done—"

Or at another reunion the request may come to "Oh, Miss Blank—"

This ASCAP contest represents yearly opportunity for men, women—and song.

THE FACULTY

COMPOSITION: Rosario Scalero
Gian Carlo Menotti, Samuel Barber
Elisabeth Schumann, Richard Bonelli
Eufemia Giannini Gregory
PIANO: Rudolf Serkin, Isabelle Vengerova
Mieczyslaw Munz, Jorge Bolet
Jeanne Behrend, Freda Pastor
Eleanor Sokoloff
VIOLIN: Efrem Zimbalist, Carl Flesch
Les Kuboshitz, Alexander Hilsberg
Marin Hend, Frederick Vogelgesang
VIOLONCELLO: Emanuel Petermann, Felix Salmond
Orlando Cole
VIOLA: Max Aronoff
HARP: Carlos Salzedo
ORGAN: Alexander McCurdy
FLUTE: William Kincaid
OBOE: Marcel Tabuteau
CLARINET: Daniel Bonade
BASSOON: Simon Kovar
HORN: Anton Horner
TRUMPET: Saul Caston
TROMBONE: Charles Gerhard
TUBA: Philip Donatelli
DOUBLE BASS: Anton Torelo
PERCUSSION: Oscar Schwarz
ORCHESTRA: Alexander Hilsberg, conductor
Efrem Zimbalist, associate conductor
WIND ENSEMBLE: Marcel Tabuteau
CHAMBER MUSIC: Jascha Brodsky, Charles Jaffe
Max Aronoff, Orlando Cole
(The Curtis String Quartet)
THEORY: Rosario Scalero, Constant Vanclah
Anne-Marie Soffray
VOCAL REPERTOIRE
and DICTION: Leo Rosenberg, Elizabeth Westmoreland
Eufemia Giannini Gregory
ACCOMPANISTS: Elizabeth Westmoreland
Vladimir Sokoloff, Ralph Berkowitz
LANGUAGES: Mary Q. Shamway
Louise Andre Tabuteau, Domenico Vittorini
ACADEMIC TUTOR: Mary Boydie Weanner

Catalogue available June 1.

Kindly address all communications to Secretary of Admissions.

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RCA Victor has released eleven compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include:

"Answers to Some Vocal Questions," T. Austin-Ball;
"Method of Organ Playing," Harold Gleason;
"Examples of Counterpoint," Gustave Soderlund;
"Handbook of Conducting," Karl Van Hoesen;

For further information address:

ARTHUR H. LARSON, Secretary-Registrar
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Courses leading to diplomas and B. S. and M. S. degrees in instrumental, singing, and public school music departments.

Catalog on request.
Room 122, 120 Claremont Avenue, New York

Suggestions for the Singer
(Continued from Page 90)

...shoulders should be high and back, with an eye to freedom and relaxation (relaxation not to be confused with an attitude of collapse). When this “up” position is maintained, the body weight is taken off the feet. A sagging body or torso throws a heavy weight onto the feet, destroys the freedom of the leg movement and creates an utter lack of “buoyant, springing step.” The stomach muscles, too, must be held high and firm; for lazy stomach muscles quickly weaken, to assume a “sickening slump.” An alert mind and correct posture mean much to the singer.
MUSICAL ROMANCE IN CHILE

(Continued from Page 316)

with great success and marked a red letter day for American music.

The bands of the Chilean army stormed all over South America for their discipline and excellent musical training. They are under the general supervision of Juan Casanova Vizueta, who also appears frequently and successfully as a symphony conductor.

Some Leading Composers

As to the Chilean composers, they are well advanced in their task of bringing to their fatherland high distinction. While some of them are home taught and sometimes even self-taught, others have studied abroad. Few have escaped the lure of a stay in the "City of Light" in order to assimilate the discoveries and the atmosphere of the modern French school.

Enrique Piñones, pianist and author of symphonies, songs and piano pieces, some of which were published in New York, was graduated from the Milan conservatory. He represents the conservative tendencies, as does Humberto Allende, composer of much excellent chamber music and of three "Páginas" for orchestra, rich in native flavor, which were applauded at the Conservatorio in Paris.

