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THE ETUDE

November

1940

Price 25 Cents

music magazine



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Music by ADA RICHTER

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NOVEMBER, 1940

Scoring a Success

By

Blanche Lemmon



FREDERICK WOLTMANN

Whose works have been played by ensembles in Sweden and Belgium.

heard the lines spoken aloud. Would his plays, if acted by talented performers, evoke in listeners the emotional reactions he had expected? Well—they seemed to bring out his meaning clearly, when he read them over silently.

Just how wrong our hypothetical architect or playwright might possibly find himself is, of course, equally as true of a young composer. The composer fashions and contrives; he hears in his mind the themes, and the weaving of parts and of color; and believes he has said in his chosen musical form the things that he meant to say. But has he? To know the definite answer to that question he must, as a member of the audience, hear that composition performed. In the early stages he is an experimenter, half imitator, half originator, groping toward adequate expression of his musical ideas; and his task—then and even later—is never an easy one. Music, the most abstract of the arts, is not a medium in which one can speak ably and with a degree of distinction after studying rules and reviewing precedents. And, like the other written arts, it frequently amazes its creator by sounding completely foreign, in performance, to the notes he conceived and put down on paper.

Have we in this country been sympathetic toward the aspiring young composer? This question will invariably arouse endless argument in the musical world, almost as soon as it is uttered. Yes, says one faction, the young American composer has been helped, even indulged, as has no other in history. Witness tragic vicissitudes endured by composers of earlier centuries. No foundations were created to help them; there were no countryside retreats established, where they might be free from noise and distraction. Those young persons struggled along as best they could, or occupied the position of underlings; many of

them wrote under frightfully depressing conditions. But they had something so vital to say, musically, that no circumstances could keep them from saying it.

No, says the other faction, we have not been a duly sympathetic. Spending some money in a young composer's behalf will never solve his problem. Never forget that even the poor fellow who suffered the indignities inflicted upon him by the courts of Europe had an advantage, namely he stally, over our young aspirants of to-day; he heard his works performed; he had an opportunity to hear and to judge what he had written; and thus he grew. Even when you pave a composer's path with roses, you haven't given him the things he most needs and wants—a hearing. To persist in worshipping at the shrine of foreign and time tested music and neglecting his output is the most crippling thing that can be done to him.

A Modern Musical Laboratory

While this controversy has been recounted in hundreds of thousands of words—and has become a euphemistic version of a children's We



DR. HOWARD HANSON

With a group of students at the Eastman School of Music.

have, we have not. We have too, argument—one musical laboratory in the country has been to busy remedying the matter to waste time in discussion. Instead of working with words, it has been working with splendid facilities and equip-

ment to meet young composers' needs, and, what is more, to produce telling results. As efficiently as a scientific laboratory is fitted out with test tubes, retorts, scales and other necessary apparatus, so this musical laboratory is fitted out with a symphony orchestra, a ballet, an opera department, a recording system, a choir, and several ensembles: vocal, string and wind. Soloists, too, are available, as well as listeners and critics. Here, as in all other compositions are tested, it is that all types of compositions are tested, from the smallest and most unpretentious to the largest and most intricate. Nothing need be shelved to wait patiently for performance when and if opportunity knocks; for opportunity is standing by, ready.

Since 1925 the works of one hundred and twenty-six student composers have been performed here, and the works themselves have numbered two hundred and one. Considering the fact that composition is so definitely a custom-built product and not one adapted to mass production, these figures tell an arresting story. So, too, do the students, with their compositions, who go out from this laboratory to pick up plums in the way of prizes, awards, positions, and prominent places on the symphony programs of the country. To give just a few of the highlights from the last eight years has been awarded to out of the last eight years has been awarded to the young men who first heard their works here; the Guggenheim Prize has recently been claimed by another, the Henry Hadley Prize by still another. So also were the National Broadcasting Company's Chamber Music Prize, the Cromwell Prize, and the New York Philharmonic-Symphony Society award of one thousand dollars.

Because you may have heard of these young winners and are certain to hear more about them in the future, we list them for you. In the order of the prizes named above they are: Herbert Inch, Kent Kennan, Frederick Woltmann, Hunter Johnson, David Diamond, Homer Keller, George McKay, and Gardner Read, winner of the last two. Each musical season also finds many student compositions from this laboratory played on the programs of the country's eminent symphony orchestras. During one week such representation amounted to twenty-eight works.

