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JANUARY

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



RUTH
SLENCZYNSKI

RUTH SLENCZYNSKI (slēn-chēn'skē), now a full-fledged young artist of sixteen, returned to the New York concert stage December 7th, at Town Hall, after five years' retirement. Music lovers will long remember Ruth's sensational New York debut in the same Town Hall at the age of nine, when critics hailed her as a pianistic genius.

THE BACH FESTIVAL OF WINTER PARK, Florida, under the direction of Christopher O. Honaas, will be given in the Knowles Memorial Chapel of Rollins College on February 27th and 28th. The Rollins Chapel Choir, supplemented by Choristers from neighboring cities, assisted by faculty members of the Rollins Conservatory and instrumentalists from the Curtis Institute of Music will take part. The soloists engaged are: Rose Dirman, soprano; Lydia Summers, contralto; Harold Haugh, tenor; David Blair McClosky, baritone; Herman F. Siewert, organist.

GEORGES ENESCO, Rumanian conductor and composer, is unable to fulfill concert engagements in this country, having been detained abroad because of European conditions.

LEON BARZIN, director of the National Orchestral Association in New York City, announces the formation of an experimental school of opera, with a permanent group to "feed" the opera companies of America, just as the National Orchestral Association trains young orchestral players to take their places in the large symphonic organizations throughout the country. Eighty-five young singers have already been assembled for four one-act productions to be given in Carnegie Hall after the intermission of four of the organization's scheduled concerts. Members of the staff include: Josef Turnau from Vienna, stage director; Karl Kritz of the Cincinnati Opera, ensemble coach; Howard Bay, scenic designer; Clark Robinson, lighting.

FREDERICK DELIUS (dā'-lē-oos) memory is to be honored by music lovers in Florida, who are now restoring the small cottage at Solano Grove on St. John's River, where Delius spent his formative years. All data pertaining to the composer's years in America is being collected and will be placed in the Florida State Library.



LEON
BARZIN

THE LEAGUE OF COMPOSERS gave its opening concert and reception in honor of Darius Milhaud, December 27th, at the Museum of Modern Art, New York City. Mr. Milhaud appeared as conductor and pianist and was assisted by his wife, Madeleine Milhaud, diseuse, and other artists. On January 12th, the league presents an interesting program of "music-with-films."

RENÉ POLLAIN, former conductor of the New Jersey Symphony Orchestra and former first viola player of the New York Philharmonic-Symphony Orchestra, died in France, early in November, at the age of fifty-eight. Mr. Pollain first came to the United States in 1918 and became assistant conductor for Walter Damrosch, then conductor of the New York Symphony Orchestra.

A PRIZE OF ONE THOUSAND DOLLARS AND APPEARANCES WITH THE Philadelphia Orchestra and the New York Philharmonic-Symphony Orchestra are offered finalists in the Young Artist Contest sponsored by the National Federation of Music Clubs. The closing date is February 20th, 1941. For information, write: Phyllis Latons Hanson, National Competitive Festival Chairman, Studio 337, Day Building, Worcester, Massachusetts.

PRIZES OF \$250 AND \$150 are offered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment by American-born women composers. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

PADEREWSKI'S eightieth birthday in November was commemorated in Jordan Hall, Boston, with performances of the first movement of his "Symphony in B-minor" and his "Piano Concerto in A-minor" by the orchestra of the New England Conservatory of Music under Wallace Goodrich's direction. Jesús Maria Sanromá was the assisting artist.

GEORGE KLEINSINGER'S new one-act opera, "Victory Against Heaven", will have its premiere at the Avery Memorial Museum in Hartford, Connecticut, January 17th. Mr. Kleinsinger is the composer of the cantata, "I Hear America Singing."

GUY AND LOIS MAIER, duo-pianists, featured Lee Pattison's fantasy, *Heroical Fountains* at their Town Hall concert in New York City, December 14th. Among other truly musical interpretations were two Bach arrangements by Mr. Maier. The recital was a brilliant success.

THOMAS WILFRED gave a series of clavilux (color organ) recitals at the Art Institute of Light in Grand Central Palace, New York City, during November and December. New "stops", added through Mr. Wilfred's tireless experimentation, enable him to achieve a greater variety of color blendings and rhythms.

ROBERT CASADESUS (cās-ā-dēs-ūs') presented for the first time his "Five Etudes for Piano" at his New York recital in Carnegie Hall on December 10th.

A PRIZE OF ONE HUNDRED DOLLARS is offered in the LaForge-Berumen Piano Solo Competition Contest announced by the Composers and Authors Association of America. The competition is open to all native and naturalized citizens of the United States who have never had a manuscript accepted by a recognized publishing house. The contest closes March 1st, 1941. Details from Myrtle Artman Montrief, Contest Chairman, 215 Ellison Building, Fort Worth, Texas.

SEVENTY-FIVE DOLLARS and an appearance with the Illinois Symphony Orchestra will be given the winning violinist in a contest sponsored by the Rho Chapter of Phi Mu Alpha. March 1st is the closing date. For details, write: Leo Heim, 500 Kimball Building, Chicago, Illinois.



PAUL
ROBESON

PAUL ROBESON is said to have discovered the new "acoustic envelope" which, through sound control, permits a singer or instrumentalist to hear himself on the concert stage as he would in a small, highly reverberant room. Development of the device came about through experiments by Dr. Burris-Meyer, Mr. Robeson and the Stevens Institute sound research project, first in a Maplewood, New Jersey, theater and later in the Metropolitan Opera House.

JAMES HOTCHKISS ROGERS, world famous organist, composer and music critic, passed away November 28th, 1940, at his home in Pasadena, California, at the age of eighty-three. For fifty years, Mr. Rogers served as organist and director at The Euclid Avenue



JAMES
HOTCHKISS
ROGERS

Temple in Cleveland, Ohio, where, at a testimonial dinner given at his retirement, Rabbi Barnett R. Brickner referred to him as a "truly spiritual leader in the life of the city." Mr. Rogers also served as organist at the Second Baptist Church and the First Unitarian Church, both of Cleveland; and for many years was music critic for The Cleveland Plain Dealer. Among his many compositions are cantatas, sacred and secular songs, and many works for the piano and organ. Mr. Rogers came from fine old Puritan American stock and his lofty achievements have made him one of the most distinguished of our native composers. His lovable character endeared him to many of the world's foremost musicians.

IRVING BERLIN, returned recently from a West Indies cruise, told New York reporters that his song *God Bless America* had earned more than seventy thousand dollars. The entire proceeds go to the Boy Scouts and Girl Scouts of America.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION held its sixty-fourth annual meeting in Cleveland, Ohio, December 28th to 31st. Carleton Sprague Smith, President of the American Musicological Society and Warren D. Allen, President of MTNA were among the speakers at the opening session; and such prominent educators and musicians as David Matern, Rudolph Ganz, Randall Thompson, Johann Grolle and Elizabeth Ayers Kidd conducted forums covering all aspects of musical activity. Edwin Hughes led the piano forum, with Jan Chiapusso and Emile Baume as principal speakers. Harold Gleason and Raymond Kendall took part in the program featuring Visual Aids; and other highlights were discussions by Sir Ernest MacMillan, Paul Hindemith and Ernst Krennek, and a two-piano program by Arthur Loesser and Beryl Rubinstein.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, under the direction of Ben Stad, held its thirteenth annual festival, December 4th and 5th, at the Ritz-Carlton in Philadelphia. Three programs featured music of the sixteenth, seventeenth and eighteenth centuries.

(Continued on Page 64)

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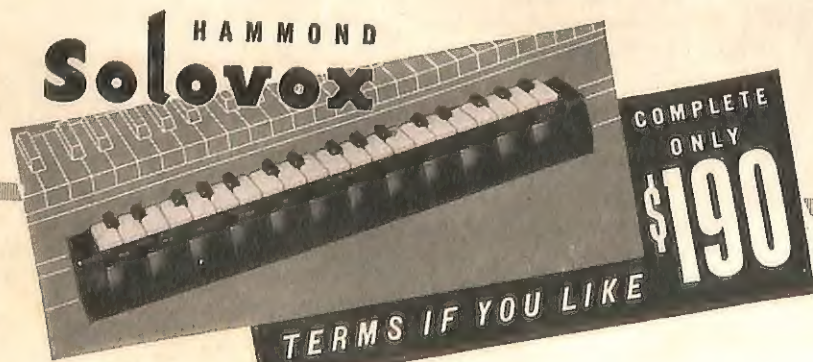
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THE ETUDE

"Blessings in Their Train"

THE GLIB AND FANCIFUL Latin poet Ovid once wrote, "Nothing is swifter than the years." This phrase came to us when we realized that twelve *prestissimo* months have rushed by, since we launched the new Etude Music Magazine in January 1940. The Etude is actually fifty-seven years old, but the new Etude has only one candle on its birthday cake.

The past year has been one of intense activity in music. In the professional and in the industrial field the position of music is much stronger than it was a year ago. You who are music workers deserve to be congratulated for the fine accomplishments of the past months. There has been a gratifying increase in the numbers of those studying music and a fine expansion in the industry of manufacturing musical instruments. The intensification of our national activity has already made itself felt in music. Teachers who for years have been complaining of a lack of pupils now find themselves with fine classes.

The Etude owes a great debt to its loyal friends who took it upon themselves to go far out of their way to give us their coöperative support and the finest of all advertising, "word of mouth", in helping us expand the sphere of The Etude.

We are also especially appreciative of the exceptional spirit of enthusiasm with which our distinguished staff of outstanding musical editors, experts, composers, artists, writers and printers have so splendidly done everything possible to make the new Etude vital, fresh, helpful and rich in practical up-to-date information and broad musical human attractiveness.

We still need your interest and coöperation. One year ago we promised our readers an Etude of a more practical size, whiter paper, clearer print, finer and more engaging articles, better illustrations, increasingly interesting music and a general all around up-to-dateness without any change in The Etude's historic, educational and inspirational policy, which has enabled it to act as a protagonist of the art as well as that of the personal interests of music lovers, students and professional musicians. Nothing would please us more than to have you look over your issues for 1940 and tell us where-in, from cover to cover, you feel that we may not have come up to your expectations. We will value your help in assisting us to make The Etude better. We want you to be as proud of The Etude as we are.

We are pleased to inform you that more and more The Etude is commanding the interest and admiration of musi-

cians throughout the world. The Etude is especially appreciative of the fact that the great libraries of the United States, Latin America, Europe, Australasia, Africa, and the Orient have made earnest efforts to keep complete files of The Etude Music Magazine as permanent records of American musical educational advancement during the past half century.

We count many things among the blessings which 1940 has brought us. They remind us of the line from Horace:

"Years, as they come, bring blessings in their train." While the past year has in many parts of the world brought deepest misery instead of happiness, we may all rejoice that we are permitted to serve in an art that even in the belligerent countries is recognized as such a vital human necessity that these nations have been stronger in their realization of the need for music than ever before. Does this not show a fundamental inclination in man to lean upon what is fine and beautiful even when civilization in some spots seems to be *in extremis*.

In many of the European centers, symphonic concerts and opera have been given repeatedly during the past year. The great music schools of England have been regularly

attended by vast numbers of pupils. Two new High Schools of music have been opened in Frankfort-am-Main and one is to be projected for Leipzig. English artists cancelled all engagements in the United States in order to serve the musicians of England when war broke out. The well known pianist, Myra Hess, for instance, organized trios, quartets and choruses throughout the country. Her own noon-day concerts at the National Gallery in London helped many of her countrymen to "carry on."

We have a very strong feeling that, horrible as is the reign of death that has been pouring down over Europe, civilization is frantically striving to re-assert itself and that we are reaching toward an era of construction rather than destruction. There is always a tomorrow. When peace comes in our tomorrow, as come it must, the world will see in the train of its blessings the greatest spiritual and moral revival known to man. Pray that this be among the blessings that will come to the world in 1941.

Americans all, proud of our glorious country and glad to defend it against aggression, we point out that ours will be the great responsibility and privilege to promote the rebuilding not merely of the material things which have been so tragically destroyed, but also to help in the regeneration



THE LIBRARY OF CONGRESS

In many of the great libraries here and abroad, complete files of THE ETUDE for over half a century are carefully preserved.

of the souls of man, to engineer the new world order, leading to finer spiritual concepts, more joy and less misery for all peoples.

Music will have a magnificent part in this twentieth century renaissance. In sending our hearty New Year greetings to Etude readers everywhere, we congratulate them and urge them to prepare for the precious opportunities which are before us.

HAPPY NEW YEAR TO ALL

Hitting the Target

WE HAVE just been looking over a book about the dance. It has given us the impression that the author has skillfully danced all around his subject but has not actually done very much more than touch it here and there. Many writers and many teachers seem to have a hesitation about aiming directly at the target and hitting it squarely. Verbiage and pedagogy do not mix. The best teachers we have ever known have used the fewest words.

We have seen teachers sit back in their chairs and regale themselves with lengthy disquisitions upon history, philosophy, ethics, aesthetics, anything, Good Lord, but the lesson at hand. We once heard a teacher spend almost thirty minutes talking to an open-eyed youth of thirteen, upon the philosophy of Bergson as compared with that of Kant, and in the end the boy knew as much of the subject as if he had been listening to a street merchant in Nanking. What the pupil wants, and wants most, are the result producing facts. He does not pay the teacher for a show of pedantry.

For this reason we have met teachers who have been men of limited mental brilliance and intellectual breadth who have produced much better results in actual piano-forte playing than others of even very excellent culture, who have permitted themselves and their pupils to be lost in a fog of theories and word dreams. We knew one teacher, who was almost illiterate on all things but music, who managed to get his pupils to play in an excellent style that to us was altogether a mystery. One of the best trained singers we have heard in years was taught by a man who also taught violin, piano, mandolin, guitar, and at the same time conducted a business as a pastry cook in a small town. Never mind how he did it. There were the results, and several vocal experts who heard them were astonished.

Make it a point to have every lesson hit a definite target, and your teaching results will be correspondingly improved.

Astonishing Revival in High Class Records

FORTUNE Magazine, very recently, told the remarkable tale of the revival of sales of records to meet the human demand for the world's best music, which has come after the now historic slump in the industry owing to bad economic conditions and to the introduction of a competing invention, the radio. How great was this slump is indicated by the fact that Caruso received over three million dollars in record royalties, which, only a few years after his death, dropped to a mere fraction of that amount. Now a musical sales miracle has occurred. Records are selling in extraordinary volume.

We are jubilant over the recent successes of the record companies. Past experience has shown that this has a most excellent effect upon the demand for music study. As in the case of the piano, when the radio came along the sale of records dropped deplorably. Now there is a pronounced turnabout and records and pianos are "coming back" in remarkable fashion. Best of all, the demand for fine records of great classical works is increasing rapidly. Thousands of collectors are making record libraries. It is estimated that this year some sixty million records, valued

at thirty-five million dollars, will be sold. The Victor Record Society, founded by Thomas F. Joyce, has had a great influence on this revival of interest in fine records, which cannot fail to be of value in elevating the musical taste of America. The Victor Company and the Columbia Company, here and abroad, are conducting a major educational work in making new records of extremely high character. Teachers everywhere are realizing the value of studio reproducing sets and proper record equipment. The Carnegie Record Libraries, now in hundreds of colleges, are in daily use. These records have a very practical educational significance. Your editor can never forget that, some years ago, when he went behind the scenes of the Opéra Comique of Paris to congratulate the "Japanese" soprano, Tapaes Isang, upon her performance of "Madame Butterfly," he found that she was not Japanese at all, but a Filipino, and that she was literally self-taught in her operatic rôles through listening to records in an American public school in Manila.

The First Essential

SOME years ago, the Professor of Education at the University of London, Dr. T. P. Munn, made a statement which should be hung in every school in the land and should be upon the stationery of every school board, every college, and every educational institution in the country.

It read:

"The first essential for successful educational effort is that the community as a whole should have a true estimate of the nature and value of education."

The educational care of the young is, therefore, likely to be just as good as the intelligent appreciation of the public.

This, then, is the fundamental reason why The Etude has over and over again printed interviews, articles and statements from great men and women in all callings, as to the value of music study. We are sure that practical teachers have not failed to use these in educating the parents of their patrons upon music's importance. We shall continue, from time to time, to place this interesting and valuable material in The Etude for our teacher friends, as we do not know of any better method of helping the teacher to keep her classes flourishing.

The Door to the Score

ANTON SEIDL, one of the greatest of all Wagnerian conductors, when he was at the Metropolitan used to call the piano "the door to the score." By that, of course, he meant that a capable musician of the advanced type could, by means of the piano, make an aural picture for himself of all of the parts of a score.

It is for this reason that in the great Continental conservatories, no matter what other instrument you may study, the piano is compulsory. We have never seen the year book of a German music school in which the words "*Klavier Gezwungen*" has been omitted in any course.

Of course, with the very gifted pupil, with an imagination, who has elected to study one of the instruments which is confined to a single melody line or score, it is possible, through exhaustive study of harmony and counterpoint, to get a grasp of the background of the whole musical canvas, but at the same time he will miss the enormous convenience of trying out things at the keyboard. John Philip Sousa's instrument was the violin, but he often told us of his extreme regret that he did not play the piano fluently. He, therefore, depended largely upon his brilliant daughter, Priscilla, to play his own piano scores. His musical erudition, however, equalled that of any symphonic conductor we have ever known.

THE ENSEMBLE ART of two-piano playing offers distinct and specific advantages. Audience members often tell us of the enjoyment they find in watching two performers adjust themselves to each other! We can assure you that the performers themselves find even greater enjoyment in the process. From the purely musical standpoint, two-piano work approaches most closely to orchestral values of sonority and color. Its tonal possibilities are infinite. In schools, or communities, that lack an adequate orchestra, it is quite possible to duplicate orchestral richness by means of two pianos. Indeed, two virtuosi who perform a truly polished arrangement of a Mozart operatic overture, let us say, or a symphonic excerpt, can achieve a more correct and more satisfying effect than an unpolished orchestra.

From the pianistic standpoint, two-piano work offers splendid opportunities for the discipline of ensemble playing—opportunities rarely found by the solo pianist. Instrumental accompanying does not provide the same advantages. In such work, the piano is usually a secondary instrument, with but limited scope for feeling out the balance of alternating thematic voices (melody and obbligato). Two-piano work, then, offers a maximum of musical and pianistic advantage, and it is advisable for all piano students to investigate its possibilities. The development of two-piano teams is another matter, depending upon qualities of personal sympathy and likeness of mental approach that are not easily found. But for the purpose of acquiring training in balance, rhythm, reading, and accuracy, any two pianists can profit from joining their forces at two keyboards.

Two-piano playing is as different from ordinary duet playing (four hands at one piano) as it is from solo work. Its ultimate beauty lies in the richness of sonority and volume released by the two instruments, and this can never be duplicated on one alone. Also, when working at one piano, the two players sit too close for complete freedom. Again, one plays the Primo (or important) part while the other takes the Secondo (or obbligato) throughout the entire duet, a circumstance which nullifies the possibility of balance between the voices. And, lastly, the technical resources of the two players at one piano are decidedly limited. Four-hand duets are very pleasing to hear, and they provide a measure of ensemble training which is decidedly better than none at all; still, in order to explore the fullest possibilities of piano ensemble work, two pianos are just twice as valuable as one.

Absolute Coördination

The secret of good duo-piano playing is that it must sound like the performance of a single artist. A listener with his eyes closed should not be able to distinguish the boundaries of two separate performances. There must be no breaks, no unevenness, no separate attacks. On the other hand, there must be nothing mechanical or monotonous in the adjustment of the two partners to each other. To combine complete technical unison with equally complete artistic freedom is no easy task! Yet that, precisely, is the soul of duo-piano playing. That is why it remains the most difficult

The Art of Piano Ensemble



LUBOSHUTZ and NEMENOFF

A Conference with

*Pierre Luboshutz
and
Genia Nemenoff*

*Internationally Distinguished
Duo-Pianists*

Secured Expressly for
THE ETUDE Music Magazine
by
STEPHEN WEST

form of ensemble work really to master.

When two violins are played together, the very mechanics of the attack serve as an aid to precision. The technical formation of a down-bow and an up-bow can be followed, and thus the players are subtly assisted in keeping together. There is no such mechanical attack on the piano; there is nothing to be heard in pressing down a key except the resulting sound—and then it is too late for the other partner to come in, even though he be but a millimeter of a second behind! Again, there must be nothing mechanical in adjusting the interpretive variations of tempo. As soon as a *rubato* or a *ritardando* sounds mechanically calculated, the art of the performance is gone. The situation, then, is this: there are no mechanical aids to precision; no signs; the two partners sit far apart from each other, and yet they must perform in perfect unison. How to do it?

Duo-piano Adjustments

First of all, pianists who intend to play together over any length of time must make certain they possess those spiritual sympathies that enable them to think and even to breathe together. They must know each other well—each other's thoughts, tastes, habits. And this knowledge must lead to an ever increasing personal congeniality. If you quarrel with a person, if your every thought pulls in opposition to his, the chances are that you will never agree with him at the keyboards, either!

In second place, it is important to decide when two-piano work should be begun. Little beginners can be trained in it if, from the very start of their studies, they are encouraged to play short exercises and simple tunes together. At such a pliable age, anything can be learned, depending upon the wisdom of the teaching methods. But if the student has not been accustomed to duo-piano work at the very start, he should stay away from it until he has mastered enough fluency of technic and enough accuracy of rhythm to allow him to adjust both to his notes and to his partner without too much difficulty. Once the pupil is past the plastic age of early childhood, it is wiser to wait until he is no longer disturbed by technical matters (like fingering scales, passing under the thumb, counting rhythms, and so on).

Basically, two-piano technic is quite the same as that of the solo pianist. However, certain important problems become emphasized, because of the coöperative character of the work itself. The first of these is rhythm. Two-piano work requires the utmost precision of rhythm. The two partners must begin absolutely simultaneously, they must hold each note for exactly the same duration of time. Hence, all *tempi* must be discussed in advance. It is well, also, for each player to count to himself while he plays. There is no need for counting aloud; indeed, this is often disturbing; but each must bear the responsibility for perfect rhythmic unison. Awareness and practice are the best "helps."

Two-piano work also requires special adjustments of tone. We ourselves have experimented much (Continued on Page 58)

EDITOR'S NOTE

For many years THE ETUDE has received waves of letters from would-be song writers, asking for advice in getting a song published. Most of these songs in project are of the popular song class. We have always been very careful in replying to these letters to advise our readers to avoid, as they would poison, the so called "song-sharks", individuals or firms which endeavor to induce half-baked amateurs to pay for having their illiterate doggerel published. This is a racket, the proceeds of which run into millions of dollars. If a legitimate publisher does not agree to publish your song without one cent of outlay upon your part, better save the manuscript and use it as wall paper on the walls of your room of abandoned memories. If it is any good whatsoever the legitimate publisher is not likely to let it get out of his hands. Meanwhile, we may safely suggest that you purchase a copy of "How to Write and Sell a Song Hit", which is easily the best book upon this subject we have yet seen, written by two highly successful men with wide experience in this field. It does not guarantee to make you the author and composer of a hit, but you will certainly know more about the "game" after you have read it. If those who have an ambition to write a song hit would read this book before they attempt to market their compositions, much waste time and effort and heartbreak might be spared.

The success of a popular song seems to be dramatically wrapped up with destiny. Sung by just the right singer at the right time a song may "catch on" over night and bring a small fortune to its composer. A similar accident of fate, however, picks up one song and lays down another in this game of musical roulette. Note in the following how Rudy Vallee's *Stein Song* and Walter Donaldson's *My Blue Heaven* became unexpectedly popular. Still, there are people who contend that there is no such thing as luck.

"Variety", in its famous one hundred forty-four page ASCAP edition of Wednesday, July 31, 1940 prints a list of the names of composers and publishers of some two hundred "songs" which have sold over a million copies. This list is comprehensive but not complete. However, it is sufficient to indicate what fortunes have been made from popular music.

ONE OF JIMMY DURANTE'S favorite gag lines is, "What's my opinion against millions of others?" and this could easily be nailed up over any music publisher's door. It is almost impossible to determine how a song is going to be received by the public until it has been exploited for a while. The average publisher guesses wrong more often than not, and the fact that Joe Doakes writes a hit song today is no indication at all that the number he writes tomorrow isn't going to be a flop.

A publisher will usually take three or four songs and test them with a few "name" bands before he starts printing and exploiting them. If any of these songs seem to "click" better than the others, the publisher will naturally spend more time and money promoting these. Often, though, he may be guessing wrong, for the public taste is fickle, and a potential hit may die on its feet, while a "corny," sentimental ballad may build up into the biggest seller of the year.

Getting a Song Published

By Abner Silver
and Robert Bruce

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RICHARD RODGERS
Melody writer of the Rodgers and Hart team and composer of many Broadway hit shows.



GENE BUCK
Song writer and President of the American Society of Composers, Authors and Publishers.



IRVING BERLIN
Whose popular songs have topped their particular field for a great many years.

The Trials of a Newcomer

The publisher is particularly wary about songs written by newcomers. A professional like Hoagy Carmichael or Irving Berlin may not always write a hit song, but at least there is a good chance that his material will more than pay for the cost involved. However, with a new writer the publisher cannot quote past performance as a precedent but must depend entirely upon his own reaction to the song. The experienced publisher is not very willing to do this, as he has learned by bitter experience not to depend too much on his own reaction. Therefore, unless the song is so unusual and interesting that the publisher can view it with both eyes open and say "it's a natural," the number is usually handed back to the songwriter without further formalities. Under the circumstances it is easy to see that a publisher might reject a song which, if properly exploited, would have had good sales possibilities.

Music publishing is a business, and a successful publisher is a good businessman. If he can be convinced that orchestra leaders want to play a certain unpublished song, or that the public is asking for sheet music copies of it, he is always willing to get out his contract blanks and hunt up the songwriter.

Anyone who has had experience with orchestra leaders knows that it is not easy to prevail upon them to try out an unpublished song. Nevertheless, it is no harder than haunting publishers' offices day after day, trying to convince someone—anyone—that your song is worth listening to.

Everyone remembers the *Maine Stein Song*, which Rudy Vallee made popular. That song had

been on the publishers' shelves for fifty years without turning over once. When Rudy started crooning it, people wanted copies, but no one (including the other publishers) knew who the publisher was. It was only by accident that the real publisher was discovered.

My Blue Heaven has a similar sad history. Tommie Lyman, one of our first crooners, found a stray lead sheet of this song and sang it occasionally at an intimate New York night club. He was heard by Emerson Yorke, recording manager of Brunswick Recording Corporation. Yorke wanted the song, but Lyman did not know the publisher and suggested that he get in touch with Walter Donaldson or George Whiting, who had written it. Donaldson remembered writing the song but had forgotten the publisher. Whiting was equally uncertain but suggested that Yorke go to Leo Feist. This firm, likewise, did not remember the number, but after a thorough search of its files, the song was found. Feist got out new copies of the number, and within a short time it had sold over two million phonograph records and close to that number of sheet music copies.

Fortunately virtue does not always take so long to be rewarded. If every songwriter had to wait years for the merit of his song to be realized, there would be no more songs written. However, the above examples indicate that patience is a necessary quality of any aspiring songwriter. Many songs are accepted by publishers and gather dust on the shelves merely because the publisher hasn't enough faith in them or their composers to risk exploiting expenses. This holds true particularly with the new writer. Yet, out of the dust heap have (Continued on Page 56)

Our Musical Beginnings in the Southwest

By
Erna Buchel Koehler



SAN JOSE MISSION

Outstanding among the old buildings which link the modern city of San Antonio with its glamorous past is Mission San Jose de Aguayo. This mission called "Queen of the Missions" is particularly noted for its "Rose Window" considered a masterpiece of sculpture. Of the three paintings within the church, probably gifts from the King of Spain, one is believed to be a Correggio. Mission San Jose is one of four such missions in the vicinity of San Antonio in addition to the famous Alamo.



David Guion, noted composer of the Southwest.

AMERICAN MUSICAL HISTORIES stress the beginnings of music in New England, the Carolinas and New Orleans, but little is said of the very first music pioneers and teachers in the Southwest. This territory was first Spanish, then Mexican, later Texan and finally a part of the United States. It was six

accepting the Christian faith.

Cortez in 1519 captured what is now Mexico City, Montezuma's five-hundred-year-old capital. He sent at once to Spain for missionaries to take up the task he himself had already begun. Three came in 1523, the first of a stream of friars and priests that for three centuries poured into the vast new empire.

Soon monasteries dotted the rich, tropical Valley of Mexico. Lured by fabulous tales of the Seven Cities of Cibola, of silver, jewels and gold, the Spaniards, in "a perfect madness of wonder and curiosity" pressed on into "the great unknown North." By 1600 the Spanish frontier line had reached the Rio Grande and extended westward to the Pacific. Always beside the conquistadores marched the valiant friars and priests, establishing monasteries in the regions brought under Spanish rule.

The Real Music Pioneers in America

Though intent upon Christianizing the Indians of Spain's New World empire, the Spanish

to play upon the instruments they themselves had brought into the wilderness; taught them to fashion primitive instruments and to play upon them. They trained young men and boys to sing, and in time they built pipe organs to accompany the voices.

The Spaniards were the pioneers of music in America. All culture did not come westward. The Southwest may rightly lay claim to the first music teachers, the first music schools and the first boy choirs in what is now the United States of America.

During the sixteenth century, much of the best of European music came into this great new Spanish border region through Mexico City, where Fray Pedro de Gante, ten years prior to the Reformation, and before the childish Palestrina so much as dreamed of his immortal masses, had established a school of music.

Already in 1605, two years before the redoubtable Captain John Smith settled his colony at Jamestown, Virginia, there were music teachers in Spain's new wilderness empire; in 1630, the year Boston was founded by English Puritans, music schools were established in what is now New Mexico; and as early as 1659, five years before England expelled the Dutch from New Netherlands and changed its name to New York, a mission school flourished in El Paso, Texas.

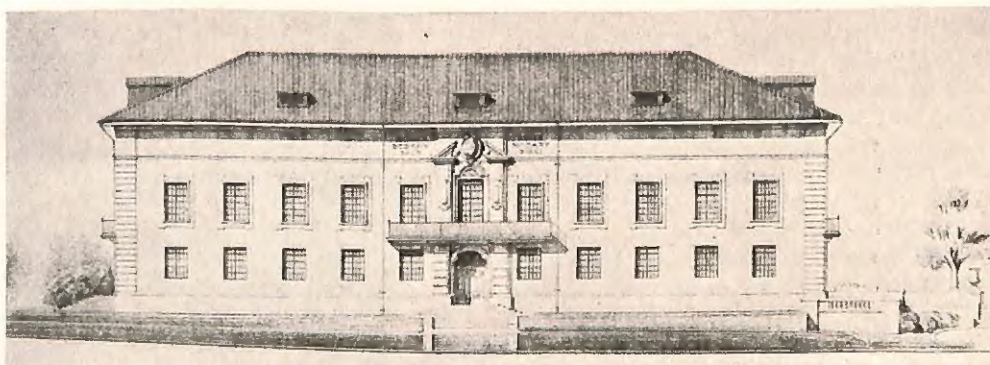
Thus, there was music in Spain's New World empire for many years before Johann Sebastian Bach was born. Spanish songs were being sung during the lifetime of Handel, Haydn and Mozart. In 1791, when Beethoven was a youth of twenty-one, French opera was established in New Orleans, the first endeavor of its kind in the United States. (The "Beggar's Opera" had been given in New (Continued on Page 64)

years before the birth of Palestrina, when Cortez, in 1519, entered Mexico. During the first century of Spanish possession the great art of Palestrina was in its ascendancy. It was over one hundred and sixty-five years before Bach and Handel were born. Therefore, the musical development in the Southwest, in these first eventful years, was very different from that which came after the later development with the two masters who turned their attention to keyboard instruments.

A bare score of years after Columbus bequeathed to Europe a New World, Spanish explorers, with eyes fixed on a golden goal, began voyaging into the sunset, eager to hasten the dawn in Spain's new uncharted empire. A dazzling company these conquistadores were—Ponce de Leon, Balboa, Pineda, Pizarro, De Soto, Cortez, Coronado—and breath taking their adventures.

In all of history, there is scarcely another story so romantic as the daring and desperate conquest of Mexico by Cortez, a brilliant man filled with great religious zeal. With an army of five hundred and fifty-three "pale-faces", guns that "flashed lightning", and sixteen "four-footed creatures that traveled like the wind", none of which the natives had seen before, this "Fair God" conquered an empire, destroyed the idols in the temples and terrified the inhabitants into

Fathers brought not only religion into this vast borderland—to-day known as Louisiana, Texas, New Mexico, Arizona and California—but also education and the arts. They built noble temples to God, the Missions, ornamented them with sculpture and grills of marvelously wrought iron, and with painted frescoes on the walls. They founded schools and, along with reading and writing, taught the natives music; taught them



NEW MUSIC BUILDING AT THE UNIVERSITY OF TEXAS

This architect's sketch, by the distinguished Paul Cret, is that of the \$380,000 new Music Building at Austin, Texas which will be one of the finest in the United States. The building is now in course of erection.

America's Musical Bank

By Marie Dickoré

A BULLET-PROOF BANK in the mountains of Kentucky's Eastern Empire holds the unique distinction of being America's most musical bank.

Its executive vice-president, John M. Yost, believes that every member of his staff must be happy in order to do good work; therefore, the First National Bank of Pikeville, Kentucky, opens each day's work with an inspirational music service at which a beautiful new electric organ, the only organ in a bank, is played.

Perhaps nowhere else does the cold matter of fact business of banking get so exceptional a start for the day as here in this busy financial center in the picturesque little city of Pikeville, nestled among the tree clad mountains, with a busy river singing its way down the valley.

At these daily meetings, that begin at 8:25 in the morning, the officers, employees and frequently visitors and customers, gather to sing hymns and old familiar songs chosen for the day by one of the staff, to hear an inspirational message in prose or poetry, a brief talk, and to go to their day's routine with a deep feeling of joy and happiness that certainly lightens the burden of work and makes it a pleasure.

A typical morning's program is this:

Song: *Help Somebody To-day*

Scripture Reading: Psalm 24

Song: *Work, for the Night is Coming*

Poem: *Work*, by Henry Van Dyke

Song: *Come, Ye Disconsolate*

Fact of the Day: *Mountain Festivals*

According to Mr. Yost, these group meetings launch the duties of the banking hours with a spirit of good will and cheerfulness which then prevails throughout the day. Every one who comes into the bank feels this and responds to it.

Flowers, too, carry the message of good will to all who come into the First National Bank of Pikeville, and several times a year flower shows are featured by the bank.

Besides the organ there are three canaries which join the music of the services and continue to sing all day. A fine big radio brings the best music on the air, which is sent to each room by means of a loud-speaker arrangement. The radio cabinet contains also a victrola, and the library of records includes many favorite selections which are played when there is no program on the air that interests the group.

In order that visitors and customers may enjoy the privilege of hearing the organ, programs are played after banking hours; but if some one can not attend, the organ is played on request at any other time by a member of the staff. On special occasions a guest artist is brought to Pikeville for an organ recital; among those giving this pleasure are Dr. Carl Hugu Grimm, of the Cincinnati Conservatory of Music faculty, and Colonel Cecil Edward John Way, Assistant National Bank Examiner.

Frequently parents bring their children in after banking hours to practice on this organ, and often Miss Mary Cassell, the bank's official organist, is pressed into service as teacher.

"Since these meetings were begun," said Mr. Yost, "there has been a friendlier feeling, more coöperation, and a happier personnel. We think we have a most unusual bank. It is based on the theory that to do good banking, every one must be happy and contented. We smile, we sing to-



Starting the day with a song by members of the staff of the First National Bank of Pikeville, Kentucky.

gether, we sing or hum as the day's work goes on, and at night we look forward to our rest and return to our pleasant associations of the next day's duties with joy in our hearts."

Proper Care of the Piano

By Frank W. Asper

Organist of the Tabernacle at Salt Lake City

IN ORDER to make something of our music, a necessary requirement is that the instrument have the best of care and be kept in good condition. For instance, the delicately constructed piano should have care as will be outlined.

It should be kept covered as much as possible, so that dust will not get inside the case. Moths always congregate where there is dust, and it is possible for the moth to destroy completely the felt in a piano. The instrument should be made inaccessible also to mice.

A piano should never be placed against an outside wall but should be always along an inner wall of the room, in order to guard against extreme changes in temperature—the ideal way of course is to keep the room at an even temperature. It will be found that the piano will not be subject to much variation of heat and cold when it is placed against the inside wall as against the outside. Our houses and auditoriums are usually too dry, and this is especially true during the winter when most ordinary heating systems take much of the moisture from the air, and this causes a great likelihood of the wood cracking. Where the air is dry it is often advisable to keep one or two plants very close to the piano. The evaporation from the leaves of the plants will keep the air sufficiently moist to avoid any trouble in this way. To keep pianos in a damp basement is also bad for them. Avoid drafts as this will tend to check the wood and will cause undue expansion and contraction in the piano wires.

One of the most sensitive parts of the piano is the sounding board. It is directly under the wires in a grand, and immediately back of the front part of the case of an upright piano. This is not veneered, as some believe, but it is a thin piece of selected wood very easily cracked. Its thinness, so necessary for resonance, makes it vulnerable to drafts, and, if the wood is not well seasoned, to dryness.

The piano wires are very delicately strung and on a modern concert grand, the tension is terrific, being about forty-four thousand pounds, or twenty-two tons. Until the last few years the wires were attached to pins which were cylindrical in shape and driven in the pin block, and if the wood were not of the proper kind or grain or seasoning, these pins would slip. There are many of these old pianos still in use, and it is almost impossible to keep them in tune as there is nothing to stop the tuning pin from turning. In our more modern pianos, however, the tuning pins are tapered, thus enabling the one who takes care of the instrument to drive them further into the wood and in this way to hold the wires up to pitch.

A piano should be tuned twice a year, if possible in the spring and fall and usually at the same temperature as when the building is heated, generally about seventy-two degrees. One who is particular about his instrument will insist that it is always tuned to A-440 or C-523.23. During the course of the year, due to the terrific strain on the wires, a piano will drop one or two vibrations. If it is not pulled up to pitch at least once every twelve months, it is only a matter of a short time until it will be so low that it will be impossible for any other instrument to play in tune with it, and any attempt a tuner might make to bring it back to pitch will result in broken wires, sheered tuning pins and possibly a split pin block.

After long use the felt hammers become hard from the persistent striking against the wires, until they finally make the piano give a hard, strident tone. Have the tuner prick the hammers (it must be done by an expert) and the mellowness will return.

Cleanliness Always

Nothing is so repulsive as playing on a piano after sweaty or soiled fingers have been over the keys. The keys should be wiped off with wood alcohol, but always use the utmost care not to allow any of it to get on the finish or it will turn it white. If the piano is kept constantly closed, especially in a damp climate, the keys will become yellow. It is therefore advisable to leave the piano open part of the time so that the light will get to it. In polishing the case, the best method is to use castile or ivory soap in warm water. Dip a piece of soft cheesecloth in the suds and ring it out, then wipe with the moistened cloth. After this wipe with a dry piece of cheese cloth. The many kinds of wax polish are also quite satisfactory, as well as the better brands of furniture wax, providing they are rubbed off immediately afterward.

But the Singer Went On!

Miss Beatrice Wainwright, long a friend of THE ETUDE, was giving a pupils' recital in the Imperial Valley in California. Just as one of the singers was in the middle of Mendelssohn's *But the Lord Is Mindful of His Own*, an earthquake shook the house and the piano cavorted so badly that the accompanist lost a measure, but not enough to ruin the song. The coolness of the performers, who finished the composition, brought them great applause and at the same time prevented a panic.

Success Can Be Won Without Money

An Interview with

John Charles Thomas

Distinguished American Baritone

Secured Especially for The Etude by Verna Arvey

In Meyersdale, Pennsylvania, where John Charles Thomas was born, his father was a preacher, his mother a singer. The three of them formed a vocal trio to sing in camp meetings in the various towns where his father preached. It was in these towns that he received his preparatory schooling. At eleven he studied piano in Maryland, but not until he was nineteen did he begin to train his voice seriously. While studying at Conway Hall, Carlisle, Pennsylvania, he became interested in medicine. When his decision wavered between it and music as a career, he was awarded a scholarship to the Peabody Conservatory in Baltimore, and music won out. At the Conservatory he was a pupil of Adelin Fermin. He went from vaudeville to stardom in light opera and then to the Théâtre Royal de la Monnaie in Brussels. Invitations to sing at Covent Garden in London and at the opera houses in Berlin and Vienna followed. In the United States he sang with the Philadelphia Grand Opera Company, the Chicago Civic Opera, the San Francisco Opera and for the past six years with the Metropolitan Opera Company in New York. Every season he is booked for long concert tours, for radio programs and appearances as soloist with leading orchestras. He is to-day acknowledged as one of the greatest living vocal artists.—EDITORIAL NOTE.

"YOUNG SINGERS COMPLAIN that they cannot be successful because they have no money. Listening to them, I remember that I never had much money, nor have I now, but that has not spoiled any of my plans. I have gone right ahead, have learned a lot in doing so and have enjoyed myself meanwhile. Youngsters to-day say that they can not be successful because the 'breaks' have failed to come their way, because there are no opportunities. No opportunities? Why, there are a multitude of opportunities. The trouble is that so few people are able to discern those which already exist; so few are able to recognize a new opportunity when it appears; so few are ready when the real 'breaks' come. They must study, prepare themselves, be on the alert to discover new openings and, in addition, they must be aggressive enough to create their own opportunities when necessary.

"Young singers are often in too much of a hurry. It takes a long time to acquire a technic so secure that one may forget it in order to concern himself wholly with interpretation. One must travel slowly on the long road to artistic success; one must allow no short cuts and no detours."

That Mr. Thomas has adapted those beliefs to his own life is evidenced in the growth of his own career. In the beginning, he could not sing higher than an E or lower than a C. Patiently, with the aid of a wise first teacher, he set out to remedy this shortcoming. They found the level in his voice which produced the best tone and then, over a period of years, made every other tone match it in quality. Furthermore, most ambitious artists would have scorned the church work in which this career began or the vaudeville to which it later progressed. On the contrary, John Charles Thomas proceeded to make the most of these experiences. And to-day the fact that he can do so much with the simplest songs, can make them so completely his own that other artists fail when they try to sing them, may be due to that early vaudeville training, to the pressing

need of "putting his songs across" and of establishing a sympathy between himself and his audiences. "When he sings a song, it's sold!" remarked a hopeful composer. Mr. Thomas has often said that his experience in church singing was invaluable; there he learned the art of legato singing.