In Prospero Bizquett, we find a rare example of what intuitive technique can accomplish, when coupled with genuine creative gifts. Bizquett is an autodidact and an individualist; if he ever followed counsel, it was Debussy's own "listen to the advice of no one." Nevertheless, such symphonic poems as "Tavern at Dawn or Destiny" (I included the latter on one of my programs) are solid works, worthy of performance by any European or American orchestra.

Domíngo Santa Cruz, dean of the Fine Arts faculty, represents a still more advanced tendency. His technique is akin to that of Stravinsky or Schönberg (Shahn-berk), and dissonance is as natural to him as air and water are to nature; but his music has great dynamic forcefulness, and through it all one feels an intense pulsation of life. With similar leanings, although different in their realization, is Acaro Coto, the ultramodernist, the Edgar Varèse of Chile. Coto is a picturesque character; short, stout, extremely cordial, he usually wears a beret basque which adds to the originality of his silhouette. It is rumored that at one time he was appointed captain in the Spanish militia. But this seems hardly possible, since there is nothing martial in this jovial little man who is somewhat reminiscent of a character in Unesco Pansa. In his music, unmistakably personal, one finds harmonic sequences and instrumental effects never heard before.

There is in Santiago a National Conservatory; its policy follows the (Continued on Page 308)

CHICAGO MUSICAL COLLEGE

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RUDOLPH GANZ, President

SUMMER MASTER SCHOOL

June-Weeks—June 23 to August 2

Karl W. Gehrkens

A. B., A. M., Mus. O., Professor of School Music, Oberlin College, Oberlin, Ohio, is one of the best known men in the field of Music Education; an associate editor of the Universal School Music Series, and author of Fundamentals of Music; other published works include Essentials of Conducting, a standard text known everywhere in the public schools and music in the junior high school, all widely used.

The following courses are offered under Professor Gehrkens this summer: Bulletin, Technique in Conducting, Principles and Methods of High School Music Teaching, and the Philosophy and Psychology of Music Education.

Write for the new Summer catalogue describing complete courses in Music Education and every branch of applied music and theory.

CHICAGO MUSICAL COLLEGE

64 E. Van Buren St.
R. A. Elting, Business Manager

Chicago, Illinois
The Magic Number Seven
By Gertrude Greenhalgh Walker

There are SEVEN letters used in the major scale, A B C D E F G.
There are SEVEN letters used in the minor scale, A B C D E F G.
There are SEVEN note values, whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth.

There are SEVEN rest values to

Learning to Play
By Stella Whitmon-Hollins

Ten very small fingers went over to play on a lovely piano, just over the way. Said the teacher to John, "Now look to this, keep your mind on the music, and nothing you'll miss. Now, curve your fingers, first joints bulging out, sit quietly now, and stop bobbing about. Now, play your C gently, relax right away; what need be to stiff, or keep pounding away? Just relax and rest easy, the note will stay down; why tire out for nothing?" said kind Mrs. Brown.

Said John to his teacher, "my elbow stays down, my thumb is curved nicely, my hand is cupped round; but what is the use to bother with such? I can play just the same; does it matter so much?"

"Now John," said the teacher, "you're learning to play, so do it correctly, and just as I say. To bring up a technic takes patience and will; all things worth the doing are worth doing well. No really good playing can ever be done, with every bad habit found under the sun. Please do as I say, work you well from the start; in time you will master this glorious art."

Scales for the June Recital
By Janet Nichols

Why not put on this little Scale Game at your June recital, to vary the monotony of pieces and to show your parents how well you know your scales? You could prepare for it during the month of May. Fifteen players are needed, one to represent each scale; twelve will take hands in a circle; the other three will stand directly behind, in line with the enharmonic scales which they represent.

At the opening the entire group will recite together:

"We are the scales through the circle of fifths,
With the sharps and the flats in our keys;
One at a time we'll recite them to you,
And we hope our performance will please."

Each player, in turn, will recite his own scale and give its signature, then go to the keyboard and play the scale and return to the circle.

At the conclusion the entire group will recite together:

"We are the scales with the sharps and the flats,
And we hope you'll remember each one;
Scales are important in music, you know,
And learning them well is much fun."