This remarkable laboratory is part of the Eastman School of Music of Rochester, New York, as you probably know, for because of results and prestige gained there, in the field of composition, the School's name springs to mind whenever young American composers are mentioned. That this should be so is gratifying to its dynamic director, Howard Hanson, for he is enormously interested in that phase of the work and is of course, identified with it. But to have it said that the School specializes in composition, as has been implied, just because he and its festivals are devoted to the promulgation of American music, does not, he points out, portray the School in its true light, or give fair treatment to its other fine departments. To clarify the matter, the aim of the School has been to offer its students a balanced curriculum which enables each to follow his chosen line of work in departments. (Continued on Page 776)

The Middle Years

WHEN, AT THE ZENITH of her career, Ethel Barrymore appeared in Sir Arthur Pinero's serious play "Mid-Channel", she portrayed the dangers of the middle years in really magnificent fashion. She could not, because of the limitations of the drama, however, bring out the blessings which come to those who have prepared for this intensely interesting epoch in our little human cavalcade and find in it one of the things which make our earthly experience worth while.

The average span of life has increased over one hundred per cent in the last century. We can all count upon twice as many years as did our great grandfathers. Modern domestic and industrial machinery, as well as improved economic conditions, have doubled our leisure hours. Thus, our country has developed an entirely new problem for those in middle years, the eventful moments in mid-channel when our days become either a succession of delightful, exciting experiences or a desolate dreary waste of precious time.

All over this blessed land of ours, there are at this moment thousands of people who are miserably but needlessly lonely. "Why?" you ask. Well, because of a failure to provide for the middle years.

Life is a game either of progressive interests and new friendships or the lack of them. There is a great art in making new friends at younger age levels as we progress. There is nothing more revivifying than this practice. Keep in contact with youth and what youth is thinking and your middle years may escape dreariness. Read the worth while books of the newer generation, learn why the youngsters like the new pictures, new styles, new everything, including the newer music.

There is nothing more pitiful than a person in middle life without a worth while avocation or hobby—something to keep the boat moving onward all the time. We have seen large numbers of men and women who seem to be drifting through these years like derelicts upon a foggy becalmed sea.

Once, during a week spent at a famous hotel on the French Riviera, we saw day after day groups of bored and cheerless middle aged people, who for months had been wasting their time hour after hour, at silly games under the mistaken idea that they were having a good time.

Mothers, after the fledglings leave the nest, to raise families of their own, often become objects of sympathy, standing with empty hands, wondering what to do next;

with no occupation, no absorbing hobby, no renewed initiative, no profitable avocation, they drift into trifling card parties, Kaffeeklatches, or inconsequential clubs and burn up their hours over the fires of gossip and scandal. Added to this is usually an onslaught of rich food producing obesity, lethargy and all its evils. Lobster Thermidor, Pate de Foie Gras Canapes, Creamy pastry marvels follow each other until their victims become tragic figures of uselessness and decrepitude.

Not so, those who busy engage themselves in those occupations which may benefit themselves and others. Such have found the one great solution as we have said, in the companionship of others and in an avocation that leads to some purposeful end. Games and sports are useful when they are competitive, but they are not nearly so remunerative as an avocation which gives one the sense of real accomplishment, certain attainment and advancement.

That is the reason why in these days of vastly extended hours for leisure, students of the problem are advocating music, the all year round avocation. Music as a study is more thrilling than ever. The radio puts us in touch with its most recent attainments in the art and gives us an incessant stimulus. Music is as satisfying as it is entertaining. Most of all, it is not monotonous because of its variety and its demand upon the attention

to insure accurate, artistic performance. All honor to those who spend their time knitting for charity or for the brave men at the front. Yet knitting and similar avocations become automatic, manual tasks. It is perfectly possible to carry on a conversation and knit at the same time. The mind therefore is not taken away from the humdrum of life with its monotonies, its worries, its pettiness, or its fears or its modern war horrors.

When one is engaged in playing a piece with proper artistic presentation, it is literally impossible to think about anything else. The mind is, therefore, rested, refreshed and recreated. If you have music as an avocation you will get a great deal more from it if you plan your work ahead, so that you can accomplish a definite purpose. Make it a little course in Bach, or in Beethoven or in Chopin or in salon music, or in theory or in musical history.