At the height of his career as a vaudeville and musical comedy star, when he was earning large sums and had his name in lights on Broadway, he voluntarily renounced this work and went to the concert stage where he earned much less. This career he built up to the point of great popularity and income, whence he dropped it and went to Belgium for five years, to study and to sing in opera. In short, he did not hoard what he earned, but used it to develop himself as an artist.

Now, due to this foresight, to this desire to improve his work—at financial loss if need be—he can go easily from the concert stage to radio, to grand opera or to light opera (which he does not scorn to do); and his has been a steady increase in popularity, artistic growth, mental breadth and power. So, when the newspapers report that Mr. Thomas has not succumbed to the lure of Hollywood because he was not offered the most satisfactory vehicle from an artistic standpoint, the reader may know that this is no publicity dispatch containing one percent of truth and ninety-nine percent journalistic embroidery. John Charles Thomas has received and does receive many film offers, but he has not been so fascinated by the money offered as to disregard artistic advantages and disadvantages.

Perfection Never Attained

"I hope," this artist declared, "that the highlight of my career and of my life has not come yet. Since the very beginning of my work there has been no change in my aims or ideals. My ultimate ambition is the same as it has always been: to do something really well and to advance my art. I am still trying to reach the goal of perfection, for no matter how successful an artist is, perfection always eludes him. He is never satisfied. If he were to stand still for a moment, he would be lost.

"The singer should not be so engrossed in music that he can think of nothing else, for other things beside the work at hand contribute to a successful career. Everyone should read in order to keep abreast of the times. This gives a background for work without which no artist can be complete. An artist, even though popular, must continually grow within himself.

"It is important, too, for an artist to do something outside of music, to occupy his time and his mind. One must work so hard on music that



John Charles Thomas studying a new score at the piano.

Music and Culture

a sensible distraction is not only attractive, but necessary. No violent exercise like tennis, of course, but golfing, fishing, boating. Although I accept no social invitations (such as dinner-parties or teas) on the day of a concert, because it is wiser to be alone in order to concentrate on the work to be done, it sometimes helps me to play golf at this time as a relaxation for tense nerves and as an aid to concentration. Sometimes, when I am learning new songs, I take my coach and my accompanist on board my yacht, 'The Masquerader.' There, away from telephones and other distractions, we can work well and get a better perspective on the music. 'Masquerader' is my real home.

"In all, my repertoire includes more than five hundred songs. Last year, over one hundred new songs (French, Italian, German, English and American) were added to this repertoire. Naturally, this entailed a huge amount of work. The method of work was simple, but comprehensive. First, in order to get a general picture of the form, character and emotional content of each song, my accompanist and I went over them together. We worked hard every morning. Since every song starts with the text (that is, since it is the text that gives inspiration to the composer himself) I work first on that. Then comes detailed study. After every period of intense concentration, I spend time away from the piano to let the song sink in and to allow it to grow and to develop within. All the songs are memorized, for a singer's mind must be trained just as carefully as that of a business executive.

"To be good, a song does not need to have a famous 'name' attached to it. It must, however, be singable, vocally effective. It must have a definite emotional message. Modernism is all right when it fills a purpose; modernism for its own sake can not improve any song. A first hearing will usually tell whether a song has in it the qualities that make for success.

"Not all the good music comes from Europe. Last year I gave an American program and there are enough good songs left over for two or three more programs, both printed and in manuscript. Since I am an American, I believe that in music as in everything else, we must always give Americans the first chance. This will be difficult to remember now, when Europe's musicians are flocking to our shores. We must see that they merely enrich our lives and do not entirely supplant our own.

"Because I am a native son, I can speak freely. There is a danger in being overly patriotic, for the charlatans will try to trade on being American in order to get ahead. All Americans must know that they will have to back up their claims with solid ability. To be acceptable, a thing must not be American alone, it must be good. Nor must we insist on Americanism to the exclusion of all else. In all we do, logic and justice should govern our thoughts.

American Music

"We will have great American music as the country continues to grow and to progress and as we turn away from mechanical things. Artistic greatness does not come of youth. Despite several compositions that are said to be American, we do not have yet a really native musical idiom.

"We do have a beautiful language, however. English is singable, beyond a doubt. For singers in America it is the most practical of all languages, because it is always well to sing in a language the audience can understand. This statement must be (Continued on Page 52)

Golden Wedding Anniversary at The Presser Home



On October sixteenth, 1940, the guests at The Presser Home for Retired Music Teachers in Germantown, Pennsylvania, which operates under the Presser Foundation, had a rare celebration. Mr. and Mrs. Charles W. Starr, who have been guests of the home since 1932, celebrated their Golden Wedding Anniversary at the home. Mr. Starr, prior to his retirement, was a vocal teacher in Nashville, Tennessee. His training was received in Paris, London and New York City.

The Golden Wedding was a real delight to the sixty-three residents of the home. Mr. E. B. Garrigues, President of the home, and Dr. Frances E. Clarke, Mrs. Clara Barnes Abbott and Mrs. Percival Tattersfield, all members of the Board of Managers, were among the guests. Mr. Clarence Foy, Superintendent of the home, was best man; and Mrs. Mary Worth Jones and Miss Mary A. T. Hood, guests of the home, acted as flower girls. The bride was a lovely picture in her original wedding dress.

The dining-room was gay with festoons of golden paper, yellow pom-pom chrysanthemums from the five-acre gardens of the home, a golden wedding bell and wedding cake with fifty lighted candles. After dinner, many of the guests joined in the dancing.

Mr. and Mrs. Charles W. Starr pictured at the Presser Home for Retired Music Teachers, where they recently celebrated fifty years of happy married life. The bride is wearing her original wedding dress.

The Only Ladies' Bagpipe Band in America

By Blanche Butler

The city of Los Angeles, California, is the only place in the land to have a bagpipe band; and it is also one of the few places where instruction on this instrument can be obtained. The reason for this is that there are more than thirty thousand Scots in this city; more Scots can be found in Southern California than in any other part of America.

Mrs. Vina McAdam is leader and instructress of the band, which meets each week at a high school for practice on beloved instruments. None of the band is Scottish born, all of them being either Americans or Canadians.

The bagpipe is probably one of the first musical pipes ever fashioned by man, and in the Old Testament a form of it is mentioned as being played by the shepherds as they tended their sheep. Traces of a bagpipe have also been found in ancient Persia, and it is known to have existed in Egypt and ancient Greece as well. The pipes adopted by the Romans, perhaps from Greece, were taken to Britain with Caesar's legions, and a bronze statue of a Roman soldier playing the bagpipes, has been found in England. After the decline and fall of the Roman Empire, the popularity of the bagpipe declined. It later became a favorite in Scotland, and from there crossed the water to America.

The girls of the band wear the Royal Stuart uniform, and are exceedingly smart in appearance. The popularity of bagpipes is rapidly spreading throughout the country, and the Reserve Officers' Training Corps at the Iowa State College now has a forty-piece bagpipe band of which it is very proud, as it is the only military organization in this country that can boast of



"THE CAMPBELLETTES ARE COMING."

one. This Iowa band took part in the convention of the Scottish Clans last year in New York.

The Ladies' Bagpipe Band of Los Angeles, is much in demand, and often appears in other cities, where large crowds always gather, to enjoy its stirring music.

How John D. Rockefeller, Sr., Practiced

"Do you know, when I was a boy I had an ambition to become a musician," said John D. Rockefeller to Edwin Franko Goldman, at the magnate's Pocantico Hills Estate, Tarrytown, New York, where the Goldman Band was performing for the celebration of Mr. Rockefeller's eightieth birthday. "I played the piano, practiced six hours a day, and drove my mother almost frantic."

The parents of young Rockefeller had other plans for him, however, and he did not become a musician. Did the world thereby lose a musician as great as the financier it gained? Who can tell?

THE ETUDE

How I Prepare a Radio Program

An Interview with the Celebrated Conductor

André Kostelanetz

Secured Expressly for The Etude by DORON K. ANTRIM

WHAT ARE THE FACTORS that go into the making of a successful musical presentation over the air? To this question I have given considerable time and attention during the past ten years. Radio is a severe and exacting task master. Insatiable in its demands, new ideas of presentation are constantly required. You must make your program distinctive and different so it can be identified without benefit of announcement. You must appeal to people of all tastes. You must build your program on the plan of a novel so that listeners who tune-in at any point will want to stay to the end. It is a big order and it takes plenty of hustling to fill.

"Few realize how much preparation is required for a half hour of radio entertainment. Each time one of my shows goes on the air, it enlists the services of nearly sixty people who put in approximately one thousand hours of work. But suppose we begin at the beginning and go through the necessary steps in preparing a program for broadcast.

"Three or four weeks before the actual broadcast, you begin making up the program, choosing numbers from popular music, old favorites and the classics. Remember that you are not assembling a program for concert-goers primarily, but for a cross section of humanity. The aim must be to have something for everybody. Sometimes a new popular song is presented for the first time on the air. But usually I wait until the song has become a hit before using it. By that time it is familiar to all. Old favorites, such as the Foster melodies are always good if presented differently.

"Then there are the classics. Every year the general public becomes more appreciative of the music masterpieces, and accordingly an increasing number of them have been used on my programs. Some years ago, I began condensing some of the longer, less familiar works, using a similar technique to that of the digest magazines. I believed the public would enjoy the more melodious parts of these works, although radio time schedules did not admit giving them in their entirety. Repetitious and developmental sections were cut and, although the cutting of operas and symphonies has been going on for years in concert circles, I was severely criticized at first. I recall asking a concert artist after the airing of *Claire de Lune* how he liked it. 'Gut, gut,' he exclaimed, 'but why did you cut it?' This happened to be one piece that had not been condensed at all. I am convinced, however, that one of the best ways to increase appreciation for music is to make good music available to people, even in capsule form.

"In choosing music for radio, the time element

must be kept in mind constantly. Each number is timed almost to a split second. Pieces ordinarily run about three and one half minutes; rarely do they cover ten or twelve minutes.

"After selecting the program material, the pieces are arranged according to interest and contrast. No two numbers should follow each other in the same tempo or even the same key. Every selection should differ in one or more particulars from its predecessor. Obvious keys, such as E-flat major, are used sparingly. The majority of popular pieces are published in that key, which is an easy one for the saxophones. To avoid too many E-flats, I do not hesitate to go into a number of sharps or flats, frequently six in the violins.

"After the program is made up, the next step is to have each selection arranged for your orchestra. The arrangers are called in, we compare notes on how the numbers should be treated, and then they are assigned such pieces as they are particularly qualified to do. Arrangers are those who specialize in scoring for orchestra and voice. Their chief concern is to work out new effects, new ideas in tone color. Their services are especially needed on popular pieces, since conductors want this music to sound distinctive. The arrangers submit sketches of their treatment of a number and, when approved, these are given to copyists who make manuscript parts for each instrument of the orchestra. It can be readily seen how much time is required on arrangements alone, and money, too. An arranging bill for one program can easily run to one thousand dollars.

"In arranging popular and standard numbers, we follow some general rules. Although our orchestra is large, we do not smother a simple piece, for instance, in symphonic opulence. The melody is never lost sight of; and the orchestration is made with simple effectiveness to bring out all color and richness of the music. We avoid the too elaborate introduction, the 'Burning of Rome' as we call it, if it tends to obscure the main theme. Otherwise, the public will have difficulty in recognizing the piece. Our constant en-

deavor is to bring out the full possibilities both of music and the orchestra.

"It might be well here to speak of the radio orchestra and its capacity for tone color. I use an orchestra of forty-five pieces with the following instrumentation: two pianos; one harp; sixteen violins; three violas; three violoncellos; two double basses (one bass doubling on tuba); one guitar; three flutes (two flutes doubling on saxophone); three oboes (all doubling English Horn); three trumpets; three trombones; drums, xylophone, celeste, and so forth.

"In the above instrumentation I have found unusual opportunities for color effects. The sixteen violins and other strings offer full string tone, flexibility and smoothness and are the main feature of the orchestra. A number of wood-wind combinations are possible, such as five flutes, five piccolos, six saxophones and others. Such unusual instruments as the ocarina, alto flute and bass saxophone are used occasionally. Some of the players are from symphony orchestras, others from popular orchestras, but all are skilled men, and many play more than one instrument. Chester Hazlett, for instance, plays alto saxophone, clarinet, bass clarinet and E-flat clarinet.

"An orchestra of these proportions combines the best features of the symphony orchestra and the popular band and is capable of playing any type of music. It is adapted for maximum effectiveness and tone color. Tone color in music is similar to color in painting. A pianist, for instance, may be likened to an artist who works in black and white. An orchestra has a full palette of colors to express the same idea, just as has a painter who works in oils.

"And now, perhaps, you would like to step into the studio for a rehearsal. It is the most important part of a radio presentation. Since one rehearsal must suffice, (Continued on Page 64)

ANDRÉ
KOSTELANETZ
An orchestral
virtuoso in
a new style



THE HEIFETZ-TOSCANINI recording of Beethoven's "Concerto in D major, Op. 61", for violin and orchestra (Victor set M-705), may well prove a phonograph classic, for it is one of the finest performances of its kind ever issued. The sponsors of this set may later regret that this extraordinary performance was recorded in the studio from which the NBC-Symphony Orchestra broadcasts, for the only blemish on an otherwise perfect set is an unfortunate tonal rigidity in the *forte* passages occasioned by the poor acoustics of the hall.

There have been at least two other fine performances of this famous concerto, the early Kreisler and the Szigeti versions, but neither of these contained the coordination of the solo and orchestral parts that this new set possesses. Heifetz's luscious tonal quality and prodigious technic have never been heard to greater advantage on records. But this is not Heifetz's performance alone, for Toscanini's contribution is equally impressive. Most conductors treat the orchestral part too much as a background, unmindful of the thematic material which emerges from the other instruments while the soloist is engaged mainly with figuration. Not so Toscanini; he brings out the inner voices with rare discernment. This does much toward making the overlong first movement more vital, and it adds immeasurably to the ethereal beauty of the slow movement. All in all, this is one of the most unified and artistic projections of this score ever heard.

The fact that Rachmaninoff is a celebrated pianistic virtuoso has overshadowed in part his gifts as a composer. True, certain of his works have been widely endorsed, but the greater bulk of his music is by no means as well known as it deserves to be. Last year the Philadelphia Orchestra gave a Rachmaninoff Festival, thus placing this famous Russian-born composer, who had adopted this country as his own, in a triple capacity: as composer, pianist, and conductor. One of the works presented in this Festival was the composer's "Symphony No. 3 in A minor, Op. 44." Honoring both Rachmaninoff and the Philadelphia Orchestra, Victor wisely recorded this work with the composer at the helm of the Philadelphia Orchestra (Victor set M-712).

Thirty years separate the composition of Rachmaninoff's second and third symphonies, yet there is little difference in their musical thought and speech. Traditionally, the composer belongs to later romanticists. In his third symphony one notices, however, a more sophisticated orchestral treatment and a greater conciseness of thought. Despite a few austere moments, the work—like most of the composer's earlier ones—is surging, impassioned, and harmonically rich. The melodic lines, as in the second symphony, are long, frequently wandering, and often chromatic. For the most part, the dramatic organization and deep emotionalism of this symphony help to make it understood in a single hearing. The symphony is in three movements, the first and third of which represent the composer's creative gifts at

their best. As a conductor, Rachmaninoff's performance is marked by momentum and tonal nuance, and the same fine feeling for phrasing and dynamics that he brings to his piano playing. The recording is strikingly realistic.



Rachmaninoff in his study

Bach's "Musical Offering", which Victor recently released in the performance originally sponsored by the Bach Circle of New York (set M-709), provides music lovers with a most intellectual experience. This is not to say the music lacks emotional appeal; such sections as the lovely *Trio Sonata* and the "Ricercare in Six Parts" are most expressive. Together with "The Art of the Fugue", "The Musical Offering" might be called a summation of the contrapuntal art, one of the greatest technical feats accomplished in music. Bach wrote the work late in life. It is dedicated to Frederick the Great, who provided the composer with the theme upon which the composition is based. Five sections make up the work: 1. "Ricercare in Three Parts"; 2. "Various Canons upon the King's Theme"; 3. "Trio Sonata"; 4. "Canonic Elaborations on the King's

Theme"; and 5. "Ricercare in Six-Parts."

The work in the Victor recording is played in an arrangement by Dr. Hans T. David. Following the custom of the time, the composer left virtually no information concerning instrumentation; Dr. David has utilized instruments employed in Bach's time. Since the harpsichord was the backbone of the eighteenth century orchestra, and generally used by Bach, David has made it the basic instrument in his arrangement. The performance of this work is somewhat unevenly realized; perhaps the ease and freedom necessary to make it wholly spontaneous could not be achieved in the short time in which the players were assembled. That it could have been bettered does not mean, however, that the listener will not derive satisfaction from the recording. To understand fully our point, we recommend that the listener compare the less advantageously arranged version of the "Ricercare in Six-Parts", as played by Edwin Fischer and his Chamber Orchestra (Victor disc 8660) with the version in the set; Fischer gives the more inspired reading. The Bachian will do well to acquire the "Trio Sonata", if no other section of the work.

Moussorgsky's "Pictures at an Exhibition" has inspired a number of composers to orchestrate it. The latest to fall under the spell of these effective tone pictures is Leopold Stokowski (Victor set M-706—Philadelphia Orchestra). Less than a year ago we had a version of this work in an elaborate version by Lucien Cailliet. Despite the effective qualities of both of these arrangements, neither of them surpasses the famous arrangement that Ravel made, in 1922, at Koussevitzky's behest. Stokowski's version is glitteringly conceived, with not a little suggestion of the tinsel and gold of Hollywood (it is said that Walt Disney is using this orchestration in a picture he intends to release in the near future). The music is so essentially Slavic that its spirit, in our way of thinking, could hardly be materially altered by any transcriber. As a recording this new set is a notable achievement.

Although some writers contend that Mozart's "Concerto in A major for Clarinet and Orchestra" (K. 622) is an uneven work, we find ourselves wholly captivated by its poetic content. Written only a short time before the composer's untimely death, there is more (Continued on Page 54)

RECORDS



Adolphe Menjou, Charles Butterworth, and Carole Landis in Hoagy Carmichael's New Musical Film "Roadshow."

New Films with Notable Music

By Donald Martin

HOLLYWOOD'S GREETING to the New Year (and may it be a happy one for all of you) takes the form of two interesting film-score assignments to two interesting composers of widely divergent abilities and backgrounds. First, David L. Loew and Albert Lewin have invited Louis Gruenberg to furnish the musical score for their forthcoming production, "So Ends Our Night" (United Artists release), starring Frederic March, Margaret Sullavan, and Frances Dee, and directed by John Cromwell. Although Gruenberg has some forty major works to his credit (including the opera, "Emperor Jones", which was performed at the Metropolitan Opera House, some years back, with Lawrence Tibbett in the title rôle), this new score will mark his entrance into Hollywood feature film music.

The composer's only other piece of film work was his widely acclaimed score for the government made picture, "The Fight for Life." Gruenberg accepted the new assignment after having seen a rough cut of the nearly completed picture, which offers a poignantly moving record of the struggles of refugees.

Gruenberg began his career as pianist; he studied in New York and Vienna, and made his début in 1913 with the Berlin Philharmonic Orchestra, directed by Ferruccio Busoni. In 1919, he won the New York Symphony Orchestra's prize competition with a symphonic poem entitled "Hill of Dreams." Best known for his opera, "Emperor Jones", based on the Eugene O'Neill play, Gruenberg estimates that he has composed five operas, five symphonic poems, three sonatas, three string quartets, fifty songs, and one hundred piano compositions. He was commissioned by the Juilliard Foundation to write the opera, "Jack and the Beanstalk", with the book by John Erskine, and received a similar commission from the Columbia Broadcasting Company for "Green Mansions", in that network's recent effort to encourage native composition for the medium of radio. Gruenberg has acted as guest conductor with several leading symphonic organizations. His new opera, "Helen of Troy", with libretto by Phillip Moeller, is being considered by the Metropolitan.

A composer of very different background is Hoagy Carmichael, credited with possessing one of the oddest Christian names on record, and ranking as one of the few song writers who, in company with the late George Gershwin and Irving Berlin, receive not only mention but also emphasis in the "screen credits" of current motion pictures. Carmichael achieves such admittedly rare star billing in Hal Roach's new United Artists release, "Road Show." When a Tin Pan Alley artist asserts himself to the point where his name is considered an asset on a theater marquee, in Hollywood parlance, it means something.

While a student at Indiana University, young Carmichael had no thought of becoming a "words-and-music man." He worked in law, with banking and architecture as elective subjects, and spent his spare time in tinkering with music. He had tune ideas of his own, inherited from his mother, to whose influence he attributes his present success. Mrs. Carmichael, wife of an electrician, was a high-spirited person who enlivened her surroundings in Bloomington by playing her own arrangements of songs on the piano. Her son learned what he knows of the piano from her; and the inner urge that impelled her to arrange the melodies she heard, fired him with the desire to turn out new tunes of his own. Carmichael received his LL.B. degree before an accident altered the course of his career. The accident was the arrival in the college town of The Wolverines, a popular recording group of the day. The Wolverines chanced to hear *Riverboat Shuffle*, one of Carmichael's early compositions, approved of it, and made a record of the song, which proved so popular that the publishers asked for more.

Farewell Legal Aspirations

In between jotting down new tune ideas, the budding composer had by this time tried his hand successively but without success at banking, law, and leading his own band. Hopefully, he now offered himself, together with a new song, *Stardust*, to Hollywood, where both were promptly rejected. He next went to New York, became an

arranger in a publishing house, and manufactured melodies on the side. After two years of unglamorous routine work, he re-discovered his forgotten *Stardust*, offered it for publication, and found himself with a smash hit to his credit almost overnight. Since then, Carmichael has achieved a longer list of successes than almost any contemporary composer. His best known songs include *Lazybones*, *Small Fry*, *Thanks for the Memory*, *Two Sleepy People*, *Blue Orchids*, and *I Can't Get Indiana Off My Mind*. In his new score for "Road Show", watch out for *Yum! Yum!*, *I Should Have Known You Years Ago*, *Slav-Annie*, and *Calliope Jane*. Since fortune smiled upon him, Carmichael has realized his long standing ambition of having "real piano lessons," but he still does most of his playing by ear.

The Benny-Allen Feud in Films

These outstanding assignments to Gruenberg and Carmichael should prove that, regardless of background, studies, and specialties, there is still chance aplenty for outstanding ability to assert itself.

Another interesting film scheduled for an early 1941 release is "Love Thy Neighbor" (Paramount), with a musical score by Johnny Burke and Jimmy Van Heusen, whose song, *Imagination*, captured public taste during the autumn months. This is the picture you have been hearing about on the Fred Allen radio program. It co-stars Allen and Jack Benny, and carries on with the humorous feud between the two comedians that has kept America amused for the past three years.

The current trend toward featuring radio personalities in films will doubtless make it unnecessary to wait for television to show what our favorite ear and air stars look like. A survey of current studio schedules indicates that almost every major studio is recruiting radio headliners to its list of screen players. Paramount began this trend in 1932, with the first of its "The Big Broadcast" pictures. In the cast were Bing Crosby, George Burns and Gracie Allen, Kate Smith, Arthur Tracy, the Mills brothers, and the Boswell sisters. Some of these proved to be distinct screen finds. The "Big Broadcast" series continued, and other studios recognized the wisdom of bringing established players, with ready-made audiences, to the screen. Among these are Bob Hope, Don Wilson, Kay Kyser, Rudy Vallee, Jerry Colonna, Phil Baker, Fibber McGee and Molly, and Amos 'n' Andy. Paramount's new release blazes another trail in capitalizing visually on one of radio's most fruitful laugh (Continued on Page 66)

MUSICAL FILMS

THAT OUR COUNTRY is to-day the center of art and culture few will deny. In a world of upheaval and terror, we are not only building our defenses but also making every effort to keep our art and culture alive. At present there are striking evidences, on the air, of a wider range of cultural programs than ever before in the history of radio in this country. The Sherwin-Williams Company, which sponsors the "Metropolitan Auditions of the Air", is quite right in saying that "America is now shouldering the complete responsibility of keeping musical art alive and progressive." The Auditions program, which started out to be purely an artistic gesture of this concern, has now turned into an absolute necessity. For operatic talent can no longer be obtained in Europe. To-day America must discover, train and present her own singers. In view of this, it is no advertising blurb when the sponsors of the "Auditions of the Air" say that "America looks to these programs for the great voices of tomorrow."

One can readily believe that the radio audience that tunes in on the Sunday Auditions (5 to 5:30 P.M., EST, NBC-Red network) increases, week by week. People are growing more and more interested in the promising young singers, and in conjecturing on their future possibilities. And young singers listening in are inspired to work for the day when they may be heard on the Metropolitan Auditions program; for this is one step toward all singers' coveted goal—the Metropolitan Opera. If there is a young singer in your community, who you think has genuine vocal talent, suggest that he or she write to the committee for a preliminary audition. Letters should be addressed to the Metropolitan Opera Auditions of the Air, 230 Park Avenue, New York, N. Y. It may be possible that you who enjoy these programs week by week will, by suggesting this to some ambitious young singer, start the career of a future star of opera—an all-American star.

Edward Johnson, General Manager of the Metropolitan Opera, states that for too many years America has had an inferiority complex about its operatic talent; that the country has imported too many foreign artists. But now he believes we are becoming conscious of the capabilities of our own young artists. In ten years the percentage of American singers at the Metropolitan, he tells us, has increased from three to over sixty. Through the Auditions of the Air, the Metropolitan has been able to acquire eighteen singers to date. "But youngsters," says Mr. Johnson, "should not have to make their first appearance in the world's greatest opera house. You, the people of America, can help this situation. If there is a small opera company in your community, encourage it. If there isn't one, organize it. The future of Art in this country depends on the youth of to-day. That is why we of the Metropolitan are so happy that through the Auditions of the Air we can offer encouragement to the young singers and future artists of America."

The cultural progress of the airways is not

Air Waves and Music

By

Alfred Lindsay Morgan

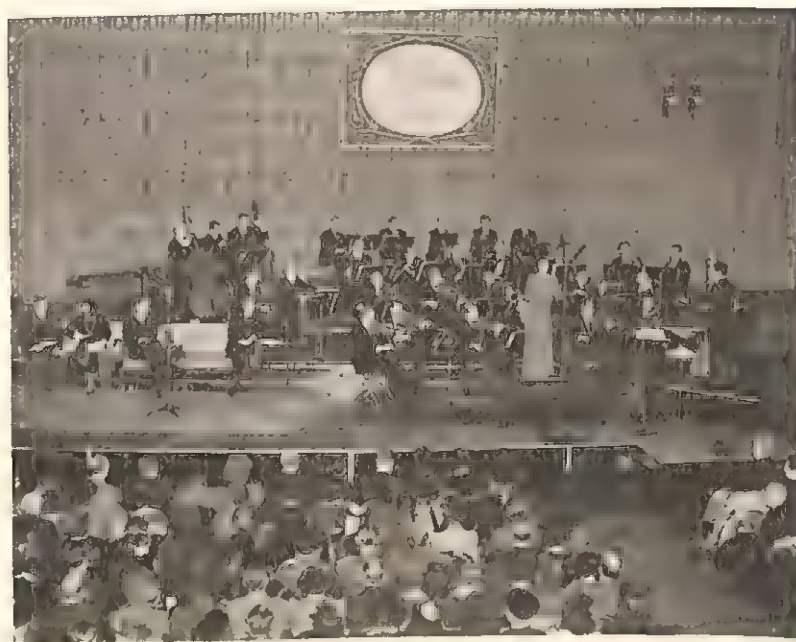
confined to music; there are other worthy programs which it behooves us to recommend. Take Ted Malone's "American Pilgrimage" (heard Sundays 2 to 2:30 P.M., EST—NBC-Blue network); here is an interesting program in which the listener is taken to the homes of the country's most famous authors. A novel idea, and that's not meant for a pun! Ted is a talented writer himself, a critic and a contributor to many

by soloists, instrumental and vocal ensembles, the Madrigal and Institute Choruses, and the Curtis Symphony Orchestra. The scheduled conductors this year include Fritz Reiner, Alexander Hillsberg, Marcel Tabuteau, Louis Bailly, Samuel Barber, and Randall Thompson, the director of the school.

"Unlimited Horizons" is the name of a unique program which deals with physical science. It is a stirring show, designed for the layman (NBC-Red network—11:30 to 12:00 P.M., EST, Fridays). This broadcast presents stories of laboratory legerdemain, physics, paleontology, geology, biology and other allied fields of science. It is assembled through the resources of Stanford University, the University of California, the California Institute of Technology and NBC. For those interested there are four broadcasts scheduled during January: "Building by Breaking" (January 3rd); "Cosmic Rays—What Next?" (January 10th); "Millions to Burn" (January 17th); and "The Cyclotron and the Atom" (January 24th).

Two great cultural organizations, the Museum of Science and Industry and the Museum of Natural History, are sponsoring the program known as "Man and the World" (heard Saturdays 8:15 to 8:30 P.M., EST—NBC-Blue network). On alternate Saturdays each museum offers a dramatic, distilled account of a person or an event—stories of patient pioneers, liberators of light and knowledge, fathers of the modern machine age, and the age-old drama of nature. From the resources of these museums in Chicago and New York has been arranged, for these programs, a panorama of experiments and discoveries, of research and explorations.

The American composer, Russell Bennett, has a program of his own on the airways now, known as "Russell Bennett's Notebook" (Mutual Broadcasting System—Sundays 7 to 7:30 P.M., EST). It deals with Americana and is a free expression of the composer's ideas and feelings on the subject of American music. Between the orchestral numbers, which he conducts, the composer often acts as his own commentator. The series is not arranged chronologically, but deals instead with phases of our country's music. For example, one program included a three hundred-year-old Indian piece, which Bennett especially arranged with an eye to retaining its stark, primitive qualities; and another program included three old Negro hymns, also arranged by the composer. Such works as Bennett's "Abraham Lincoln Symphony", *Charleston Rhapsody*, and *Sights and Sounds*, are scheduled for performance, as are many works written by "people I believe in who are not well known," as Mr. Bennett states it. Bennett is famous for his orchestrations of movie scores and musical comedies. During the years he has been acquiring fame as an orchestrator he has also been composing and arranging serious music. His radio series has (Continued on Page 52)



The Metropolitan Opera Auditions of the Air at Radio City, New York

national magazines, who enjoys a large and loyal audience for his week-day NBC broadcasts "Between the Bookends" (Blue network, 1:15 P.M., EST). In his Sunday broadcast, "American Pilgrimage", Ted paints in the settings in an informal chat, and gives us a clearer insight into the works of the author; he also tells us how and why their literature was produced. During January he will talk about Horatio Alger of New York City (January 5th); Richard Henry Dana, Jr. of Cambridge, Massachusetts (January 12th); Edgar Allan Poe of Richmond, Virginia (January 19th); and Thomas Wolfe of Asheville, North Carolina (January 26th).

The programs of the Curtis Institute of Music, Philadelphia (heard Saturdays 5:30 to 6:00 P.M., EST—NBC-Red network), of which we spoke last month, are a striking example of the cultural work being done by the music schools of our country. They are of unusual interest this year with their varied fare. These concerts are given

RADIO

The Etude Music Lover's Bookshelf

MUSIC'S PART IN HISTORY

For many years we have awaited a comprehensive book integrating music with the dominating trends in history. A new work, "Music in History", by Howard D. McKinney and W. R. Anderson, goes a long way toward attaining this high ideal. However, although the book is one approaching 350,000 words, the subject is so big that it was obviously necessary for the authors to leave out much material which many might think vital and necessary.

Nevertheless, we feel that this is a very valuable and significant volume. If music is to mean anything, it must come out of the life of the people. How the great music of the past is related to predominating political, religious, artistic, industrial and sociological trends makes very significant reference material.

The book is lavishly illustrated with appropriate pictures, many of them being half-tone reproductions of works of art.

"Music in History"

Authors: Howard D. McKinney and W. R. Anderson

Pages: 904 (6 1/4" x 9 1/4")

Price: \$4.50

Publishers: American Book Company

A NEW FOLK SONG FIELD

Certainly one of the most picturesque sections of our country is that section which, once belonging to France, still retains the rich, romantic background of its mother country. It is a fine piece of academic enterprise that the Louisiana State University has done, in publishing the "Louisiana French Folk Songs", by Irène Thérèse Whitfield. The work is very meticulously prepared and finely documented. In order to make reproductions of the dialect more secure, the author has resorted to phonetic devices and special symbols. Collectors of folk lore in music will rejoice in this new work.

"Louisiana French Folk Songs"

Author: Irène Thérèse Whitfield

Pages: 159

Price: \$3.00

Publishers: Louisiana State University Press

WAGNER'S "MASTERSINGERS"

During the Blitzkrieg over England there appears from the Oxford Press, with typical British tolerance, one of the finest of all analyses of Richard Wagner's "Die Meistersinger von Nürnberg." Meanwhile, we are told that there is in Germany a Shakespeare fad such as has never hitherto been known.

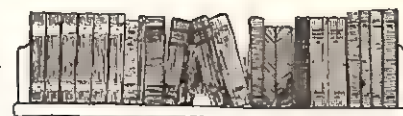
A queer world, this, in which enemies may delight in each other's art creations while they are eagerly striving in every conceivable way to kill each other. Somehow, it does not seem to make good sense. Perhaps some day we will all discover as did former Governor Hoch of Kansas that

*"There is so much good in the worst of us
And so much bad in the best of us
That it hardly becomes any of us
To talk about the rest of us."*

Certainly, music and art and literature and right thinking will some day turn our minds away from war and to the more constructive paths of peace.

By

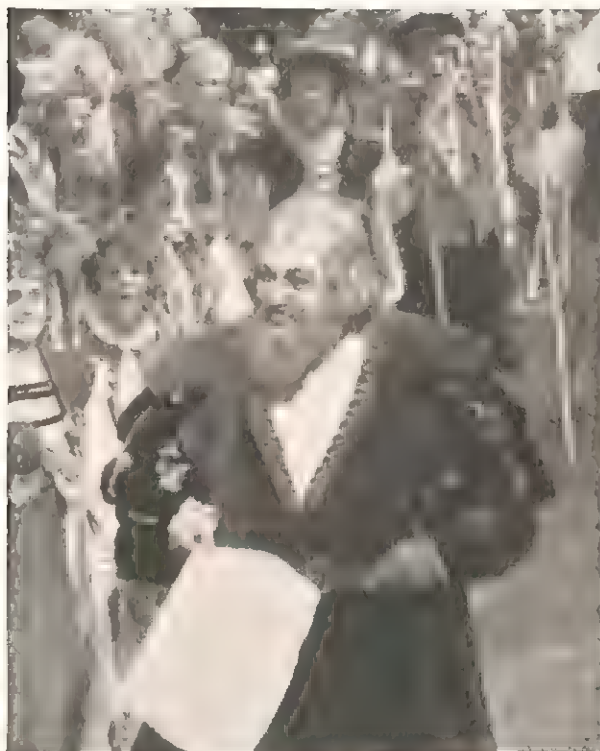
B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

Robert M. Rayner may be proud of his achievement. No German pedant could have done a finer piece of research, and for years to come this book must be sought as an authoritative work of reference. The book is remarkable because it combines an excellent and interesting biography with the constructive forces which Wagner employed in building his astounding music dramas. The more one delves into this material the more he realizes that Wagner's works become more and more amazing as one learns more about them, while his life as a man commands less and less respect.

The psychological reactions of the man seem to indicate that the genius of a god rested in the



HANS SACHS IN "DIE MEISTERSINGER"

As played by the famous Austrian baritone, Jaro Prohaska.

mind of an ingrate, sensualist, and spendthrift. He had not the slightest idea of business integrity. Note the following passage related by his friend, Weissheimer:

"He had given splendid dinners after each of the concerts, and his hotel-keeper had a two months' bill against him for food and lodging. One evening when Tausig and I were with him, he bemoaned his wretched position. We listened to him sympathetically, sitting miserably on the

sofa, while he paced up and down in nervous haste. Suddenly he stopped and exclaimed, 'Here, I know what I need,' ran to the bell and rang it vigorously. Tausig whispered to me, 'What's he up to? He looks just like Wotan when he has come to some great resolution!' The waiter came in slowly and hesitatingly—these people soon see how the wind is blowing—and was no less astonished than we when Wagner said, 'Bring me at once two bottles of champagne on ice!' 'Heavens above! In this state of things?' we said when the waiter had gone out. But Wagner gave us a fervid dissertation on the indispensability of champagne precisely when a situation was desperate; only *this* could help us over the painfulness of it."

Chapter V, an appreciation, is a masterly discussion of "Die Meistersinger," and a real addition to British musical scholarship. (We assume that the author is English).

"Wagner and 'Die Meistersinger.'"

By Robert M. Rayner

Pages: 259 (6" x 9")

Price: \$4.35

Publisher: Oxford University Press

A MUSICAL CHESTERFIELD

Lord Chesterfield's letters to his none too appreciative son, Philip Stanhope, which came out two years before the American Revolution, stood as the best known epistolary mentors in literature. Now we have a series of "Letters to a Musical Boy." They are very interesting and stimulating, covering as they should in strictly informal fashion a great number of subjects. They are for students in the upper or the post high school grades.

"Letters to a Musical Boy"

Author: Mervyn Bruxner

Pages: 175 (5 x 7 inches)

Price: \$2.00

Publisher: Oxford University Press

A MUSICAL TALE FOR CHILDREN

Many are the roads that have been laid down to lead children storywise to the beauties of Music Land. We have enjoyed reading many of them, one of the best being "Keyboard Road in Music Land." It is the story of four children, Betty and Clara and their brothers, Edward and Frank, and another little girl, Dorothy; who with their colored cook and old Dan, the black cat,

BOOKS

Music in the Home

Gretchen, and the two doggies, Fido and Ajax, set out to find Music Land. And a great adventure it is. The tale is ingenious and refreshing. It makes a fine book for reading at music classes, or as a gift book for little folks.

"Keyboard Road in Music Land and Other Stories"

Author: Mary G. Reed

Pages: 64

Price: \$1.00

Publishers: Bruce Humphries, Inc.

How to Build a Music-Teaching Connexion

The title of this book reveals its field. It is as definitely English as the spelling of the word "connexion", and as a book for over-seas conditions, with which we have had little experience, we assume that it is admirable. Much of its text is so familiar in the United States that we do not bother to put it in print, it is naturally taken for granted. The book, however, does contain at the end some very well worded and very well "laid out" texts for musical advertisements, similar in purpose to those that have been repeatedly presented in *THE ETUDE*.

"How to Build a Music-Teaching Connexion"

Author: L. D. Gibbin

Pages: 78

Price: \$1.25

Publishers: Oxford University Press

Piano Literature

Here and there, in all countries, the writer has encountered a very definite type of music worker which has been of great and splendid value to the art. This type includes men and women of means, who are not satisfied to rank with the fine connoisseurs, but who advance themselves to high professional standards and occupy positions where they may work with distinction, modesty and sincerity for the advantage of music. Such a man was Sanford, of Yale, who Paderewski once said was one of the finest pianists in the New World, and such were the Lockwood brothers, long associated with the Music School of the University of Michigan.

So retiring and so unassuming have been both of these fine musicians that neither of them seems to be represented in the latest and most comprehensive musical biographical dictionaries.

The difficulty with all biographical encyclopedic compilations, catalogs and collections is that the material represents largely the opinion of one man, however competent or incompetent, of what is desirable or not desirable.

Precisely as neither of the very able Lockwood brothers is included in certain competent lexicons, many will feel that the excellent book, "Notes on the Literature of the Piano", re-edited by his brother, Samuel P. Lockwood, from copious notes left by the author, cannot and does not pretend to be all comprehensive. Most of the composers, whose works are included, are accompanied by finely balanced and helpful comments. For instance, in commenting upon the work of Jan Ladislav Dussek (1761-1812) whose "Sonatas reflect quite charmingly the somewhat faded style of his day," Mr. Lockwood suggests that "by connoisseurs of the next century, Dussek may possibly be revived and again become fashionable." His works to-day are practically obsolete.

Chopin works he describes as "the third great massif in the mountain range of piano literature—the first being Bach's and the second Beethoven's compositions." Yet, to the works of Franz Liszt, whom he describes as "like Dr. Johnson" greater than his works, Mr. Lockwood devotes thirteen times as much text as to the Polish master.

Of Paderewski's piano compositions he salvages only six works, while of the works of Christian Sinding thirty-two opus numbers are given. The book is thoroughly up to the minute and includes many of the most recently acknowledged writers for the instrument, although the writer feels that many worthy composers have unfortunately been ignored. However, the work includes mention of such writers as William Baines, Arthur Bliss, Kaikhosru Sorabji, William Walton, Ernest Křenek, Georges Auric, Darius Milhaud, Francis Poulenc, Paul Hindemith, Erich Korngold, and other modern writers who have come upon the scene since the nineties.

No one can read Mr. Lockwood's book without acquiring a much more intimate and lucid knowledge of the literature. The work is published in the characteristically fine manner in which the University of Michigan brings out its notable volumes.

"Notes on the Literature of the Piano"

Pages: 235

Price: \$2.50

Publishers: University of Michigan Press.

Piano Ensembles Attract Fine Attention

By Sarah L. Fry

Children love to take part in piano ensembles and grown-ups do too. If you don't believe it, look at this picture (below) of a group of intermediate students who played *Marche Militaire*, *At the Ball*, and *Rondo a Capriccio*, in the second annual piano ensemble program presented at the Memorial Auditorium at Riverside, California. There were forty-two pianos on the stage, and nine different groups of pianists took part.