Bob and the Indians
(Playlet)
By Ernestine and Florence Horvath

Bob: No, My name is Bob!
Little Elk: Should be Boy-Who-Dislikes-Practice, then! You make poor Indian. Indian boys had music lessons before Columbus discovered America!
Bob: Music lessons? Indian boys?
Little Elk: Yes. (Claps hands, curtain moves, enter other Indians. Stand with arms folded.) Tell Boy-Who-Dislikes-Practice of music lessons.

First Indian: Indians loved music. They even had a "Council of Music," centuries ago, to encourage this art.
Second Indian: Next to the chief in importance were the main music-makers of the tribe.
Third Indian: Every boy had to learn the songs of his tribe. There were many songs: the rain song, the grass song, the elk song, the corn song, the buffalo song, the harvest-song—I could go on and on! The boys had to take lessons from the older folk of the tribe, until they knew each song, and every occasion on which it should be used. They had to recognize each melody at once—and not confuse them.

ISH-TAOPI
A Chocktaw Indian singer

Fourth Indian: Boys who became medicine men had to compose songs. Each medicine man had to contribute a new song to the tribe.
Fifth Indian: Indian musicians played drums, flutes and rattles, correctly! They did not thump a drum just any which way, but had to use the proper position and technique. To make a mistake in the singing or playing of a song was a disgrace!

Little Elk: You see, Boy-Who-Dislikes-Practice, Indians studied music! Had many, many things to learn. Their music was worked into compositions by your composers.

(Continued on next page)
Bob and the Indians—Can't

First Indian: Charles Wakefield Cadman used an Omaha melody in From the Land of the Sky-Blue Water. (Plays.)

Second Indian: Thurlow Lieurance used an Indian melody in By the Waters of Minneionka. (Plays all, or part.)

Third Indian: MacDowell used many Indian melodies in "Indian Suite." A shorter work is "From an Indian Lodge." (Plays the latter.)

Fourth Indian: Frederick Burton collected "Indian Songs." I shall play one of his songs. (Plays.)

Fifth Indian: Many other composers used Indian themes in compositions long and short—Anton Dvorak, Francesco de Leone, Charles Hixon! Almost all of Arthur Farwell's piano pieces are based on Indian songs. (Plays a selection by Arthur Farwell.)

Lirrne: Indians gave much to music. Practiced it, composed it, played it. Made melodies your composers loved and used—and you will learn to play! I change your name, now. It is Boy-With-the-Singing-Hands! (Waves. All go.)

Boy: Boy-With-the-Singing-Hands! That makes me want to play well. It makes me want to play as— as an Indian, without one single mistake! (Goes to piano, suddenly.) Now I understand why Aunt Emmy put that picture here! It will remind me, next time I want to play Indian, that "Indian and 'music' do go together! (Plays as curtain falls.)

Dean J. Monroe Eakin: I would like to tell you something about my violin. I have taken lessons for three years and a great deal of obedience playing has made my lesson day come around. I am playing in a special school, and I hope to make my first concert. I have played with pride when I play their compositions. I am also playing a duet with my teacher, the Booyer of the University Fort, my instructor, the Stotker of the University Fort, my teacher, the Booyer of the University Fort.

Dean J. Monroe Eakin: What is interesting department is The Indian Chief. What an enjoyable time I have reading it! Such delightful stories and poems and new ideas.

From your friend,

THOMAS G. L. ROBERTS

Trull's City

Honorable Mention for February Triangle Puzzle:

Robert Eugene Frankfort; Dorothy Mary; Mary E. Louise; Anna Belle Morehouse; Frieda Howell; Bettina Pettigrew; Audrey Thomas; Jeanne M. Denickow; Doris Kaut; Louise Ritter; Margaret Mary O'Connell; Conway Johnson; Lemuel; Sydney Mary; Mary Josephine Clark; Andrew Wellman; Haig McCurdy; Evelyn Masters; Maxwell Benson; John Downs; Isaac A. Hornstein; Lillian Paterson; Jeanette Holman; Marilyn Johnson; Louis Elmer Wright; Anabel: Merriion; Roberta Huff; Florence Gaynor; Bertha McPherson.

Prize Winners for February Triangle Puzzle:

Class A: Marie Stone. 