Well do we remember in our childhood a very fine lady whom our grandmother used to visit. We were told that her husband was dead, her children had left home and she had "nothing to do." In the long twilight she sat at a front

(Continued on Page 772)



THE CHARM OF MUSIC IN MIDDLE YEARS

Great Painters and the Art of Music

By
Verna Arvey



THE MUSIC LESSON by Gabriel Metsu



A MADRIGAL by Van Dyke



BALLET IN THE OPEN AIR by Edgar Degas



YOUNG GIRLS AT THE PIANO by A. Bonas
THE EPOCH

"AS MUSIC IS THE POETRY of sound," declared James MacNeill Whistler, "so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or of color. Art should be independent of all claptrap, should stand alone and appeal to the artistic sense of eye or ear without confounding it with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like. All these have no concern with it, and that is why I insist on calling my works arrangements and harmonies."

Indeed, there has long been known to be a profound sympathy between artists and musicians; they are working for a common artistic goal even though they express themselves in different mediums. But mere sympathy is not the only bond between these arts, for their histories have run parallel throughout the centuries.

The Renaissance

Before 1200 A.D., both art and music were connected with the church. Gregorian chants and scales balanced the arts of stained glass, illuminated books and classic sculpture and architecture. At the beginning of the Renaissance (about 1200) ornate Byzantine art paralleled the development of polyphony. About 1400, the True Renaissance, subjects for paintings became non-religious, and the Troubadours appeared on the scene with their secular songs. In the countries where artists painted with extreme detail, there was a purely intellectual trend in music, with involved counterpoint and puzzle canons.

By 1700, music and art were first designed for and dedicated to the nobility. When court life became formal and precise, both music and art reflected that formality. And with the dawning of the Romantic movement, after 1800, painting and music became more personal, less intellectual. This period was followed by the impressionistic era both in art and in music, when an entirely different, non-realistic technique was used. Ultra-modern, cacophonous music of a later period had its counterparts in cubism and surrealism, when art and music broke formal bonds, and the aim of artist and musician became the expressing of his own creative imaginings rather than literal reality.

To-day we find that self-expression as the ultimate goal has practically run its course, and that artists and composers—formerly revolutionary—are returning to the purer, more classic forms. They are looking to the outside world for subjects and themes, realizing that to understand is to love and to enjoy, that in the eyes and ears of the audience the familiar is the most dear. Both artist and composer are aware at last that one can be original without being fantastic to the point of ridicule.

Essentials in Art and Music

The similarities in art and music are basic: the same technical elements enter into both forms of creative expression. Artist and composer must carefully consider rhythm, balance, design, spirituality, thematic character, counterpoint, line and unity. And finally, from an audience viewpoint, the emotional reaction is the same. One who looks at a masterpiece of painting may

term it "symphonic" and feel himself "enveloped by some immense orchestral surge and ebb of emotion." Whistler called some of his paintings *symphonies*, as well as *arrangements and harmonies*.

The likenesses between the arts are far more than superficial, as is true also of the personalities of artists and composers. On looking through a collection of self-portraits by famous artists, one observes how many took pride in being musical, posing frequently with such instruments as the harp, the violoncello, or the ever popular lute.

And, indeed, the lute played an important rôle in the career of Leonardo da Vinci. He was a precocious youth with amazingly varied talents. He played the lute exceedingly well, singing with it "most divinely" and improvising both words and music. As a young man of thirty he fashioned a silver lute in the shape of a horse's skull, which so pleased Lorenzo de Medici that he sent the artist to Milan to play before the Duke, for whom music had special charms. The Duke in turn was captivated, and thus a silver lute was actually the means of bringing Leonardo into the service of the Duke of Milan.

Music appears to have played an essential part in the home life of the early Dutch masters, judging from the many paintings entitled "A Music Party" or "Musical Party" and showing young men and old playing and singing in obvious delight. The earliest known signed and dated painting by Rembrandt is entitled "Musical Party." Done in 1626, when the artist was just twenty, it portrays his father playing the violoncello, his sister singing, and himself plucking a small harp as his mother listens.

And Jacob Maris, known as the greatest of the Hague School, made a water color of a "Girl at the Piano" in which the young musician appears to be engrossed in her playing. Gerard Terborch (born in 1617) painted little masterpieces depicting Dutch life and manners of the middle class; for example, "The Music Lesson" of which there are several versions in various museums—"The Mandolin Player," "A Music Party," "The Officer and the Trumpeter," "Young Singing and with a Violin," "Lady Playing the Theorbo" and "The Concert."