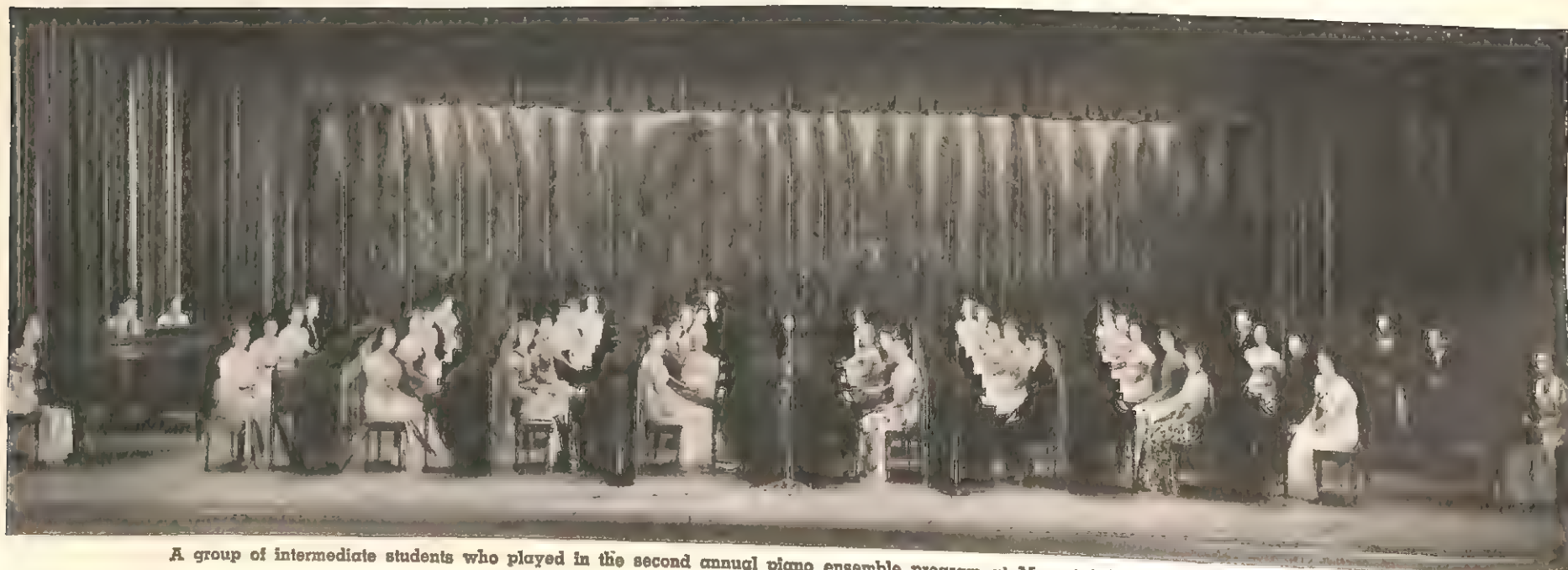
Compositions played ranged from elementary grades to concert pianist material. Even the little tots had a chance to play. Their group was first, and they got a real thrill out of appearing on the same recital with the professionals who played Liszt's "Second Hungarian Rhapsody."

The program was sponsored by the Riverside Musicians Association, the Riverside Branch of the Music Teachers' Association of California, and the San Bernardino Branch of the Music Teachers' Association of California. The W. W. Kimball Company of Chicago furnished beautiful new pianos. All seats in the auditorium were sold a week before the performance took place.

One of the most beneficial results of this ensemble was the feeling of comradeship and understanding which grew up among pupils of various teachers and among the teachers themselves. Pupils of a dozen or more teachers played together in each group and became fast friends. The same thing was true of the teachers, for all four of the advanced divisions were made up of mixtures of professional players, teachers and senior students. Individuals were not competing with each other. They were all working together.

The "Soft Pedal" Problem

"The so-called *soft pedal* I also use a great deal. I know that Chopin and others have said that the player should be able to make *pianissimo* with the fingers only, without relying on any mechanical device. I agree that one should be able to do this, should cultivate his technical resources so that he can do it. When this has been accomplished, then he can use the left pedal whenever he will."—*Olga Samaroff*.



A group of intermediate students who played in the second annual piano ensemble program at Memorial Auditorium, Riverside, California.

FOR SEVERAL YEARS, I was tortured by fears of every description. Day and night, these obsessions persecuted me until my digestion became so impaired that even the simplest foods were upsetting. Tortured thoughts seemed to be running at top speed in the wrong direction, and I began to despair of my reason.

A protracted period of nervous strains brought this about. Other than this, my physicians, who were experts, could find nothing wrong with me. Yet they cruelly assured me that unless my condition improved, I would have to be sent to a sanitarium for nervous disorders. This had only one meaning for me—I was facing an asylum. From that time on, I shunned doctors, and my life became one of indescribable misery. I have since learned that my case was but one of thousands—all unfortunate victims of phobias, which, however absurd they may seem to others, are dramatically real to the sufferer, who may wake up in the night paralyzed with fright of some imagined ogre which may bring disaster with the dawn.

Meanwhile, work seemed impossible. Although thoroughly trained in my field, I had lost all confidence in my ability. When asked to play, I found that my fingers fumbled over the keys in semi-paralyzed condition—paralyzed with fear. Extraordinary? Unusual? Not at all. Many have gone through this excruciating experience. The fears were likely to pop up at any time and in any place. Finally I could not seem to accomplish the smallest task without fear. Only sufferers from the same type of mental "short circuit" are able to understand such a condition. Those who are happy, healthy and free from fears have no conception of how victims of phobias suffer. The pain that comes from many maladies is negligible in comparison.

Insidious Conditions

Of course, some phobias are due to pathological conditions (diseases of the mind and the nervous system) which even the most skilled psychiatrist finds it difficult to remedy. However, the writer begs the reader to avoid the physical and mental conditions which bring such a thing about. Neglected infections, overwork, over worry, over exercise or excitement, over drinking, overeating, over smoking, produce conditions that are as insidious as a thief in the night. Before one is aware of it, the mind and the body give out and this state leads to the portals of the asylum.

Therefore, watch carefully for any symptoms of letting down, physically or mentally. Someday you may find yourself afraid to walk down the stairs of a large theater. There is a reason. Someday you may find yourself afraid in a great crowd of people. There is a reason. Someday you may feel that others are looking at you with derision. There is a reason; and it behooves you to find out what you are doing to bring about such a condition.

When you are afraid of falling, you seem unable to assure yourself that you have gone down steep steps before without a tumble. Yet your mind keeps repeating, "Watch out! You are going to slip—hold on, or you will break your neck." Sometime you may be afraid even to cross a great open space. You stab your nails into your palms, as though fearing some bogey might seize you. You may wake up with tears in your eyes, praying to die so that you will never see another dreaded thing.

Of course this is a most unnatural and unwholesome state of mind. Fortunately I had enough wit to try to cure my own phobias. After reading everything I could find on the subject in a great continental library, I came to the conclu-

sion that my only escape was through "right thinking." I thought that I needed medical guidance and I went back to a trusted physician. He asked me, "What instrument do you play?" Then explained, "There is nothing like playing an instrument enthusiastically to maintain steady wholesome interest, so that you may think constructively instead of destructively." I therefore resumed my musical practice, which I had abandoned, and was amazed.

My first experience was that while I was engaged in playing, I had no fear of failure or the results of failure. I persisted, and gradually a mysterious change occurred. I found that I was at last losing the sense of life failure, which had almost driven me to suicide. I was not a failure after all; my hands could produce beautiful music which others delighted in hearing.

Again the Dawn

I began to regain my reasoning powers, step by step, as a child begins to walk. My mind was occupied in healthy, normal fashion. The more I practiced the more I improved and the more lasting were the results. I had no time to brood over my choice collection of phobias which had been slowly bringing me to mental disaster. After having played for two or three hours, my well being prevailed for some time. This period of balanced mental condition gradually lengthened as the days went on. My absurd obsessions gradually disappeared, and the sun of a happy, busy existence again began to rise in my days.

Well, you say, that was all simply another form of occupational therapy. True, but I have the conviction that music is different from the other media used in occupational therapy. It makes such a deep demand upon the emotions and upon the attention that while one is engaged in playing, one cannot very well think of other things. In my mind, playing an instrument is one of the finest tonics that one can take for a fear ridden, nerve wracked system.

Of course I had a relapse from time to time, but when one occurred, I ran immediately to the keyboard as to a refuge. Gradually these setbacks into that Hades of fear came to be further and further apart. I saw things as other healthy people saw them; I was not the particular victim singled out to be tortured by Fate; other people had their troubles, and my job in life was not to

dodge them, but to meet them bravely and remove them in the proper way.

This does not mean that when facing real trouble you should rush to the piano and play a jig. In fact, such a course may excite you mentally and aggravate your condition. What one needs in such a state is something quieting to bring calm to a disturbed mental condition—Handel's *Largo*, for instance. As you play, relax and enjoy the melody. You will find that your nervous tension is thereby relieved, as it could not be if you were not thus engaged. When the strain is gone, you may be in a position to meet your problem in calm, clear-eyed fashion.

After you have played a quiet piece for a while, your fingers may want to run into a brilliant waltz. The joyful melodies stimulate and inspire you. Any suggestion of melancholy vanishes and you are again ready to step out into the busy world and take your place bravely and cheerfully.

Many attempts have been made to plan specific musical programs of what some call "musical therapeutics." It seems to me important first to clarify the principle of the thing and then to let the individual select his own medicine from the great literature of the art, also to determine his own dosage. In any event, I am sure that the study of an instrument (particularly the piano) is of genuine significance in the life of any child, if only for the fact that it provides him with an invaluable escape from phobias which in this day are the ominous symptoms of many distressing and often dangerous mental disorders.

From my own abnormal experience, I can well understand why so many business men with sound minds but under great mental strain find the ability to play an instrument one of their great life assets. When parents invest in music lessons for their children, they should bear this important point in mind.

I am now forty-one years old. It is two and one half years since I began to work at the piano. I was utterly miserable at the time. As I advanced, I worked out my own musical problems and taught myself, proceeding very slowly and not avoiding difficulties. Now I am able to laugh at the phobias which used to paralyze me whenever I encountered them. Music, and by that I mean the ability to play, to my mind, is the finest antidote for depression, worry and fear. Lucky is the child launched upon a musical life.

How Music Helped Me to Avoid the Asylum

By Trafford William Argus

This article was written by an experienced European writer and educator who has given serious attention to the cure of phobias. He writes under a nom de plume.—EDITOR'S NOTE.

Better Sight Reading

By Jo-Shipley Watson

EVERY TEACHER KNOWS the stumbler. He may be your pupil or he may be another's. No matter where he belongs we all dread him. And where is the remedy?

First: We teachers are one-sided, narrowed down by methods and theories, which may be all very well, if taken moderately and applied all over; but so many of us swallow methods whole and then apply them in spots.

Second: In our rush for technic, style, and finish, we overlook the most essential thing in music.

Almost any pupil can be coached up on a few brilliant and showy pieces. He can have a certain amount of technic, style, and finish pumped into him, for which he receives applause and perhaps a diploma; but put him before an unknown composition of even moderate difficulty and hear him stutter and stammer over the notes. We read the papers every morning, our children read little stories and poems; and they do not have to read them over twenty-five times to grasp their meaning. We use reading constantly, while elocution, another branch, is seldom used after school days. In the evening, when the children ask for a story the mother does not put a record of Stevenson's "Child's Garden of Verse" in a box and set it going; she takes up the book with some degree of feeling, and from the printed symbol Stevenson's thoughts are conveyed to her mind and because she knows how to read, she is able to transfer his thoughts to the minds of her children. When it comes to the most uplifting of all the arts, that mother whose musical education has cost thousands of dollars and many hours of toil, will make a rubber disk take the place of her brain and the music, she "just loves" but cannot read, falls upon the ears of her children out of a dead and lifeless wooden box.

"Man, the Goal is Yours"

Sight reading is not altogether a gift, as many suppose. Like memory it can be cultivated. Some people are quicker, that is all. As it requires more brains to earn money than to inherit it, so it is with the mind trained to read. It is a much higher aim to work, than to call it a gift in others and so shirk the responsibility of learning it ourselves.

Sight reading goes through two stages: the mechanical or spelling stage, and the reading or intelligent stage.

A printed note has no meaning except as it is connected with notes preceding and following it. To pick out notes letter by letter is to spell, and by so doing the sense of the whole is lost. Notes must be read in groups, as words are read. In a literary composition the eyes of a good reader run ahead. Words, phrases, clauses, even whole sentences are taken in at a glance.

Musical phrases correspond to literary sentences. The phrase falls into certain forms, as sentences fall into paragraphs. A melody line here, a drone-bass there, accents, trills, scales; any musical figure may appear; but, by always looking ahead, the mind is prepared and the fingers are less apt to stammer. Whenever eyes and mind attain skill enough to see note groups and phrases coming two or three measures ahead, then at that moment does the reader step from the spelling class into the intelligent reading class.

The following conditions are necessary in sight reading:

- (1) Mental Concentration
- (2) Accurate Knowledge
- (3) Quick Perception
- (4) Ready Technic

First, *Mental Concentration*: Any one can fix his attention upon a pleasing or a passing thing. It takes a well trained will to fasten the mind upon an unattractive subject and to hold it there. Even the routine of note spelling may become vitalized if we focus our minds upon it with enough force. The overworked teacher will say, "Oh I have no time for that sort of thing; I'd never get through." Charles Dickens said that the secret of his success consisted in his developing the faculty of giving his entire attention to whatever he happened to be doing at the moment, and then being able to turn that same degree of attention to the next thing coming up for consideration.

Special Notice

Musical Travelogues of Latin-America

THE ETUDE has the honor to announce that it has secured a series of musical travelogues of Latin-America, especially prepared for this magazine

By M. Maurice Dumesnil

Eminent French Pianist, Conductor-Teacher



For years THE ETUDE has been seeking authoritative material in this field. We have always had a brotherly interest in the fine musical achievements of our South American confreres. Now our readers will have the brilliant and picturesque opinions of this gifted writer-musician, every page of which makes fascinating reading. M. Dumesnil has toured South America repeatedly and has just returned from an eight months trip, during which he was received with great acclaim as a pianist, a conductor and as a Spanish-speaking lecturer. Don't miss this exceptional series.

Second, *Accurate Knowledge*: Many pupils are more sinned against than sinning when it comes to inaccuracies in fundamentals of music. How many times have you heard something like this, "I never can read added lines," or, "I never can tell when a curved line is a slur or a tie." Too often the teacher, in his mad haste for quick results, leaves the essentials of note values, of time, of notation, and of musical marks and signs of expression to care for themselves; but these are the things that can not be skimmed over. Sureness can never be possible until the fundamentals are thoroughly ingrained in the mind of the student.

Third, *Quick Perception*: The following story of one of Agassiz's pupils will serve to show how perception may be gained. A young man one day presented himself before the great naturalist for work. Agassiz took a fish from a jar and laying

it before the student bade him observe it and report what he had noticed. When the young man was left alone with the fish, it was much like other fishes, he noticed it had scales and fins, a mouth, eyes, and a tail. In half an hour he felt certain he had observed all there was to be perceived in that particular fish. But the naturalist remained away and time rolled on. The youth became restless, and, having nothing to do, he started out to hunt the professor. In vain. He had to return to the fish. Several hours passed, and he knew no more about the fish than he did at first. He went out to lunch. When he returned he felt disgusted and discouraged and wished he had never come to Agassiz, who was a stupid old man, away behind the times. To kill time he began counting the scales, this done he counted the spines and the fins. Then he began to draw a picture of the fish. He then noticed it had no eyelids, and he made the discovery that "a pencil is the best of eyes." The teacher returned and after seeing what the pupil had done, felt disappointed and told him to keep right on and maybe he would see something. This put the youth on his mettle, so he began noting down little details that had escaped him before, and he began to catch the secret of observation.

Fourth, *Ready Technic*: It is not necessary to have a transcendent technic in order to read music at sight. Technic has received the lion's share of attention, and it always will so long as critics and amateurs disagree in regard to its proper place. In every studio we find pupils and teachers bending to the shrine of technic.

Teachers place a false value upon technic. It is not fast playing, as nearly every pupil thinks; it is mental grasp, sureness, control, elasticity, relaxation, and a good seat at the piano. There is only one method of acquiring technic, and that is by thoroughness; and the great advantage about this process is that we do not have to make a pilgrimage to some famous professor to acquire it. The great piano players have worked out their own technical problems; and we may do the same in the quietness of our own home, if we will. One teacher advances one set of studies, and another sets forth another. They are all good, if we do them thoroughly.

Emil Sauer recommended Pischner; Leschetizky reared his results upon Czerny; Frederick Weick designed a set of studies for Clara Schumann that any third grade pupil can play at sight. It is not the particular study you practice; it is the particular way in which you study it.

Mechanical technic resolves itself into five points; trills, scales, chords, arpeggios, and octaves. The one who can play these in the twenty-four keys has no need to labor through the tomes of studies that are piled before us every season. Save the energy that is expended upon long laborious studies, and put it into these five points. Sight reading does not mean the playing of Liszt transcriptions and Strauss accompaniments; it means the ability to play the simplest things intelligently and in anyone of all the keys.

If every teacher in the United States would work unceasingly to make of every pupil a more intelligent sight reader, he would be doing more in one year for the betterment of musical conditions in America than an aggregation of imported opera stars could do in ten. Music would then begin to grow from within. It would begin to mean something personal. So of better sight reading let every conscientious teacher say,

"All other things I do because I ought,
But this, my soul, because I will and must."

MUSIC AND THE DANCE have been mankind's delight almost since time began. As far back as history is recorded, we discover that men and women, boys and girls have sung together, danced together. Long, long centuries before men could read and write even their own names, far less music, they made music, and made much of it. And now, today, we are traveling the earth in search of it, to collect in book form.

In those dim, far-off yesteryears, groups gathered together to dance and sing in celebration of almost every occasion, and as an outlet for almost every emotion. War songs they sang, and songs of thanksgiving, of religion, the clan, the race, the tribe, and of the family; in such gatherings as we now term the choir, set, fraternity and club. These synonyms are used to describe the natural tendency of human beings to gather together in groups.

And so, long years ago, the church choir came into being; and from the sweet serenity of the choir loft many of our master singers lifted young voices in sacred songs that were to outlive the singers.

Let us consider the greatest choir master of all time, as we know him—Johann Sebastian Bach. In early youth he was a chorister at St. Michael's Church, Luneburg. His brother Johann Christoph, organist at Ohrdruf, supervised his music study. Then, too, the young Johann Sebastian frequently walked all of the thirty miles to Hamburg to hear the great organist, Reinken, (rin'-kēn) and to Celle, where he listened, enchanted, to the French music in the Royal Chapel. Familiar as he was with organ and choir music, it is small wonder that in 1703 he deserted his post as violinist with the Weimer Court Orchestra, which he had held for one year, to take the more congenial position of organist at Arnstadt. In 1705, he obtained leave of absence and walked to Lübeck to hear the famous organist Dietrich Buxtehude (boox'-tē-hoo-dē), and there he remained until his church committee at home wrote that unless he returned soon he would be dismissed.

Bach's Choirs

Great organists, in those days, accompanied great choirs; hence it is not surprising that since Bach was so saturated with choir music, he composed such an incredible number of works for voice. His accomplishment was stupendous. Think, for instance, of the five sets of sacred cantatas for every Sunday and Feast Day in the year, to say nothing of several special ones. Add to this tremendous task the Five Passions, including the great "St. Matthew", and "Christmas Oratorio", masses, motets, magnificats, preludes, fugues by the dozen, concertos, overtures and suites. A truly amazing

volume of work! And each work a masterpiece!

Ludwig van Beethoven was likewise a choir singer, a boy soprano. His father was a famous singer. Among young Ludwig's important teachers were Van den Eeden, the court organist, and his successor, Neefe (nā-fē). During Neefe's absence, in 1782, when Beethoven was but twelve years old, the boy was appointed Neefe's deputy. Two years later, in 1784, the new elector, Max Franz, appointed Beethoven assistant organist. Remarkable, is it not, for a fourteen-year-old boy?

The old saying, "As the twig is bent, so groweth the tree," is singularly applicable to Beethoven, an organist in his youth, always choir conscious, and at heart a singer. Little do we wonder then that Arturo Toscanini, when conducting such masters as Beethoven, calls out repeatedly to his orchestra, "*Cantare, cantare,*" the Italian equivalent of, "Sing, make it sing!" Again we realize how many of the really great composers were choir minded, all singers at heart.

Johannes Brahms was, in a way, choir bred, as well, for he studied chiefly with Eduard Marxsen, who was a pupil of his father, an organist. Marxsen also studied with Johann Heinrich Clasing who left two great oratorios as his contribution to musical literature. And so we find that under the benevolent influence of the choir loft, Brahms was inspired to compose the great "Requiem", as well as some of the finest songs ever written.

On through the years to another lyric voice—the wonder child, Wolfgang Amadeus Mozart. In 1763, when Mozart could have been but seven,

we are told that he "sang, composed, played on the harpsichord, the organ and the violin." Even then, as a very little boy, he was constantly traveling, giving concerts of an extraordinary nature. In Paris, and at Versailles, "Mozart's organ playing was even more admired than his performances on the harpsichord." In 1764, the family took him with them to England, where he composed an anthem for four voices entitled, *God Is Our Refuge*, for presentation to the British Museum. Even today, unless such treasures have been hidden away, you may see in London the original manuscript, numbered "Select Case C, 21,d." At the age of ten, Mozart wrote his first oratorio, and in that year, at Haarlem, he astonished his hearers by performing on what was then the largest organ in the world.

When only four years old, Mozart began his musical education with his father, who had studied music as a choir boy in Augsburg. Mozart, the father, had studied law, but had abandoned it to teach music and to compose. He, too, must surely have been choir minded, because the first items listed among his works are twelve oratorios. In such an atmosphere then did young Wolfgang Amadeus grow up.

Handel's Lifetime Intimacy with the Choir

As a child, George Frederic Handel was, like Bach, an organist. When only seven, his father took him to visit an elder stepbrother who was connected with the court of Saxe-Weissenfels. Here the boy gained access to the chapel organ and was heard by the Duke, who insisted upon his receiving a good musical education. He was placed under Zachau (tsäkh'-ow), organist of Halle Cathedral, and made such rapid progress that he soon became assistant to his teacher. For three consecutive years he wrote a motet for every Sunday. At nine years of age, he went to Berlin, where his improvisation on the organ astounded the greatest critics. The list of his compositions for choir is impressive indeed.

And once again we find the musical father teaching his wonder son, in the family of Haydn. For the father of little Franz Josef was organist of the village church and a fine tenor singer; the mother, too, sang in the choir. On Sundays, we are told, the family gathered always to sing, the father accompanying them on the harp. There were twelve children in the family, and the boy Franz Josef, at eight, was engaged as chorister for St. Stephen's Choir. Aside from the daily service and two hours choir practice, he studied religion, Latin, writing, (Continued on Page 52)

A Cradle of Composers

What the Choir Loft Has Done for the Art

By the Well Known Composer and Lecturer

Geoffrey O'Hara

Composer of *Leetle Bateese Give a Man a Horse He Can Ride, There Is No Death,* and *K-K-K Katy*



GEOFFREY O'HARA

The Teacher's Round Table

Playing For Pleasure

I am twenty-three years old and a young army officer. I commenced piano work in my last year at West Point, just three years ago. I had never had any musical instruction or interest of any kind before. Starting with a correspondence course, I practiced every spare minute, and averaged about two hours a day for the first two years. I have had about a dozen half-hour lessons in all, and am now about in the fourth grade. I play, but not perfectly at all, Chopin's *Waltz in G-sharp Minor*, *Polonaise in A major*, and *Nocturne in E-flat*, and Liszt's "Liebesträume", last part of the 6th *Hungarian Rhapsody*, No. 6, and the concert arrangement of Brahms' *Waltz*, No. 6 (from *The Etude*).

I am now taking the Army Engineering course at Massachusetts Institute of Technology, and consequently have my piano practice time practically eliminated. This situation will last a year. I am passionately fond of the piano and of my hundreds of fine phonograph records, and would hate to slip back in what I have done so far, but if I spend what little time I have at technic, I have no time left to play for pleasure.

Will I do best just to play when I can, read as much as possible, and occasionally play over the above pieces that I have memorized? I find that a lot of sight reading at which I am fair helps me in the long run, but of course it will never improve my ability to do such things as the cadenzas in "Liebestäume."

On the other hand, I could, I suppose, do nothing but my accustomed Hanon and Czerny and scales, and keep up the technic; but then I would never be playing for pleasure, and, after all, that is the main idea. I can't average over half an hour a day.—D. B. P., Massachusetts.

Congratulations on your good sense! Your letter is such a fine "case history" that I am using it here in full. It will, I am sure, inspire many others who, in spite of limited time, insist on "keeping their fingers on the keyboard." Half hour daily average is pretty slim, but you are utilizing it to the very best advantage.

What on earth would be the use of filling up those precious seconds with Czerny or Hanon? Just spend about five minutes doing one or two contrasted, concentrated exercises; for instance, a brilliant chord progression and a scale or two; or one for finger independence, and an arpeggio exercise. Read all the good music you can lay your hands on; and don't try too difficult material. When the slightest fatigue appears, stop and play a part of one of your old pieces slowly, without looking at the keyboard. Even such "skeleton" practice will give you many necessary musical vitamins.

Good luck to you, and to the Round Tablers who use their time so sensibly!

Mozart For Two Pianos

I am on the hunt for Mozart numbers for two pianos, four hands. I have the following: "Sonata in D major"; "Fugue in C minor"; Mozart-Busoni, *Overture to the "Mugge Flute"*; Mozart-Busoni, *Duet-tino Concertante*; "Concerto in E-flat major", arranged by Saar; and your own easy Mozart arrangements. Are there any others I ought to have?

—S. A. T., Michigan.

No other original compositions for two pianos, four hands; but you can easily find arrangements. Saar has also tastefully transcribed a suite from the "Sere-



Conducted Monthly

By

Guy Maier

Noted Pianist
and Music Educator

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

nade No. 7"; others have done pieces from "Eine Kleine Nacht Musick", the string quartettes, symphonies, and other works. Your music store or the publishers of *The Etude* can secure these for you.

Why not examine some of the works written by Mozart for one piano, four hands? These can easily be distributed over two pianos, and make delightful novelties. Among the loveliest are the little "Variations in G Major"; the *Fantasia in F Minor*, No. 2; and the beautiful "Sonatas in F and C major." Mozart's compositions for one piano, four hands, are procurable in a single volume.

Note that I purposely do not mention the Grieg second piano parts to Mozart's solo sonatas. I scorn them as glaring examples of bad taste; under no circumstances would I teach or play them.

Mozart Preferred

One of my pupils, age fourteen, studying five years, brings in for her weekly lesson work on this list: 1. First movement of Mozart's "Sonata in C minor"; 2. *Impromptu in A-flat*, Op. 90, by Schubert; 3. *Impromptu in G-sharp minor* by Chopin; 4. Two movements from "French Suite in G major" by Bach, and 5. a review of the "Concerto in D major" by Mozart. She has always been fairly attentive. However since she was started on the Mozart "Sonata", she has shown in that piece a new approach: one in which she is constantly ready to use her equipment as each moment demands during her playing. But alas! she drops down to only medium attentiveness from this better intensity upon my stopping her to work out some weak passage. I have let her play the movement through, but still sense the need for a more efficient way to bring out this "ready" state. How, also, can I make this more than occasional (as it merely is) in the whole list, in each piece? Is more Mozart one way?

—J. J., New York.

You cannot expect from a fourteen-year-old adolescent, however gifted, the intense concentration of an adult. You say she loves the Mozart "Sonata in C minor," one of the masterpieces of piano literature, and most of the other pieces you mention come up to or near this level. Isn't it enough to know, as she practices them every day, that her taste is improving, her mind growing, her spirit expanding? Continued contact,

however casual, with such masterpieces is already a habit with her. Don't be too exacting. Consider her age, with all the growing pains, conflicts, uncertainties, changes, instability—and don't worry if she is inclined to skim surfaces. It will not hurt her permanently. On the contrary, a good diet of Mozart (as you suggest) will soon show her the necessity for utmost thoroughness in working over details. With Mozart, she will find out that even a telescopic approach to perfection is difficult to achieve!

So I say, give her plenty of rope, and more Mozart.

How Shall We Count?

I have a trio composed of violin, violoncello and piano. Whenever we have a composition written in nine-eight rhythm, the violinist and violoncellist insist upon counting it as three-four. I have tried to tell them that they are wrong, but to no avail. They are older than I and do not want to be told what is what by a younger person. Perhaps you can tell me of some way to explain it to them so that they will understand.

Also would you please tell me what study book should be used after the completion of Clementi's "Gradus ad Parnassum?" I am nearing the completion of this group of works and do not know what I should study next.

—F. K. W., New York.

In the first stages of studying a piece it is advisable to count nine, or three times "one, two, three," for every measure. Later, for rhythmical swing and convenience it is better to count three to a measure.

Choose studies from "Czerny-Liebling Vol. III" or "Czerny-Hutcheson Vol. III," ("Studies for the Development of Variety of Touch.")

Hash

Would you list briefly the subjects that a piano teacher should cover in a well rounded course? I have been teaching for a number of years, and with some success, but I sometimes feel that my plan of study is more like "hash" than a well-planned meal. Will you rescue me from incipient dyspepsia?

—D. R. A., New Jersey.

With the proper ingredients, nothing in the world tastes better than hash! Good old hash! How the housewife relies on it—and don't let her hear you belittle it!

Satisfactory piano teaching for young people and amateurs must be good hash—a palatable concoction of the basic

dishes of reading, listening, tone production, technical control, rhythmic vitality, musical and dramatic projection. Into every lesson and assignment must go a good "pinch" of each of these, carefully distributed. If you have been doing this conscientiously, your present trouble is not musical dyspepsia. In fact, I prescribe just such a combination to cure many pianistic ills. You have probably run out of ideas, your teaching approach has staled, you need the freshened perspective which study with a good teacher will bring you. Why not plan for it this summer or next winter?

Granted even an intelligent approach, it is difficult to find the right proportion of ingredients for each student, but whenever you do hit upon the proper balance the results are gratifying. That is one of the joys—and hazards—of teaching.

But beware the unbalanced mixture which omits sufficient quantities of technic. That always results in poor, lumpy, tasteless hash, and I know nothing less nutritious.

An Office Worker

1. At present I am doing office work in the morning and have the afternoon free to practice. I follow your two week practice plan, do not start my practice period with technic, rest frequently and take care not to play too long at a time, so as not to tire the finger tips. Thanks to your suggestions, I have been able to memorize a little. I have decided also to keep in mind the number of the count, not just the time movement. I am taking more notice of form in music, although of this I know but little. Besides reviewing or re-studying études and pieces, I have bought the "Czerny-Liebling Studies", some Heller and a few music albums for new music. I use Hanon for practicing evenness occasionally, and try to study one thing at a time, following a difficult work with one from the fourth grade down, taking turns with classic and romantic compositions. I am attempting several of the works of Bach, Beethoven, Chopin and others. For easy pieces I am trying some Mozart, Schumann and pieces from *The Etude*. I find the Presser Editions most helpful. I ordered recently your own translation of the Bach-Busoni "Inventions" and have been delighted with the notes and presentation.

2. I have sent Volumes I and II of the "Czerny-Liebling Studies", Volume I of "Heller-Philipp Studies in Musicianship" and *The Etude*, to a young man, in the early grades, studying without a teacher. Should I encourage him to practice Hanon-like exercises? I plan to send him Cooke's "Mastering the Scales and Arpeggios," if possible.

—G. W. K., Havana, Cuba.

1. Your "testimonial" turns my usually confident words to embarrassed stutters, burns my sun-kissed California "map" a deeper red, and makes me very happy. When next I play in Havana I shall want to hear you play, if possible.

If other part-time pianists will follow your lead, they will be surprised at their improvement. You can't do better than to carry on along the same lines.

2. Fine! And this time I won't even object to the Hanon. When no intelligent teacher is at hand to direct those short, concentrated finger exercises which I advocate, Hanon will probably give as good general finger routine as anything of its kind.

Strains That Injure the Voice

By Diana Irvine

OFTEN DESPITE CAUTION on the part of the teacher, a student's voice becomes shrill or husky, deviates in pitch or loses its flexibility. The agreeable sounds marking its warm naturalness gradually give way to metallic harshness, and when this occurs trouble is likely to ensue.

There are certain methods of procedure in the cultivation of a voice any of which are likely to result in impairment from often undetected and undetectable strain. Let us look at some of these faults which are responsible for so much mediocre vocal work.

1. *Continuous soft singing*: This enfeebls the voice, reducing its range and making serious inroads on the health of the vocal organ. While it appears to give sweetness to the sound it lacks substance. It is the mechanism employed in crooning. Training begun entirely on soft singing has been found incorrect.

2. *Continuous loud singing:* This obviously strains and becomes shouting. As no healthy voice can produce sounds beyond its own capacity of breath power, too loud singing is evidence of an abused, worn-out vocal organism which sounds only when banged upon.

3. *Strain from too much singing* is the aftermath of accumulated fatigue. The voice stands a great deal of this sort of abuse without giving notice of it until too late. Singing being physiological, prolonged periods of indulging in it wear out the muscles, marring the quality.

4. *Matching tones:* Making G sound like E below it, for example, is another cause of strain. There are acoustical reasons why one tone cannot be made to sound like another. Each particular tone is characterized by a different number of vibrations. Matching tones is a mistaken notion which destroys spontaneous emission making the tones stilted and distorted. To achieve evenness of the scale the practice of rapid passages will be found more efficacious. Sing a rapid, diatonic, descending run on five tones, repeated five times, *inhaling* instead of *exhaling* at the beginning of each descent.

5. *Disregard of the natural phenomenon of registration:* Rarely does the untrained singer ignore the fundamental fact of its presence but will consciously seek to bridge the difference in tone quality in some graceful and instinctive way. The teacher, on the other hand, often refuses to concede its existence. Mixed registration likely to follow this misconception seriously strains the musculature. Only purity of registration, which means distinctive quality for each, enables the proper natural functioning of the vocal cord and the muscles. The reverse, however, brings on destructive strain.

6. *Undue striving for resonance:* In trying to make the voice bigger, greater resonance becomes the principal aim, with purity of intonation relegated to secondary place. As resonance or amplified tone (the pitch and overtones) is erroneously believed to be audible by a pulsation in the sound, what is actually heard, is the pulse or beat of the vibrato. The ear cannot distinguish a

tone and its partials or overtones. The vibrato is present in all good quality voices and is indicative of health and vitality. It exists naturally and develops with systematic exercise as the voice develops. But it is the result and not the cause of voice growth. Though it is the throb of vitality in a healthy voice, its deliberate injection is wearing on the voice and destructive of its natural sound. Its exaggerated importance in cultivated voices brings on the inevitable artificiality and distortion with sacrifice of purity and fidelity to pitch which gives agreeable, harmonious quality.

To guard against sacrifice of pitch and against disproportionate "ring", or *vibrato*, practice *crecendo* and *diminuendo*. Sing a tone in the low range, then sing one an octave higher, this one to be swelled and diminished without change of tone quality, after which the voice will drop back to the original low tone.



all of which becomes a complete example of the *messaggi di voce* of the classic *bel canto* vocal method.

7. *Subjecting the voice apparatus to adverse or unnatural mechanical conditions*, such as attempting to keep the voice up or front is another cause of strain. Here it is necessary to know the behavior and pattern in the natural functioning of the vocal apparatus and to follow the design of this process during training; for the manner of producing voice determines its sound and if the voice is produced naturally it will sound natural. Thus the mechanical process involved must not change when the voice is cultivated but should remain the same, strengthened, intensified, increased in efficiency by exercise. The practice of low tones sung singly, energetically, *marcato*, and repeated several times, copies the pattern of nature and will be found very beneficial.

Finally, voice exercise should be done in the same wholehearted manner that one uses in exercising any other function of the body. This will develop the voice and develop the muscles employed in its production. It will increase the psychic energy of the breath which gives power to the voice; strengthen the vocal cords and their action, thereby intensifying the sound and giving it more substance; and augment amplification which gives richness and quality, with the vibrato also becoming augmented in proper proportion. (Consonants should not be used before vowels in these exercises, the preferred vowel being Ah.) In this way the voice may be cultivated with safety and with no risk of strain. It is most important for the singer, in his quest for vocal mastery, to know what not to do.

Singers Must Learn to Recite

By Joseph Payne

THE YOUNG SINGER looked professional and assured. His accompanist started the introduction, and I settled back with pleasant anticipation for I recognized the song. It was the tenor aria, *Ah, Moon of My Delight*, based upon "The Rubâiyât", by Omar Khayyâm.

The singer's voice was good; it was well controlled, true in pitch and pleasant in quality. His diction left little to be desired. Yet at the conclusion I was disappointed. His rendition lacked the necessary quality to move his audience.

Later, after congratulating the singer upon his voice, we mentioned "The Rubâiyât." His expression confirmed our suspicions; he had never read the poem!

There is a difference between a vocalist's display and a singer's art. The tenor was projecting a voice, with the text of the song only incidental, instead of interpreting a poem, with the melody and accompaniment mere factors contributing to a total impression.

Singers should learn to appreciate poetry *and to recite it*. For true singing is simply sustained

recitation in an appropriate musical setting.

How can this knowledge be put to practical use? Let us assume that you have a reasonably good vocal technic and that the song was written by a competent composer. Take the song to a quiet spot. Forget the music for the time. Read the text carefully to yourself. Does it produce any definite mood or impression upon you? If, after careful perusal, it does not, then lay aside the song. Why try to make an audience feel what you do not feel yourself?

But you like the poem? It definitely moves you? Then read it aloud, trying to express all the meaning and mood contained in the words. Is the thought a happy one? Then your voice should be bright and gay. Is it sad? Then listen to the different timbre your voice assumes. Whatever the mood, the voice can express it, as it *automatically* expresses your *real* thoughts and emotions.

When the poem has been made your own, study the melody. See how craftily the composer has used variations of pitch and rhythm to emphasize the text. Notice his use of expression marks to clarify his idea.

Now is the time to seek the accompanist. Listen to the accompaniment once or twice, and give especial attention to the introductory passage. Notice how it establishes *(Continued on Page 52)*

VOICE

Selecting an Instrument

Q. As a regular subscriber to The Etude, I would very much appreciate your answering the following two questions:

1. What musical instrument in each of the following classifications is generally considered to pay the greatest dividends in pleasure with a minimum investment in practice time: Percussion, String, Wind?

2. Which of these three instruments would you consider most easily mastered?

—T. W. C.

A. 1. The answer to your question is merely one person's opinion, so my reply must not be taken too seriously. You do not state whether the "pleasure" is to come from playing the instrument by itself or in an ensemble and this complicates my problem. However, I will risk a guess, as follows. For a percussion instrument I will choose the snare drum, but I suggest also that you consider the xylophone or possibly the glockenspiel. For a string instrument I will choose the viola; and for a wind instrument the cornet.

2. As to "mastery", that is a term with so flexible a meaning that I am afraid to hazard a guess. However, I am willing to tell you that the string instruments are all harder than the winds or percussion—assuming that you mean a serious instrument. If, however, you are thinking of playing the instrument socially rather than musically then why not take up the mandolin or the guitar? Your question involves so many different possibilities that it needs a conference instead of a mere reply.

How do you Pronounce Pathétique?

Q. 1. How do you pronounce "Pathétique"?

2. How do you play measures 170 and 179 of Chopin's *Ballade in G minor*? This measure 179 I just cannot seem ever to make smooth, but I think I play 170-171-172 fairly well. I am not sure if I am doing it the right way.

3. What is the general tempo of this piece? I have no metronome, so tell me whether, in the *Moderato* movement, it does not speed up quite a bit in measures 36-53; then run quite a bit slower in Measure 68, and so on.

4. (a) In Measure 26, and similar measures of *Malaguna* by Lecuona (original edition) does the 8^{va} sign apply also to the left hand? (b) Are measures like 61 played with one hand or are they divided? (c) I cannot reach those stretches in measures 90-103. What should I do?—Mrs. M. J. W.

A. 1. Pă-tă-teek'.

2. Everything is so clear about the measures you mention that I do not see what is bothering you, except that, of course, they are rather difficult. I could help you more if you would be a little more definite. If Measure 179 is not as smooth as the others it may be that you are not using enough pedal. Try pedaling throughout this measure.

3. This composition varies so much that it is difficult to state a definite tempo. However, when it gets under way the speed should be about (M.M. ♩ = 88). The tempo from *presto con fuoco* on is about (M.M. ♩ = 120). You are right about the changes at Measures 36 and 68.

4. (a) It applies only to the right hand.

(b) In my edition of this piece, the last four eighth notes are played with the right hand, while the left hand passes over the right to play the final quarter

note. Never feel that you have to play such a run with one hand just because the composer has so marked it; in fact, it is a very good thing for you to try various ways of playing a passage. You will be surprised sometimes at hitting upon a much easier way than that marked by the composer. Since this passage is marked *lento*, it does not matter greatly which way you play it.

(c) If you cannot reach these chords, roll them. If it seems awkward to roll them at such a quick tempo you might play them in octaves. This is not taking such a great liberty as might be thought, since the first E-sharp and F-sharp, having no dampers, sound through the measure anyway.

The Bach-Busoni Chaconne

Q. 1. Will you kindly answer these questions: In the Bach-Busoni *Chaconne*, page three, first line, fourth measure, when rolling the last chord of the left hand, which of these notes is struck simultaneously with the D in the right hand?

2. Which is the more impressive, the *ossia* or the original as given on page 17?

3. On page 19 I have been rolling the left hand slowly and very firmly, striking the right hand with the top note of the bass chord. Is this correct?

4. The last chord of the composition has a sharp in parenthesis before the F. To end in major seems to me more satisfying than leaving it minor. What is your opinion?—I. W. M.

A. 1. There will always be a difference of opinion as to whether or not left hand rolling chords should be started before, or on, the beat. Some chords sound better when rolled before the beat, while others seem more pleasing starting on it. I would let my own musical feeling be my guide in this matter. I think, in this case, the left hand B-flat sounds better played with the right hand D. There are two reasons for this: first, B-flat and D are more harmonious than A and D;

second, rolling this chord before the beat gives the player more time to roll the next chord.

2. I have a friend, Mr. David Moyer, who plays this composition, and who studied with Mr. Busoni. He prefers the original to the *ossia*.

3. You are right. Such chords are invariably played in this manner.

4. My friend Mr. Moyer has always used the minor ending. I think I also prefer that; however, if you like the major ending I certainly would use it. Bach seldom ended a minor piece in minor.