Class B: Emma Stoyal (Age 15). Kansas.

Class C: Marjorie Ann Pettit, District of Columbia.

MUSIC MAKERS CLUB Sabercraft, California

Is it More Fun to Listen or to Perform?

(Prize winner in Class B)

This is a difficult question to answer. It is fun to listen, because we may hear the music played by other people; it gives us an idea as to how the music should sound when played delightfully; when we listen to a good player we can hear and feel what the composer thought and felt when he composed the piece. It makes us feel something not expressed in words.

It is fun to perform, because then you make other people happy and it makes them feel happy. Just as it gives the player enjoyment to listen when someone else is performing. When performing, we try to make our audience feel what the composer wanted them to feel when his piece was played.

Billy Clauson, age 13, Illinois.

My Mother Makes Music

By Althea M. Bonner

My Mother Makes Music

On oboes, organs, ocarinas, and so on.

T —
H —
E —
R —

Each player must mention one or more instruments beginning with the initials above. Players drop out when they miss and the one remaining longest in the name is the winner.

Junior Etude Contest

The Junior Etude will award three worth prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under seventeen years of age, whether current Junior Club members or not. Contestants are grouped according to age as follows:

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners, together with their contributions, will appear on this page in a future issue of The Etude. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Is it more fun to sing or to play an instrument?"

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

Junior Etude Contest

1. Contributions must consist of one hundred and fifty words: 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, together with their contributions, will appear on this page in a future issue of The Etude. The thirty next best contributors will be given a rating of honorable mention.

2. Puzzles are open to all boys and girls under seventeen years of age, whether current Junior Club members or not. Contestants are grouped according to age as follows:

3. Names of all of the prize winners, together with their contributions, will appear on this page in a future issue of The Etude. The thirty next best contributors will be given a rating of honorable mention.

4. Entries must be reached at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than May 22nd. Winners will appear in the August issue.

CONTEST RULES

1. Contributions must consist of one hundred and fifty words: 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, together with their contributions, will appear on this page in a future issue of The Etude. The thirty next best contributors will be given a rating of honorable mention.

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MAY, 1941 337

Music Alphabet Puzzle

By Harvey Pinkle

How many words can you spell from the middle of the picture? All words must be of four or more letters; words of less than four letters will not be counted.

The longest and nearest lists will be the prize winning ones.

Answers to Musical Triangle Puzzle:

G
r

u-

v-

a-

B

u-

r-

a-

m-

m-

C

B

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

MUSIC MAKERS CLUB Sabercraft, California

Is it More Fun to Listen or to Perform?

(Prize winner in Class A)

My answer to this question is that it is more fun to perform than to listen. I have been playing the piano for seven years, the piano solo for two years, and a square dance phone for one year, and in these years I have performed before the public many times, have played piano recitals, and have given concerts, and in a few amateur programs. I enjoy playing in hands and orchestras, but I would rather take part in a recital. My reason for this is that after you have performed and have put forth your best efforts, there is an inexplicable feeling inside you that makes you feel a little proud. This is only human nature, and everything would seem worthless without this. I enjoy working on a piece to get it as perfect as possible, and then the criticism I get, whether good or bad, helps me in preparing for the next time.

Mat W. Dunham (Age 15), Indiana

Honorable Mention for February Essays:

Louise Castagnas; Anne Marie Thomas; Adele McDaniel; Dorothy Stone; Dorothy Burrows; Robert Eugene Frankfort; Velma Jean Marsh; Betty Jean Yozell; Dorothy Giese; Sylvia Rent Mason; Jane Marie Wilcox; Mary Louise Stukert; David Keith Haynes; Harry Rue; Eugene Trouillot; Louise Scherle, Martha La Marche; Nancy Ann Ward; Jeanne M. Dimonowski; Joan Moyer; Joyce Brown; William Denis; Anne Brewer; Judith MacIntosh; Mary Elizabeth Long; Beatrice Kamilsky; Allen Mason; Eleanor Trappman; Robert Ward; Edith Brooks.

Is it More Fun to Listen or to Perform?

(Prize winner in Class C)

"Shall we turn on the radio and listen to some good music?" asked Mother.