How to Overcome Stage Fright

Q. Although I am an experienced pianist I find myself afflicted with stage fright. Can you help me?—Miss E. S.

A. Most artists are troubled by stage fright of one kind or another. This is probably due to the fact that in order to be an artist one must have a sensitive, highly emotional temperament, and the possession of such a temperament means a nervous system that is easily upset. Sometimes the person simply needs to control himself better, to scold himself if he fails, to resolve to hold on the next time. But often the fear is due to the fact that the artist does not know his music well enough. It is not sufficient to know how it sounds. You must know its form, its structure, its texture at every point. You must be aware of every modulation, of each development of the theme. And if you are playing a concerto with orchestra you must know the orchestral score so that you will always

be aware of what the orchestra is doing. All this takes many hours of study, much of it away from the piano; but the time thus spent is well worth while because in this way you will achieve such mastery of your music that you will forget to be frightened—at least you will not be so frightened that you cannot perform adequately.

Business Man a Choral Director

Q. For a number of years now I have received considerable comment and encouragement as a result of my efforts in choral work. Heretofore I have not felt quite sure enough of myself in spite of my varied experience. Your very valuable replies given in The Etude magazine prompt me to inquire with reference to some of my problems.

I am thirty-eight years of age, married, and have one daughter. I am a bank cashier by trade and have a very good banking business. I have never studied music except in my own library, but have, in this way, acquired a fair knowledge of music notations, terms, and harmony. I claim a certain amount of composing ability and now have four compositions partially complete of as many types of music. These I should like to submit for candid analysis and advice as to whether they are worth the effort.

But getting back to my "first love", the mixed choir, I have been fortunate in being able to obtain considerable knowledge concerning technique, and so on, in the capacity of assistant director under very prominent choir directors. The point is, the work is now much heavier and it becomes increasingly more apparent that I must continue my studies in order to satisfy the requirements of such extensive choral work.

May I prevail upon you, therefore, to take sufficient time to analyze my case and advise me what knowledge I should search after first and in what manner it should be obtained. Points with reference to correct breathing and correct enunciation are, of course, pertinent and I shall appreciate your recommendation of the proper books or literature from which such knowledge can be gained. Also, I have a fair bass voice of fair range. Would you consider training of this voice essential?—H. E. G.

A. In the first place let me say that the idea of a professional man dabbling in music appeals to me very much, so I have nothing but commendation for your efforts to train yourself in music. I must tell you frankly, however, that music is a stern mistress and demands large quantities of time. However, if your hours as a banker are not too strenuous, you may be able to carry on the rather ambitious musical life that you would evidently like to undertake. But you will have time for little else, and the deeper you get into music, the more things you will find it necessary to learn.

I advise you to study singing under as fine a teacher as you can find in your part of the country. This study will make clear to you all sorts of things about breathing, enunciation, and so on, in a way that could never happen if you merely studied them in a book. The choral conductor must have a good musical background and he must understand singing. You do not mention the piano, but I should say that you would be terribly handicapped in both conducting and composing unless you play the piano at least well enough to do song accompaniments and the like.

As to your compositions, finish them as well as you can, get advice and criticism from someone who knows harmony, and then submit them to some fine musician for analysis. If you will write me again when the compositions are completed, I shall probably be able to put you in touch with someone.

THE AMERICAN MUSICAL PUBLIC is finally awaking to the peculiar charm of the organ as an instrument of entertainment. Managers there are who actually have dared to feature artist organists; and, with the projection of these organ virtuosi into the concert arena, the magnificent works of Bach, Handel, Franck, and a host of modern master composers have become a living factor in the daily lives of those who add to the petition—"Give us this day our daily bread," a further request for all forms of musical fare.

The way of these managers and the artists they handle is not, however, an easy road. People have accustomed themselves to hearing a reasonably good organist at church, and the thought of paying from two to five dollars to hear a concert organist simply has not crossed the average man's mind. Yet it takes the same intensive training, the same expensive study, to master the organ that is required to become a great singer, violinist, or pianist.

It is with the thought of helping those who desire a series of organ concerts that this article is written. The ways and means herein set forth are not theoretical, they have been actually worked out by the San Jose Chapter, American Guild of Organists, of which the writer is a member. Each suggestion has been put through the test of experience and has been proved practicable. If it worked in one instance it can be made to work in others, with adaptations to local conditions.

One Man With Vision

The first requisite to institute and continue a series of organ concerts is just one man or woman who has the vision to believe that such a series is possible. Let us frankly acknowledge that the average organist, like any other average professional person, has not too much vision and is greatly absorbed in the task of earning his own daily bread, but-ter, and taxes. Unless he is prodded into an attitude of interest, he will not become concerned in matters outside his immediate circle. Hence the necessity for the person with vision and a driving initiative.

Meet Mr. X

In our chapter of the guild is a member who, for the purposes of this article, shall be Mr. X. About eight years ago Mr. X conceived the idea that our city should hear great organ artists from time to time, and he set about bringing his belief into fact. First he canvassed the situation as to good organs, and discovered that the city boasts four instruments on which all the standard repertoire of organ compositions could be played. Three of these are in churches, one in the Scottish Rite Temple, all fairly large three manual organs. Admission could not be charged in a church; on the other hand the fee for the use of the Scottish Rite Auditorium was too high for the immediate present; so interest in organ recitals would have to grow before that added financial responsibility could be undertaken.

Mr. X accordingly arranged with the vestry of one of the leading churches that the Guild might present artists there, paying five dollars for light, heat, and sexton service, with the privilege of receiving an offering to go to the Guild. He next contacted our greatest manager of organists, ex-

plained that he felt that interest in concert organists could be developed in his city, and boldly asked if there were any of his organists who would be willing to play in San Jose for the collection, less five dollars. The manager was assured that the San Jose Chapter would do everything in its power to get out a large audience for each guest artist, with accordingly large collections.

Apparently the tenor of the letter appealed to the manager for he wrote that he would co-operate, but that he would send only his very best artists, not any second rate ones, and that anyway he had no second rate artists. A point of geography aided Mr. X's plans, which is that San Jose lies directly between the Pacific Coast's two largest cities, San Francisco and Los Angeles. It is but an hour's run, by machine, from San

the members felt that they had no individual responsibility for the enterprise, financial or otherwise, they were perfectly willing to vote "aye" at the indicated point in the proceedings (not seeing, of course, that at a subsequent date they would be called upon for more work and responsibility).

To be sure that nothing untoward should happen, Mr. X had entire charge of all affairs except ushering. Publicity, advertising, printing, all these he cared for, and the concerts were successful. Power Biggs, Winslow Cheney, Renée Nizan, Virgil Fox, Claire Coci, and others of like magnificent caliber were heard. Mr. X tells that the collections were disappointingly small at times, and at others encouraging; because of which he persisted in his labors to realize the ideal of hearing really great organ music in his beloved home city.

The "Pay-Off"

Such an arrangement could not, of course, last for long. When Nizan—as great an artist in her field as Heifetz is in his—received a fee of less than fifty dollars, something had to be done. Hence, after some five years of struggling along with small collections, Mr. X went to his guild chapter with a proposition something like this:

"If we are to continue our organ concerts we must do something different. I have blushed for myself, for San Jose, and for our chapter, when I have had to hand small collections to our artists; and I have blushed for the last time. There is no reason in the

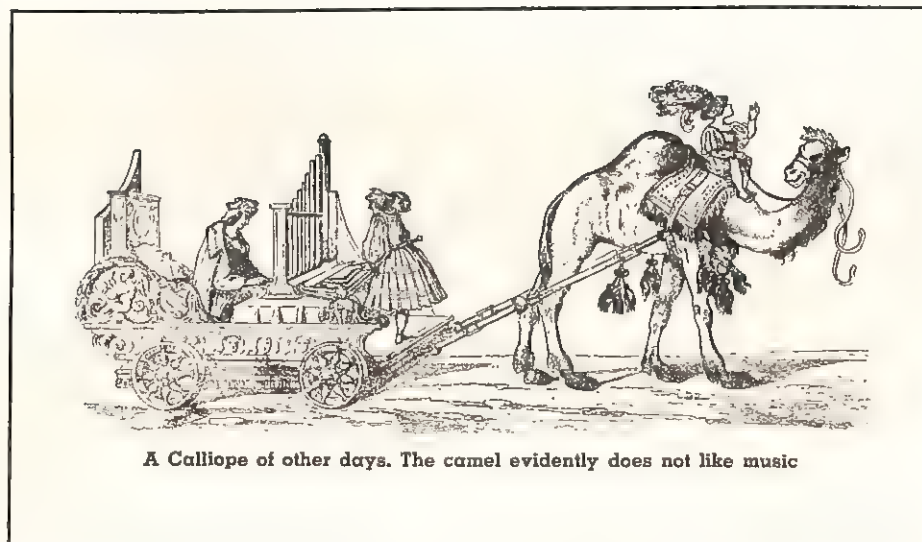
world why we should not form some kind of an organ club and then have patrons and patronesses for our events just like any other concert series. We could build a small list from the people we know ourselves (our chapter numbers fourteen members) and have enough money on hand when the concert season opens to engage two artists at least; we could be prepared to pay them some kind of a reasonable fee." And much more to the same effect.

Naturally there were some skeptics among the fourteen members of the San Jose Chapter. There are some in every group. But, as was said in the opening paragraphs of this article, all that is necessary to put a project of this nature over

Lending a Lure to Organ Concerts

By LeRoy V. Brant

A.A.G.O., A.T.C.L.



A Calliope of other days. The camel evidently does not like music

Francisco; and hence an organist with a free day or two could easily stop between the two cities for a recital.

The result of these negotiations being satisfactory, Mr. X. at last took his proposition to the Guild chapter. He had not consulted with the chapter before negotiation, feeling that if he had a workable and finished plan to lay before the members he would have much greater chance of their interest. So it developed. When

ORGAN

is one man of vision, and X seemed to have that vision. In any event, he met every argument against the proposition, and eventually there was born the "Friends of Organ Music"; for that was the title chosen for the list of patrons. All this, after many meetings of the Guild, and enough discussion to fund the national debt. (As an interested member of the Guild, this scribe would say to any who contemplate the formation of such an organization, "Do not let argument sway you; only let it correct any mistake you may have made in thinking. Do not let apathy stop you, for those who are indifferent will of course want to ride on the wagon after it is set in motion. Is not that life"?)

The Fruits of Success

Of course Mr. X realized that on his shoulders would fall a large portion of the work of the first year of "Friends of Organ Music." It will be so in any similar organization. The originator of the movement will be forced to do a large share of the work of maintaining the desired impetus. But gradually, it has been observed, the interest in the club grew; and thus, with gratification, Mr. X saw that in the five or so years of this venture, San Jose had come to desire great organ music; so that, when it came to the point of selling the patronages, lo! people were ready and some even anxious to buy. Mr. X sold one-third of the list, himself; as he reluctantly admitted. "And I had only one turndown," he boasted. The needed guarantee was on hand within a short time; and another brief season of organ music was assured.

The "Friends of Organ Music" must still grow; it has not reached full development, for every such movement there are loftier heights beyond. But the technic of this assault, as worked out by Mr. X is so definitely correct that its rehearsal surely will help many who also desire great organ music in their communities.

In closing, just a few "be sures":

1. *Be Sure* to talk to the most influential people in the community, especially to those who care for music of any kind.
2. *Be Sure* to hold recitals in a church which is viewed as a community church.
3. *Be Sure* to "tie in" the minister of that church. His sympathy will do much to make a success of the venture.
4. *Be Sure* to send cards to every minister on the list of the local Pastor's Protestant Union, and also to the heads of Roman Churches.
5. *Be Sure* the recitals are held on an adequate organ. Ministers of churches with small or freakish organs are frequently unaware of the limitations of their instruments. The ultimate success of a concert venture depends on the artistic results, not on the feelings of any one minister, or his wishes as to when the concerts are held.
6. *Be Sure* that at one of the concerts of the series the combined choirs of all churches with a desire to aid, join in a group of three or four anthems as a feature of the program. It is a good plan to have the guest organist conduct, if possible, with a local organist at the console. By this means a great deal of interest can be aroused among the participating churches.
7. *Be Sure* that nothing on the Patron's card can be legally construed as an admission to the concert, if it is to be held in a church; because if such construction be

possible the church might be liable for taxes.

8. *Be Sure* adequate reviews of the organ concerts appear in the daily papers.
9. *Be Sure* you do not present some unknown artist just because his fee is low. One such venture almost ruined our project.
10. *Be Sure*, above all, that you do not give up just because the going is tough!

* * * * *

With this alluring recital of grit and enterprise, it would seem that there is almost no city too small to have the inspiration that comes with the visit of one of our highly endowed artists.

A New Hammond Creation THE SOLOVOX

The Solovox is a new instrument invented by the brilliant Laurens Hammond, creator of the Hammond Organ and the Novachord, and expressly designed as a musical supplement to the piano. Operated entirely by electricity, the Solovox is a three octave keyboard which is attached to the piano so that the fingers of one hand can easily span the two keyboards. Twelve control tablets give the Solovox a six octave range as well as an indefinite variety of tone colors, and being smooth, sustained and capable of "swell", its tone colors make an effective contrast to the percussive brilliance of the piano. A knee lever controls the volume, and a slim tone cabinet containing the electrical equipment is set along-



THE NEW HAMMOND SOLOVOX

Note the smaller second keyboard which is played with the right hand, and the amplifier on the right end of the piano.

side a vertical piano or underneath a grand piano.

The instrument is designed as a supplement to the piano. The piano can be played exactly as formerly as an individual instrument. When the Solovox is used it is possible to simulate the string, woodwind and brass instruments in a very unusual and fascinating manner with the right hand, while the left hand supplies a piano accompaniment. For instance, an amazing imitation of a saxophone solo can be effected on the Solovox, while the left hand accompaniment gives the impression of two distinct instruments being played.

Chords cannot be played on the Solovox, only the single melodic line. The instrument is put upon the market at \$190.00. Fritz Reiner, Ferde Grofé and many other musicians have praised the new instrument highly.

Special Praise Services

By William Reed

THE DESIGN of holding a special service of praise periodically is commendable from different points of view. Not only does it vary the routine of the ordinary church service, but it also affords the congregation an interesting and instructive experience whilst stimulating the enthusiasm of the choir, who find in it an added source of attraction through the preparation of new music.

These services should not be held frequently. About four or five during the winter season, with possibly one during the summer, are usually found sufficient; and they should not last longer than an hour and twenty minutes, in summer even for a shorter time.

In arranging a special service the organist will do well to coöperate with his pastor, who will be interested and willing to adapt his part of the service so as to be in conformity with the scheme proposed. If a particular subject is chosen, everything should be in harmony with this idea. Only familiar hymns should be chosen, the congregation being given a chance to share equally with the choir, and, on occasion, singing the intermediate stanzas of a hymn alternately with the choir. The anthems should be of moderate length and difficulty. If a cantata or psalm setting is selected, it is advisable that it be divided so as to form two anthems. The organ accompaniment should be hearty and inspiring, especially in the hymns.

The following schemes will convey some idea of the system on which such a special service is generally based. They will be found to constitute interesting and instructive services that will draw attentive audiences. While not arbitrary, they will be found helpful.

(1)

Opening Sentence by choir

Hymn

Anthem

Prayer, concluding with the Lord's Prayer, either generally recited, or chanted by the choir

Hymn

Anthem

Vocal solo

Anthem

Hymn

Psalm chanted by choir

Hymn

Anthem

Hymn

Vocal Solo or concerted number

Anthem

Hymn

Closing Sentence by choir.

The scripture, prayer, and address (emphasizing at some point the history or value of music in the church service) need to be comparatively short and distributed appropriately between musical numbers. The text of all the music sung should be printed on leaflets, for the use of the congregation, making the use of hymn books unnecessary.

Do You Know?

That Michael Kelly, an Irish singer, was one of the most intimate friends of Mozart?

That a barrel organ is still used for all services in the parish church of Shelland of Suffolk, England?

Bowing: Its Importance to the String Player

By William D. Revelli

EVERY INSTRUMENTAL PERFORMER realizes, without doubt, that the evolution of his particular instrument has depended upon a series of refinements—refinements not only in the construction of the instrument itself, but in the manner of playing it. Structural improvements are present in each modern instrument; playing refinements must be taught and passed on.

In the string instruments one of the greatest refinements of their long history was the inception and development of the science of bowing. Efficient, accurate and inspired handling of the bow is both the finest asset and most important part of the technical equipment of the string player. Yet the mastery of the bow is the most difficult problem in the routine of study for the string player. Even the novice has a vague idea that the correct method of holding and drawing the bow has direct bearing on the tonal effect obtained. No longer do we teach the beginner to "Take the bow in the right hand and draw it across the strings." Beginning string classes are being taught very thoroughly the secrets of correct bowing, and made to realize that bowing properly lies at the root of the artistic performance achieved by our symphonic orchestras.

The science of bowing may be approached from two angles. The term "bowing" may be used in two primary senses, best expressed by the two German words *Bogenführung* and *Strichart*. In a general way, *Bogenführung* deals with the action of the bow on the strings, of the bowing actions of the player, of the complete mechanics of bowing. *Strichart* refers to the particular manner in which a phrase or passage of music is to be executed, and the signs by which such a manner is usually indicated. In this discussion we shall consider primarily the first term; the second will be treated in a later article in this department.

The famous Belgian violin master, Hubert Léonard (lā-oh-nahr), holding up his bow in his right hand, often said: "*Voilà le maître; les doigts de la main gauche ne sont que ses serviteurs!*" (There is your master; the fingers of the left hand are but his servants.) No matter how well trained, how dexterous, how unfailingly obedient to the will these "servants" may be, or how bewildering to the ear and fascinating to the eye, the technic of the fingers is lost without the finesse of bowing.

More than any of the devices in performance technic—above fingering or phrasing—bowing affords the performer a real opportunity for self-expression. That is why no two string players bow precisely alike, and that accounts for the differences in the tone, feeling, and general musical effect noticeable among string players. Bowing becomes their distinguishing mark; it separates the master violinist or violoncellist from the mere technician. String tone has an individuality dependent upon a variety of factors, involving



Illustration above shows hand and arm position when the bow is at tip.

training of the player, his psychological tendencies, the physical peculiarities or attributes of his fingers, hand, and arm.

The great masters of the 18th Century, Corelli and Vivaldi, were the first to recognize the possibilities of the art of bowing, and their successor, Tartini, persuaded the bow makers of his time to improve the shape and elasticity of the bow itself. From the time of Tartini onward, a gradual but continual improvement in bow design and construction took place. Finally the modern bow was produced by the greatest of all bow makers, Tourte. The modern bow enabled the immortal Paganini to open a new era in the art and science of bowing; he developed a new method of holding and moving the bow—so full of possibilities that, by using unheard-of movements of his arm, he was able to produce all of the different shades of tone and expression which made him the great artist he was.

An Elusive Formula

What, then, makes bowing so difficult? What is the formula for mastery of bowing technic? One cannot give the inviolable formula, for it is tinged with the mysteries of genius, with psychological attributes, with natural physical endowments. The first necessity is the subduing of the muscle by the mind; the results to be obtained

are in direct proportion to the amount of control exercised by the mind. To some extent this is true in every art and handicraft, for the aggregate muscular effort of the hand is employed to materialize the conceptions of the mind. Yet the problem of muscular training is greater in the playing of a stringed instrument than it is in the average handicraft, simply because a sort of individualization of muscles becomes necessary. In string playing this is a constant problem; there are perpetual adjustments to be made within the hand and arm, adaptations to changes which are most important to the efficiency and artistry of the whole.

Let us take for example the simple matter of



Note relaxed position of fingers on stick as well as the forearm and the wrist.

drawing the bow across the strings. To produce a singing tone, free from impurities, it is not enough to follow the familiar rule of bowing in a direction parallel with the bridge. The production of a pure tone is dependent upon an individualized muscular activity so complex as to astound the uninitiate. Every finger joint of the right hand is individually and distinctly active through the muscles that control it. The wrist, forearm, upper arm and shoulder, through the sets of muscles controlling each, must contribute to the work of the hand at the right time and in the correct manner—else the result is failure to obtain the desired perfect tone. One can judge that even in the most simple musical composition for violin, there lies a need for complex and exacting muscular control, and the acquisition of this control is no small achievement.

The problem of bowing becomes still more involved when we consider the fact that the activities of the bow arm must be synchronized and coordinated with the movements of the left hand. It requires no stretch of the imagination to know that, in turn, the activities of the left hand, the

BAND and ORCHESTRA
Edited by William D. Revelli

Music and Study

fingers, and the wrist, and the left arm must be subject to the complete control of the mind. When we add to this the fact that the conscious mind is taken up with the difficulties involved in the reading of the music, and attention to all of its symbols, it becomes evident that the muscular adjustments of bow control must result from automatic action. The complete adequacy of automatic action can be established only through carefully acquired habits, habits formed through constant and unswerving application of the powers of the individual player.

The physical adjustments which must be made are difficult in that the player is faced with developing the left hand at the same time as the bow arm. The division of attention may place habits at cross purposes with each other, and too often wrong actions are developed in the individual muscles involved. The correction of incorrect tendencies must be accomplished independent of the other problems of string playing. Muscular coordination and control must become second nature, automatically accurate. It is due to this confusion of requirements that the student must give an important place to bowing in his program of study. It is desirable, in fact, that the student acquire a certain amount of bow control even before the left hand is brought into play at all.

Many of the string players in our school orchestras unfortunately show a sad lack of bow control, and this is due to a failure to stress the solution of problems incident to correct bowing before having begun the study of left hand technics.

Several Principles of Bowing

Tone on the bowed instruments is produced by a drawing movement of the bow across the strings. Its perfection depends on the manner in which a string is thereby made to vibrate. In turn, the perfect vibration is dependent upon the control, regularity, and freedom of the drawing movement. This is true of every bowing style, not alone of the sustained or cantabile strokes. Even in the rebounding bowings, or resilient strokes—wherein the bow momentarily leaves the string—the vibrations are intended to continue accurately, even though at slackened pace.

Increase of volume of tone is obtained by increasing either the speed of the drawing movement, or additional pressure on the bow, or both. A pressure on the bow is contrary to the drawing motion, and generally it has an effect which is detrimental to the tonal result, hence an increase of tone through an increase in bow speed is usually preferable to one obtained by added pressure. This fact has direct bearing on the execution of *crescendos* and *decrescendos* in cantabile as well as in all detached bowings. Since pressure and speed are contrary motions which in a sense neutralize each other, the student should be careful to see that the length of the stroke conforms to the intended volume of tone and to the required speed. In other words, the faster the tempo, the shorter should be the stroke and the more moderate the pressure. In a fast tempo, the use of great pressure compels the use of the shortest of strokes.

Bow Control

Bow mastery begins with the automatic adjustment of the speed of the drawing motion to the muscular effort involved in achieving a certain result. In the beginning stages of learning, this is best acquired by applying the theory of muscular relaxation. This can be reached by allowing a rest or pause (Continued on Page 59)

Illustration and Suggestion

By Henry C. Hamilton

IN THE ART of teaching, the power of illustration ranks among things of first importance. We who have spent many years with our chosen subject; who, as it were, live, move and have our being in music, are very apt to forget the viewpoint of others who do not have this background. To them, the tonal art is regarded from many different angles; some attitudes perhaps crude, humorous or fanciful, yet often containing the germ of an idea worth following up. In other words, a pupil frequently fails to grasp the teacher's viewpoint—at first—but the wise instructor will be on the lookout for anything which appeals to the uninitiated, and from that draw his lesson.

Sometimes, indeed, the pupil supplies the illustration. A small boy had been playing in the five finger position. The first deviation occurred in a descending passage, where, in going from F to D, the third finger was followed by the second. This being a departure from all previous experience, he had difficulty, partly in executing, but chiefly in remembering. Then an idea seemed to strike his childish brain; he recalled happy days bestriding a hobby horse, and in those two pudgy fingers, one on each side of the undepressed E, he saw himself bestriding his wooden charger. A look of happy reminiscence overspread his face, and he looked up with a cherubic smile. "Sure," he said, "I got to straddle it!" And "straddle" it he did, without fail, every time. Later, he would find many instances where "straddling" would solve his problems. I have since used the illustration with other boys, who would seize upon the idea with avidity.

Another instance was trying to explain the time of two left hand measures to a girl of fourteen. The passage,

Ex. 1

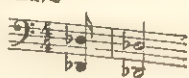


was always due for an unsatisfactory performance from her. She would leave the quarter notes before one full beat had elapsed, and the eighth notes were lingered upon in a manner most exasperating to any listener with a sense of rhythm. With some such pupils counting seems to convey little idea of time; they go through the practice perfunctorily and unwillingly, with no conception whatever as to what keeping time is for.

However, I hit upon a device which met the difficulty. In these days of traffic problems, we are all familiar with "Stop" and "Go" signals: the red and green lights. I suggested to this girl that she consider the quarter notes as "Stop" and the eighths as "Go." At her next lesson she played the passage perfectly.

With the same pupil the quick repetition of a left hand octave seemed to stall her; she would not get away from the first attack soon enough to make a crisp execution of

Ex. 2



As all pianists know, a bounding wrist, and the "vibratory" feeling in the arm are called into play here. But this girl's mind was of a type not given much to the assimilation of technical details. Nevertheless, all piano playing is based

upon muscular movements which, under other than keyboard conditions, we do unconsciously. I therefore suggested that she here needed to use her hand as if knocking on a door, using the form of a double knock or "rat-tat"—which is really nothing but a form of the *vibrato* touch. I rapped on the side of the piano—the double knock—then used the *vibrato* on the octave, explaining, while I did so, the similarity of action. She made a fresh attempt, and this time her hand made a clear cut rebound on the octave, with no tendency whatever to stall on the sixteenth note.

Another case, very different, was that of an elderly lady, who, in her sixties, had a desire to learn something about playing the piano. Her trouble, as may be expected, lay in the coordination of brain and fingers. In even the most elementary things, she would stop here and there, generally between measures, with a particularly long wait before embarking on the next line. She was bright enough, generally speaking, well informed on current topics, and quick witted as the average person. But every little change in the music—be it fingering, value of notes, black or white keys—spelled disaster every time she attempted to play. She would sit there, helpless, trying painfully to collect the scattered remnants of her thoughts.

My own thoughts had not been idle. I knew she would never become a proficient pianist; the state of her hands, and her previous unfamiliarity with music debarred this. But I still hoped she would find it possible to grasp enough of the subject to find some pleasure from her efforts.

Design in Music

One day I called her attention to what every woman is more or less familiar with—fancy work. I dwelt upon the fact that form and fancy each contributes what is indispensable in producing a finished product of beauty. I tried to make clear that as some sort of a pattern will always be in evidence, where visible beauty is concerned, so it is in music. Only in this case we hear the pattern rather than see it. I pointed out that anything played or sung, to be satisfactory, cannot be a haphazard affair; some sort of pattern must be in the composer's mind. The symmetry which so delights the eye in a piece of beautiful fancy work—such as this elderly lady could make—has its counterpart in the symmetry of a tune with its harmony; the measures, in one way or another, balance each other nicely. There is beauty, and there is form. In fact, music may be regarded as fancy work in tone.

Did the illustration make its appeal? Yes, beyond my most sanguine hopes. "Pattern" thereafter became her watch-word; and, more, it proved the open sesame to many a pretty little tune. Her search for and subsequent discovery of each "pattern" seemed a source of unending delight to the dear, old soul. While she never attained anything approaching technical skill, yet she became able, as time went on, to entertain herself and her friends with easy, tuneful pieces.

Suggestions are waiting all about us. Some time ago I read a story of Leschetizky—how he taught a pupil to make an effective *accelerando*. The increase of tempo without making the fact too obvious—the charm of a real *accelerando*—was being missed by this student; so finally the great pedagog thought of something outside the realm of piano playing, but which would furnish a perfect example of the desired result. He advised the pupil to visit the railway station, and to observe closely a train after it had started to

(Continued on Page 28)

Back to Vieuxtemps

By Arthur Hartmann



HENRI VIEUXTEMPS
From a painting by A. Einsle

"BACK TO BACH!" was the modern composer's cry, not long ago, a cry which now seems to have vanished into echoless memory. To-day, the writer would like to make a different appeal, a heartfelt and earnest plea for a "Back to Vieuxtemps (vyuh-tahn) Movement for Violinists."

Much too long has Youth looked almost with disdain upon the music of this great master. Moreover, many teachers have failed to insist upon each pupil's becoming familiar with at least a few of this composer's great concerti, seeming to overlook what this knowledge would mean to the student as player and interpreter.

That Vieuxtemps is absolutely indispensable to the violinist's art and equipment, our great virtuosos of to-day agree. It is as inconceivable to omit Vieuxtemps and Wieniawski (vyen-off-skee) from the violinist's work and repertoire as it is to imagine a pianist unable to play at least some numbers by Chopin and Liszt.

Vieuxtemps was born at Verviers, Belgium, on February 20th, 1820, and died in Mustapha-lez-Alger, Algiers, on June 6th, 1881. In anticipation of the centennial of his birth in 1920, I attempted to start a movement to erect a monument to him in this country; others, of course, had been erected long since in his native land. In answer to a circular letter sent to prominent violinists of our time, it is interesting to recall that the venerable Auer wrote me a letter in French, in which he said: "Vieuxtemps—c'était le Maître de

nous tous!" Likewise, Fritz Kreisler used the identical words, but in English: "Vieuxtemps was the Master of us all!" The writer, too, speaking purely as violinist, has often exclaimed, with impatience and vehemence, "Bend the knee when you speak of Vieuxtemps!"

Some musicians have marked his music as "dated", and yet many compositions by such old masters as Nardini, Corelli, Somis, Locatelli and even the various Bachs, appear on concert programs, although they contain much less of real musical and violinistic value than the concerti and other works by Vieuxtemps. It is well to remember that music of a certain type and epoch often seems lifeless because of the poor interpretation it is given by performers either indifferent to its dramatic meaning or ignorant of the composer's style. In this matter, it seems that Paganini and Vieuxtemps are the two most sinned against.

And it is precisely this disregard of style which the writer so earnestly deplores. Many of the younger generation are inclined to play everything at top speed, be it a minuet by Mozart, Haydn or Beethoven, or the *Scherzo* movement in Vieuxtemps' "Concerto No. 4, in D minor, Op. 31." Moreover, they frequently change bows on a note meant to be held almost indefinitely, and alter to contemporary fingerings such places as Vieuxtemps intended to be played only by one finger—the fourth, as it happens to be. There are many such instances, both ascending and descending, in the Fourth and Fifth Concerti. Artists, who uphold the fine traditions and dignity of playing as perfected by the Franco-Belgian Method, must constantly look with deepest regret upon the superficial "editing" of masterworks by many moderns.

It was the credo of the older masters that the left hand is the artisan and the right arm and wrist the art of violin mastery. And there is scarcely any problem in the art and highest technic of bowing which cannot be found in Vieuxtemps' "Concerto No. 5, in A minor, Op. 37." Moreover, as a composition, it could well be used as a model for the concerto form in one movement, from its masterly development of the motif to music of noble content, rich in fantasy and of meaningful import. It may not be a concerto for popular taste, but it will richly repay profound musical study over the many years required to master the difficulties its interpretation demands.

The ideal interpreter of Vieuxtemps was his most famous pupil, Ysaÿe (e-sah'-ee), whose interpretations, incidentally, remain ineffaceable in the memory of all who have heard them. It is perhaps quite understandable that the present generation, never having heard Ysaÿe and never having studied the precepts of the Franco-Bel-

gian school of violinistic art, have little knowledge of the real traditional style of Vieuxtemps—for his was an art, a style and a tradition quite by itself.

Quite naturally, every great musician has his own individual and sometimes peculiar interpretations of those simple yet seemingly involved and elastic terms such as *Moderato*, *Adagio*, *Andante* and so on. Brahms, for instance, had very definite ideas in regard to tempo indications. Those heading the *Third Movement* of his "Third Sonata for Violin and Piano" read: *Un poco presto, e con sentimento*, yet the tempo is quite leisurely. This gorgeous work has become so well known in the Brahmsian understanding of *un poco presto* that, in large communities, if soloists play the last movement even a trifle too swiftly, they are quite likely to bring protest from the critics.

To return to interpreters of Vieuxtemps, two of our greatest violinists, of world renown, have aroused much discussion by their completely different expositions of the *Scherzo Movement* of the "Fourth Concerto" by Vieuxtemps. One virtuoso plays this scherzo at an extremely slow tempo, while the other takes it quite rapidly, an interpretation which seems the more popular of the two. Therefore, lest this rapid pace become the vogue among conscientious students of the violin, the writer, as a studious adorer of Vieuxtemps and his style, suggests that the slower tempo be followed, since this was the composer's intention.

In the final analysis, this is a humble and earnest plea for greater veneration of those great masters who gave us our violinistic art and literature, and for more sincere and profound search for their revelations; for with thorough and concentrated study, the depth of their meaning will be revealed in full beauty to those worthy of sounding the mysteries of Art.

Painless Violin Playing for Beginners

By

Hyman Goldstein

THERE IS NO REASON why a beginner on the violin should torture parents, teachers and other fellow citizens. About thirty minutes of instruction in the fundamentals of position and tone production are enough to start the beginner on the road to painless violin playing.

My first pupil, a beginner at thirty-five, came to me in 1924. He wanted to play violin for fun. His wife and three children did not object—until he began to play. It was my job—in my second term at high school—to make his fiddling painless to himself and his family. Many years of work with beginners of all ages, some of them school music supervisors, have formulated these procedures for rendering beginning fiddlers innocuous.

A sustained singing tone is the first essential. No lectures on acoustics, physics of sound, or

VIOLIN

Edited by Robert Braine

Music and Study

theory have any effect on tone production. A good tone depends directly on a good playing position.

The violin and bow must be in fair shape; chin rest, bridge, finger board and bow hair must pass inspection. In private teaching it is always possible to have a repair man to inspect, repair, and to replace any parts out of order. In school music teaching, inspection and improvement may be more difficult.

Correct Accessories

Chin rests should be an inch high. Nature did not build our necks for holding violins. The chin rest must come to the rescue—without a shoulder pad. Strings should be in good condition; the silver G, aluminum D and steel E are now generally accepted. E string tuners, of course, must be used.

The position is important. The violin is held between the chin and collar bone, slightly above the horizontal. The shoulder should not be hunched up; it does not hold the instrument. The neck of the violin rests between the first joint of the thumb and the forefinger-hand junction. Fingers are rounded and relaxed in their position over the strings.

The bow is held between the fingers of the right hand and the thumb, with the second or third joint of the forefinger pressing down. The thumb should not be wedged into the frog.

After five minutes of demonstration and talk, the beginner is ready to play. Let him play on the open A, two slow beats on each down and up bow. The importance of a singing tone is explained. Play; and things will begin to happen.

These faults occur most frequently: The tone squeaks because the bow is over the finger board. The tone rasps because the bow is too close to the bridge. To overcome and to prevent these faults, demonstrate how tone can be produced in full purity only if the bow is kept midway between the bridge and finger board. The bow must be at a proper tension and well rosined.

Show the pupil that one of the first requisites for a smooth, rich tone is that the bow must travel straight up and down. Explain the rôle of the bow and right forefinger in volume control.

Practice should be entirely *legato* until a fine tone is habitual. Bow changes at the tip are usually not difficult to make smoothly; changes at the frog often cause an abrupt break. Do not attempt to show beginners the intricate finger, wrist and arm action which makes for smooth bow changes at the frog. It is well, however, to treat the bow change as an interruption, if it is obvious. Explain that singers do not take a breath with every note. Try to develop, at the very beginning, a feeling for phrase and nuance.

General Hints

Motion pictures of violinists are invaluable. The Heifetz picture, "They Shall Have Music", illustrates bowing, position, and violin playing at its best. It would be well to have this as a required movie for every would be fiddler.

Practice should be in five and ten minute units, with rest periods alternating. No beginner can maintain good position for any length of time.

Beginners often get the left palm into close grips with the violin neck. This deadens the sound and makes fingering difficult. Some players have *thumbitis*, with thumbs sticking up from the violin like a hitch hiker's guild sign. Others have long, ugly, black nails which make rounded fingering impossible. Study of position and oft-times a quick manicure may be essential. The nail file is useful in violin teaching.

It is better to play a few things well than to plow through pages of music. The first lesson on tone production need cover no more than the open A string. But it should include the fundamental signs: up and down bow, loud and soft.

Smooth tone production, based upon good playing position, is the first requirement for painless violin playing. The violin has never been an easy instrument to play. It is made much more pleasant by intelligent instruction in the fundamentals of tone production.

The Problems of Practicing

By Booker J. Washington

ESTABLISHING GOOD HABITS of practice is one of the most intricate problems facing parents, as regards their children's music work. Parents too often apply the force system, and to no avail. The old adage, "You may lead a horse to the well, but you can't make him drink", holds just as good in the problem of practice. A child may be compelled to sit at the piano for forty-five minutes each day; but, if the seeking attitude is not developed in Johnny or Susie, the time is most excellently wasted. They may be made to go through the motions of practicing, but they cannot be made to retain the knowledge or the motions.

Children, as a whole, cannot see the need for working now for a deferred advantage. Only the child that is talented can work hard without an urge from the parents. All the things that can be said as to the value of his working hard now are too remote from his active mind. He must see an immediate result from his efforts.

The would-be "Babe Ruth" never needs to be urged to practice playing ball. He will earnestly swing a bat hoping to send the ball across the field. If he successfully hits the ball, his efforts will bring an immediate result. He will work harder to send the ball a little farther next time. This, however, cannot be compared to the practice of music, where the progress is not easily felt by the child.

The child who can practice without a parent's insisting is indeed fortunate. Our main objective is to instill in children the seeking attitude. The parents' attitude is easily felt by the child. Parents who often dominate cause a rebellious feeling in the child.

There are several ways to get better results from a child's practice. One of the best of these methods is to work out a schedule pointing out the things that are expected from him each day. His various duties may include such things as raising vegetables he likes, running errands, repairing a gate, and his practice. It is helpful to allow the child to place the periods where he thinks they will get the best results. Freedom of choice is something we all cherish; and, if deprived of this, we at once resent the interference. Children, too, love their freedom; and if the parent tends to act as a dictator and demands of them that they do their work, they at once register resistance. Begin early to impress upon their minds that the matter of practicing is a part of the day's duties, just as the face and hands are washed and meals eaten. If this is done, they will start falling into regularity about the practice periods.

The child's practicing is made much more difficult by the fear of annoying someone. Every child should have a time to practice—even a blasting trombone—and this with absolutely no interference or caustic remarks from any mem-

ber of the family. When he begins practice, he must be in a mental state which will permit him to think things out clearly. Practice should be done early in the day, before the mind is cluttered up with all the pleasant or annoying events of the day. Morning practice is the best. Following afternoon nap is also good.

When a child begins practice, he must realize that he has undertaken a business obligation, and only the most urgent matter can take him from his work. Tact must be used in sending away his friends. To dismiss them gruffly will only hurt his and their feelings. Try by considerate gestures to impress his friends with the importance attached to his work.

Parents often neglect their children after they have led them to practice. A little interest shown will go a long way in creating a better atmosphere in the home. Lead the child to feel that the music lesson is his biggest job in life. Radio must not interfere. A little coöperation by all members of the family will eliminate this problem.

In conclusion, let us realize that the child student's road is not easy. Self denial, tedious work at times, and many other problems tend to discourage him. Tide him over this period, and when he is able to see results from his work, he will thank you. Without systematic practice, no one can make progress. Coöperation of the teacher, the parents, and the members of the family will give the child added incentive to excel.

Parents—Show an Interested and a Helpful Spirit, and Watch Results.

Rubinstein's Opera

Josef Hofmann tells a story about his master, Rubinstein. Rubinstein, acclaimed by the world as one of the greatest pianists of all time, preferred to be known as a composer.

Once, when he was producing a new opera, he promised the orchestral performers a wonderful dinner if the opera was a success. The performance was a failure, however, and the composer rushed immediately home and went to sleep. Before long he was awakened by a crowd at his door, which proved to be the orchestra.

"What do you want?" Rubinstein inquired.

"Our dinner," replied the leader. Even if the audience did not like the opera, we did; and we think it was a success."

The story is that the opera proved to be one of Rubinstein's best of such works; but it does not say whether the players got their dinner.

Illustration and Suggestion

(Continued from Page 26)

pull out; how it gathered speed by degrees so gradual that the eye cannot follow the process. But the result—a perfect *accelerando*.

In the power of suggestive illustration there opens a wider field than is commonly realized. From material suggestions, one may rise to things more of the mind and spirit. And when a pianist dwells on the heights, then the playing will cease to be just notes; something more than mere correctness. In the playing of great artists we are made conscious that here are musicians who have, for the time at least, crossed the vale of material things; that, in the highest sense, they are transmuting suggestion, fancy and inspiration into interpretations which lead us to the borderland of spiritualized beauty.

THE ETUDE

What Is the Musical Need of Youth To-day?

A VITAL SYMPOSIUM

Conducted by *Blanche Lemmon*

Nationally known music educators, who have had experience with thousands of young people, give their candid opinions.—EDITOR'S NOTE

JOSEPH E. MADDY

Professor of Music Education, University of Michigan,
Ann Arbor, Michigan

For a happier world we need more and better music. This calls for better performers and composers and better musical understanding on the part of the public. The musical Youth of to-day must receive better training in order to meet the demand for better performances in the future.

How are they to get this training? Scholarships for those who need help, you say? But are scholarships really helpful, and do they always go to those who need help? Those who have had the widest experience in administering scholarship funds are becoming increasingly pessimistic over the value of scholarships. In my opinion a free scholarship becomes a greater handicap than a help to the recipient, for it robs him of one of the most essential attributes of success, self-reliance.

Scholarships Often Unappreciated

This "something for nothing" game has never worked successfully anywhere. In this world we get out of life just what we put into it, and we value our acquisitions at just what they cost us. Of nearly two hundred students who have attended the National Music Camp on scholarships, only one has repaid the donor of the scholarships while one other has passed on the opportunity by himself providing a scholarship to a needy student. Students who benefit most from an education are those who work their way, either during their course or before and after.

Practically every scholarship student would resent being called a "charity student" but every scholarship student is exactly that, for someone has to pay for what he gets for nothing.

I should like to see an end to the prevailing practice of giving scholarships outright and in its place a carefully thought-out scholarship loan system whereby talented and ambitious young musicians might, by mortgaging a portion of their future income, attend the school of their choice in a spirit of independence and self-respect. Such a plan would straighten the students morally, while the "something for nothing"

scholarship plan weakens them and leads them to believe the world will always look after them because of their ability to play musical notes.

John was an outstanding horn player in high school, winning highest honors at school music competitions. Upon graduation he was offered a partial scholarship by a university for playing in the band. Another college offered somewhat greater inducements, so John decided to shop around. He found a music school that offered him a full tuition scholarship, which was too much to turn down, even though he really wanted to study law and could

have managed either the university or the college propositions, by which he could have earned his way in part by making use of his musical ability.

John's parents boasted about town that John had won a full scholarship, and John entered the music school, changing his life plans because of the free scholarship offer. After two years in music school he realized his mistake, dropped his music course and entered the university, having wasted two of the most valuable years of his life. Instead of being grateful for the music school scholarship, John blamed the school for diverting his life's ambitions. No one

gained by the transaction in any way at all.

The Student Loan Fund

Bill was a very good violinist in high school but, not being of value to a college band, he received no scholarship offers. He learned that through a scholarship loan fund he could borrow enough to acquire a music education which might equip him for teaching as well as for professional work. He would pay no interest on this loan for four years, then interest at a low rate which would increase from year to year. He could repay the loan in small payments beginning one year after graduation.

Bill studied catalogs, then selected the school that offered the type of instruction he believed he wanted. By choosing his own school and plan-

ning his future he was able to enter his chosen field well prepared and with that most satisfactory feeling that he had been "on his own" rather than a subject of charity.

Bill faced life's conflict with assurance of his ability to meet any eventuality and without any expectation of someone's coming forth to help him whenever he might falter. How many scholarship students have the fortitude to face life's battles after the weakening "baby food" nursing dispensed by the scholarship system? We all admit that self-help is the surest and the most stimulating of roads to success. Why not strengthen our musical youth by providing opportunities for them to "pull themselves up by their own bootstraps" as most great Americans have done?

Let us face this problem with foresight, and make our Musical Youth self-reliant.

MRS. VINCENT HILLES OBER

President of the National Federation of Music Clubs



MRS. VINCENT HILLES OBER

Modern Youth's musical needs are so bound up with the entire life needs of young people that one can hardly separate them. Perhaps youth's first need is for a valuation of his spiritual life as affected by music in the home, the church and the school. The last institution is now surpassing the other two, musically.

Millions of dollars go into the formal education of our young people in schools and colleges. How much attention are we giving to these young people in their so-called leisure hours? What about the library shelves at home and in public institutions? There has been for several years a plea for the return of music to the home, which should have been heeded in a whole-hearted American way. Home libraries and publicly supported institutions should contain records of great symphonies and operas, as well as books, so that music—always a necessary and vital tonic—might influence every young person's life in leisure hours. Let him listen to the world's best and then emulate it in his own performance.

We rightly boast of our symphony orchestras in the United States, whose quality and budgets surpass those of other nations. Our schools have accepted their responsibility in this field, until now we have school orchestras competing in caliber with professionals. But how about the in-between time when young people are not members either of school or professional adult orchestras? Every city and town of the United States should have a young people's orchestra.

We are adequately caring for our young people's musical life in the cities' public schools, but what of that great group in the rural areas to whom we must look for the assumption of a great part of the responsibility in our national life? No state should boast which does not supervise the musical education of its rural as well as its urban children.

Youth's musical needs (Continued on Page 60)

Master Lesson on Minuet in D Major of Mozart

By Mark Hambourg

THAT GRACIOUS DANCE, the stately minuet, comes from olden France, and is supposed to have been performed first in the town of Poitou. Some, however, believe that the early French composer, Lully, created this dignified and graceful measure. Be this as it may, the name "minuet" actually is derived from the French word "menu", signifying small, and refers to the little short steps which characterize the dance.

The minuet consisted originally of two phrases of eight measures, in three-four time, each of which was repeated. The movement sometimes began on the third beat of the measure, but more often on the first, and the tempo was always moderate.

Soon we find a further development of the minuet, wherein a second movement was added, which was usually written in three-part harmony from whence it derived the name of Trio. This name has continued even up to the present time, although the rule that the music should be in three-part harmony has long since been abandoned.

During the eighteenth century, and especially in the works of Bach and Handel, the minuet became a movement of a suite. Haydn, although he retained the old form of minuet, made great changes in its character; quickening the tempo and giving it a new gaiety and humor, instead of its former stateliness.

Mozart likewise preserved the minuet form but again he changed its spirit. A kind of tender elegance characterizes his minuets, and the gaiety and joyfulness which were typical of Haydn are absent from Mozart's music in this genre. It may be interesting to note here that minuets are to be found in the early works of Beethoven, although he later transformed the minuet form into that of scherzo, which has since practically replaced the older style of movement.

The *Minuet in D major* of Mozart, to be studied now in detail, is a favorite with the musical world, and has been adapted for almost every form of solo instrument. It has the extreme merit of being graceful, melodious, precise, and not very difficult, which fully accounts for its success with all music lovers.



WOLFGANG AMADEUS MOZART

Our version is for the pianoforte and opens with a charming eighth-note figure in the right hand, which should be played rather slowly, but not slowly enough to lose the lilt of the rhythm. The groups of eighth notes must be divided very distinctly into pairs; and the whole theme, up to the beginning of Measure 8 must be performed almost with elegance, the tone nuances being suavely and delicately indicated.

As a matter of convenience, I have marked the partial measure at the beginning of the piece as Measure 0. The first pair of eighth notes on the last beat of this Measure 0 should start with a little hesitation, before proceeding to the next pair of eighth notes on the first beat of Measure 1.

From Measure 1 to Measure 4, the eighth notes must be played in strict tempo; but the last three eighths in Measure 4, in the treble, namely A-sharp, B, and A-natural, should be held back a little with a *crescendo* up to the B, and then *diminuendo* again, before returning to tempo in the beginning of Measure 5.

This minuet should begin *piano*, *crescendo* gradually, and arrive at *mezzoforte* at the commencement of Measure 3, after which the tonal volume should diminish, to reach *piano* again at the beginning of Measure 7. But in addition to the little rise in tone already mentioned, on the last three eighth notes of Measure 4, there should be a similar rise in Measure

7, culminating on G, the fifth eighth-note in the measure, before declining. These *crescendos* are necessary to give grace to the phrasing.

On the third beat of Measure 8, in the treble, the group of seven thirty-second notes must be played in somewhat slower tempo than what has gone before and continue thus until the chord on the second beat of Measure 11 is reached. Here the original tempo should be resumed. After repeating the first part of the Minuet, we arrive at Measure 13, where a complementary theme, in running eighth-note figures, starts in the right hand. This must be performed very *legato* with singing tone, remembering to support the melody by the accompanying quarter notes in the left hand in a well sustained manner. In Measure 13, there should be a *crescendo* up to the third beat, and then a sudden *piano* on the first beat of Measure 14. A similar *crescendo* occurs in Measure 15, with sudden *piano* on the first beat of Measure 16; the same procedure is adopted in Measures 17 and 18. At Measure 19, the tempo should be retarded slightly, with little accents on the A eighth notes on each beat in the right hand, as also on the quarter notes in the bass, thus imparting a stately feeling to this close of phrase which ends on the first beat of Measure 28. This, too, should be accented.

The eighth-note episodes in Measures 21, 22, and 23 must have tone *crescendos* as marked, while the final one in Measure 23 should be played heavily with a slight *ritardando*. To facilitate performance, I take the C-natural—written in the text in the left hand part, on the first beat of Measure 21—with the right hand, in octave with the C-natural written in treble. I do the same with the B-flat written for the left hand, on the first beat of Measure 22, and with the A in the similar position in Measure 23.

On the last beat of Measure 24, the original theme recommences with the same broadening of the eighth notes on this beat, as at the beginning of the piece, so as to give more emphasis to the oncoming theme. Again the pairs of eighth notes must be well defined in rhythm, and a *crescendo* be made up to the accented A, on the first beat of Measure 28. On the (Continued on Page 63)



MOZART'S SOLO FOR THE HAND ORGAN
In the last year of his short life of thirty-five years, Mozart wrote a set of Four Dances. In one is a solo for the hand organ. This picture shows Edwin A. Fleisher's famous Philadelphia Symphony Club of 110 players, amateurs and students, broadcasting the work. Note the organ grinder and the monkey. The conductor is William F. Hapich.

CLASSIC AND CONTEMPORARY SELECTIONS

MINUET

from DIVERTIMENTO IN D

Mozart's incomparable little masterpiece, as presented by Mark Hambourg, was written in war-time England under great difficulties. Still, the peace of this delightful composition is a harbinger of the future. Grade 3½

The whole piece must be played elegantly, and rather slowly without losing the feeling of the rhythm.

All nuances to be played very delicately and suavely.

See another page in this issue for a Master Lesson by Mark Hambourg on this piece.

Molto moderato M. M. ♩ = 100

W. A. MOZART

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of 36 measures. The score is divided into four systems, each with a right-hand and left-hand part. The right-hand part is the melody, and the left-hand part provides harmonic support. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *poco rit.* (a little slower). It also includes tempo markings like *Molto moderato*, *In tempo*, and *stately*. Fingering is indicated by numbers 1-5 above or below notes. Performance instructions are provided throughout, such as "With a little hesitation", "Divide the pairs of eighth notes very distinctly", "Hold back a little", "a little slower", "These six bars very legato", "with singing tone in the Right-Hand but not forgetting to support the melody by the accompanying quarter notes in the Left-Hand", "heavy", "poco rit.", "With the Right-Hand", and "stately". The score ends with a double bar line and repeat dots.

To be played a little faster than the Minuet.

The notes marked staccato to be performed with half staccato touch and all very lightly.

TRIO

p

Musical score for a piano trio, measures 37-65. The score is written for three staves (treble, bass, and a lower bass staff). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *p con grazia*. Performance instructions include "Hold back", "In tempo", "Bring out", "Left-Hand", "slower", "Tempo primo", and "Bring out with singing tone". The score is divided into measures 37-40, 41-44, 45-49, 50-53, 54-58, and 59-65.

7 66 67 68 69 70 71

72 73 74 75 76 77 78 Right Hand 79

80 81 82 83 84 85 86 87

88 89 90 91 92 93 94

Hold these Long eighth notes Pause back

Intimately

p con grazia

confidentially

Hold back slight accent

ritardando

JOLLY MINSTREL

Facile fingers are needed for the sprightly rhythm of this characteristic composition by a very inventive and charming American composer. Play with a light wrist and bring out the syncopated passages. Grade 6

EVANGELINE LEHMAN

Not too fast M.M. ♩ = 76

95 96 97 98 99 100 101 102 103 104

p 2nd time start more p

simile

cresc.

34

p *f* *p* *over* *simile* *cresc.* *f* *p subito* *poco rit.* *meno mosso* *a tempo* *rit.* *no Pedal*

SINGING WAVELETS

This is a thoroughly practical teaching piece, excellent for the development of flowing legato between the hands. Grade 3.

MILTON HARDING

Allegretto M.M. ♩ = 160

mp *p* *p poco a poco cresc.* *f* *p* *mp* *p cresc.* *f* *p* *Più moto* *mf* *mp* *p* *rit.* *D.C.* *Fine*

ECHOES OF VIENNA

Nostalgic as are any reminders of the gay and alluring waltz rhythms of the city of Strauss, Lanner, and Millöcker, waltzes of this kind are precious in preserving memories of the Vienna that was. Although written by an American composer, this waltz is characteristic of the brightly lighted *Prater*, the busy *Graben*, and the stately *Schoenbrunn*. Grade 3½.

Allegro moderato M. M. ♩ = 56

N. LOUISE WRIGHT

The musical score for "Echoes of Vienna" is written for piano and bass. It begins with a tempo marking of "Allegro moderato" and a metronome indication of "M. M. ♩ = 56". The composer is N. Louise Wright. The score is divided into six systems. The first system starts with a piano dynamic of *mf* and a tempo change from "poco rit." to "a tempo". The second system ends with a "Fine" marking. The third system includes a "Ped. simile" instruction. The fourth system is marked "grazioso". The fifth system is marked *mf*. The sixth system is marked *f* and ends with a "D. C." (Da Capo) instruction. The score includes various musical notations such as triplets, slurs, and fingerings.

WALTZ IN A FLAT

FOR LEFT HAND ALONE

One would hardly realize that Brahms' ever popular waltz could be ingeniously turned into a piece for the left hand alone. Of course, as in all such compositions, the trick in performance is in the adroit use of the pedal. Grade 4.

JOHANNES BRAHMS, Op. 39, No. 15
Arr. by Sara Scott Woods

Teneramente e grazioso M.M. = 116

p dolce (poco slent.)

poco cresc. *f* *dim.*

Ped. simile *8va*

poco cresc. *p* *f* *p dolce*

Ped. simile *8va*

(poco rit.)

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ETUDE

Mr. Guy Maier's reference in another part of this issue to the "Technic of the Month" explains the introduction here of a new monthly feature. The little known Etudes by Czerny are really very helpful technical pieces.

Allegro vivo M. M. $\text{♩} = 84$

CARL CZERNY, Op. 335, No. 16

ETUDE

Andante sostenuto M. M. $\text{♩} = 84$

CARL CZERNY, Op. 335, No. 20

VOCAL AND INSTRUMENTAL COMPOSITIONS

SNOW SONG

Sara Teasdale *

ROY NEWMAN

Vivace, ma non troppo

p Fair - y snow, fair - y snow, Blow - ing, blow - ing ev - 'ry - where, Would that

I too could fly Light - ly, light - ly through the air. Like a

cresc. wee. crys - tal star I should drift, I should blow Near, more near To my dear Where he

cresc. comes through the snow. I should fly to my love Like a flake in the storm.

allarg. *f* I should die — I should die — On his lips — that are warm.

p a piacere *dolce*

p col canto *dolce*

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WE THANK THEE, GOD!

IRVING D. BARTLEY

Andante

p

Thanks for the streams and
a tempo

mf *p* *rit.*

fer - tile fields, for hill and tree and flow'r; Thanks for the joy which we may glean from

ev - 'ry pass - ing hour, And for the au - tumn leaves that blow That spread, with gold, the

cresc.

sod, And vis - tas gay from yon - der hill, For these we thank Thee, God!

mf *p*

mf a tempo

Thanks, too, for ev - 'ry crim - son dawn When

mf *p* *poco rit.* *mf a tempo*

hope is burn-ing high, And for the peace which dwells thro'-out The sea, the earth and sky.

Thanks for the host of friends who smile And greet with friend-ly nod. There are so man-y, man-y—things—For

all we thank Thee, God! There are so man-y, man-y—things—For all we thank Thee, God!

cresc. *f* *ten.* *cresc.* *f* *ten.* *rall.* *rall.*

POSTLUDE POMPOSO

A. LOUIS SCARMOLIN

Prepare { Sw. Full to Reeds
Gt. Full
Ped. Open Diap., Gt. to Ped.

With Hammond Organ Registration

Allegro moderato

MANUALS *ff*

PEDAL *Ped. 6-4* *cresc. molto*

This musical score is for a flute and piano arrangement. It consists of eight systems of staves. The flute part is written on a single staff in treble clef, while the piano accompaniment is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4.

System 1: The piano part begins with a forte (*ff*) dynamic and a tempo marking of *affrettato*. A first ending bracket labeled 'A' spans the final measures of the system.

System 2: The piano part features a *cresc. molto* (crescendo molto) marking. The flute part has a melodic line with a sharp sign (#) above it.

System 3: The piano part continues with a forte (*ff*) dynamic. A first ending bracket labeled 'B' spans the final measures of the system.

System 4: The piano part begins with a forte (*f*) dynamic and a marking of *Gl.* (Glissando). The flute part has a melodic line with a sharp sign (#) above it.

System 5: The piano part continues with a forte (*f*) dynamic. A first ending bracket labeled 'C' spans the final measures of the system.

System 6: The piano part continues with a forte (*f*) dynamic. A first ending bracket labeled 'D' spans the final measures of the system.

System 7: The piano part continues with a forte (*f*) dynamic. A first ending bracket labeled 'E' spans the final measures of the system.

System 8: The piano part continues with a forte (*f*) dynamic. A first ending bracket labeled 'F' spans the final measures of the system.

ARIA

From "Suite in B Minor"

DOMENICO ZIPOLI
Transcribed by Milton Cherry

Largo

VIOLIN

PIANO

p con espressione

p

a tempo

rit.

p

a tempo

rit.

a tempo

cresc.

rit.

p

cresc.

f

rit.

pp

rit.

pp

The musical score is written for Violin and Piano. The Violin part is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The Piano part is in bass clef with the same key signature and time signature. The score is divided into five systems. The first system begins with the tempo marking 'Largo' and the dynamic 'p con espressione' for the violin and 'p' for the piano. The second system includes 'a tempo' and 'rit.' markings. The third system continues the 'a tempo' and 'rit.' markings. The fourth system includes 'a tempo', 'cresc.', and 'rit.' markings. The fifth system includes 'p', 'cresc.', 'f', 'rit.', and 'pp' markings. The score is filled with various musical notations including eighth, sixteenth, and thirty-second notes, rests, and fingerings.

AIRS FROM SCOTLAND

SECONDO

Allegro moderato

A Hundred Pipers

Arranged by WILLIAM HODSON

First system of music for 'A Hundred Pipers'. It consists of two staves in G major and 6/8 time. The first staff has a treble clef and the second a bass clef. The music begins with a forte (*f*) dynamic. The first staff features a melody with triplets and slurs. The second staff provides a harmonic accompaniment. The tempo changes to *poco rit.* and then *mf a tempo*. The piece concludes with a final chord.

Loch Lomond
Moderato

Second system of music for 'Loch Lomond'. It consists of two staves in G major and 4/4 time. The first staff has a treble clef and the second a bass clef. The music begins with a mezzo-piano (*mp*) dynamic. The first staff features a melody with slurs. The second staff provides a harmonic accompaniment. The piece concludes with a final chord.

Allegro maestoso

Third system of music for 'Come Under My Plaidie'. It consists of two staves in G major and 6/8 time. The first staff has a treble clef and the second a bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The first staff features a melody with slurs. The second staff provides a harmonic accompaniment. The tempo changes to *poco rit.* and then back to *mf*. The piece concludes with a final chord.

Come Under My Plaidie
Allegro moderato

Fourth system of music for 'Come Under My Plaidie'. It consists of two staves in G major and 6/8 time. The first staff has a treble clef and the second a bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The first staff features a melody with slurs. The second staff provides a harmonic accompaniment. The tempo changes to *f* and then back to *mf*. The piece concludes with a final chord.

AIRS FROM SCOTLAND

PRIMO

Arranged by WILLIAM HODSON

Allegro moderato

A Hundred Pipers

A Hundred Pipers

Allegro moderato

f *poco rit.* *mf a tempo*

8

Loch Lomond

Loch Lomond
Moderato

mp

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and violin. It is divided into two systems. The first system is marked 'Moderato' and 'mp'. The second system is marked 'Allegro maestoso' and 'mf'. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

8. Come Under My Plaidie
Allegro moderato

Allegro moderato

8
Come Under My Plaidie
Allegro moderato

The musical score is written for piano in G major and 6/8 time. It consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro moderato'. The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *f*. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1 through 5. The second system continues the melody and accompaniment, with a dynamic marking of *f* in the middle. The piece concludes with a final cadence in the second staff of the second system.

SECONDO

Con brio

Comin' Thro' the Rye
Allegretto

Musical score for 'Comin' Thro' the Rye' in 2/4 time. The piece is marked 'Con brio' and 'Allegretto'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a five-measure rest and a triplet. The piano part has a five-measure rest and a triplet. The piece concludes with a final chord.

The Blue Bells of Scotland
Con spirito

Musical score for 'The Blue Bells of Scotland' in 6/8 time. The piece is marked 'Con spirito'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a five-measure rest and a triplet. The piano part has a five-measure rest and a triplet. The piece concludes with a final chord.

Più vivo

Musical score for 'Più vivo' in 2/4 time. The piece is marked 'Più vivo'. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a five-measure rest and a triplet. The piano part has a five-measure rest and a triplet. The piece concludes with a final chord.

PRIMO

Comin' Thro' the Rye

Allegretto

Con brio

mf

mp

f

This musical score is for the piece 'Comin' Thro' the Rye' in G major, 2/4 time. It is marked 'PRIMO' and 'Allegretto'. The first system includes the tempo marking 'Con brio' and dynamic markings 'mf' and 'mp'. The second system includes the dynamic marking 'f'. The score features various musical notations including eighth notes, sixteenth notes, and triplets, with fingerings indicated by numbers 1-5.

The Blue Bells of Scotland

Con spirito

mf

f

This musical score is for the piece 'The Blue Bells of Scotland' in G major, 2/4 time. It is marked 'Con spirito'. The first system includes the dynamic marking 'mf'. The second system includes the dynamic marking 'f'. The score features various musical notations including eighth notes, sixteenth notes, and triplets, with fingerings indicated by numbers 1-5.

Più vivo

ff

ff

This musical score is for the piece 'Più vivo' in G major, 2/4 time. It is marked 'Più vivo'. The first system includes the dynamic marking 'ff'. The second system includes the dynamic marking 'ff'. The score features various musical notations including eighth notes, sixteenth notes, and triplets, with fingerings indicated by numbers 1-5.

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SWALLOWS IN FLIGHT

Grade 1½

Moderato M. M. ♩ = 96

LOUISE E. STAIRS

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Grade 2

IN A JINRICKSHA

Moderato M. M. ♩ = 84

HUGH ARNOLD

Allegretto

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SCARECROWS' FROLIC

BERNIECE ROSE COPELAND

Grade 2.

Not too fast M. M. ♩ = 84

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THE SONG OF THE KITCHEN CLOCK

JESSIE L. GAYNOR

Alice C. D. Riley

DOROTHY GAYNOR BLAKE

Grade 2.

M. M. ♩ = 84

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Olive Hall
Grade 1½

HELLO! IS THIS THE WEATHER MAN? VOCAL OR INSTRUMENTAL

DANIEL ROWE

Andante moderato M. M. ♩ = 144

mf Hel - lo! Hel - lo! is this the weath-er
man? Well, won't you stop the snow from fall-ing, please, sir, if you can? Hel - lo! He - lo! And
we don't need more rain, I love the mer-ry sun-shine, won't you turn it on a - gain? Thank you, good-bye!

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A HERON IN FLIGHT

Grade 2

With gliding motion M. M. ♩ = 84

MILDRED ADAIR

mf 1 The heron takes to the air.
2 In the air again.
mp He looks about.
mf Almost out of sight. Comes to earth. *Fine* Fading away. *mf cresc.* Preens himself.
cresc. *mp* *dim. e rit.* D. C.

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THE ETUDE

The Technic of the Month

Conducted by *Guy Maier*

Czerny—The Pianist's Old Testament

Carl Czerny (Châr'-nē) is one hundred and fifty years young next month (born February 1791). Quite a husky young chap, isn't he? His celebrated études have passed the century mark, yet they are still with us, more fresh, vital and useful than the day they were born.

Formerly the *bête noir* of piano students, Czerny is now universally respected and admired. Every year brings more converts to his "Schools" of Virtuosity, Velocity and Finger Dexterity. If both his music and his technical tenets were not so sound he would long since have gone the way of all pedagogs. Today he is younger, stronger than ever. Blessed be the name of Czerny.

In the preface to his "School of the Virtuoso, Op. 365", Carl Czerny says: "In every art, perfect control is the first requisite. Only through the most complete mastery of his technical medium can the performer apply the beauties of style and expression to simple, singable music as well as more intricate compositions." Then he adds, surprisingly enough, "This control is neither hard nor irksome to acquire, but actually easy!" He even guarantees results if an hour a day is spent on the exercises. These must be repeated many times, the amount of repetitions left to the discretion of each student. Upon which, he blithely assigns the exact number of repeats for each of the formidable exercises—anywhere from six to thirty times, enough to exhaust a professional strong man! A touch of unconscious humor—doubtless the typesetter's error—is added in one of the exercises where the long-suffering student is exhorted to "play each repeat 300 times,"—which would make 3,600 repeats for the two pages. Figure that one out for yourself! (You're right; it would take fifteen hours.)

Right here you have the fallacy of that old-fashioned technical drill. Repeat until your mind is a blank, repeat until you are knocked musically unconscious, repeat yourself into a state of physical exhaustion. And then repeat some more! Only the strongest and most insensitive ever survive such treatment. You start out at the delicate age of five, practice hours a day for years and years, and then if your brain and muscles and money hold out, you become a tolerably good pianist.

But, even if we clash with the great pedagog's practice methods, preferring fewer repetitions and a more intelligent, thoughtful approach, we must admit that the material he offers is superb. Who else could have encompassed such a tremendous task with the mastery which Czerny shows in this "School of the Virtuoso"—a volume recommended without reserve to all serious piano students? Whose contribution to technic can hold a candle to Op. 740, the incomparable "Art of Finger Dexterity",

or to that extraordinary volume, the "School for Legato and Staccato, Op. 335"—so little known to students today? And what good music most of it is!

Yes, so long as the piano survives, these volumes, with the "Forty Daily Studies, Op. 337", the "Op. 849" (used to introduce the "Velocity Studies, Op. 299"), "Op. 718" (for moderately difficult left hand work), "Op. 636" (as preparation for "Op. 740"), the *Toccata, Op. 92*, will comprise the pianist's Old Testament. They are the true books of Keyboard Law, the major and minor prophets of technic. No other "pure" études are necessary; for if you are canny and choose carefully you will find in Czerny a streamlined course of everything necessary to master pianistic difficulties.

For those who prefer their Czerny études selected for them, I recommend of course the three popular, graded volumes by Liebling known as "Czerny-Liebling"; or Ernest Hutcheson's admirably chosen and edited "Studies for the Development of Velocity" (Book I) or his "Studies for the Development of Dexterity" (Book II). Both Liebling and Hutcheson have taken pains in selecting études to equalize the development of the hands—a matter of serious consideration in Czerny, whose one fault is an overbalance of right hand studies.

Beginning this month, THE ETUDE offers a series of "Technic of the Month" studies printed in the music section on page 38. These will be kept in the "moderately difficult" category, and for the present will often be taken from Czerny's "School of Legato and Staccato", astonishing for its variety and usefulness. Why choose "Op. 335"? The studies are short, concentrated, little known, not hard, interesting to practice and to play.

To launch the series, we are presenting the lovely *Etude in A-flat*, which you will note, does not bristle with the usual prickly Czerny problems. Instead, it moves blandly on its way with loosely intertwining thumbs, like friends arm in arm out for a saunter. Free, relaxed thumbs, are not hard to acquire, if you will remember that the origin of the thumb's control is in the elbow; if you feel your elbow-tip floating lightly, suspending your arms like paint brushes over the keyboard, you will enjoy the thumb freedom which this study aims to give.

Each turn or embellishment is to be played as written—lightly and swiftly before the principal note.

In order to play the études as expressively as possible, use damper and soft pedals freely.

The second study presented in this new department is the *Etude in G major, No. 16*. This is a good exercise in various chord clusters. Memorize it at once, measure by measure, and play it slowly

(Continued on Page 72)

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Success Can Be Won Without Money

(Continued from Page 10)

qualified, for I do not believe that the majority of translations from other languages into English are successful. They lack the flowing rhythmic cadence of the original. Next to English, my personal preference is French, of which the Théâtre Royal de la Monnaie and two elderly sisters who had a system of teaching French phonetically gave me a thorough understanding and affection.

"Incidentally, audiences are not so temperamental as many people suppose. They react in the same way all over the world. Their appreciation or lack of appreciation depends entirely upon the artist. If they are cold at the beginning of a recital, it means they are eager to be shown what the artist can do. It is then up to the performer to show them and, by the very force of his artistry make them want to applaud. The artist who takes a superior attitude toward his audience is foolish. It is best to be a musician of and for the people to whom one sings and to build programs which appeal to everyone, not to musicians alone. Although some artists appear on the concert stage only to instruct the public, my feeling is that education for education's sake is unwise. There should always be a certain amount of entertainment value in every public appearance. It enables the artist to reach a larger public.

"The most important part of a singer's career is his accompanist. He must be a fine musician; an excellent pianist able to read and to transpose at sight; a clever, perceptive person who is capable of selecting good songs, who is flexible in his playing and manner, who is amiable and who does not throw temperamental fits before each concert, although he, as is the artist he accompanies, must necessarily be what is termed excited, nervous or 'keyed up' at such a time in order to give a good performance. Carroll Hollister, my present accompanist, who came to me from artists like Elena Gerhardt, Anna Case, Mischa Elman and others, has a lot to live up to, but he does it very well.

"Nowadays advertisements advise the young singer to go to one teacher for voice production, another for microphone or radio technic, and so on. Actually there is no difference in technic for the singer, no matter what medium he employs. If he knows how to sing, he should automatically be able to sing well in concert, radio, opera, films. The basic thing is the most important."

Typically American in his vigorous speech, with contemporary slang expressions utilized to enrich and give color to whatever idea he expresses, John Charles Thomas is generous to

all. He is not like others who, as soon as acclaim reaches them, refuse consideration to those who ask for audiences. Although he is constantly besieged, even after tiring rehearsals or recording sessions, Mr. Thomas is thoughtful and courteous to everyone. He examines the manuscripts sent to him, often spends long afternoons hearing composers play their new songs and listening to young singers. He tries never to curry favor by flattery, but always gives honest advice and good suggestions. If it is his feeling that the newcomer is wasting time hoping for an artistic career, he frankly says so. When a young artist has real talent, he loses no time in offering encouragement. He meets sincerity with sincerity.

It is this sincere, generous spirit which, along with his fine personal achievement in art, has done much to convince observers that he is indeed a great person as well as a great artist.

A Cradle of Composers

(Continued from Page 19)

and arithmetic. Furthermore, from Finsterbusch and Gegenbauer he received instruction in singing, violin, and harpsichord. Harmony and counterpoint he was supposed to study with Reutter (roi'-ter), who, however, did not trouble himself very much about the boy. In spite of this, at the age of thirteen, Haydn was able to write his first mass. In 1748 (he was sixteen at this time) his voice changed, and he gave up the choir for further study—opera, Italian, and other subjects. Thus were spent the first years of the man who was to write "The Creation" and countless compositions in all forms.

Another boy chorister, Christoph Willibald Ritter von Gluck, was sent for six years to the Jesuit College at Komotau in Bohemia, where he learned to play the violin, harpsichord and organ. He was also a chorister in the Church of St. Ignaz, and in later years, to further his studies, he sang and played in various churches of Prague.

Felix Mendelssohn was brought up in a family to whom music was the greatest of the arts; hence the boy fairly lived and breathed music from the day of his birth. It is interesting to note that, after the change of his voice to tenor in his sixteenth year, he still remained a favorite member of the Singakademie which he had entered, in 1819, as an alto. Proving, too, that he was a singer, and a favorite of the local men's chorus. His great gift of part writing was brought to its height in "The Elijah."

Robert Schumann took his first music lessons from the organist of the Marienkirche, Kuntzsch. He began to compose as a boy of seven, and in his eleventh year he was writing choral and orchestral works. Yet another

master singer who first found song in the choir loft!

Puccini's poot-chē'-ne) interest in music was not awakened in early years but later he became equally proficient on the piano and organ, and his teachers likewise were organists. He himself became organist of a church in Muligliano and later was appointed organist at San Pietro in Somaldi.

A too unfamiliar composer to most of us is Henry Purcell, who is actually among the really great composers, and who invented many of the things for which Handel and Bach are given credit. Purcell was the son of Henry P. Purcell, Gentleman of the Chapel Royal, and Master of the Choristers at Westminster Abbey. He studied under Cooke and Humfrey, and Dr. Blow, and became organist of Westminster Abbey in 1680, when he was twenty-two years old. And so, England's greatest musician was cradled in the choir loft.

Franz Schubert's first teacher was the choirmaster, Holzer, who taught him singing, piano, organ and thorough bass. At ten years of age, little Franz became first soprano in the church choir.

Russian Choral Composers

The great Russian composers, we may be sure, were one and all members of the traditional choirs of their country. Singing has been their real joy and indoor recreation for centuries. Peter Ilyitch Tchaikowsky, during the tender formative years between the ages of fifteen and twenty, sang in the chorus of the School for Jurisprudence in Petrograd, under "the renowned Lomakin."

The immeasurable value of choir singing to the music student was brought home to me during my first lesson in composition with the late Homer Norris, organist of St. George Church in New York City. After looking over several of my published songs and small orchestral scores, he asked where I had learned this work. I told him that I had not studied with anyone, but had asked many questions from time to time, and had sung all my life in an Episcopal choir.

"That's all I want to know," he exclaimed. "You have had the greatest possible teacher, the choir, for you have heard harmony all around you, melody, counterpoint, in other words, the 'grammar of music', and it would be as impossible for you to make a mistake in harmony, the grammar of music, as it would be to say, 'I ain't done it.'"

Norris was quite right, at least in principle. For in the choir loft sing many voices, and the singer becomes accustomed to counterpoint, to endless modulation. Immersed as he is in music, harmony to him is a familiar language, easily, clearly understood, instead of an alien tongue to be studied in later years.

For Music is an art we feel and hear, rather than see. And who shall deny that in lifting vibrant voices in praise and gratitude to their Creator, young master singers throughout the ages have tapped the real source of all that is true beauty, true harmony, true song?

Singers Must Learn to Recite

(Continued from Page 21)

both the tonality of the music and the mood of the words to come. Without singing, recite the poem several times as the accompanist plays.

Now you are ready to sing. Forget the voice, *as voice*. This is not vocalizing now. You are interpreting a poem. Words, melody and accompaniment, all blend and support one another to create one harmonious impression. Stage manner and facial expression contribute toward it.

Try this method on your next song. See how much more effective your work becomes. You can be more than a vocalist. You can be an artist.

Air Waves and Music

(Continued from Page 14)

been in the back of his mind for a number of years, but it was not until recently that he decided to quit Hollywood and do what he always wanted to do.

The New Friends of Music concert series (heard Sunday afternoons from 6:05 to 7 P.M., EST—NBC-Blue network) will present four programs during January. From Carnegie Hall in New York City on January 5th, the New Friends Orchestra, directed by Fritz Stiedry, will play Ravel's "Mother Goose Suite"; Hindemith's "Chamber Music for Piano and Orchestra", with Egon Petri as soloist; and Brahms' *Serenade in A major*. The next three programs, broadcast from Town Hall, feature the Gordon String Quartet, Karl Ulrich Schnabel and Helen Fogel (on January 12th); the New World Trio and Paul Hindemith (on January 19th); and the Busch Quartet and Mack Harrell, baritone (a Metropolitan Auditions winner) (on January 26th). The program of the 12th will present the first performance of Roger Sessions' new "String Quartet"; as well as Debussy's *Blanc et Noir* (for two pianos); and Schubert's "Die Forellen Quintet, Op. 114." On the 19th will be heard Ravel's "Trio"; Hindemith's "Viola Sonata—1939"; and Schubert's "Trio in B-flat, Op. 99." And on January 26, the program will comprise Frank Bridge's "Quartet in G minor"; a group of Schubert songs; and the Schubert "Quintet in C major, Op. 163."

Alfred Wallenstein's "Symphonic Strings" recently switched over from Tuesdays to Fridays (Mutual—8 to 8:30 P.M., EST). This remains one

(Continued on Page 66)

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 initials, or pseudonym given, will be published.

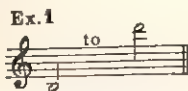
Range of Various Voices

Q. Will you please tell me what is the range for soprano, mezzosoprano, contralto, alto, baritone and bass?—A. N.

A. It is quite impossible to indicate accurately the range of each type of voice. Individual differences occur and must be taken into consideration. Please remember this fact in reading my answers to your questions.

1. There are at least three types of soprano voice, coloratura, lyric and dramatic. Perhaps Lily Pons may be taken as an outstanding example of the coloratura type, although there are many others. The practical range of this type of voice is between Middle C and F above the so-called High C.

2. The lyric soprano voice, of which Grace Moore may be taken as a type, is less dependent upon the runs, trills and florituri so dear to the coloratura. Her singing must be more legato, more expressive. The range is about from

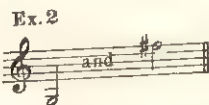


although she seldom needs to sing above the high C.

3. The very rare voice called dramatic soprano, of which type Madame Flagstad may be noted, is more powerful, rounder, fuller and more noble in sound. Its range is quite similar to that of the lyric soprano with a few notes added to the bottom of the voice and perhaps one taken away from the top.

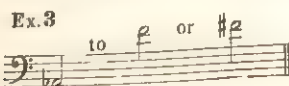
4. The mezzosoprano's range may usually be found by taking a note or two from the top range of the dramatic soprano and adding a note or two at the bottom. It is a full, round voice of lovely quality.

5. In modern times the words alto and contralto are often used interchangeably. The range varies a great deal, some contraltos, like Bruna Castagna, being able to sing very high tones even up to the high C. In fact, the operatic contralto is forced to sing up to B-flat, the second space above the staff in such operas as "Samson and Dalila", "Lohengrin" and "Il Trovatore." She must also be able to produce the G or the F below Middle C. Both the oratorio (church) alto and the concert contralto need not sing quite so high, her range being contained between



6. The baritone is the normal masculine voice. Some are almost as deep as the bass, while others are almost as high as the tenor.

If Lawrence Tibbett is taken as the type of operatic baritone, the high tones must include a rousing G-flat on the third line above the staff bass clef with the low tone about G on the first line. Other baritones are not so richly endowed. They must content themselves with a range approximately

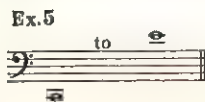


There are two types of bass, the singing bass and the deep bass or basso profundo. Ezio Pinza may be considered a type of the first, with a range from



all excellent tones. The deep bass seems to have lost its popularity at the moment. It is a great pity, for

it is a noble voice, extremely masculine and expressive. The late Pol Plancon was one of the greatest of this type. The range includes



with a note or two added in exceptional voices.

The Great Baritone Battistini

Q. 1. Was the baritone of a few years ago, Battistini, considered a great singer? Did he have a good range?

2. Is A natural an unusual note for a baritone?—H. M. B.

A. By those who knew and had heard him, Battistini was thought to be about the finest living example of the old Italian style of singing, called Bel Canto. We have heard most of the great baritones of the present era, but it was not our good fortune to hear Battistini. We have talked with several singers and musicians, who were familiar with his work, and they all agreed that his voice was of beautiful quality, his breath control amazing, and the ease of his production remarkable. He had the great good sense never to undertake rôles unfitted to his individual style, and therefore he never over tired his voice, which remained beautiful and well controlled until well over his seventieth year. The range of his voice was long, and he phrased in fine musicianly fashion.

2. The high A is quite unusual for a baritone, although some of the first rank baritones possess it. If it is strong, vibrant and unstrained, it is a wonderful asset.

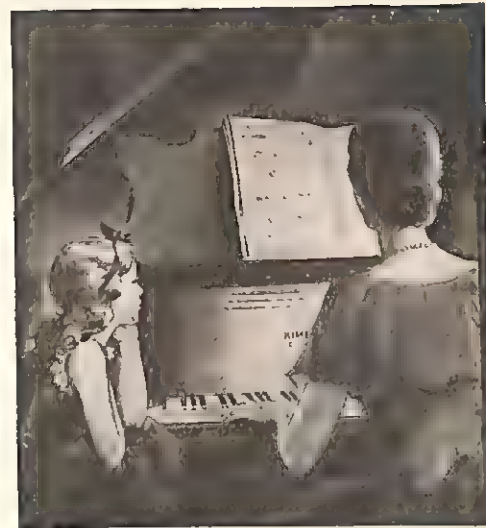
Is It Possible to Overcome Tenseness?

Q. I am a dramatic soprano of thirty-two years and I took no lessons until nine months ago. My teacher encourages me to concentrate upon my voice and feels that I could do things if I devote full time to it. I am unusually tense, emotional and sensitive. I am presenting my case to you because I thought you might advise me as to what other singers who had the "tense" problem to face, have done. Then, too, perhaps it is more worth while to keep on, even though there is this adverse condition, because of the fact that dramatic sopranos are rare.—Mrs. E. T. P.

A. The most important thing of all for the singer is the cultivation of control. To our mind, this means the establishment of a balance between his psychic and his physical natures. Man is a trinity of body, intelligence and spirit, and without a proper balance and control among these three attributes of his being, he will amount to little in the world of art. Cultivate assiduously this sense of balance and control. Banish all unnecessary worry and fear, and keep your body in the best possible condition by exercise, good food and plenty of sleep. Of course, all good singers are sensitive. They could not capture all the changes of mood, all the delicate nuances of tempo and style necessary to the proper rendition of the great music and poetry that they depict, without this very sensitiveness. But they have all learned through bitter experience that they must be first of all healthy, normal human beings, strong both physically and intellectually. They must avoid excesses of all kinds, too much eating, drinking and smoking, and especially too much indulgence in over-exciting amusements, or they will burn themselves out quickly. And then their voices will deteriorate.

A highly strung person is apt to exaggerate everything, to become too emotional during singing. Then he will push out too much breath, squeeze the throat and use too much effort of tongue and lips, when forming words. Avoid all of these things and you may improve.

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Countless Combinations on a Two-Manual Organ

By Carleton J. Petit

(NOTE: This article is based on recent experience with a two-manual, 15-stop organ. Experiment with less familiar combinations of stops and octave couplers between manuals proved so fruitful it seemed likely to be helpful to many other organists of small churches who wish to avoid getting in a rut in regard to registration.)

DO YOU EVER FIND YOURSELF getting tired of your little two-manual organ and bored with the same stop combinations, week after week? Perhaps you long for a four-manual organ with from seventy to one hundred stops with which to work out beautiful registrations. Then it is time for you to start a little research work, to experiment with new and unorthodox combinations with which to refresh yourself and your patient congregation. Here is the way to begin:

Count the number of speaking stops on your organ, and then figure the number of ways those stops may be combined, theoretically. Perhaps you have only seven stops, but it is very interesting to figure the theoretical combinations possible with even this limited number of stops. Taking the seven stops alone and then in combinations of two, three, four, five and six, it is possible to secure around one hundred and sixteen various combinations.