"No," I replied, "let's try this duet, instead.

So mother and I worked on the duet, and to me that was much more fun than listening to music on the radio. I get lots more pleasure playing myself than listening to others play. Of course, I enjoy hearing great musicians play too, but playing yourself is more fun. I think that true artists get more pleasure from producing a work of art than seeing or hearing others at a recital. I can hardly wait my turn because I want to show the people how I think the composer wanted his piece played.

Of course there must be listeners, too, but I want to be a duet, and I am very happy when I can play a piece well for friends.

Robert Logan (Age 15), Colorado
SUMMER MUSIC STUDY PLANS—It would be a great thing to be able to gather all music teachers and all musical students together as one large audience and have some of the most successful teachers and some of the most earnest and sincere students of music tell just what their summer music study activities in past years have meant to them.

The publishers of The Ernro Music Magazines have been able to note many of the things that have been accomplished in summer music study the last five years, and it is nothing less than amazing how many music students have added to their musicianship by self-study after the music schools and music studios in which they were studying closed for the summer, how many studios and music schools did not close for the summer but kept open to offer special study advantages that were enhanced by the hundreds and thousands of music students in the summer months, how many music teachers themselves attended special summer master classes in music, and how many teachers took advantage of available time during the summer to improve their own musicianship. When so much can be accomplished by continued summer music study, it is seen desirable that every music teacher and music student make some plans now to make profitable use of some of the extra time available to them during the summer days.

Every music teacher who gives the lovers of music his or her community an opportunity to take up special summer music courses is contributing in a worthwhile manner to the progress of music in America. It is an easy matter for a teacher to conduct summer classes in music history with such a textbook as Standard History of Music (Cooke) ($1.50), or to conduct a beginners' music course with Harmony Book for Beginners (Orem) ($1.25), or with advanced students to conduct repertoire classes with such a volume as Master Pieces with Master Lessons (Hoffmann) ($1.00), or to specialize in classes for little children with such first music study aids as Kindergarten Class Book (Richter) ($1.00), Music Play for Every Day (Sill) ($1.00), "Middle C" Kindergarten Book (Billbro) (75c), Folk Songs and Famous Pictures (Moan) ($1.00), etc., or for young juveniles who ought to know more about composers and music history to utilize such books as those in the series of Child's Own Book (Tappler) (25c each book), and Young Folks' Picture History of Music (Cooke) ($1.00).

Do not let the summer months be profitable when such undertakings may be carried through to your satisfaction, pleasure, and benefit.

IS THERE A MUSIC STUDENT FOR WHOM YOU WANT A GRADUATION GIFT OR AWARD? in preparing certificates, diplomas, and other awards for their graduating music students. The Theodore Presser Co. has a special catalog of certificates and diploma forms, and any number of the teaching profession desiring a copy of this catalog entitled "The Music Teachers Hand Book" may have it for the asking.

This catalog lists a number of other items which are suitable for special awards and prizes. These items include gold and silver medals, various special musical jewelry novelty items, composer busts, composer plaques, composer medals, musical pictures, leather music pockets and personalized plaques for graduates, music students, teachers, relatives, or friends of graduates. Music students have a wide choice of items from which to choose a graduation gift. Besides such traits, and musical pictures, there is a number of musical literature volumes that may be utilized. There is for instance Musical Travelogues (Cooke) ($2.00), or such as the series of books for young people which have been published in a style and format which can be used by those students who have the opportunity to learn them and sing them. The title of the book indicates the health habit ideas behind these songs. Supplementing the atmosphere, useful, and entertaining text and music, are pictures throughout this book providing that added appeal to the eye and imagination which means so much to the juvenile. Remember it is only during the advance of publication period that an offer for a single copy will be made at the reduced advance of publication cost of 30 cents. This is a postpaid price and those who place orders now will have the book delivered to them without further charge as soon as it is published.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, by Grace Elizabeth Robinson—The student will recognize in the title of this book the familiar wording which has proposed many fascinating tales of wonder and adventure. Together with the stories, which have been written in simple language, and retold with style, will be found favored melodies from the masters, arranged to meet the requirements of pupils in grades 1 to 4. These selections from the masters include some of the lesser known samples from songs, sonatas, symphonies, and the opera. The contents will contain approximately thirty-six selections from master composers such as Beethoven, Handel, Bach, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner, Verdi, and many others. This book will be supplemented by attractive and characteristic pictures of the various composers of the period.