Naturally, not all of these are practicable. Adding the Aeoline to the Diapason will not be perceptible, and some combinations are too freakish for most uses; but if you couple the Swell to Great, then try each Swell stop in turn with each Great stop, you will doubtless find a group of combinations quite usable that you have not thought of before. Or if you couple the Swell to Great at octaves you will discover another interesting group.

Other less familiar uses of ordinary stops include playing an octave lower on either Swell 4' Flute or Great Octave, or both coupled. The Great Octave for some passages makes a suitable solo stop, played an octave lower than the written note and accompanied by a suitable Swell combination. This is especially so in organs where the Great is under expression—a somewhat rare yet practical arrangement for small organs.

The foregoing suggestions can be followed on most of the smallest tracker organs; but on an electric organ with super and sub-octave couplers on each manual and be-

tween manuals, the combinations soar like the national debt.

On my two-manual organ having fifteen stops, I figured up to one thousand seven hundred and forty combinations using all various couplings and no more than two speaking stops at a time. By the time estimates were made of the probabilities of combinations of three, four and more stops, it was clearly seen how the figures could approach a million.

The next step is to take a familiar piece and see what combinations can be devised for it, avoiding practically all of the habitual effects. For instance, a section which calls for strings may be played with the following set-up: Great: Dulciana, Gt. to Gt. 4 and 16; or Swell: Salicional, Sw. to Sw. 4 and 16.

Then a shift may be made to Gedeckt or Stopped Diapason with 4' and 16' stops as above.

A combination, in the writer's experience, which never fails to elicit favorable comment is to play a few phrases on the Swell Gemshorn with 4' and 16' couplers and tremolo. It makes an interesting variation from the straight Celeste.

Also different stops on one keyboard may be tried with each stop of the other keyboard at an octave above or below, thus: Great: Clarabella, Sw. to Gt. 8' (or 16') with Swell Flute 4'.

Another commendable one is: Gt. Dulciana, Gt. to Gt. 4' and 16', Sw. to Gt. 8', Sw. Gedeckt. This works out well, too, as a solo on the Great with accompaniment on the Swell.

Coupling Sw. to Gt. 16', and then playing an octave higher on the Gt. Dulciana or Clarabella with Sw. Gedeckt, Salicional or Celeste, brings out another new tone color. The Clarabella and Gt. to Gt. 4', coupled to the Sw. Salicional at 16', will give you a pleasant surprise, and there are others still in store for you. The use of contrasting blocks of color such as passages played on the Gt. Diapason alone uncoupled, followed by passages on the Swell Violin Diapason or Oboe, produce excellent effects.

Another such device is to contrast a passage on the Great Diapason with Gt. to Gt. 4' against a successive passage on the Gt. Octave with Gt. to Gt. 16'. The more similar two combinations are, the better it is to emphasize their slight differences by using them alternately or in close succession. For instance, a theme may be played on the Gedeckt alone, then repeated on the Flute 4' played

an octave lower than written. This would point out the difference between stopped flute and open flute tone.

Have you ever tried the Gt. Octave coupled to the Sw. Flute 4' and played an octave below the notes? It is just another of the endless number of possible combinations.

Using different tone colors in each of three octaves is a regular feature of symphonic orchestration where a violin melody may be doubled by the flutes an octave above and the violoncellos or clarinets an octave below, so do not let your formal organ training limit your imagination.

A few hours taken to exploit your instrument will bring rich rewards, as you begin to use a constantly increasing variety of registrations. You may still prefer to play the classic masters, Bach and Handel, in formal style, but there is no reason why the registration of modern organ music should be based on the limitations of

the organs of two hundred years ago. Furthermore, a modern electric two-manual organ is more flexible and capable of far greater variety than many four-manual organs of the pre-electric era.

Conscious to some extent of the rich variety possible in our new organ installed about a year ago, the writer resolved not to display all its beauties at once but to reserve certain interesting combinations and bring them out for the first time long after installation. With experimentation, the possibilities expanded rapidly so that even now it is possible to bring out new registrations not previously used during the whole past year.

One unexpected reaction to this program from the congregation was the comment from one member, that I was, "Learning to play better all the time." One may wonder whether or not that was a left-handed compliment.

Charm and Inspiration in Recorded Music

(Continued from Page 12)

than an intimation of a troubled spirit in its sombre and wistful moods. The work is simply scored, often suggestive of chamber music in its use of a few strings with the solo instrument, yet the score is richly contrasted. There can be no doubt that Mozart was completely captured by the quality of the clarinet and knew its technical as well as tonal potentialities. Although the slow movement with its autumnal beauty is the heart of the work, few Mozartians will refute the sterling qualities of the long first movement or the final Rondo. Reginald Kell, with the London Philharmonic Orchestra, directed by Dr. Malcolm Sargent, gives a finely poised and expressive interpretation of this work (Victor set M-708).

There is a record of old French dances which is so delightfully refreshing that we wish all our readers to know and own it. It is Victor disc 13497, containing Peter Warlock's "Capriol Suite", arranged from tunes taken from a treatise on dancing by Arbeau (1588), played by the Constant Lambert String Orchestra of London. Warlock has orchestrated these tunes with sensitivity and imagination, and Lambert has done full justice to the composer in his exposition of them. There is a care-free grace and charm to these old world tunes that make them most welcome in this troubled world.

Robert Braine's *Pavanne, El Greco* and *Habanera, Lazy Cigarette*, which the Eastman-Rochester Symphony Orchestra, directed by Howard Hanson, plays on Victor disc 2212, show the influence of modern jazz. The pieces are impressionistic in character, with Latin rhythmic derivations. Primarily music for entertainment, they should appeal to listeners who enjoy this type of composition.

The American soprano, Helen Traubel, is heard to advantage in Richard Strauss' song, *Ruhe, meine Seele*, and Schubert's *Wiegenlied*, Op. 105, No. 2 (Victor disc 17480). In the less familiar *Cradle Song* of Schubert, the one that begins "Wie sich der Auglein," she sings with fine artistic restraint; and in the Strauss' song she realizes fully its dramatic contrasts. The soprano is admirably assisted by Coenraad V. Bos at the piano.

Curiously, Traubel's disc containing *Elsa's Traum* from "Lohengrin" and Schubert's *Aufenthalt* (Victor—16345) shows the singer at a disadvantage. There is more than a suggestion that she was not in as fine voice as in the previous record, and further that she was handicapped by some decidedly poor orchestral direction. One gains the impression from her *Elsa's Dream* that her naturally heroic voice and style are less befitting to *Elsa* than to *Brünnhilde*.

Although some of the smoothly contrived singing that Lawrence Tibbett has given us on records is to be found in his recording of Handel's *Where'er You Walk* from "Semele" and *Defend Her! Heaven* from "Theodora", one feels that both arias would have profited by less restraint. Of the two selections the baritone's voicing of the "Theodora" air is far more convincing than the other.

Kerstin Thorborg has long been admired as one of the greatest Wagnerian artists in our midst; she is now a leading contralto with the Metropolitan Opera Company. For this reason Victor album M-707, "Wagnerian Characterizations", containing *Erda's Warnung* from "Das Rheingold", two solo parts from the scene between *Fricka* and *Wotan* from "Die Walküre", *Waltrautes Erzählung* from

(Continued on Page 67)

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ORGAN AND CHOIR QUESTIONS

Answered by
HENRY S. FRY, Mus. Doc.

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

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Kindly advise me the names of electric and pipe organ manufacturers in the states of Oregon, California and Washington.—E. L. C.

A. We know of only one organ builder in the states you mention, whose name and address we are sending you by mail. We presume the leading builders have representatives in these states, with whom you might communicate. We think the firm whose name we are sending you may not be actual builders, but represent one of the leading builders.

Q. I am told that much can be done with the smaller organs (two manuals) with a knowledge of connecting the different pipes. I am enclosing list of stops included on the organ on which I play. Will you explain them quite clearly, please, as I am rather an amateur?—K. S.

A. We will endeavor to give you some information that may be a help to you. First, 8' stops produce normal pitch (same as piano) while 4' stops produce a tone one octave higher and 16' stops produce a tone one octave lower. Open Diapason is loud or strong organ tone, while Dulciana is soft organ tone. Gamba belongs to the string family and Melodia to the flute family. Doppel Flute, as the name indicates, belongs to the Flute family. The Harp is a percussion stop, and is more or less imitative of the instrument which gives it its name. Tremulant is an undulating stop affecting what other stops may be drawn in the department in which it is effective. Great to Great 4' and so forth are couplers acting as indicated by their names. Bourdon 16' and Stopped Diapason 8' are of the unimitative flute family. Flute 4' as indicated by the name belongs to the flute section. Salicional belongs to the string section. Oboe is usually a reed stop and Vox Humana a reed stop, more or less imitative of the human voice. Bourdon 16' on the pedals is probably your strongest pedal stop. As is the Flute 8' as an extension. We do not know whether your Pedal Dolce is a 16' Dulciana or a soft Bourdon—though it is probably the latter. In any event, it is undoubtedly your soft 16' pedal stop. Some solo effects you might try are: Swell Oboe, or if suitable, paniment on great Dulciana, or if suitable, Harp. Swell Vox Humana with similar accompaniment. Great Doppel Flute or Melodia with accompaniment on Swell Salicional. With Great Gamba with accompaniment on Swell Stopped Diapason. The combinations may be augmented by the addition of other stops. We suggest your experimenting with different combinations, using pedal stops and couplers to balance.

Q. Our choir loft is arranged as per diagram enclosed. We have co-choir directors. One likes the choir seated as illustrated, declaring that all good directors place them accordingly. The other would place basses left, tenors right, alto left and sopranos right to balance with the high and low tones of the organ and of the high and low tones of the choir. The same argument all such instruments. The same argument all such instruments. Please advise us as to the proper arrangement for both choir and quartet. Is there a rule about the preference of high tones being toward the right side of the audience?—M. F. F.

A. The conventional seating of the chorus

is as illustrated in your diagram: sopranos and tenors to left, altos and basses to right—facing the conductor. While this is the conventional seating, we do not know of any rule governing the seating of either choir or quartet. Sometimes the comparative strength of the parts of the choir might influence the placing of the singers, but we think the directors should try to agree on the adoption of a permanent seating arrangement.

Q. About five years ago I organized a junior choir in the Episcopal Church where I am organist. I taught the youngsters to chant according to the instructions in the new hymnal. A year ago the senior choir was turned over to me, and I had my troubles. There has been objection to lightly sounding the "ed" in the chants. There is nothing in the instructions to help me except in the Gregorian Chants. I shall be very grateful for information you can give me on the "ed", or anything that will help me.—N. P. D.

A. We thoroughly agree with you on softening the "ed" at the ending of words including that sound. Ordinary accents would indicate treatment of that kind, but if you wish authority for your claim, you might refer the members of your choir to page 724 of the New Hymnal, where, near the bottom of the page, you will find *diminuendos* on "founded" and "maiden" which are confirmatory of your ideas.

Q. Our church is interested in buying a pipe organ. The church has a seating capacity of three hundred. Can you suggest specifications which will adequately meet our needs?—A. C. B.

A. Since your auditorium is not a large one, and you probably will not wish to purchase a large organ, we will include some duplexing and unification in the specification we suggest as follows:

GREAT ORGAN			
Open Diapason	8'	73 Pipes	
Dulciana	8'	85 Pipes	
Melodia	8'	73 Pipes	
Dulciana	4'	Notes	
Flute	4'	Notes (from Stopped Flute)	
Octave	4'	Notes (from Gelgen Diapason)	
Cornopean	8'	Notes (from Swell)	
Clarion	4'	Notes (from Swell)	

SWELL ORGAN			
Gelgen Diapason	8'	85 Pipes	
Salicional	8'	73 Pipes	
Vox Celeste	8'	61 Pipes	
Stopped Flute	8'	97 Pipes	
Dulciana	4'	Notes	
Salicional	4'	Notes	
Flute	4'	Notes	
Nazard Flute	2 1/2'	Notes	
Flageolet	2'	Notes	
Cornopean	8'	73 Pipes (Bright—small scale)	
Clarion	4'	Notes	

PEDAL ORGAN			
Bourdon	16'	44 Pipes	
Lieblich Gedeckt	16'	Notes—(extension Swell Stopped Flute)	
Flute	8'	Notes	
Stopped Flute	8'	Notes—(from Swell)	
Dulciana	8'	Notes	
Cornopean	8'	Notes	
Clarion	4'	Notes	

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The Vox Celeste suggested may be omitted, but we suggest including it, if possible.

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Getting a Song Published

(Continued from Page 6)

come many song hits, of which an outstanding example is *The Last Roundup*.

This song had been on the shelf for four years and was brought to light only because a publisher's contact man, the late Addy Brett, had a hunch that the song would "go places." It did, and Billy Hill, the composer, promptly opened his trunk and pulled out *The Old Spinning Wheel* and other numbers that had been rejected time and again in the old days.

Probably the best and easiest way to secure an audition is to prevail upon some local bands to perform the song. Many songs, both by amateurs and professionals, have been started in this way. If the song catches on locally, it is good for several more performances, and there is always a chance that some publisher will take this as an indication that the number has audience appeal, and will decide to risk his money publishing it.

Modest Beginnings

A song that had its start in this way is *Oh How I Miss You Tonight*. The publishers felt that this was a weak song until the songwriters Benny Davis and Joe Burke had the song introduced by some small bands in Philadelphia. A representative of the Philadelphia branch office of Irving Berlin, Inc., heard the number and liked it. Berlin published it, and it broke the one million mark in sheet music sales and sold over two million records.

The Music Goes 'Round and 'Round was started by its writer in a Fifty-second Street night club. Lester Santly, the publisher, who was making the rounds one night, heard the number and decided to take a chance on it. It was a good chance, for the number sold over three hundred thousand copies and almost as many records.

Of course even the publishers will admit that this was a freak song. There is no accounting for the public taste as far as songs are concerned, but among the possible reasons for the success of this number was its catchy little melody and its gay and amusing lyric. Then, too, the song came out just before New Year's Eve in 1935.

I'm Sorry I Made You Cry was first started by local bands in New Orleans. Even the wartime hit *Smiles* got its impetus through a four-piece orchestra at a small New York hotel. Neither of these numbers would have reached favor with the publishers if they hadn't first been plugged by their writers.

Horace Heidt, the orchestra leader, was the fairy godmother for the song hit *Ti Pi Tin*. Maria Grever, who wrote this tune, had also written another song, *What a Difference a Day*

Makes, which had been popular a few years before. However, none of the publishers cared for *Ti Pi Tin*. They thought the melody was rather ordinary and the lyric silly. Not one of them would touch the song, and in desperation the writer finally persuaded Horace Heidt, who had sufficient confidence in the tune, to introduce it at the hotel where Heidt was playing in New York. To the surprise of everyone except Madam Grever and Heidt, the public liked the song tremendously. There was no difficulty in securing its publication, and the writer has been able to sell the publishers several more songs which would never have seen the light of day if Mr. Heidt hadn't started the ball rolling.

There is one song which is probably worthy of special mention. That is the number *Stardust*. This is a song which is regarded by the public and musicians as being one of the finest songs ever published. Nevertheless, the song had a difficult time getting started. It was written by Hoagy Carmichael while the latter was still a student at New York University. It was his first published number and was written and intended merely to be an instrumental piece. It rested on publishers' shelves for seven years, selling next to no copies. Eventually a few orchestra leaders found that it was usable as a theme song. Today it is one of the biggest standard sellers in sheet music and records.

The song *Deep Purple* was also played as an instrumental number for a long time. This song was used as a musical theme for a commercial radio program and had been played as such for a number of years. Finally Peter de Rose rearranged it slightly, and Mitchell Parrish set words to the music. It then emerged as a brand new popular song. This is one of the few instances in which a theme song eventually turned into a popular number.

Value of Local Contacts

All these examples help to prove that publishers themselves are oftentimes unable to gauge the public's reaction to a song. They likewise indicate that a little exploitation may sometimes sell the publishers and the public a song which under other circumstances might be cast aside. Granting these assumptions, the most important problem of all is raised. How are you to go about selling your song?

Well, there are no set rules to the game. If you know a local band leader—preferably one who makes recordings—there is no difficulty involved. If you don't know one, the best plan is to seek one whose style and choice of music indicates that he might like your number. Then find out the most convenient time to approach him. The radio station will help you here, but you will generally find that the psychological moment is just before

or after rehearsal, or just after he has finished a performance. Do not try to contact him at his home, or while he is busy.

Once you have secured an appointment, the only thing to do is to grit your teeth, assume a smile that at least appears to be friendly—rather than determined—and hope for the best. Don't adopt the Fuller Brush Salesman technique. Never try to give anyone a sales talk regarding either the song or your own abilities. Let the publisher or orchestra leader judge these for himself. All that you really want is an audition. If you can obtain this, and if your song is good, you should have no further difficulty.

There is one more important rule to remember, and that is to do all your contacting directly. Sending unsolicited songs by mail is merely a waste of time and postage. Band leaders can't be bothered with correspondence of this sort, and do not welcome it.

Of course there is another difficulty connected with approaching band leaders. The more important ones are usually hesitant about playing unpublished songs. The publisher, on the other hand, usually feels that unless an important "name" band performs the number, any action on his part will be useless. There are several ways of combatting this resistance, but the best method is to approach a band leader with a number that is peculiarly suited to his style of performance. Approaching Cab Calloway with a slow dreamy ballad would be as absurd as going to Wayne King with a "hot" rhythm number. The same principle applies to radio singers. A number suited to Eddie Cantor's particular style of performance, or to Kate Smith's style of singing, would naturally appeal to these individuals, but to few others.

Sometimes you will find that the band leader is interested in your song, but he does not feel that it fits in with his program. In this case the leader may be willing to give you a letter of introduction and commendation to some publisher.

Some mention should be made here of the forbidden subject of "cut-ins." Many songwriters have the fallacious theory that they need only offer an orchestra leader a share of royalties in a song to be welcomed with open arms. This is not the case. The royalties derived from the average song do not offer much of a bribe, and both the orchestra leaders and the publishers know that a song must stand on its own two feet. No amount of bribery is going to make a poor song sell.

Of course a few band leaders have tried their hand at composition and have been successful. Sometimes one of these may be sufficiently interested in an amateur song to offer to change it somewhat and bring it up to professional standards. There is

really no reason why such an offer should be refused, but in any event it is extremely unwise for the amateur to approach any leader and offer a "cut-in" as a form of bribe.

If you can't get anywhere with publishers, radio singers, or band leaders, a recording company is the next best bet. Since, in the cheaper record class you will usually find a hit number on one side of the disk, and a lesser-known song on the other side, here is an opportunity for the amateur to have a worthy number accepted. The recording company proceeds on the assumption that the hit song will sell the record, and that it can take a chance in using an unexploited song on the reverse of the disk. Moreover the royalty charges will naturally be much less for a number of this sort than for a hit song.

Everyone is familiar with the *Prisoner's Song*. This number had a unique history which it is our privilege to reveal for the first time, for in all justice to Nathaniel Shilkret, the truth should be brought to light.

Story of the Prisoner's Song

This song was written by a man named Massey, and was purchased from him by Vernon Dalhart, a well-known singer, who paid a small sum for the number. Dalhart brought the number to the RCA Victor Company and suggested that a recording be made. Victor liked the idea and the lyric, but felt that the tune was poor.

At that time Shilkret was recording engineer for Victor, under a contract which stated that anything he might compose during the term of the contract belonged to his employers. In view of this fact, and to help out Dalhart, Shilkret offered to write a new melody for the *Prisoner's Song*, but asked that the song appear without his name.

The song was an overnight success, and enormous record sales piled up all over the country. Dalhart then had his choice of publishers and placed the song with Shapiro Bernstein. Copies of it were printed immediately, and Dalhart eventually collected over \$80,000 in sheet music royalties.

But what about Shilkret? Well, that was just too bad. Although Dalhart and the publishers were the only ones who profited by the song, Shilkret at least had the pleasure of knowing that he had written a hit tune.

There is an interesting sidelight to this story. The record of the *Prisoner's Song* had on its reverse side a hillbilly number entitled *The Wreck of the Old '97*. As a matter of fact, the *Prisoner's Song* originally was considered merely a fill-in for the other number, which was one of Dalhart's favorites. The music to *The Wreck of the Old '97* was written by Henry C. Work, but the words were considered traditional, and no one

(Continued on Page 60)

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 pseudonym given, will be published.

A Violinist Studies Viola

M. W.—1. The viola d'amore, and the viola da gamba were formerly in quite general use, but are practically obsolete at the present time, although they are occasionally heard in concerts by ancient instrument societies. I note in your letter that you say, "As early as 1922 Paul Shirley was still playing his viola d'amore in concert." Another type of viola that has become almost an instrument by itself is the Ritter viola. It is said that the latter combines the deep tones of the viola, together with the brilliance of the violin. I have failed to find the Ritter viola in any of the leading New York music stores. These instruments seem to have gone out of use.

2. A violinist who wishes to take up the study of the viola as a "side line", should first have a good foundation in violin playing—three years—at least. He should have long arms and fingers, because the "reach" on the viola is considerably longer than on the violin, and a violin player with short fingers and arms cannot manage the stretches necessary for the viola. Solos on this instrument are rarely heard in concert, but good viola players are in demand for symphony orchestras. The viola is also in demand for string quartets, quintets, sextets, and other small groups. I would advise every violinist to learn the viola as well.

Magazines for Violinists

G. H. K.—Among the best known magazines devoted exclusively to the violin, violoncello, double bass, and similar string instruments are: "The Strad", published in London, England; "The Violinist", published in Chicago, and "Violins and Violinists", published by Ernest N. Doring, at 1322 Hinman Avenue, Evanston, Ill. Every violinist should take a magazine devoted solely to his instrument and its problems.

To Give An Opinion

J. H. C.—1. No one can judge your violins without seeing them, so your best course would be to take them to San Francisco (the largest city near your home) and show them to several experts in violin making, of which there are many there. They might charge you a fee for this work, but it would be well worth it, as they would point out your mistakes, and suggest works on violin making which you could purchase for study. Better still, you might be able to associate yourself with one of these makers as his assistant, even though you were paid only a nominal sum. If you will read the lives of the great violin makers, you will see that almost invariably they were associated in their youth with established violin makers, from whom they learned the trade. I am glad to note that the violins, which you have already made, have won praise from the violin makers in your vicinity.

2. Two little books which would help you are, "The Violin and How to Make It, by a Master of the Instrument", and "The Violin and How to Master It, by a Professional Player." Both of these books can be purchased through the publishers of THE ETUDE.

Paganini Not a Maker

C. W. G.—1. The great violinist, Paganini, was not a violin maker, neither was he connected with a firm who made violins. Your noted violin, labeled "Paganini", was evidently violin, made by some obscure violin maker and made by the name "Paganini." The numbers given the name "Paganini" the maker had for the number of violins the maker had completed. 2—The carved head of the lion, instead of a scroll, means nothing. Many of the old makers used this method of ornamentation. 3—I cannot suggest any way to tell who made your violin. 4—The following works give much information about the violin: H. Abele, "The Violin and its Story" (Strad Library, No. 15); also F. Niederheilmann, "Oremona", an account of the Italian violin makers, and their instruments.

Numbness in the Hands

T. C.—You had better see a good physician about the numbness, and the sensation of "pins and needles" in your arms and hands. He can no doubt suggest some remedy for this, which as you say, causes you considerable trouble in your violin playing.

Important Violin Concertos

H. K.—Ten of the most important and popular romantic and modern violin concertos are these: Brahms—"Concerto in D major, Op. 77" and "Concerto for violin and violoncello, Op. 102"; Bruch—"Concerto in G minor, Op. 26"; Dvořák—"Concerto in A minor, Op. 53"; Glazounoff—"Concerto in A minor, Op. 32"; Lalo—"Symphonie-Espagnole"; Saint-Saëns—"Concerto in B minor, Op. 61"; Tchaikowsky—"Concerto in D major, Op. 35"; Vieuxtemps—"Concerto in D minor, Op. 31"; Wieniawski—"Concerto in D minor, Op. 22."

These concertos are very difficult, and should be studied under first class teachers. They are all played at the present time by the leading concert artists, and are great favorites with the public. Of the ten, probably those by Bruch, Lalo, Tchaikowsky, and Wieniawski are the most favored.

Keep on Studying

J. C.—It is quite impossible for me to judge your future in violin playing without hearing you play and examining you as to your talent. Some of the compositions you say you have studied are rather difficult, but it is not what you have studied, but how well you play them, that counts. If you play them well, you have a good future before you. If you play them in an indifferent manner, it is not so good. Violin playing is a very difficult art, and few indeed reach the top rungs of the ladder of virtuosity. What I would advise you to do is to get the opinion of some really excellent violinist, as to your ability, and what you can achieve in the future. Play what you consider your best pieces for him, and have him examine your musical capabilities and talent. Ask him to state what, in his opinion, your chances are of reaching the virtuosos stage. Pay him a good fee for his time, and ask him to go into the matter thoroughly.

You can easily see that I cannot give you an off-hand opinion regarding your future, as I have no means of judging your musical talent.

Meditation from "Thais"

T. C.—I have referred to the editor your request to have the Meditation from "Thais", by Massenet, for violin and piano, published in some future issue of THE ETUDE. The piece is copyrighted in France and whether permission could be obtained to publish it in a magazine in this country, I do not know. Probably it could.

Books on Violin Playing

J. M.—1. You can gain much information about the violin and violin playing from the following books: "The Violin and How to Master It" by a Professional Player; "Violin Teaching, and Violin Study" by Eugene Gruenberg; "Easiest Elementary Method for the Violin" by Wohlfahrt. These books are not expensive, and can be purchased through the publishers of THE ETUDE. 2—A few lessons from a good violin teacher, and from an orchestra leader, would help you very much in starting your students' orchestra and your class in violin playing. If you cannot find anyone to give you instruction in the town where you are to teach, you no doubt can find someone in a neighboring town. Instruction at this stage would be very valuable to you, as you could ask questions of your instructor about matters which puzzle you. I could answer your letter more helpfully if I knew what grades of work you are expected to teach in your new position.

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The Art of
Piano Ensemble

(Continued from Page 5)

to determine what our own tonal ideal should be. When we first began playing together, at the time of our marriage some nine years ago, we both believed that, to facilitate the effect of complete unison, our pianistic tones should approximate each other as closely as possible. But after a year of study along these lines, we arrived at a different conclusion. The value of duo-piano work, after all, lies in its orchestral richness—and orchestral richness, in its turn, depends upon the variety of instruments which forms it. What makes an orchestra so superlatively satisfying is just the fact that there are violins, flutes, oboes, not sounding like each other, but blending their individual differences, and adjusting to the distribution of the thematic voices. That led us to a complete reversal of our earlier idea of tonal approximation. From then on, we tried to adjust our individual piano tones, not to each other, but to the orchestral balance of the voices in our music. Sometimes in a symphony, a theme may be stated and then repeated by a flute; in such cases, we try to make our tones sound as much like each other as possible. But at other times, a theme may be stated by a flute and repeated by an oboe; in such cases, we try to duplicate the tonal variations that make for added color. Since the two pianos have no difference in timbre (contrary to the distinct difference in timbre of the various orchestral instruments), these variations of tone must be achieved entirely by the volume and color of the pianists' touch. Hence, the duo-piano partners should possess a knowledge of instrumentation and orchestral effects, as well of tonal coloring on the keyboard.

As to further technical problems, it is always advisable for duo-pianists to practice together,—not merely to rehearse together when all is in readiness, but to do their actual practicing together. Scales, thirds, sixths, octaves, trills, arpeggios, technical exercises, all these should be practiced by the two partners in unison. And each one should listen carefully to his own performance as well as to his partner's! This builds not merely technic alone, but the surety of coöperative technic which must lie as a reserve fund behind every piece. In learning the pieces themselves, the partners should prepare their individual parts separately, working at technic and rhythm until both are clean, and fluent enough to avoid trouble when combined. But interpretively, the parts should be practiced together.

The first step in working together is the distribution of balance. For the most part, there is no "first" piano and no "second" piano. Each

instrument holds the important voice during a given number of bars, and then hands it on to the other; and this handing back and forth of the upper and lower voices requires the greatest awareness. It may be compared to the give and take—the swing and balance—of a game of ball. There must be no over-playing, and no under-playing—no dropping of the ball. The listener must watch to see where the change of balance occurs; never must he hear it. Musical accuracy and awareness decide where the balance between the voices must lie, and sympathetic team-work in practicing assures smooth movement.

In difficult passages that must be played simultaneously (a series of chords or runs for both instruments), the students should work for unison of sonority and volume, as well as of speed and rhythm. It is not enough to play the same notes and come out on time! Volume must be identically adjusted, and the thematic voices must always remain in their proper places. This requires much musical suppleness and flexibility—and even more careful practice!

Pedaling Problems

Duo-piano pedaling is also somewhat different from solo pedaling, in that the greater sonority of the two instruments augments the danger of blurring. Thus, duo-piano pedaling must be a trifle lighter and a great deal more careful. The marked indications should be watched with utmost care, and variations from them should be carefully discussed. There can be no individual liberties in work that depends upon two! A solo pianist may draw a certain advantage from heavy pedaling (provided he knows what he is doing!) but duo-pianists must exert alert watchfulness that an intended "effect" does not result in catastrophe.

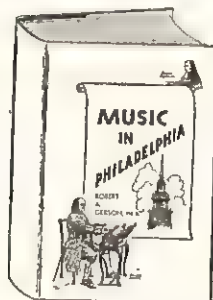
The inter-dependence of the two partners makes duo-piano playing a rather unique art. There are not enough performers (as in an orchestra) to mass up sufficient tone to cover possible slips; and there are too many to permit of the complete individualism of the solo performer. Hence, the team-work must be of the highest order, requiring that delicate combination of personal sympathy and technical equality that permits the partners to work out and to carry out their interpretations with artistic satisfaction. Such a combination is not easy to find, but where it exists, it opens the door to unsurpassed musical riches. And in trying out various combination possibilities, the piano student will find an excellent stimulus to precision, coöperation, and musical awareness in two-piano playing.

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3164 Mr. Third Takes a Walk, C-2, Hopkins
3150 My Little Pet (Valse), F-1, Armour
3117 Nannette (Pec. Animate), F-1, Hopkins
3169 Out on the Ocean (Waltz), C-2, Hopkins
3151 Pussy Willow (Valse), C-2, Richter
3151 Roaming Up and Down (March), C-2, Hopkins
3054 Robin Red Breast (Waltz), F-2, Richter
3161 Sail on Little Boat (March), G-C-2, Crosby
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Bowing: Its Importance to the String Player

(Continued from Page 26)

after each stroke, during which time the bow remains on the string. The pause acts as a type of "safety valve", preventing any excess of effort. Usually the beginner goes to excess in pressure on the bow, and it is this over exertion which is responsible for his lack of bow control. It is a safe rule for the novice to attempt to do everything with as little conscious muscular effort as possible. Relaxation is necessary at the earliest stages of learning the stringed instruments, and especially if the student is to achieve a mastery of his bow arm.

By asking for the relaxation necessary in these early stages of bowing, it must not be assumed that at no time is it necessary to apply a bit of strength. It is necessary at times, and on those occasions the strength necessary may appear considerable to one whose bow arm has not yet been developed. Neither does the foregoing advice mean that the student is to restrict the use of his bow, for he should at all times use as much bow as is compatible with the tempo and dynamic indications of the music which he is practicing. He must strive for a freedom of the arm, for perfect tone, for breadth of style. Perhaps these are mere words to the beginner, but if they form a mental concept for him, a lot has been accomplished. It is the mind, ultimately, that directs, consciously or unconsciously, the muscles; and very often mental concepts are translated to muscular action.

The Right Hand

What the *embouchure* is to the wind player, the hand on the bow is to the violinist, or string player. The hand receives brain messages in the form of nerve impulses, and in turn the hand and fingers give life to the inanimate stick. Yet muscular strength must be combined with the utmost sensitiveness of touch. While the fingers of the bow hand are all indispensable, the forefinger is the one which is the master in the manipulation of the bow. It virtually controls all tone production and all degrees of dynamic shading; also in the complicated and technical bowing passages it is more responsible than any of the other fingers. In the early stages of training, however, its use should not be over emphasized. Since it is by nature the strongest of the fingers, and by habit and the position it takes on the bow, it will act the "dictator" unless restrained, and until its power is balanced by the control developed in the other fingers. Its function, and that of the thumb, which plays opposite and assists it in tone production, is directly bound up with the work of the wrist and the forearm. The young student

or beginner should consciously avoid putting too much pressure on the forefinger, as this will tend to result in an awkward wrist, or a stiff arm or hand; and it will stiffen the muscles of the shoulder.

The thumb, likewise, should not be neglected. It serves all of the fingers of the hand, and, if permitted to become stiff, it becomes a serious problem to master.

Since the weight of the bow is less at the tip and increases as the player's hand nears the frog, the matter of pressure requires minute and constant attention throughout the stroke. Frequently students are puzzled as to the reason for their small tone when they are applying such great bow pressure. The answer is really quite simple: the pressure has not been applied at the proper places, and as a result such pressure is entirely lost or is misplaced.

We must remember that the pressure of the fingers on the *strings* exceeds that of the pressure on the bow. Strong, firm finger pressure of the left hand enhances the beauty and carrying quality of the tone. This is especially true when the instrument is being played in the higher positions, where the greater deflection of the string to reach the finger board causes an increase of tension, and therefore requires a correspondingly stronger pressure of the fingers. The amount of pressure, however, must be applied reasonably and with foresight. Fast, light playing will necessarily require a light, deft action of the fingers, and vice versa in the case of slow, broad movements.

The little finger of the right hand also comes in for its share of attention. Too frequently we will find on observation that the little finger is stiff and straight, and imposing considerable pressure on the stick. The pressure of this finger tends to increase on the up-stroke, and more so as the bow nears the frog. Under such a situation, the result is very unsatisfactory, for the tone loses volume, and the left arm and fingers automatically become stiff and tight muscled. The remedy for this condition lies to a great extent in practicing bowing with the lower part of the bow, at the same time allowing the little finger merely to *rest* on the stick, and not *press* it. The real function of the little finger is to assist in the balance of the bow and to help preserve uniformity of stroke, and not as an assistant in securing more volume of tone. As a matter of fact, uncalled-for pressure of the little finger will tend to reduce the volume control rather than to increase it.

As a general rule, in the study of stringed instruments, difficulties of bowing should be the first thing to master, and a good approach to overcoming bowing difficulties is to have the student practice on the open strings at first. It will be found most usually that sluggish technic is not

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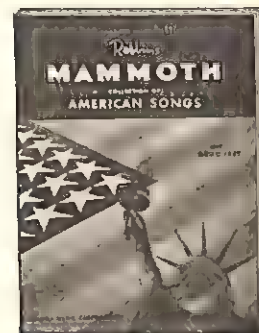
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What Is The Musical Need of Youth To-day?

(Continued from Page 29)

are as yet unfulfilled in the home, in the leisure time program, and in many churches. Blessed are the young people who enjoy the church life which gives them opportunity to sing in choirs from the primary to the adult groups; where they reverently enjoy singing excellent music and texts worthy of their subjects.

* * * *

HENRY PURMORT EAMES

Professor of Musical Art and Aesthetics, Scripps College and Claremont Graduate Colleges, Claremont, California

Here are six of the chief assets of the American musical youth:

1. Opportunities, almost omnipresent, for hearing and making music, by far the greatest and most democratic in scope and application of any such opportunities opened to the youth of any nation.

2. The widest public and institutional recognition and application of music to cultural, social, educational and commercial life given in world history.

3. The highest standards and methods of general music teaching and leadership America has ever preached or practiced in public schools, private studios, and special training institutions.

4. A new freedom from hardening of the musical arteries; a freedom—like it or not—which must precede the golden harvest of every cultural cycle of musical development.

5. The widespread opportunities to profit, commercially and culturally, through applied and creative musical skill and standards.

6. The availability for use or ownership of musical instruments of a high order mechanically and tonally. And now to answer the question given me: what briefly are Youth's major musical needs and liabilities?

First of all, a greater self-discipline musically and mentally. Music, as an expression of the whole personality, is dualistic in its human source, manifestation and goal. It is the most scientific of the arts as well as the most emotional and spiritual. On its scientific (intellectual) side, practical, accurate head knowledge must more nearly balance heart knowledge (intuition, taste, style) than it does to-day if Youth, individually or collectively, is to continue its upward climb of Mount Parnassus.

Young America needs but dislikes discipline, but there is no escape from self discipline if progress is to be made. Obedience to the text and to the authority of musical leadership never diminishes but always increases the powers and the perspective of a sincere student. More youths possessing "oomph" (Holly-

wood for "personality") would achieve some distinct success and develop that success if they mixed their music with brains (to alter Whistler), which is another way of defining self discipline. Being merely very musical is no guarantee of advancement or success, nor is musicianship (head knowledge) alone enough. Winning runners use their heads more than their legs, although both are necessary and must be coordinated.

A second need, and a real one, is that opportunity be given the constantly increasing numbers of young creative musicians to interpret or have interpreted, and to direct their own compositions and orchestrations. A start has been made in many schools in giving this living type of laboratory experience, but the practice must be extended over the entire nation before the many now unknown talents around us can be exposed and developed. To achieve the highest musical results in this day of mass education the star and genius system must not dominate school concerts, curriculum and teaching methods. Actual musical participation in school by every music student, and by every adult outside of the school, is the musical need of every city and community. The stars and the geniuses, as well as the poor, are always with us and will be taken care of by a public that rightly and generously gives homage to super-excellence wherever found.

A third need of our musical Youth—and of most of its teachers and leaders as well—is to know, and to act upon the knowing, that music in any of its various facets constitutes one of the major *humanities*; that just as no liberal arts education is balanced and rounded without music studied historically, socially, and aesthetically—taught and studied on an equal plane with history, literature, and the spatial arts—so music created (or interpreted) alone and isolated from its comrade *humanities* never reflects the whole man or the whole meaning of the music. Every young musician must cultivate a background of so-called academic knowledge. The relationships which the science and art of music will progressively assume with the liberal arts studies will be cumulative and inspiring. The writer can testify to the exact truth of this statement since his work and observation covering many years have given him every opportunity to check its accuracy.

And, finally, one of the greatest musical needs of Youth is mental, moral, and spiritual poise. Musical education, musical participation or creation which does not in some measure merge these vital elements and build character through music is in the end unworthy of the art of Apollo, and he was the symbol and embodiment of all the arts.

JOHN W. BEATTIE

Dean, School of Music, Northwestern University, Evanston, Illinois

Youth's greatest musical need to-day is two fold.

First, he requires musical discipline of a thorough-going and possibly old-fashioned type. There is too much slipshod performance of music and too little genuine musical integrity.

Second, having acquired a sound musical technic and thorough-going discipline, the young musician, whether he be performer or creator, needs more widespread outlet for performance.

* * * *

RUSSELL V. MORGAN

Directing Supervisor of Music, Cleveland, Ohio, Public Schools

One of the greatest musical needs of Youth is the development of the power of discrimination, judgment, and choice in the matter of musical experiences. This involves several phases:

First, perhaps, an understanding of what causes some music to be considered good, and other compositions, trashy.

Second, a realization that our attitude toward music should be one of naturalness and honesty, with the knowledge that we need both light and heavy music to meet our own varying moods and desires.

Perhaps the third phase is being met much better to-day than ever before, and that is the necessity of having good music adequately performed as they hear it. All too frequently young people have been turned against music of a better grade because the performers of that music place technical skill above true musical interpretation. Young people like fine music when it is beautifully performed.

* * * *

FRANCIS FINDLAY

Head of the Division of School Music, New England Conservatory of Music

In two words, Musicianly Leadership. This is not to say that we should not be grateful for what has been and is being done for musical youth. The accomplishment has been great, gratifyingly so. The rate of this accomplishment can be "stepped up" only by leaders of greater musician-ship. Youth can rise to heights unguessed by those who have not made direct contact with the possibilities.

Musical leaders for youth need more musicianly training. To meet this need institutions offering training must increase their musical requirements, both entrance and final, and vitalize the teaching of all branches of music including "the theoretical studies." This, leading institutions have already begun to do. They should offer graduate work calculated to build musicianship and should insist that graduate students demonstrate higher levels of attain-

ment musically as the *Sine qua non* of advanced music degrees. This, too, some institutions are doing. We have, however, too many Bachelors, Masters and Doctors, ostensibly prepared for musical leadership, who themselves are mediocre musicians, some, indeed, who are woefully deficient in fundamental musical equipment.

The leader in service must grow in musicianship. Too often he uses his energies to build an efficient machine which runs smoothly but fails to keep it running toward musicianly goals, largely because he himself is not musicianly or has ceased to grow in musicianship. The leader must know and be in sympathy with youth, but he must know music and be musical to lead youth musically. He must seek out a school for graduate study which will help him grow musically as well as methodologically. He must seize the opportunities for growth now so generally available to those who will use their senses, intellects and emotions. Leaders are great because they have never ceased to grow. There is an ever constant need for leaders at all levels and in all the functional fields of musicianship: listening, performing, composing. Only with great leaders can we have great accomplishment.

Getting a Song Published

(Continued from Page 56)

bothered trying to find the author. When the record made such an astounding sale—lo and behold—Victor was sued by a man who claimed to have written the words. The court upheld the claim, and Victor was compelled to pay out an enormous sum of money to the forgotten lyric writer.

In reference to records, a good angle to bear in mind is the transcription business. There are several companies which make records for commercial broadcasting purposes. Records may run from one minute to fifteen minutes or more. Music plays an important role in these transcriptions, and, although a good portion of this is professional popular material, most of the transcription companies welcome a good amateur song. They will buy only the transcription rights, leaving the publishing and all other rights with the songwriter. One transcription record may be used over hundreds of stations, and the amateur immediately receives an exploitation which it would be impossible for him to obtain otherwise.

The important point to bear in mind at all times is that, if a song has merit, and if its creator has sufficient courage and persistence, the number will eventually reach publication. However, the fact that a songwriter likes his own song and that all his friends like it, does not necessarily mean that the number will be a commercial success.

(Continued on Page 66)

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THE PIANO ACCORDION

Introduction to Accordion Harmony

By
Pietro Deiro

As Told to Elvera Collins

ACCORDIONISTS OFTEN ASK US how they can learn to arrange their own chord accompaniments for any given melody. We naturally advise them to study harmony; but we must admit our disappointment in the small number of accordionists who have taken our advice. We wish that we could make them understand that the nature of the accordion is such that harmony is a very necessary study. It is not enough that we merely push a button to produce a chord according to the symbol given us. We must know what tones are being combined to produce that chord.

Those who neglect the study of harmony will eventually find themselves up against the proverbial stone wall and will then realize that they have handicapped their own progress. Furthermore, an early introduction to harmony enables the accordionist to simplify his task of memorizing and sight reading. Aspirants for accompanying or orchestral work should certainly heed our advice.

The idea occurred to us that more interest in the subject might be aroused if we had a brief discussion on the formation of a few of the principal chords. These explanations have purposely been made in the most elementary form, because they are intended for those who have not studied harmony. Our aim is to prove that this subject is very interesting and certainly not difficult. It is our hope that this little sampler of a harmony lesson, based upon chords, will lead some of our readers to serious study.

The first requisite when studying harmony is a thorough knowledge of all major and minor scales. The next study is that of intervals. Briefly explained, an interval is the difference in pitch between two notes, figured from the lowest to the highest and including both. Its name is determined from the number of lines and spaces it includes.

A chord is defined as being the combination, according to rules of harmony, of three, four, or five tones, sounded simultaneously. There are three principal chords in each key and they are: Tonic, Sub-dominant and Dominant. Let us study their construction.

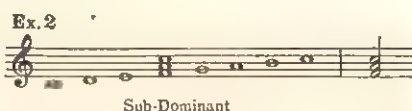
The first chord to consider is the Tonic. Every degree of the scale has its individual name, and the first—or keynote—is called the Tonic. A three-tone chord is called a Triad; and when built upon the Tonic it is called a Tonic Triad. It is built up in thirds and consists of the root, third and fifth degrees. Ex. 1 shows the first five notes of the C Major scale.



By forming a triad on the Tonic C we have the combination of C, E, G, forming the C-major chord which is the Tonic chord of the key of C. Tonic chords are always indicated by the Roman numeral I.

These are the tones which are combined when the C Major chord button is played on the bass section of the accordion. There are, however, more than three reeds playing, since the standard 120 bass accordion is so combined that nine reeds come into action when a chord button is pushed and the register switch is applied. The three tones of the C-major chord would therefore sound in more than one octave in order to produce volume. When the register switch is removed, only six reeds respond for the chord buttons.

Our next principal chord is called the Sub-dominant. It is so called because it is built on the fourth degree of the scale and that degree is called the Sub-dominant. Ex. 2 shows a major triad built upon F, which is the fourth degree of the scale of C.



It follows the 1-3-5 pattern. The notes show F, A, C, forming the F-major chord, Sub-dominant chord of the key of C. When written, it is indicated by the Roman numeral IV. These are the tones which are combined when the F-major chord button is played on the accordion.

The fifth degree of the scale is called the Dominant, and a triad built upon it is called a Dominant triad or Dominant chord. If built on the fifth degree of the scale of C, the notes would be G, B, D, forming a G chord, Dominant chord of the key of C. When written, it is indicated by

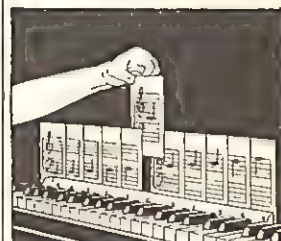
(Continued on Page 66)

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FRETTED INSTRUMENTS

Carlo Munier, Mandolinist and Composer

By

George C. Krick

NAPLES, THAT BEAUTIFUL CITY in southern Italy has often been called "The Home of the Mandolin"; and it was here that her illustrious son, Carlo Munier, was born on July 15, 1859. While Italy can boast of a great number of outstanding artists of the mandolin, we feel that, without fear of contradiction, the name of Carlo Munier should top the list of all these distinguished virtuosos and composers. He was an inspired artist in every department of music, towering above the greatest, and his genius is justly recognized wherever the instrument is known.

If heredity is to be considered, it is no surprise that Munier devoted his whole life to the uplifting and advancement of the mandolin and its music. His ancestors and relatives were performers, teachers and mandolin makers. Munier's great uncle Pasquale Vinaccia (1806-1882) was famous throughout Europe as perfecter of the Neapolitan mandolin we know to-day, and Pasquale's two sons, Gennaro and Achille Vinaccia, continued his work after his death.

Born in this environment, possessed of rare musical ability with an inborn and all consuming love for the mandolin, we can readily understand how Carlo Munier became in time universally recognized as the greatest musical authority on the instrument.

Young Munier began serious study of the mandolin under Carmine de Laurentis, celebrated teacher of mandolin and guitar in Naples, and his progress was phenomenal. When fifteen years of age he began the study of piano under Galiero and Cusi and harmony and counterpoint with d'Arienzo.

A Genius Recognized

He was nineteen years of age when he left the conservatoire of S'Pietro d'Maiella, having won both the first prize for composition and the second prize for harmony. At this time he appeared in many concerts in Naples and published his first compositions, arrangements of "La Traviata" and "I Puritani" for quartet of two mandolins, mandola and piano, the second of these being dedicated to Her Majesty, the Queen of Italy.

In 1881 Munier moved to Florence,

where he lived the greater part of his life, being actively engaged in concert work and in composing for mandolin and other instruments. Here also his genius was soon recognized, and he was a welcome guest in the most select musical circles of Florence. In 1890 Munier organized the first plectrum quartet, with Luigi Bianchi and Guido Bizzari, first and second mandolin; Riccardo Martini, mandola and himself, modern lute and director. This quartet, of which each member was a thorough musician and artist on his respective instrument, gave many successful concerts throughout Italy. In 1892 they obtained first prize in the international music contests in Genoa, when Munier was awarded the gold medal as mandolin virtuoso and composer.

On June 30, 1902, at a concert given by the "Royal Circolo Mandolinista" of which Munier was also a member, his quartet rendered several of his own compositions which were accorded an ovation. On October 6, 1909, the quartet appeared "by royal command" in the historic castle of Sommariva, Perno. Munier's solos were his *Prelude in D major* and his first *Mazurka di Concerto*. Upon the conclusion of the performance, His Majesty, Victor Emmanuel III rose to greet him and warmly congratulated him upon his marvelous performance, expressing his surprise at the beautiful effects of which the mandolin was capable.

Munier, as mandolin virtuoso, did not perform to any extent outside of his own country. He contributed many literary articles to the musical journals and frequently acted as adjudicator in musical contests both in Italy and other European countries. In the early days of 1911 Munier visited Antwerp and, on his return journey, spent a few days with his friend Fantauzzi, the mandolinist, residing in Marseilles. He was enthusiastic about plans for an imposing concert in Florence, which were never realized; for he died in his adopted city after a short illness on February 10, 1911 at the age of fifty-two. His admirers from all parts of the world subscribed, through the medium of a Milanese music journal, to a bronze shield suitably inscribed which was erected to his memory.

Munier once wrote concerning his early studies on the mandolin. "At the beginning I confess I did not think the mandolin capable of such advancement, and I excluded from my repertoire a number of pieces that I believed impossible of execution; but I thought, studied and worked, then wrote my 'Method',



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'Studies', solos, and other works, and I became so proficient that I could then execute with ease what I had previously thought impossible."

During his lifetime Carlo Munier published more than three hundred and fifty works, and others remained in manuscript. For the benefit of modern mandolin students, we bring to attention his most important compositions. First, there is his "Mandolin Method" in two volumes, containing over two hundred pages of study material with Italian, French and English text. This method is supplemented by "La Scioglidita", four books of progressive exercises covering all phases of mandolin technic; and "Opus 216", twenty studies for advanced students.

Next we find "Op. 115", lessons in the form of duets; "Op. 226", duets for two mandolins in first position; "Op. 220", duets in first to third position and "Op. 228", duets in all positions; also "Opus 230", a book of ten classic arrangements for three mandolins. For the serious mandolin student these works are indispensable.

Among his finest creations are the three string quartets: "Opus 76, in G-major"; "Op. 128, in D-major" and "Op. 203, in C-major", scored for two mandolins, mandola and lute or mandocello, with optional parts for guitar or piano. There is also quite a number of beautiful arrangements of operatic fantasies and other clas-

sic pieces scored for the so-called "Romantic Quartet", two mandolins, mandola and guitar.

His mandolin solos with piano accompaniment are veritable gems and show the mandolin at its best. Here we find the "First Concerto in G major", *Capriccio Spagnolo*, the "First and Second Mazurka Concertos", *Valzer Concerto*, *Aria Variata*, *Rossiniana Fantasia*, "Bizzaria-Capriccio Concerto", *Scene de Ballet de Beriot* and the mandolin duo, *Canto d'Amore*, for unaccompanied mandolins. The performance of any of these numbers by an artist cannot fail to open the eyes of the uninitiated to the true worth and beauty of this much abused and misunderstood instrument, the mandolin.

Minuet in D Major of Mozart—Master Lesson

(Continued from Page 30)

A-sharp, on the second half of the second beat in this Measure 28, I make a sudden *piano*, instead of the little *crescendo* which I indicated on the similar group of eighth notes in Measure 4. This is to give variety of phrasing.

A *crescendo* followed by *decrescendo* again occurs in Measure 31. The rest of the music, to Measure 36, runs the same as that in Measures 8 to 12; and

it is then repeated from the double bar in Measure 12.

We now arrive at the delightful and characteristically Mozartian Trio.

This movement should be performed slightly faster than the Minuet, and the notes which are marked *staccato* in the text should really be played with a half *staccato* touch, all very lightly. At Measure 42, the group of sixteenth and thirty-second notes on the third beat in the right hand, together with the eighth-note thirds in the left hand, must be slightly held back, and some stress be given to the bass thirds, as also to the bass third on the first beat of Measure 43. This is done in order to herald the return of the running *staccato* theme of the Trio, in Measure 43. This theme should be resumed in strict tempo.

After repeating the first section of the Trio, we reach the last quarter note in the treble on D, beyond the double bar. I take this D with the left hand, to simplify the right hand's attack of the sixteenth-note figure in the treble, which starts in Measure 49.

The three eighth-note thirds in the bass and the sixteenth-note figure in the treble, on the third beat of Measure 52 (as in the similar music of Measure 42), must be stressed, and played somewhat more slowly. This is true also of the first bass third in Measure 53, the bass thirds being brought out with singing tone. The

sixteenth-note figure in the right hand is again taken up in tempo in Measure 53.

In Measure 57, the tempo must again be retarded to bring the Trio to an end, although the second part of it is of course repeated, before returning to the Minuet.

Each section of the Minuet is next repeated, where the interpretation runs as before; but when Measure 82 is reached I make a definite pause on the octave A quarter note, on the second beat of this measure, and wait before resuming the pair of eighth notes on the third beat in the treble which again ushers in the theme. This pair of eighth notes must be retarded even more than previously, in order to indicate the opening of the final repeat, while the measures that follow should be played in an intimate, and at the same time almost confidential manner.

In Measure 86, a little accent should be given on the A-sharp eighth note, on the second half of the second beat in the treble, while the last two Measures, 93 and 94, the first time they are played, should be broadened in tempo and held back, to suggest the end of the piece. When this final section is repeated, however, Measures 93 and 94 should finish in strict time, even somewhat abruptly.

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The World of Music

(Continued from Page 1)

ERICA MORINI started her eleventh American concert tour in Montreal in November and will be heard in leading cities throughout Canada and the United States this season.

TRENTON, NEW JERSEY'S first opera season opened on December 17th when the newly organized opera company gave a performance of "Cavalleria Rusticana" together with scenes from "I Pagliacci", "The Magic Flute", "Faust", and "Porgy and Bess." The founding of the opera company was inspired by the success of the Trenton Symphony Orchestra and is under the musical direction of Michael Kuttner, concert master of the orchestra. It is to be hoped that this opera venture in Trenton will inspire other communities throughout the country to form similar companies for the further enrichment of American musical life.

FREDERICK CONVERSE, shortly before his death, accorded to Fabien Sevitzyk the right to perform for the first time his "Sixth Symphony", which premiere took place with its performance by the Indianapolis Symphony under Mr. Sevitzyk, November 29th, in Indianapolis.

JAN KUBELIK, violinist of world fame, died in Prague, December 5th, at the age of sixty. He was born in Michle, Czecho-Slovakia, July 5th, 1880. His musical talent was discovered by his father, an amateur musician and gardener, who became his first teacher. Later he studied under Ottokar Sevcik at the Prague Conservatory, and made his professional debut in Vienna in 1898. His first American appearance was at Carnegie Hall in 1901, where he was assisted by Emil Paur and his orchestra and Jessie Shay, pianist. He married the Countess Mari- anne Czaky-Szell and was the father of seven children, all of whom were musical. His son Rafael is well known in Europe as a conductor and composer.

DR. GUSTAVE L. BECKER, former president of the New York State Music Teacher's Association, who has been teaching in the United States for over fifty years, was given a testimonial recital in Carnegie Hall in November. Felix Robert Mendelssohn and Henry Holden Huss were among the assisting artists.

MYRA HESS, according to London reports, has "covered herself with glory by the success, artistic and financial, of her National Gallery concerts" for which one hundred and fifty thousand persons have paid admission during this wartime year, thereby contributing almost six thousand pounds to the Musicians' Benevolent Fund. One of the most successful concerts was a lieder recital in German by Mme. Elena Gerhardt, who was welcomed, according to Miss Hess, "—as a great artist, irrespective of her nationality."



MYRA HESS

THE TRAPP FAMILY SINGERS gave three delightful programs of Christmas carols for three consecutive Sundays in Town Hall, New York City, December eighth, fifteenth and twenty-second.

THE NEW YORK STATE MUSIC TEACHERS ASSOCIATION held its eighth annual clinic for music teachers and music students from the high schools of the State, at the Eastman School of Music in Rochester, the last week in November. The official program was in charge of Arthur R. Goranson of Jamestown, New York, president of the association. Dr. William Larson, director of the Music Education Department of the Eastman School, cooperated with the clinic instructors in discussions during the three-day sessions.

ELDON GORDON JOUBERT, for thirty years a piano tuner for Paderewski and Rachmaninoff, and technical adviser for Steinway and Sons, died in Fairview Hospital, Great Barrington, Massachusetts, November 18th, at the age of sixty-three.

THE NEW JERSEY MUSIC GUILD, INC. presented Humperdinck's "Hänsel and Gretel" under the direction of Ralph Errolle, December 21st, at the Mosque Theater, Newark, New Jersey.

THE MUSIC DIVISION of the Library of Congress has appointed Gilbert Chase as special assistant in the field of Latin-American music.

How I Prepare a Radio Program

(Continued from Page 11)

we usually devote the greater part of the day, up to the time of the broadcast, to intensive work. This is a much better plan than holding short rehearsals on days prior to the broadcast, which method offers too great a chance of forgetting what was done. Instead, we continue rehearsal up to the time we go on the air.

"We usually rehearse and broadcast from the stage of a theater to which the public is admitted. In arranging the orchestra, the violins are placed up front at my left. The violas, violoncellos and double basses are first on my right. Celeste, harp and two pianos stand just behind the violoncellos and double basses, directly in front of the drums and xylophone. Flutes and saxophones are centered, trumpets and trombones bringing up the rear.

"This arrangement is in general accord with the radio set-up of a symphony orchestra, the softer sounding instruments being placed nearer the central microphone, the louder further back. Even with this set-up, members of the orchestra are constantly moving about or standing. When we want a melody to be heard against a subdued background, we bring the soloist or players up to a special floor microphone. Or in accenting a phrase in one of the choirs, the men stand to play it.

"Rehearsal is a busy time for a number of people and brings to the scene a technical staff of sound men, electricians, production and script workers, arrangers, announcers, musicians and others. The arrangers, of course, are present to hear how their scores actually sound and to make changes if necessary.

"I usually spend the first part of the rehearsal on the conductor's stand, the last half in the control room. The latter is a glass enclosed booth with control board at which technicians sit. They mix and regulate the volume of sound as indicated by a fluctuating needle on a dial. If there is too much volume on a crescendo, so that it taxes the microphone, the control man cuts it down. He is able also to bring up a weaker section and thus he contributes much to the effectiveness of the broadcast. Then, too, in the control room the conductor gets an idea of how the music will sound over the loud speakers. This is vitally necessary. Otherwise, he will not know how the music is coming over and some of his best effects may be lost in transmission.

"To give a more explicit idea of how a rehearsal is carried on, let us select one particular number. On one of my programs I presented the old Mexican folk tune, *Estrelita*, which had previously been arranged by

Carroll Huxley. I wanted to begin this with a sub-tone clarinet taking the melody for sixteen bars against a background of muted strings, the strings tremolo and giving a shimmering effect. To get such results on a stage is one thing, to make them come out of the loud speaker is quite another. It was a matter of try and try again. After Huxley had made the arrangement, I gave the clarinet part to Chester Hazlett who plays a sub-tone clarinet. Incidentally, this effect was invented by Hazlett. It is achieved by getting as close to the microphone as possible with the clarinet and blowing a soft, low tone which is almost inaudible to the ears. The microphone, however, picks it up, gives it body and makes of it a truly beautiful tone. Needless to say, it is difficult to produce. Mr. Hazlett worked an entire day on these sixteen measures, first with a B-flat clarinet, then with an A and finally with a bass. In rehearsal, we must have spent close to an hour—I in the control room—getting the right balance for this effect. The muted strings and flutes were too loud, and we tried them in a number of positions before the correct one was found. Most of the numbers must be worked out in just this manner.

"As I said before, radio is a hard task master. It picks up the slightest imperfections and seems to magnify them. It requires the closest attention to the smallest detail. Every minute in rehearsal counts. The public is becoming more and more discriminating. But to those who can meet the requirements of radio, it is generous in its rewards."

Our Musical Beginnings in the Southwest

(Continued from Page 7)

York as early as 1750.) The Old San Antonio Road, called Camino Real by the Spaniards, extending eastward from the Rio Grande across the vast expanse of South Texas and on, became, indeed, a Royal Road of culture between Mexico's ancient capital and New Orleans, the Paris of the New World.

Early in the nineteenth century, peoples from many lands, as well as American pioneers from the older states, came to settle in the fertile regions of the great Southwest—Germans, Bohemians, Italians, Scandinavians, English, Russians, Poles. Each group brought its own music, its own culture. The plains and the hill country resounded with the music of small German orchestras, and German and Scandinavian singing societies, with creole love songs, with plaintive folk songs of the Bohemians, Russians, and Poles, with gay Italian airs and Mexican fandangos, and with the crooning of negro slaves in the fields. Chanting cowboys many times rode fifty

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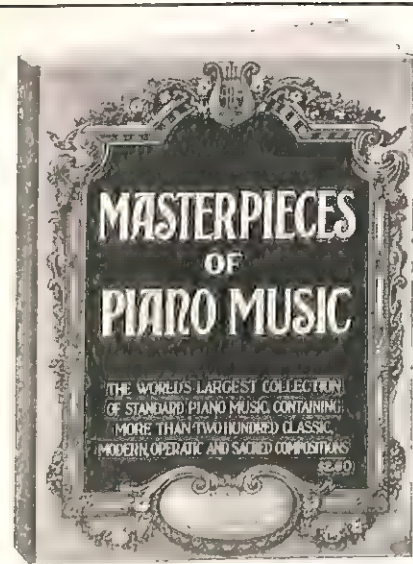
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to one hundred miles, to dance all night to the scraping of old fiddler's tunes called "breakdowns."

Famous Composers from the Southwest

Distinct types of folk music were evolving in the Southwest at the same time that, in Russia and in Spain, composers were turning their attention to native themes. While Liszt and Brahms were making known to the world the rich, wild beauty of Hungarian music, and Dvořák was awakening his Bohemia to the loveliness of its folk melodies, Louis Moreau Gottschalk—the Southwest's greatest individual contribution to music during the nineteenth century—was recording the fascinating but baffling rhythms of the songs of the creoles and negroes of Louisiana as well as dazzling three continents with his piano virtuosity.

The next apostle of music in the Southwest, after Gottschalk, was Frank Valentin Van Der Stucken, Texas' first native composer to attain international fame. He was educated in Europe and lived for the most part in foreign lands, and, although he drew no inspiration for his compositions from his native state, this son of the Southwest pioneered in presenting American music in New York and in Europe.

The Southwest of the twentieth century offers paradoxical musical gifts. Here the primitive music of the Indian is still heard, and the only traditional folk music extant in the United States is that sung at "Los Pastores", performed each Christmastide in San Antonio, Texas, since earliest days. "Los Pastores" ("Shepherd's Play"), an original miracle play, wholly unlike any Spanish or Mexican drama in plot, was first given in the Missions. This survival of medieval drama, a blending of Spanish, Indian, Aztec and Mexican elements, has been deemed wholly worthy of preservation and has in recent years been recorded for the archives of the Library of Congress.

Here, also, is seen the rise of a new school of composers whose music is definitely flavored as is no other music. It is said on good authority that: "A folk's musical inheritance must be fully absorbed before a creative spirit can manifest itself." It would seem that this is being rapidly accomplished.

Foremost among this group of excellent composers who speak in the idiom of the Southwest is David Guion, of Dallas, Texas. He is credited with having immortalized American folk music as Percy Grainger has the English folk music. He uses as thematic material negro and cowboy melodies; it is from the illiterate or working classes that original music often comes. His work "combines strong racial and local characteristics with formal and polyphonic sub-

tleties of workmanship." Charles J. Finger, the well known critic, avows: "That he has done more to preserve American and Southwestern folk music than any other American composer is not questioned."

Lota M. Spell, eminent authority on music of the Southwest, looks hopefully to the future. She believes that had one sought, a century earlier, in any of the foreign lands having well developed national schools of music for recorded music of the people, one would have found far less than the Southwest offers to composers today.

David Guion is much of the same opinion. He writes: "The significant fact for us is that the Southwest is the very center of American native music. The negro, the cowboy, the Indian, the pioneer are sources of our folk music, and we have them all as no other section has—certainly not the wealthy North and East. From these humble elements of our life our music is deriving its basic vitality and individuality. The opportunity is preëminently ours to give appreciation and assistance to what is and will come to be recognized as the music of America."

Bowing: Its Importance to the String Player

(Continued from Page 59)

so much a result of the inadequacies of the left hand as it is a lack of control and coördination between the activities of the left and right hands and fingers.

Perhaps we would not want every violinist to have the same tone, however fine. We can realize that because of human differences, physically and mentally, no two of the many string players could be exactly alike in their performance. But there are certain basic rules by which every string player can make the most of his bowing. Any string player who overlooks the possibilities for improved musical performance through bowing has placed confining limits to the extent of his artistry.

Royal Restraint

It must be remembered that Nero only fiddled while Rome was burning, when he might have played the saxophone. (Good joke! In fact, twins, with the perpetrator responsible for the lustier of the pair; since neither instrument was known to this old world at the time of the great Roman holocaust.—Ed.)

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Air Waves and Music

(Continued from Page 52)

of the best and most interesting programs of its kind on the airways.

Speaking of Alfred Wallenstein, we note that this enterprising conductor assumes control of the NBC-Symphony Orchestra broadcasts for the four Saturday nights this month while Maestro Toscanini enjoys a mid-season vacation. Remembering the many unusual programs that Mr. Wallenstein has presented in the last several years over the Mutual Broadcasting System, such as the Mozart Opera and Concerto series, the Bach Cantatas and programs of seventeenth- and eighteenth-century music, we look forward to his programs with the NBC-Symphony Orchestra.

Other recent shifts of programs include the jiving "Sheep and Goats Club", a swing versus spiritual show, from Wednesdays to Tuesdays (Mutual—11:15 to 11:45 P.M., EST); and "The Morton Gould Program" from Thursdays to Tuesdays (Mutual—9:30 to 10:00 P.M., EST).

The American School of the Air in its broadcasts, known as "Well-springs of Music" (Tuesdays—9:15 to 9:30 A.M., EST), will present on January 7th a program entitled "British Ballads in America." On the 14th a program entitled "The Composer Looks Abroad" will be broadcast; on the 21st a program called "Voyageur Songs"; and on the 28th one called "French Canadian Music."

The broadcast of the 7th features folk songs, that of the 14th orchestral music by Moskowski, Tschaikowsky, Glinka and Beethoven. The last two broadcasts will feature Canadian and French-Canadian works.

In his Music Appreciation programs for January, Dr. Walter Damosch will present varied fare on the first four Fridays. No program is scheduled for January 31st. The broadcast of the 3rd, divided between Series C and D, deals respectively with "Musical Forms" and "Lives and Works of Great Composers." The music that will be heard includes a "Ballet Suite" by Gluck and excerpts from Beethoven's "Violin Concerto", "Eighth Symphony", and "Coriolanus Overture." The broadcast of the 10th, Series A and B, dealing with "Orchestral Instruments and Voices" and "Music as an Expressive Medium", will feature in the first part music for the "Oboe, English Horn, and Bassoon", and in the latter half "Fun in Music", with examples drawn from the works of Haydn, Saint-Saëns, Johann Strauss, Jr., and Taylor. The program of the 17th, again Series C and D, is divided between "The Overture", with selections from Weber and Thomas, and "Schubert Program", featuring the *Scherzo and Finale* from the "Symphony in C major." The final program of the month, on the 24th, Series A and B, features music for "Horns and

Trumpets" in the first part, and "Joy and Sorrow in Music" for the latter half.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, will be heard on the Sunday-afternoon broadcasts of January 5th and 12th, directing the Philharmonic-Symphony Orchestra of New York. On the first broadcast, Daries Franz, the pianist, will be heard as soloist. On that of the 19th and 26th, Bruno Walter will be the conductor, in the first two of his series of guest appearances with the orchestra.

John Barbirolli, regular conductor of the Philharmonic-Symphony Orchestra, is scheduled as the conductor of the Ford Sunday Evening Hour on January 12th, when Lily Pons will be the soloist. José Iturbi, pianist and conductor, is scheduled to be heard in piano solos and possibly as conductor on January 26th.

The American baritone, William Gephart, presents a series of pre-Gay Nineties ballads on Tuesdays (8:15 to 8:30 P.M., EST—Mutual). With perfect frankness the station has labeled the series "Sentimental Concert" since it fills countless loud-speakers each time with unashamed sentimentality. Gephart is supported by a string orchestra under the direction of Bob Stanley.

New Films With Notable Music

(Continued from Page 13)

provokers, the Benny-Allen feud. In honor of this enmity, producer-director Mark Sandrich has undertaken a strict check-up of the exact amount of film footage devoted to each of the warring comedians. The results show that Benny appears in twenty-nine scenes and Allen in twenty-eight; but to compensate for that extra scene, Allen has two thousand, nine hundred and thirty-eight words to speak, while Benny has but two thousand eight hundred and ninety! Members of the supporting cast who have also come from radio are Eddie "Rochester" Anderson, Benny's permanent valet; The Merry Macs, singing quartet; Mary Kelley, frequently heard on the Benny program; and Mary Martin.

Miss Martin seems to be permanently associated with *My Heart Belongs to Daddy* (in spite of her more recent appearances in "The Great Victor Herbert" and "Rhythm on The River"), and the current film gives her an opportunity to bring that song before the nation at large. A new set of lyrics is being written for the Cole Porter tune; and, in the stage routine that climaxes the picture, the orchestra plays the air in different tempi—but it still is *My Heart Belongs to Daddy*, as sung by Mary Martin.

Paramount's next assignment to Burke and Van Heusen is the music for "The Road to Zanzibar", a fol-

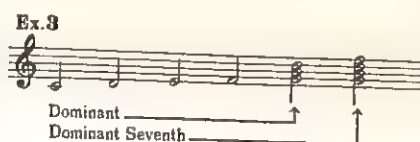
low-up for "The Road to Singapore", which again will co-star Bing Crosby, Bob Hope, and Dorothy Lamour. The play takes place in Africa and, in order to get the proper atmospheric inspiration, the song writers received instructions to sit in a projection room and look at fifty thousand feet of assembled jungle pictures. It is estimated that the task will require a week of straight looking.

Inasmuch as the release date for "Ziegfeld Girl" (Metro Goldwyn Mayer) is at this writing still hovering between late January and early February, details about the picture may safely be reserved for a later issue. As the title indicates, the film story deals with the Cinderella rise of a girl discovered and subsequently "glorified" by the late Florenz Ziegfeld. Starring in the cast are Lana Turner, James Stewart, and Tony Martin. The musical score is being prepared by Gus Kahn (who wrote the tunes for "The Great Ziegfeld", for which the current film serves as follow-up), and Nacio Herb Brown. The producer-director is Pandro S. Berman.

Introduction to Accordion Harmony

(Continued from Page 61)

the Roman numeral V. If another third were added to this triad it would become a Dominant Seventh chord, so called because the interval from the lowest note to the highest is a seventh. We find then that a Dominant Seventh chord of the key of C contains the notes G, B, D, F and is called a G Seventh. Ex. 3 illustrates both the Dominant and Dominant Seventh chords in the key of C.



Summarizing these explanations, we find that if we were playing a selection in the key of C-major, our principal chords would be the Tonic of C-major; Sub-dominant, which is F-major; Dominant, which is G-major; or Dominant Seventh, which would be a G Seventh.

In a previous article we directed attention to the harmonic plan by which the bass section of the accordion has been made. We shall repeat these statements in order to impress accordionists with the importance of thinking of the bass keyboard harmonically, rather than as a miscellaneous group of bass and chord buttons. Notice that if we select any given major chord and call it our Tonic, we shall always find the Sub-dominant chord in the row to the left of it (below it), while the Dominant and Dominant Sev-

enth chords will always be found in the row of buttons to the right of it (above it), when the accordion is in a playing position.

When harmonizing simple melodies, we find the most common progression for our three principal chords is: Tonic, Sub-dominant, Dominant and returning to the Tonic. Other variations might be: Tonic, Sub-dominant, Tonic, Dominant, Tonic. Or we might find the arrangement of Tonic, Dominant, Tonic, Sub-dominant, Tonic. The Seventh chord is a restless chord and never at repose. It naturally gravitates or resolves into the Tonic. The progression from Dominant to Sub-Dominant should always be avoided.

These explanations will no doubt arouse many questions in the minds of those who study them, as we have merely touched upon the highlights of the subject. In a future article we shall continue with the study of accordion chords and analyze the minor, augmented and diminished chords. We shall also explain how other unusual chords may be produced upon the accordion although no regular chord buttons have been provided for them.

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

Getting a Song Published

(Continued from Page 60)

Unfortunately, many publishers and band leaders hesitate to injure a songwriter's feelings, or may simply not want to waste time with him. They will turn him away by saying, "You have a good song there, but we can't use it just at this time." The songwriter does not realize that he is being "damned with faint praise," and will even feel that he has had an enthusiastic reception.

It is not easy to write a good song, nor is it always easy to get a good song published. But where there's a will, there's a way. This is a platitude, but like all platitudes, it has an element of good, solid truth in it. Anything and everything may happen on that one-way street called Tin Pan Alley. It is not a dead-end street, as many disappointed amateurs believe. There is plenty of room for everybody, but you've got to prove that you know how to drive, and you've got to keep going.

Neuter Tone

"I want an E string, please," said a violinist to the keeper of a country music shop.

"Would you mind pickin' one out for yourself," stammered the proprietor, as he produced a box of strings; "I hardly knows the 'e's from the she's!"

Charm and Inspiration in Recorded Music

(Continued from Page 54)

"Die Götterdämmerung", *Ich sah'das Kind* from "Parsifal", and *Brangünes Warnung* from "Tristan und Isolde", will be welcomed as an important addition to the recorded Wagnerian literature. Never before on records have her vocal gifts been more splendidly set forth. Her remarkable insight into the various Wagnerian rôles is strikingly evidenced here. Not the least of these recordings is the excellent orchestral direction of Dr. Riedel, conducting the Victor Symphony Orchestra.

Musicraft has issued Bach's Concerto's Nos. 1 and 2, both in C minor, for two claviers and strings, in performances by the Manuel and Williamson Harpsichord Ensemble (set 46). The second of these is more famous than the first, being widely known and played in the version for two violins as "Concerto in D minor." Although less appealing in the two-clavier arrangement, particularly in the lovely largo where the abrupt character of the harpsichords fails to attain the cantabile quality of the violins, there is nevertheless much to say in defense of the work's performance on keyboard instruments. The first concerto is far too erudite in our estimation, and certainly the overly meticulous performance of the present players does not relieve this impression. The playing in the second concerto is smoother and more elastic, which is due as much to Bach as to the performers.

Very likely most pianists will regard Cortot's recording of Weber's "Sonata No. 2 in A-flat major, Op. 39" (Victor set M-703) of more historical than musical value; for that has been the mistaken viewpoint for years. Yet Weber's sonata has distinctive values of its own, not the least of which is an exciting anticipation of the piano technics of the later romanticists. The work deserves to be more widely known and played, and it is to be hoped, now that we have an excellently performed and recorded version of it, that students and others will be tempted to look more closely at the almost forgotten, but not deservedly so, piano music of Weber.

E. Power Biggs, playing on the Baroque organ of the Germanic Museum at Harvard, continues his recording of Bach's "Little Organ Book" (Victor set M-697). Beginning with *Whitsunday*, the present set (Vol. 2) continues through *Trinity Sunday*, *The Christian Life*, and concludes with the *Advent*. Also included are verses two and three of *Christ ist erstanden* (No. 29, Easter), the first verse of which was played in Vol. 1. The existent reverberation in the Museum still presents a problem to the recorders, and, as in the

previous set, one finds the *fortissimo* passages lacking in essential clarity. Biggs gives straightforward performances here, letting the beauty and dignity of Bach's music speak largely for itself. For those unfamiliar with the Baroque organ, it might be well to point out that it bears the same relation to the modern organ that the harpsichord does to the piano. It is generally believed that the Baroque organ, in use in Bach's day, allows for greater lucidity in the playing of difficult contrapuntal passages.

Victor set M-689, containing four quartets of Haydn played by the Pro Arte Quartet, is the seventh volume in the series of the Haydn Quartet Society. Last year Victor bought out the eighth volume, omitting this one, owing to unforeseen difficulties with masters derived from England. The present set contains: "Quartet in D major, Op. 50, No. 6"; "Quartet in B-flat major, Op. 64, No. 3"; "Quartet in C major, Op. 74, No. 1" and "Quartet in B-flat major, Op. 3, No. 4." All four works have their interesting characteristics, especially the Op. 64 and Op. 74, with their highly expressive linear construction. The Pro Arte Quartet plays here with its customary polish and finely schooled technic, although with a far narrower dynamic range than the music merits.

Edward Kilenyi, turning his attentions to the Hungarians Dohnanyi and Bartok, gives fluent performances of Nos. 5 and 7 of the former's "Ruralia Hungarica" and of the latter's *A Bit Drunk* and *Quarrel* from "Three Burlesques" (Columbia disc 70348-D). Students looking for unusual and amusing modern works for the piano will find this record worth investigating.

Petri Interprets César Franck

César Franck left us no music that is more richly rewarding, we believe, than his "Prelude, Chorale and Fugue" for piano. It dates from the period of his famous symphony and, like that work, is rich in texture and also is poetically mystical. Egon Petri, the Dutch pianist, gives a splendid technical account of this score (Columbia set X-176), a performance that takes into account its expressive characteristics but not its mystical import. Perhaps the ardent Franckian is given to overemphasize the mysticism of the composer, but we believe that those who truly like his music do so for that quality.

Recommended: Sir Henry Wood's "Fantasia on British Sea Songs" (a stirring and realistic recording of English Pro Patria) (Columbia set X-175); Kreisler's recording of Mozart's *Rondo* from the "Haffner Serenade in D major" (Victor disc 17220); and George Copeland's deft performances of Villa-Lobos' charming *Saudades das Selvas Brasileiras*, No. 2 and Turina's atmospheric *Fandango* (Victor disc 2111).

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The Junior Etude

Edited by
ELIZABETH A. GEST

New Year's Resolution

By Monica Tyler Brown

I was practicing on my piano one day, and rebelling because I was not out at play; thinking, "Now I will play just as loud as I please," with my eyes on the clock's face, and not on the keys. But I glanced at the picture of Frédéric Chopin, who had fingers like velvet, and every note sang that he played, when a child (for my teacher said so), and he could make music poetic and low. But he liked to

play games just as any real boy, and he shared with his friends all the gladness and joy of the music he felt; he delighted to play all the beautiful pieces he practiced each day. And looking right into his delicate face, I was very ashamed, and I felt my disgrace; I resolved to work hard, just as hard as I can, to become a musician when I am a man.

(Will you make this resolution?)

Tiptoe Rhythm

By Gladys M. Stein

THE MEMBERS of the B Natural Music Club had just finished their business and study program for the day when Sue Jane arose and announced that she had a new music game for them to try.

"Let's begin with only two players; and then after the rest of you have learned how to do it, by watching them, we will try it all together. Here, Fred," she continued,

Grace's part: L R L R L

Counts: 1 2 3 1 2 3 1 2 3

Fred's part: L R L R L R L R L

"you take a copy of this waltz, and Grace you take one, too. Fred is to watch the bass notes, and you the treble notes. You are both to count aloud in unison, and whenever a note should be played in your parts you are to take one step forward on your tiptoes for that note. But be careful," she warned, "that you don't move an inch on the beats which should not be played."

In the three measures given above, the footwork directions are abbreviated to "R" (right foot), and "L" (left foot).

"Say, that's lots of fun!" Fred declared

after he and Grace had gone through the piece on their toes. "Now, let's divide the boys and girls into two groups, and then see which group can go through the piece without making a single mistake."

"All right, Fred," replied Sue Jane. "I was so sure the club members would like this game that I borrowed several copies of the piece, and if two players will read from each copy I believe we will have enough for everybody to look at while they are tiptoeing."

The game proved harder than the players anticipated, and they had to try it many times before they managed to complete the whole composition without a misstep; but it was good fun, and they thoroughly enjoyed it.

Yes, Indeed

By Katherine Lightner Rogers

HE PLAYS THE BEST WHO COUNTS
THE BEST,
ALL NOTES, BOTH GREAT AND
SMALL;
FOR NOTES TO MAKE FINE MELO-
DIES
IN MEASURED TREAD MUST
FALL.

A Marvelous Fit

By Erna Kable

Miss Day's Music Club was having its first meeting after the holiday vacation. The members were spending lots of time—entirely too much, Miss Day thought—telling each other about their vacations and their Christmas and New Year's celebrations.

"Now, let's get back to business," said Miss Day, "and continue our meeting. Who can tell me something interesting about the keyboard?"

Up went Dick's hand. "The white keys are made of ivory, and the black keys of ebony."

"Correct," said Miss Day. "And who knows where we get ivory and ebony?"

"I do," said Geraldine. "Ivory comes from elephant tusks and ebony—let me see, I think it is wood."

"It comes from ebony trees," continued Tom, "that grow in India, Ceylon, East Africa and the West Indies."



Clavichord, made in 1533

"I've been to the West Indies," said Helen. "Maybe I saw some ebony trees without knowing them."

"Who knows something else interesting about the keyboard?" asked Miss Day.

"It is very much older than the piano itself, isn't it?" inquired Helen.

"Yes, very much older—a thousand years older. You see, the piano is only about three hundred years old, but the keyboard came into use more than thirteen hundred years ago."

Ned raised his hand. "What use was a keyboard if they didn't have pianos?"

"That is an excellent question, Ned. Who can answer that one?" No hands were raised. "Well, you see," continued Miss Day, "one of the oldest instruments that needed a keyboard was the organ; but on those ancient organs the keys were several inches wide, more like levers, in fact, and were pressed down with the fist."

"How funny," said Doris. "That explains the queer looking picture in that book at school. I never could make it out."

"Of course that would look queer to us, to-day. But other old things seem odd, too. Think of the first time

they made inventions for steamboats and trains and automobiles. Those things all grow by being improved, and so did the keyboard," explained Miss Day.

"Who invented the first piano?" asked Edgar.

"The first piano, that was really a piano, was the invention of an Italian named Christofori, but you must remember he had other early instruments on which to make his improvements, too. He made his in Florence in seventeen hundred and nine. And throughout the centuries the keyboard, being very important, was made to fit the hand, so it could be easily played. Put out your hands and look at them. You see, those three long fingers, two, three and four, are meant to go on the three black keys and the thumb and fifth are meant for the white keys. That makes the most perfect fit. Everybody go to the piano and try it. See how awkward it is to put the thumb or little finger on black keys." There was a grand scramble toward the piano.

"No, they really don't fit," said Geraldine, the first one to try.

"They do in octaves and chords, though," Dick commented.

"Certainly," said Miss Day. "We can't always keep the thumb and fifth finger for the white keys, but we can most of the time. And who knows which fingers fit best for the



Lady playing the Clavichord
Painted by van Hemessen, 1500-1566

group of two black keys?"

After several experiments Edgar remarked, "The second and third, I would say."

(Continued on Next Page)

Playing for Others (Prize Winner in Class C)

"Marylin, would you play for us?" asked my mother.

"Do I have to?" I answered.

That is just how I felt one year ago. But now I like to play for other people, because I want to make them feel as happy as I feel when I play for them. I also want them to enjoy and realize how beautiful music is. I'm sure people all over the world enjoy or would enjoy music more if they knew more about it. So that is why I like to play for others, to help them to know how wonderful music is.

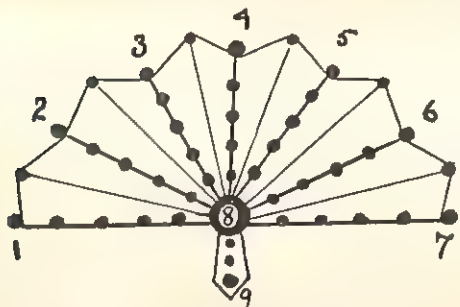
Marylin Timmer (Age 10), Class C.
Iowa

Musical Fan Puzzle By Stella M. Hadden

The spokes of the fan are made of words of six letters. Replace each dot with a letter and add a letter on each single dot. The initials around the outside of the circle spell the name of a composer of operettas.

Answers must give all words, as well as composer's name.

- 1 to 8, the city where the first opera house was established.
- 2 to 8, Chaminade's first name.
- 3 to 8, the interval between the first and eighth degree of the scale.



- 4 to 9, the interval from E to F.
- 5 to 8, the low roll of a drum.
- 8 to 6, to call for a repetition or an extra number on a program.
- 8 to 7, the composer of *Dixie Land*.
- 1 around to 7, a composer of American operettas.