There is still time, on the part of the music teacher, to place orders for single copies of this publication at the special advance of publication cost of 40 cents a copy, postpaid.

GAMES AND DANCES, For Exercise and Recreation, by William A. Stecher and Grace M. W. Mickle—The summer months will soon be with us, and boys and girls will be filled with activity, enthusiasm, and joy. The open playgrounds will be teeming with bright, exuberant children seeking recreation and entertainment. Experienced camp counselors and school playground supervisors will know the problems of providing games and exhibition material for their charges, and even they will welcome this comprehensive volume with its hundreds of
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CHILD'S OWN BOOK OF GREAT MUSICIANS—SOUSA, by Thomas Tapper. Prompted by the recent publication of the recorded recent additions to this biographical booklet series, which have included Edward MacDowell, Ethelbert Nevin, and Stephen Collins Foster, we are pleased to announce still another booklet, devoted to the life of John Philip Sousa.

In telling this story of an American boy who became known the world over as "The March King," Mr. Tapper recounts the famous and colorful life of the Hussar of this busy musician who wrote books, composed such famous marches as The Stars and Stripes Forever, King Cotton, Liberty Bell, El Capitan, and Washington, and founded a band which toured the world.

Like the previously issued booklets in the series, the Sousa booklet: employs the same attractive format, has blank pages for writing the student's version of the story, a heavy paper cover, and needle and silk cord for binding.

The list price of those booklets that have been published is 10 cents each. While the Sousa booklet is in preparation, orders for single copies only may be placed at the special advance of publication cash price of 25 cents each, postpaid.
Saviour He too Lilies although interest; sent found having attractive scripts.

Ask advance Copies work appeared Possessions. will be be confined to the U.S. and its Possessions.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—For several months notes have appeared on these pages describing a collection of piano duets that bids fair to become a standby with teachers. This work is now ready for publication and copies are being sent to those who subscribed for it in advance of publication. Copies may be had from your music dealer, or from the publishers. In accordance with the usual policy, the special advance price offer is now withdrawn. Ask to have sent for examination a copy of

Classic Masters Duet Book. For the Piano, by Leopold J. Beer. Piano pupils who are capable of playing third and fourth-grade music should be assigned music of better quality, especially for recital appearances. This collection presents excellent piano duet arrangements of unaccompanied compositions by Mozart, Handel, Beethoven, Scarlatti, Couperin, Kuhnau and other classic composers, some from recently discovered manuscripts. The volume also should prove attractive to music lovers who delight in hearing rare jewels with unusual works. In homes where duet playing is regularly employed a copy of this book should be found convenient to the piano. Price, 75 cents.

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tessential American music, deeply woven into the life of our country.

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Mrs. Paz Gloria Canoave, M.A. of Manila, tells how Sister Baptista Baliu, a modest nun, developed one of the largest music schools in the Orient. She describes the piano methods she has successfully employed.

TEACHING IN THE TEENS
Helen Betolle, practical American teacher with large classes, tells how she has met success in teaching pupils at this difficult age. You will find this article full of hints.

MUSIC IN THE LAND OF THE PAMPAS
This is the third in the fascinating series of articles by M. Maurice Duas, French-American virtuoso, the material for which he secured during a recent two thousand mile concert tour in South America.

Next Month

A RARE ETUDE FOR HIGH SPRING!
With the woods and the fields teeming with new life, THE ETUDE presents an issue for June filled with fresh, interesting features.

ARTUR RUBINSTEIN
One of the most brilliant of the younger romantic pianists, a great success on four continents, discusses the problems of the advanced piano student in bright and interesting fashion.

MUSICAL REACHING IN CHILE
There is a folklore in Chile, of course, although it is lesser known than that of Peru by the nostalgic accents of Indian ancestry. The explanation is simple: the great Inca empire did not extend this far south; in fact, the Araucans who occupied these regions could never be brought into submission by their powerful brothers from the North. Their native artistry was far below that of the Incas, and therefore, they offered less resistance to the invasion of foreign elements. The best known Chilean popular rhythm is the Quechua, a dance which has also invaded the part of Argentina situated directly across the Andes and only one hundred and fifty airline kilometers (ninety-three miles) away.

Sometimes, certain tunes are considered as pertaining to the folklore, when in reality they are original and almost contemporary compositions. Such is the case with the famous Ayo... Ayo... written by the late Omar Perez Freire but repeatedly published under the caption, "Folksong of Chile," in the United States and elsewhere.

Artists on tour are likely to visit professionally, apart from the capital, Valparaiso, Viña del Mar, which has a winter season as well, Concepcion, seat of an important university, Valdivia, where French experts manufacture wines rivaling the best vintages of Bordeaux and Burgundy, all alive at the entrance of Valdivia.

One can see, nearby, many descendent of the Arawaks. Occasionally, they still wear the massive silver ornaments, the coin brass worn by their ancient forefathers. The screeches which they call songs by going out devils is still revered among them. And if one happens to be present in one of those villages on a day, one can return to the hour, forget the tides of the civilization by losing one's self in the contemplation of these strange dances, these weird rites with which centuries long gone by.

MUSICAL REACHING IN CHILE
(Continued from Page 355)

European pattern in which the practice of solfeggio is obligatory, and such innovations as the "movable do" find no acceptance whatsoever. Thanks to this observance of sound traditions the students acquire, without hurry or "short cuts," a degree of musicianship otherwise impossible to attain. The conservatory still offers its original premises on the Calle San Diego, where old time atmosphere prevails through the patios, along the galleries and in the small concert hall still used frequently by local recitalists. But it will not be long until a new building, consisting of an auditorium dedicated exclusively to music, will go up near by as part of the civic improvement plan sponsored by the government. Much of this program is already under way. Last year, President Pedro Aguirre Cerda, who takes much interest in the arts and often appears at concerts, created an organization called "Defensa de la Raza." Its purpose was to bring symphonic music to the people at an extremely low price, or even gratis, in suburban theaters and at hours calculated to coincide with the free hours of the working classes. Under the leadership of idealistic Armando Donoso and dynamic Carlos Melo Cruz, composer and promoter, the "Defensa de la Raza" has done much to spread musical culture of a very high standard in greater Santiago.

Far Reaching Musical Activities
The House of Congress, following in the same path, recently passed a law providing grants, for the extension of a new "Institute of Musical Education." This is a vast undertaking which will include a permanent symphony orchestra, a chorus, a ballet and a radio station. Completely autonomous, the Institute will be administered by a board of members from State, Catholic and provincial universities, and from the Union of National Composers. As they begin to work, and they will extend over the summer months from September to March. Such activities are increasing in latitude and type. The challenge of the season is now in full gun. The last called "Blasina de the Viña, a fifteen minutes from Valparaiso, is of world," because of its casino, race track, rocks and beaches. The orchestra is the Extension Orchestral Director whose power, precision and music will assure his success wherever he goes.

This short report shows what decisive strides have been accomplished in but a few years toward bringing Santiago to the high cultural level of the major art centers of Europe and America. Certainly the visitors who came a long time ago and found this capital in a still primitive state would be amazed at such progress. Sarah Bernhardt, for instance, infuriated at not finding the recognition she expected, hired a pair of ox carts and drove one Sunday morning with the members of her company around the central square at the hour of the gaucho, that charming and romantic custom of walking, ladies and gentlemen, men and boys in two opposite streams, occasionally looking at each other with smiling lips and blushing cheeks.

A Limited Folklore
There is a folklore in Chile, of course, although it is lesser known than that of Peru by the nostalgic accents of Indian ancestry. The explanation is simple: the great Inca empire did not extend this far south; in fact, the Araucans who occupied these regions could never be brought into submission by their powerful brothers from the North. Their native artistry was far below that of the Incas, and therefore, they offered less resistance to the invasion of foreign elements. The best known Chilean popular rhythm is the Quechua, a dance which has also invaded the part of Argentina situated directly across the Andes and only one hundred and fifty airline kilometers (ninety-three miles) away.

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For Public School Music Educators

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