Letter Box

DEAR JUNIOR ETUDE:

I am going to tell you about playing at my first recital. There were a lot of people there, and after the recital I had a reception and autographed some programs, but I was only five years old then. My grandmother came five hundred miles to hear it. I had a pretty new suit on; it was blue. There were lots of flowers on the stage. After it was over I was not even tired. Since then I have had two more recitals.

From your friend,
BILLY STECK (Age 8).
Wisconsin

Honorable Mention for October Essays:

Martha Ann Mauney; Stanley Tyrell; Elaine Coeling; Elsie Odete Rodrigues; Lorraine Andeljeinski; Catherine Coakley; Doris E. Wall; Eleanor Vock; Harriet Ruby Gross; Charlotte Hale; Maurine Treadwell; Therese Schlofer; Catherine Hahn; Mardian Lancaster; Don Rollins; Jeraldone Hooton; Jeanne Martin; Joan Mroczek; Erna Eckelkamp; Mirlan Bray; Nancy Brewster; Johanna Youngman; Sue May Merrill; Fred Sterk; Betty Howell; Glinda Alsbach; Helen Finley; Winny Sherman; Marian Peterson; Jane Alice Stackpole; Louise Richter.

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

Junior Etude Contest

Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of prize winners, and their contributions, will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given honorable mention.

SUBJECT FOR THIS MONTH

"Boys and Music"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than January 15th. Winners will appear in the May issue.

CONTEST RULES

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

A Marvelous Fit

(Continued)

"Certainly. Try to remember to keep those fingers for the two black keys, and to keep the second, third and fourth fingers for the three blacks; then most of your fingering troubles will disappear."

"But you can't always do that, because the new piece you gave me last week has third finger on B-flat. Remember?" This was from Edgar.

"Certainly, Edgar," Miss Day agreed, "and you are quick to remember such things. But these rules for fingering are for the cases when other things do not interfere. And besides, in what key is your new piece? Do you remember that?" continued Miss Day.

"Sure. It's in G-minor."

"Oh, silly!" said Lillian. "You know G-minor doesn't have A-flat and G-flat in it, so it couldn't have the regular rule—could it, Miss Day?"

"No, of course not; it is just for cases where the three black keys are used and where other things do not interfere. But remember that the rule does influence the fingering when changes aren't necessary."

"I bet I have perfect fingering at my next lesson," said Helen, "because it all seems so clear, now."

"Bet I do, too," said Tom. And all the others joined in the chorus: "So will I."

And sure enough they did.

A Group of Young Makers With Their Cigar Box Violins

Priscilla M. Pennell

Just for the fun of it, this group met every day with their music teacher during one spring vacation. They used cigar boxes for the bodies of the instruments and cut out the sound holes with jig saws. The necks (which passed through the bodies of the instruments to make them stronger) were broom handles and the finger boards and tailpieces were of odd pieces of wood. They bought the bridges, and the girls also bought the pegs, but the boy whittled his from clothespins and pierced them with a red hot needle. Inside, each instrument was complete with sound post and bass bar and even the maker's label, giving name, date and

age. The music store sold the young makers some slightly imperfect bows at a nominal sum. When strung with real violin strings the home-made violins gave out surprisingly good tones.



BACH said: "The fingers of thy hand are as good as the fingers of my hand. I was obliged to be industrious; whosoever is equally industrious will succeed as well."

SCHUMANN said: "Always play as if a master heard you."

LISZT said: "Genius is the power of revealing God to the human soul."

Playing for Others (Prize Winner in Class B)

To me there is nothing more soothing than the liting melodies of a violin, played by one who has his whole heart and soul in his music.

I play the violin in my own small way, of course, but who knows! Someday, my name may be added to those of Heifetz and Kreisler.

When I have mastered the art of playing the violin, I want to have my music enter into the heart of everyone who hears it. I would believe it a dream come true, if, instead of considering the violin as a fiddle box, they would listen to an orchestra and learn to appreciate good violin music. Maybe someday, when the world is at peace, people will understand the wonderful magic in the music of the violin.

Helen McGuire (Age 13) Class B,
New York

Around the World in Folk Songs Game

By Mrs. Paul Rhodes

Couple each folk song with its own nationality.

Folk songs:

1. Loch Lomond; 2. The Lorelei; 3. All through the Night; 4. Turkey in the Straw; 5. La Cucaracha; 6. John Peel; 7. Santa Lucia; 8. Londonderry Air; 9. Dark Eyes; 10. On the Bridge of Avignon.

Nationalities:

Italian; English; Mexican; German; French; Welsh; Scotch; Russian; Irish; American.

(Answers on this page)



St. Cecilia Junior Club
Bay St. Louis, Mississippi

Answers to Around the World

Loch Lomond, Scotch; The Lorelei, German; All through the Night, Welsh; Turkey in the Straw, American; La Cucaracha, Mexican; John Peel, English; Santa Lucia, Italian; Londonderry Air, Irish; Dark Eyes, Russian; On the Bridge of Avignon, French.

Playing for Others

(Prize Winner in Class A)

Everyone who plays should thoroughly enjoy playing for others. I know of no greater satisfaction than playing for someone who I know appreciates music. To see them enjoying it is worth much more to me than all the hours of practice I put into the piece they listen to.

It is also a wonderful cure for the thing we call self-consciousness, or stage fright, because the more we play for others the more we enjoy doing it.

Why do we let people have to beg us to play for them? I am sure that they would prefer to have us play when they first ask. A few years ago our teacher would give us a gold star each time we played for some one. I imagine we surprised some people very much when we would rush to the piano at the first suggestion of theirs about playing. Anyway, it was a nice habit and I hope we will keep it up.

Louise Dobbs (Age 15),
South Carolina

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

THE COVER FOR THIS MONTH—We are indebted to the photograph library of Underwood & Underwood for the cunning infant that appears on the front cover of this issue of *THE ETUDE*. The general art work to make the composite of a new year rising over the many phases of musical activity was executed by the Philadelphia artist, Miss Verna Shaffer.

1941 does give promise of new and greater strides in music in these United States of America, and perhaps this cover besides serving as a timely decoration for the first issue of *THE ETUDE* in the year 1941 will serve to remind the general public of the great service that music plays in their lives and that there are real benefits in seeing that children have music study opportunities.

AMERICAN COMPOSERS' CALENDAR FOR 1941—There is a whole year ahead during which music-minded folk will welcome a suitable wall decoration for their music room or music studio, which besides being in keeping with their musical interest will supply conveniently a calendar for the 12 months of the year.



This *American Composers' Calendar* fills these two purposes. There is an attractive frontispiece giving portraits, in the sequence of their birth dates, of the famous American composers—Stephen Collins Foster, John Philip Sousa, George Whitefield Chadwick, Reginald DeKoven, Edward MacDowell, Ethelbert Nevin, Horatio Parker, Henry Kimball Hadley, Charles Wakefield Cadman, Ferde Grofé, Deems Taylor, and Howard Hanson. The birthplaces and birthdates of each composer also are given.

The composers' frontispiece may be described as having the portraits floating over a background design which ribbon-like weaves upward behind the portraits, and in the lower left hand corner a graceful treble clef gives a dominating yet artistically handled musical insignia to the frontispiece. This frontispiece when lifted brings to view the full 12 months of the year in a calendar panel which shows each month in legible size (calendar block for each month is approximately 1 1/2 x 1 1/2 in size). Here again the music element is present in design and in a musical

axiom given above the calendar panel. Many teachers use these calendars in the beginning of the year as New Year's greetings to their pupils, or as advertising pieces to be sent to the homes of prospective pupils. They are priced reasonably at 10 cents each or \$1.00 a dozen.

Advance of Publication Offers

—January 1941—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

CHILD'S OWN BOOK—FOSTER—TAPPER.....	.10
CHILD'S OWN BOOK—NEVIN—TAPPER.....	.10
CLASSIC MASTERS DUET BOOK—PIANO—BEER....	.35
CLASSICS FOR THE CHURCH PIANIST—EARHART	.50
CONQUERING CHRIST, THE—EASTER CANTATA—KEATING30
EIGHTEEN MINIATURE SKETCHES—PIANO—WRIGHT20
GAMES AND DANCES—STECHER AND MUELLER	2.00
LET'S STAY WELL!—CHILDREN'S SONGS—BORIE AND RICHTER50
MAGIC FEATHER OF MOTHER GOOSE, THE—JUVENILE OPERETTA—AUSTIN AND SAWYER30
MY PIANO BOOK—RICHTER25
ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS—EASY PIANO COLLECTION—ROBINSON40

MY PIANO BOOK, by Ada Richter—One of the most difficult problems confronting the teacher of young pianists is to find suitable and adequate material to follow the kindergarten book. It often is not acceptable to go from the kindergarten type material into the usual first year book and it is at this stage that we find the scarcity of usable and instructive material. Mrs. Richter, with her wealth of experience as a teacher of young beginners, was one of the first to recognize and cope with this situation. Upon completion of her *Kindergarten Class Book* she began her search for a solution to this long-felt need. In *My Piano Book* we find the gratifying results of her efforts. The material contained in this volume gradually and interestingly leads the child from post-kindergarten into first year work, and teaches the pupil many of the basic fundamentals of piano playing. It proceeds with caution, each lesson having but one new principle or objective.

There are a number of short exercises contained in the back of the book with instructions for their use with the various lessons. Also in the back is a dictionary of musical terms and symbols and through the use of this will come the child's theoretical foundation.

Every young pianist has a desire to participate in holiday activities, and *My Piano Book* provides special numbers for all important holidays. All the compositions contained in this book are rhythmic and tuneful, all will delight the young pianist.

Single copies of this book may be ordered in advance of publication at the special cash price of 25 cents, postpaid.

EASTER IN JANUARY—Choirmasters and school children have much in common when it comes to festival seasons. Both complete the activities of one and immediately begin to look forward to the next. The youngsters, however, usually anticipate the next round of holiday pleasures, whereas the choirmasters, without disregard for the enjoyment also in store for them, must plan for the next group of special musical programs in their churches.

Experience is a splendid teacher, and most church choral directors have come to appreciate the value of planning for seasonal music far in advance. Even now, with Christmasy strains still in their ears, and the thoughts of well prepared, well performed, and well received works still in their minds, the wise leaders are thinking now about the series of offerings for which they will be responsible during the Easter and Lenten seasons. Other individuals, in charge of arranging similar sacred music programs, may not have been quite so well prepared and, consequently, are not quite as satisfied with the manner in which their recent endeavors were received by their respective congregations. Those who experienced such difficulties with their Christmas renditions ought to avoid such an Easter experience by now, thinking seriously about Easter music in this first month of the new year.

The catalogs of the Theodore Presser Co., Oliver Ditson Co., and the John Church Co. always have been noted for the excellence and variety of their sacred selections. Churches small and large alike, throughout the country, have drawn from them, with confidence, the selections which they had needed for every occasion. All possible classifications and types of numbers, in all degrees of difficulty, are included. Not only the best standard literature but also oratorios, cantatas, anthems, vocal solos and instrumental works by the outstanding contemporary composers are available. J. Christopher Marks, Mrs. H. H. A. Beach, Charles Gilbert Spross, Van Denman Thompson, William Spross, Frances McCollin, Charles Wakefield Cadman, Nicholas Douthy and H. Alexander Matthews are only a few of the important "names" that are represented. *I Know That My Redeemer Liveth*, S.S.A. by J. C. Warhurst, (TP 26365); *Let the Merry Bells Ring Out*, Clough-Cain, (OD 15014); *Cross and Crown* (Pageant for mixed voices), Maynard; *Easter Dawn* (Organ with chimes), Hodson (TP 26804), and *The Resurrection*



Song (Cantata for mixed voices), Stairs, are only a few of the noteworthy more recent issues that may be had.

Why not plan for Easter now? Our "On Approval" system is just the thing to assist you in choosing most appropriately. Simply let us know your needs and request that we send a selection of Easter music to you for examination "On Approval". There is no obligation to buy, but we feel confident that we can please you. Perhaps you would like to make up a selection yourself. If that is the case, our special Easter and Lenten catalogs will be helpful. They may be had for the asking.

THE CONQUERING CHRIST, An Easter Cantata for the Volunteer Choir, Words Written and Selected by Elsie Duncan Yale, Music by Lawrence Keating—We take great pleasure in announcing the publication of this new Easter cantata. It is always a satisfaction when we acquire the rights to a work by a composer whose previous publications have met with instant and enduring popularity. The large sales of *White Shepherds Watched*, *The Monarch Divine*, and *Hail! King of Glory* prove that Lawrence Keating fully understands the kind and grade of music best suited to volunteer choirs. His music is always melodious and of easy range, with interesting individual work for the different singers.

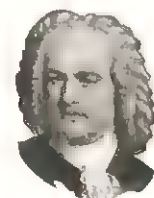
The Conquering Christ contains solos for soprano and alto, a duet for tenor and baritone, a trio for soprano, mezzo-soprano and alto, a number for women's voices, several short recitatives, and seven choruses. This gives a pleasing variety, the numbers following in such an order that there is no monotony. Major and minor effects are skillfully blended, adding rich color to the harmonies without increasing the difficulty. Besides all these advantages, the main point of excellence is the complete fitness of words and music, both technically and spiritually.

A few titles of the different numbers are here given: *Garden of Sorrow*; *A Sword Has Pierced My Heart*; *Angels All Unseen*; *Fling Wide the Gates!*; 'Tis Morn!; *O'er the Hills*; *There's Glory O'er the Garden Ways*; *Forgiveness*; *Sunrise on the Syrian Sea*; and *O Conquering Christ!*

This book will be published in ample time for early rehearsals. Those wishing to secure single copies at our special advance of publication cash price of 30 cents, postpaid, may remit now and receive copies as soon as printed.

CLASSICS FOR THE CHURCH PIANIST, Compiled by Lucile Earhart—The musical quality of the programs offered at church services is constantly improving, due, no doubt, to the fine musical instruction given in our public schools and the opportunities afforded the general public for hearing good music via the radio and the phonograph. No longer are church-going folk satisfied to listen to the playing or singing of a few hymn-tunes. Organists, and those who supply the musical program for church services with piano music, as well as choirmasters, long since have realized that congregations expect something better of them.

There are albums of excellent piano music available for playing in church



or Sunday school; books like *Piano Voluntaries* (\$1.00), *Reverie Album* (\$1.00), *Tranquil Hours* (\$1.25), *Sunday Piano Music* (\$1.00), *Sabbath Day Music* (\$1.00), *Evening Moods* (75c), etc. But in this new collection the author, herself a church pianist, presents material that she has found appropriate, and always well-received, from the compositions of the great master composers—Bach, Handel, Brahms, Mozart. These may be played as preludes, interludes, offertories, and postludes. Of course, material of this kind always is welcome in the home and many a pianist has, no doubt, ordered a copy at this special advance of publication price with the intention of having always at hand a book to which one can turn for an hour of restful, peaceful music.

The work of preparing this volume for publication is progressing satisfactorily, and orders at the special pre-publication price, 50 cents, postpaid, will be entered during the current month, copies to be delivered upon publication.

THE MAGIC FEATHER OF MOTHER GOOSE, An operetta for Children, Book and Lyrics by Juanita Austin, Music by Henry S. Sawyer—Some months ago we



announced that Mother Goose was on her way from the moon to pay us a visit. We now have the good news that she is nearing her destination and will soon be making personal appearances at many entertainments throughout the country. She is making the long trip on her wonderful magic feather and is eager to meet thousands of children who have long desired to make her acquaintance. In other words, the jolly little operetta, *The Magic Feather of Mother Goose*, will soon be available for juvenile production.

In this operetta many "little Tots" will be given an opportunity to take part in a way that will give them the satisfaction of knowing they are not on the stage altogether for mere ornament and color. They actually have lines, recitations, and songs that are an essential part of an interesting story—dialog and music that are easily within their youthful ability and need a minimum of rehearsal. Most young children act naturally—and that is just what their parts require.

Even older people will enjoy witnessing the keen pleasure that will dominate the juvenile performance, and will recall the days when they, also, loved to recite the familiar jingles and sing the traditional songs. Hence there is a good time in store for all who take part in or witness a performance of *The Magic Feather of Mother Goose*.

This little play is easily staged. A parlor scene, or a garden, will do. For a small stage two chairs or garden benches will be sufficient; larger stages may be furnished more elaborately. Mother Goose is the only character requiring a special costume; the other characters simply wear their "best clothes". The cast consists of Mother Goose, eight children able to sing or dance, and "little Tots" in proportion.

Those who wish to secure single copies of this operetta by means of our special advance of publication plan may send 30 cents, the work to be forwarded, postpaid, as soon as published.

LET'S STAY WELL!—Songs of Good Health for School and Home by Lysbeth Boyd Borie and Ada Richter—The distinguished talents of Lysbeth Boyd Borie as a writer of whimsical poems for children have never



been put to more effective use than in these irresistible lyrics on the health habits of the child. Those who know her *Poems for Peter* will be familiar with the simplicity and quaint imaginative twist of her verses which enjoy so widespread a vogue. The composer of the music, Ada Richter, needs no introduction to readers of these columns. Her other books of children's songs, such as *A Child's Journey* and *Poems for Peter*, and her many piano compositions and books for young students, have established her as an outstanding present day writer.

Teachers and music educators in the lower grades will welcome these songs which deal with health habits in so ingratiating a manner. A glimpse of the titles gives a clue to the different phases of health activities presented, such as *Thank You, Mrs. Cow; Just Soap-singing; Xtrasize; Nibble Nibble Mouse; Sunshine Line; Fresh Air in Your Tires; Sleep-a-lot Land; Chew Chew Train; Hey! Back Up!; Sneezzy Wheezes Again; and Tooth Brush Drill*. There are fourteen songs in all, the general run being short, with extra verses given under the same melody line. The vocal range is properly limited and the piano accompaniments are extremely simple. The book will be richly illustrated with clever line drawings which will have an especial appeal to the child.

This novel work will be ready for release at an early date. To be assured of first-from-the-press copies, place your order now at the low advance of publication cash price, 50 cents, postpaid.

ONCE-UPON-A-TIME STORIES OF THE GREAT MASTERS, For Young Pianists, by Grace Elizabeth Robinson—The experienced teacher knows that only once in a while a pupil comes for instruction who has a developed appreciation for the music of the classic masters. This usually is due to home environment, sometimes called "background," where good music is always heard. By far the great majority of pupils begin study with their music "appreciation" limited to the output of the swing band as it comes over the home radio.

Pupils in the latter class must be taught music appreciation along with piano playing, and it is just as well if such instruction begin in the very first grade. The primary purpose of this new book is to present the "classics" to piano beginners in a most attractive manner. Hence, with each arrangement there is given a story from the life of the composer and some data on the origin or inspiration of the composition. A bit of understanding the meaning of the music will do much to stimulate practice. And, later, when the pieces are learned, and the young student plays them at the pupils' recital, the program can be made more interesting to the audience of parents, relatives and friends if some brief note from these stories and biographies is used as a program note with the piece and the performer's name.

An order may be placed for a single copy of this fine collection of more than

40 master compositions made easy for first and second "graders" at a special advance of publication cash price, 40 cents, postpaid. The copies will be delivered when the book is published.

CHILD'S OWN BOOK OF GREAT MUSICIANS—FOSTER-NEVIN, by Thomas Tapper—Every wide-awake teacher is aware of the ever-increasing importance of integration in education. This is especially true in music education. Instrumental teachers and public school teachers have long since learned the value of associating music with other pleasurable activities and therefore they are looking constantly for new ideas that might prove to be useful in this regard.



Thomas Tapper's *Child's Own Book of Great Musicians* offers splendid integrating possibilities. Music, stories, or pictures never fail to captivate little students, and the educational worth of this type of publication, which relates all three, is undeniable. This series, embodying seventeen parts to date, is made



up of the illustrated biographies of great musicians and their works. Each composer is presented in an individual booklet with loose leaves, a set of cut-out pictures, a heavy paper cover and a silk cord to be used for binding. Space is provided in the back for a retelling of the composer's life in the child's own words. All of these features assure a maximum of "fun" right from the start because each associated activity serves to "garnish" the others.

American composers are the theme now (after an original group of sixteen classic masters which are still available), and MacDowell's *Child's Own Book* is published already. Ethelbert Nevin's and Stephen Foster's are being readied for publication in the near future. These will contain the interesting and inspiring high-lights in the lives of the two men who composed so many favorite melodic gems. *The Rosary, Mighty Lak' a Rose, and Narcissus* by Nevin, and *Beautiful Dreamer, Jeanie with the Light Brown Hair, and My Old Kentucky Home* by Foster are loved by everyone. It is the hope of the author that these two new issues in the *Child's Own Book* series will bring them even closer to the hearts of young musicians.

The list price of those booklets that have been published is 20 cents each. Either or both of these two forthcoming booklets may be ordered in advance of publication. The advance offer cash price is 10 cents each. This special price includes postage.

GAMES AND DANCES, For Exercise and Recreation, by William A. Stecher and Grover W. Mueller—Few books in the field of physical education have been so long in popular demand as *Games and Dances*, originally published some years ago and now being reprinted in a new revised edition. The authors are well-known authorities in their field, with wide experience as supervisors, consultants, and administrative directors.

Classroom teachers of physical education, camp, club, and playground counselors will find this book invaluable. Between its covers is contained a wealth

of material, always ready at hand in convenient arrangement, material which provides a complete program of educational and recreational activities. It is arranged to facilitate its use on the basis of suitability for each age group from early childhood up to and including adulthood. Descriptions are simple, and diagrams are provided generously. In all cases where a musical accompaniment is required, the music is provided or the record number of an available recording is given. The contents include games of all kinds, contests, dances, and other rhythmic activities, mimetic games, stunts, and various demonstration activities.

Orders may be placed now for a single reference copy of this book at the special advance of publication price, \$2.00, postpaid.

EIGHTEEN MINIATURE SKETCHES, For the Piano, by N. Louise Wright—Few piano teachers need an introduction to the works of this accomplished American composer. Especially noteworthy are her books of teaching material for younger beginners. *The Very First Pieces Played on the Keyboard* (50c); *Twenty-five Primary Pieces* (75c); *The Child's First Visit to Noteland* (50c); and *The Music Scrap Book, a kindergarten method* (60c), are used by teachers, everywhere.



One of the composer's primary principles of piano teaching is well exemplified in this work—never tire the pupil, or court the danger of flagging interest, with unnecessarily lengthy pieces or studies. These sketches are short, tuneful, and attractively titled, but each contains valuable practice material for various technical problems encountered in first and second grade study, such as rhythmic figures, fingering, phrasing, and staccato and legato playing. Naturally, the work supplies ideal supplementary material to the first and second grade study book, but the pieces also may be used as first recital numbers.

In advance of publication teachers have an opportunity to order copies at the special cash price, 20 cents, postpaid. Copies will be delivered when the book is ready.

CLASSIC MASTERS DUET BOOK, For the Piano, by Leopold J. Beer—Hidden among the manuscripts and first published works of the great composers of the early days in music's history are many gems that are practically unknown to the present generation of music lovers. Leopold J. Beer, eminent musician, teacher and composer, long prominent in the music life of Vienna,



has been notably successful in unearthing "forgotten" melodies by those pioneer master composers of the 17th and 18th centuries.

The results of his latest findings are here offered in arrangements for one piano, four-hands. Included will be *Gavotte* by Kuhnau, *German Dance* by Mozart, *March* by Handel, *Menuett* by Rameau and other gems of the old-time masters written in the ancient dance forms. Special care has been taken in the arranging so as to maintain interest in both parts. (Continued on Page 72)

CLASSIC MASTERS DUET BOOK—Con't

Here is a collection of little known classics for duet playing that may be presented to third and fourth grade pupils as a genuine novelty that will at the same time aid in the development of sight reading, rhythm, coordination, and other features that make the use of duets so valuable in the training of a pianist.

A single copy of this book may be ordered now at the special advance of publication cash price, 35 cents postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Two of the works in greatest demand among those offered in recent months at special advance of publication prices will be ready for delivery to advance subscribers around the first of January, 1941. Copies ordered will be forwarded as soon as the books are "off press" and this notice will serve to announce that the special prices are withdrawn and that copies may be obtained from music dealers, or from the Publishers. Those wishing to look over the books may obtain copies for examination on our usual liberal terms.

My Own Hymn Book. Favorite Hymns in Easy Arrangements for the Piano, by Ada Richter surely is an eagerly awaited volume, judging by the number of orders that were received for it in advance of publication. A book of hymns that pupils of first and second grade ability can play and sing is greatly to be desired, as many teachers know, because books of this kind go into many homes where they are appreciated. And we're always inclined to think that the playing of these easy arrangements will not be confined to the children, that many a Dad and Mother will linger at the piano, fingering out melodies that bring back pleasant memories. This attractive book will be priced at only 75 cents.

First Solo Album. For a Wood-Wind or Brass Instrument, arranged by Carl Webber is really a series of four Solo Books (identical in contents) and a Piano Accompaniment Book that may be used with any of them. It contains easy arrangements of favorite melodies and folk songs such as *Skater's Waltz*, *Blue Danube*, *Valse Triste*, *Finlandia*, *Love Dream*, *Home on the Range*, *Dark Eyes*, *Arkansas Traveler* and *Country Gardens*. The books available, and the instruments they cover are as follows:

Solo Book for C Instrument (Suitable for Flute, Oboe and C Melody Saxophone.)

Solo Book for B-flat Instrument (Suitable for Cornet; Trumpet; Soprano Saxophone; Tenor Saxophone; Clarinet; Baritone, Treble Clef; or Trombone, Treble Clef.)

Solo Book for E-flat Instrument (Suitable for E-flat Clarinet; Alto Saxophone; Baritone Saxophone; or Alto Horn.)

Solo Book for Bass Clef Instrument (Suitable for Baritone; Euphonium; Trombone; Bassoon; and Bass.)

Piano Accompaniment Book (Suitable for use with any or all of the books above mentioned.)

The price of each Solo Book is 50 cents; of the Piano Accompaniment, 75 cents.

CHANGES OF ADDRESS—We should be advised at least four weeks in advance where an address is to be changed to insure delivery of succeeding numbers at the new address. Always give both old and new addresses when advising of changes.

Next Month

WATCH FOR THE FEBRUARY ETUDE

The February Etude will be an issue of surprises. We wish that you might see how THE ETUDE ransacks the entire musical world for its features so that every issue may bring a message of delight to our readers. Here are some of the features:



PERCY GRAINGER

HOW TO IMPROVE YOUR PIANO WORK

Percy Grainger, one of the most original and individual of all pianists and teachers, gives readers of THE ETUDE many practical ideas they will want to try out at once on the little boulevard of Ivory and ebony.

WHAT REALLY COUNTS IN TRAINING THE VOICE

Paul Althouse, of whom it is said Caruso remarked "his voice is nearer to mine than any American voice," now devotes much of his time to teaching. Singing teachers and pupils will have much to learn from his article.

AT THE SIGN OF THE RED HEDGEHOG

Dr. Karl Geiringer tells of the famous Viennese inn, "The Red Hedgehog," where Brahms did much of the dreaming that led to the production of his famous works.

LEARNING HOW TO CONDUCT AN ORCHESTRA

Nicholai Malko, noted Russian conductor, tells very sensible and understandable points upon how to get the technic of directing an orchestra or a band. You will find it useful information though you may never wave a baton.

LORD BYRON IN ROMANTIC MUSIC

Certain poets have had powerful influences over composers. Lord Byron, whose very life was one of the great romances of history, naturally leads the list, and Ruth French, in a very alluring article, gives information that is both entertaining and valuable.

FEBRUARY MUSIC

In addition to the educational features, the Music Section for February will have some extremely interesting patriotic music. One piece will be a great surprise to our readers.

BIND YOUR 1940 ETUDES—If you wish to keep your ETUDES in sequence, neat and clean, and easy of access, you should have an ETUDE binder holding 12 numbers. The binder opens flat and will prove so handy that you will wonder how you managed to get along without one. The regular price is \$2.25. When sending your renewal to THE ETUDE for 1941, just add \$1.25 (the cost to us) and the binder will be sent. The total amount to be mailed for binder and a year's renewal to THE ETUDE is \$3.75. Canadian subscribers add 25 cents additional to cover Canadian postage; foreign \$1.00.

LOOKOUT FOR FRAUD AGENTS—We are constantly in receipt of complaints from music lovers who have paid good money to strangers without investigating their responsibility. Beware of the agent offering you a cut rate on THE ETUDE. Read any contract or receipt offered you very carefully before paying any cash. Permit no changes to be made in the contract. Assure yourself of the reliability of the convasser first, as we cannot be responsible for the work of swindlers. Help us to protect you.

DELAYED ETUDES—The holiday rush, bringing thousands of subscriptions during December and the early part of January, frequently causes delay in delivery of the initial number. If a copy of THE ETUDE does not arrive within three weeks after placing your order, drop us a card. We enter new subscriptions as rapidly as is humanly possible and make every effort to give you good service, but post office congestion during the holiday season is very often responsible for delay.

PREMIUM WORKERS—Thousands of music lovers and teachers throughout the country secure many fine articles of merchandise absolutely free by sending to us subscriptions for THE ETUDE MUSIC MAGAZINE obtained from musical friends, pupils and acquaintances. All you do is collect \$2.50 for a year's subscription, send the full amount to us and select your choice of a gift from our catalog.

The following is a list of some wanted merchandise offered this year:

Bread Tray: This Bread Tray will be favored by many because of its attractive shape. It is 10 1/4" long x 5 1/2" wide. Finished in chromium, it is easily kept clean and bright—will not deteriorate under daily use. Your reward for securing two subscriptions.

Bon Bon Dish: An attractive design Dish for sweets, salted nuts and other tasty tid-bits. It is 7" long, 6 1/4" wide and 4" high, has a ribbed crystal glass container and ribbed chromium handle. A fine gift or prize. Awarded for securing one subscription.

Cookie or Mint Server: The center handle design of this server is very different and to some may be more attractive. It has a bright chromium finish, is 7 1/2" in diameter and the 3" high center handle has a colorful catalin trim. Awarded for securing one subscription.

Desk Clock: This inclined plane New Haven clock has a solid mahogany base with a cream-color stripe, polished brass hands, etched gold-color numerals outlined in black and an accurate movement compensated for temperature changes. Size 4" high, 3 1/4" wide. Awarded for securing four subscriptions.

Send a post card for complete list of premiums offered. You will not regret the little effort it takes to secure these

fine, useful rewards at no personal expense to yourself.

Czerny, The Pianist's Old Testament

(Continued from Page 51)

and softly without looking at the keyboard. After it is thoroughly learned, use the first half of it as an exercise for swift placement preparation. Play each chord lightly *staccato*, at the same time sliding laterally to "cover" the next chord. (You may now look!) Then, after a moment's relaxed pause, play the new chord—but slide instantly to the next one; then continue the process. Remember, please, that although the tempo is still very slow, the leaps or slides must be swift as lightning.

Now begin to work for speed. Play chord shapes or progressions rapidly with a long silence afterward—during which you leap instantly to the next chord and rest in its keytops. This (measures one to four) is done so:

Ex. 1



(The notation is abbreviated to save space.)

Measures 5-8 and 9-12 are done similarly.

Use no pedal; play lightly and *staccato*. Then combine the measures, pausing only after the second, fourth, sixth, and so on.

Measures 13-16 are practiced thus:

Ex. 2



Now play each phrase rapidly with sharp contrasts of *f* and *p*; pause for rest at the end of the phrase. Use pedal for the *legato* leaps.

In binding the chords of the second half with changing fingers (as in organ playing), be careful to avoid squeezing the held tones. If such pressure persists, practice releasing each chord the instant it is played but keep the fingertips in contact with the key top afterward. Work at this part in groups, as in measures 13-16. All chords must be played with fingers touching keys and with up touch wherever possible.

I advise playing measures 1-16 as a "da capo" after the middle section.

Students with small hands may avoid playing any or all octaves by omitting the right hand lower note and the left hand upper note of each chord, thus:

Ex. 3



Piano teachers are at last chord conscious, and are assigning chord exercises and études as part of the student's regular technic. And, judging from reports, they are surprised at the resulting security, solidity and brilliance which the students have gained. All power to them!

Music Education Materials for Juveniles

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For Little Children By JESSIE L. GAYNOR
Published late in Mrs. Gaynor's career this book really is a transcription to the printed page of her successful plan of teaching by which little children quickly comprehend the beginnings of piano playing. Includes interesting pieces and teacher and pupil duets. Price, \$1.00.

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For the Young Pianist By JESSIE L. GAYNOR IN 3 VOLUMES
The very first supplementary material for tiny tots studying the piano starts Vol. 1; some are pieces of only 8 measures. These pieces are all progressively arranged and in Vols. 2 and 3 of Miniature Melodies the selections reach well into the second grade. Price, 75 cents, each volume.

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Elemental Hand and Finger Exercises By JESSIE L. GAYNOR
A half dozen games, with interesting and descriptive verses and charming tunes, for use in teaching hand position and finger movements. Numerous illustrations accompany the descriptions. Price, 60 cents.



FIRST PEDAL STUDIES

By JESSIE L. GAYNOR
This is probably the most frequently used of Mrs. Gaynor's educational works for very young piano students. It gives the juvenile the fundamental work in pedal technique which must prepare for the further study as an advanced student and does so in an understandable manner, interesting to the pupil. This book may be taken up in the second grade. Price, 60 cents.

MINIATURE DUETS FOR TEACHER AND PUPIL

By JESSIE L. GAYNOR
Fascinating little four-hand numbers that supply sight-reading material for tiny tots. Some have the pupil's part in the *Primo*, others in the *Secondo*. The pupil's part is printed in special large-size notes, almost all of the pieces remaining in the five-finger position throughout. Price, 75 cents.

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Melodies by JESSIE L. GAYNOR
Arr. by Dorothy Gaynor Blake
These are duets for two players of equal grade. They will be found valuable for use as first recital material. Among them are four-hand arrangements of some of Mrs. Gaynor's most popular piano pieces. Grade 2. Price, 75 cents.

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For Teacher and Pupil By DOROTHY GAYNOR BLAKE
A book of four-hand numbers for first grade pupils of more mature age, or those whose home environment has created an appreciation of good music. The teacher's part is full and the rich harmonically while the pupil's part, sometimes in the treble, sometimes in the bass, always is interesting. P., 75c.

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" " " " Two Pianos, Four Hands......50
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The most popular collections of children's songs published. For years these have been used in the home, in the kindergarten, in primary classes in public and private schools, and in juvenile clubs and societies. The songs are classified for various seasons and occasions, for various activities in the life of a child. They are educational, recreational, yes, and even devotional, as several sacred songs for Sunday school groups are included. Cloth Bound. Price, \$1.25 each

SONGS OF MODERN CHILD LIFE

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This book, the last work of Mrs. Gaynor, has groups of juvenile songs devoted to health, safety, science and invention, the home and community relationship. These were suggested by the Council of Public Safety and the Child Health Organization of America. Cloth Bound. Price, \$1.00

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From the celebrated *Songs of the Child World* volumes Dorothy Gaynor Blake has selected for this book thirty most attractive songs. Accompanying each are clever "match-stick" drawings which show the rhythmic action for young people. Besides the rhythmic consciousness developed, the child thus is given early training in music appreciation and group activity work. Mothers, too, can use these rhythmic pantomimes and songs with pre-school children in the home. Suggestions for use of the rhythmic with other songs in the original volumes also are given. Complete texts, of course.

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GUSTAV KLEMM

WBAL since 1925 and for a number of years conducted that station's concert orchestra.

This American composer, who presents his exceptional inspirations with a finished craftsmanship, was born in Baltimore, Maryland. He began the study of piano at 9, and early was making his first composition efforts. At Peabody Conservatory of Music he studied harmony with Howard Thatcher, and composition, orchestration and counterpoint with Gustav Strube, and won a scholarship in cello with Bart Wirtz for two years. With the outbreak of the World War young Klemm enlisted in the Camp Holabird Band and within a few months was appointed Bandmaster of a 70-piece organization. Recognized as the youngest Bandmaster in the service, he toured the East with the band. 1922-25 he was Conductor of the City Park Band in Baltimore. (Just last summer Mr. Klemm was guest-conductor of the Stadium Civic Orchestra in Baltimore.)

It was his good fortune to have been associated closely with Victor Herbert for 10 years and thus develop further under this famous director and composer. In more recent years Mr. Klemm has given special attention to song composition and his numbers have been used by such celebrities as Lawrence Tibbett, Gladys Swarthout, Roland Hayes, Giovanni Martinelli, John McCormack, Lanny Ross, Margaret Speaks, Helen Jepson, and many others.

Journalistically he has written for important magazines, including The American Mercury, The American Spectator, Life, The Etude, Musical Courier, and other magazines. For a number of years he was the Baltimore Sun's music critic. He has been a member of ASCAP (American Society of Composers, Authors, and Publishers) for 10 years.

At the present time he has under way a descriptive orchestral suite depicting various episodes, both true and legendary, drawn from Maryland's rich historical background. Another sustaining major work being developed at this time is a one-act opera.

IN THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST Three Moods and a Theme by Gustav Klemm won First Prize in the Entertaining Piano Solo classification. This interesting and outstanding composition is sure to delight every fairly accomplished pianist.

A goodly number of other successful piano compositions, songs, choral numbers, and orchestra compositions and arrangements have carried Gustav Klemm's name the length and breadth of this land. Then again Mr. Klemm has been Program Director and Ass't Mgr. of Radio Station

FOUR PRIZE-WINNING PIANO COMPOSITIONS

NOW AVAILABLE IN SHEET FORM

THREE MOODS AND A THEME

FOR PIANO

By GUSTAV KLEMM

PRICE, 50c



VALSE RUBATO

FOR PIANO

By WILLIAM C. STEERE

PRICE, 50c



Valse Rubato by William C. Steere won the First Prize in the Concert Piano Solo classification of THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST. The composer of this fine piece of piano music was born and has lived all his life in Worcester, Mass. His father was an organist and violinist and it was very natural therefore that the son, William, was provided with piano lessons when he was 7 years old. There were no evidences of special musical talent noted at that time, but the boy grew up in a musical atmosphere and was yet a lad when he started to play in his father's orchestra, sometimes playing the piano with the orchestra and sometimes playing the cornet.

Like most young musicians who feel the urge to compose, William C. Steere as a young man had a great admiration for Strauss, the waltz king, and his first efforts were to bring forth for use by American dance orchestras some ballroom numbers. These first efforts evidently brought a realization of the need for getting a sound foundation for composition work, and so he embarked upon a course of study under Arthur Knowlton of Boston, from whom he secured a thorough training in harmony, counterpoint, and form. This serious study of music resulted in his pulling away from the lighter orchestra work that had occupied his attention and he concentrated upon piano teaching. The young teacher continued as a student himself, studying the organ, and for about 3 years at the New England Conservatory was a private pupil under the late Henry Dunham in organ and choir training, and under Dr. George W. Chadwick in composition and orchestration. For many years Mr. Steere has been active as a church musician, playing in a number of churches in Worcester and Worcester County, and is now organist and choirmaster of the Old South Congregational Church. He is fortunate in having a wife who is a fine pianist and a former piano teacher, and both his sons are talented musicians and one has followed music professionally.

The name of William C. Steere will be found over composition listings in the catalogs of a number of American music publishers. His compositions run to a variety of forms, including piano numbers, songs, anthems, orchestra selections and organ numbers. Some of Mr. Steere's best and most serious works are unpublished works, as for instance his two sonatas for organ which are in manuscript form.



WILLIAM C. STEERE

VIENNESE DANCE

FOR PIANO

By THUSNELDA BIRCSAK

PRICE, 40c



DANCER IN BLUE

FOR PIANO

By WALTER WALLACE SMITH

PRICE, 50c



THUSNELDA BIRCSAK

Viennese Dance by Thusnelda Bircsak won second place in the Concert Piano Solo classification of THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST. This is a graceful, charming number with a spontaneity and melodic freshness that will make it welcome on the concert pianist's program. Miss Bircsak was born in Chicago. She was but 5 when her family moved to Kansas City. There she spent most of her life until taking up residence in Phoenix, Arizona, in June 1939.

Miss Bircsak has had excellent musical training. Her first prominent teacher was Sol Alberti. She then became associated with the "Carl Busches," studying piano with Mrs. Busch (Mrs. Busch was a pupil of the renowned Teresa Carreno). Under Dr. Carl Busch, Miss Bircsak studied theory, thorough canon, fugue, instrumentation, and composition.

A few years ago she went to Vienna, studying there for a year in the Academy of Music. Miss Bircsak also did some work at the Kansas City Conservatory and had some composition study with Viktor Labunski and advanced piano work with Ann St. John, a former pupil of Godowski. Her professional activities have included organist's duties at various churches in Kansas City. She also conducted a music studio in Kansas City. Miss Bircsak was President of the Kansas City Music Teachers Association in the years 1936-37-38. She is a member of the National Music Sorority, Sigma Alpha Iota. In the 1938 National Contest for Women Composers sponsored by this Sorority, Miss Bircsak won second place with two four-part women's choruses.

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WALTER WALLACE SMITH

Dancer in Blue by Walter Wallace Smith stepped up to claim the Second Prize in the Entertaining Piano Solo classification of THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST.

This superlative composition is interestingly written in the modern idiom. Walter Wallace Smith was only a high school student when he started to play the piano professionally with a moving picture theatre orchestra. In more recent years he has held theatre organ positions.

Within the 3 years following the first acceptance of one of his compositions in June 1914, a total of 25 of his compositions were accepted and published by the Theodore Presser Co.

In the World War period Mr. Smith served with the Field Artillery Band School at Camp Taylor, Louisville, Kentucky. While at camp he assisted in the "F.A.R.D. Minstrels" which played the Liberty Theatres. He wrote the song hit of the show, Mr. Smith began teaching in Johnstown, New York, (his birthplace) in 1919. In 1923 he brought forth a popular waltz song which Leo Feist published, and thus started on a new side-line of popular song writing. In 1924 he became a member of ASCAP. In 1939 the Syracuse Symphony played his The Love Refrain on several programs during the season. Mr. Smith still holds forth in the foothills of the Adirondacks, and he confesses to a secret ambition to compose someday something that will capture the grandeur and mystery of the "land of the lakes" which at times seem unfathomable.