Franz Hals is well known for his "Laughing Boy with a Lute," "Girl Singing from a Book" and "Singing Boy with a Violin." And yet another "Musical Party" is the subject of a painting by Peter de Hooch. One of Gabriel Metsu's most gentle canvases, "as fragile and delicate in tone as it is in anecdote," is "The Music Lesson." Metsu evidently took delight in musical settings, for also from his brush are "The Amateur Musicians" and "The Music Party." Vermeer's "Lady at a Spinnet" is rich in detail, and his "Girl with a Flute" looks quite intriguing in a decorative

Chinese hat. Also by Vermeer are "The Concert," "Lady and Gentleman at a Spinnet," "The Music Lesson" and "Lady with a Lute."

Gainsborough Inspired by Music

Gainsborough is perhaps the most outstanding example of a painter literally absorbed in music. Far from being a mere diversion from painting, Gainsborough's music was his real inspiration. If we are to believe his own words. Certain of his portraits, he related, were actually painted to music. Despite the fact that portrait commissions supplied his chief support beyond his wife's not inconsiderable income, he wrote: "I'm sick of portraits, and wish very much to take my viol-de-gam and walk off to some sweet village where I can paint landscapes and enjoy the fog end of life in quietness and ease, but these fine ladies and their tea drinkings, dancings, husband-huntings, etc. will fob me out of the last ten years."

Thickness, who claimed to have discovered Gainsborough, bought a picture from him in his earlier years and loaned him a fiddle for, said Thickness, although he had always loved music, he had never before played a musical instrument. By the time the fiddle was returned, the artist had made such a proficiency in music, that I would as soon have painted against him, as to have attempted to fiddle against him." Gainsborough not only enjoyed going to concerts, but also gave recitals occasionally in his own home. Apparently, music was a never failing passport to his affections, for he "considered a good musician as one of the first of men, and a good instrument as one of the noblest works of human skill. All the hours of intermission in his profession he gave to fiddles and rebecs. He was so passionately attached to music that he filled his house with all manner of instruments, and allowed his table to be infested with all sorts of professors, save bagpipers. He loved Giardini and his violin; he admired Abel and his viol-di-gamba; he was in raptures over a strolling harper who descended from the Welsh mountains into Bath." Indeed, his chief companions at Bath were such musicians as Charles Frederick Abel, Giardini, Fischer, the singer Eliza Linley and a number of theatrical people whose portraits he painted.

Melodious sounds seem almost to have woven a spell over Gainsborough. Smith once found Colonel Hamilton playing so exquisitely to him on the violin that the artist exclaimed, "Go on, and I will give you the picture of the 'Boy at the Stille,' which you have so often wished to purchase of me." The Colonel proceeded, and Gainsborough stood in speechless admiration, with tears of rapture on his cheeks. Hamilton then called a coach, and carried away the picture.

Goya, who was said to have had a fine singing voice, painted the "Pilgrimage to San Isidro" in which the pilgrims, led by a guitarist, are singing. And Velasquez painted vagabond musicians.

Ingres, French artist of Napoleon's day, was paid little for his portraits in his early art years and unfortunately was not able to keep what he earned. Often, when he spent it on some rare curiosity instead of food, and his wife asked the reason for such folly, he replied that at dinner time he would play such lively music on his violin that they would forget (Continued on Page 778)

Practicing on a Mental Keyboard

By
Allen Spencer

DID YOU, AS A SERIOUS student of music, ever visualize a mental piano keyboard? Every pianist, who has appeared in public for any amount of time, is confronted with the problem of keeping in good form for each concert. Forced as he is to spend long days in travel, in Pullmans and hotels, with no piano available, he must devise some other form of practice.

Experience soon teaches him that his physical mechanism—the so-called technical side of his playing—as a rule remains in fair condition, and often improves, with the daily two hours before an audience. The enforced release from practice frees the muscles, makes them more elastic. On the other hand, the musical mind soon shows the lack of daily discipline, and becomes amazingly de-vitalized. Unless drastic means are employed to insure alert musical thought, disaster ensues. Hence, almost every seasoned pianist will have worked out, for himself, his own routine for exercising his musical mind in order to direct, with confidence and clarity, his physical apparatus before an audience.

The teacher of advanced piano playing, who hopes to prepare at least a few of his students for a concert career, faces an interesting problem in helping them establish habits of thought which will enable them to appear before each new audience with composure and confidence. Obviously, this is no work for the novice. Only those students, who are musically well grounded and are masters of thoughtful study at the keyboard, are ready for the intense concentration to make mental music study anything but a slovenly procedure.

There are four definite approaches to piano playing which, at first, are quite apart from the emotional side, although later the four must merge with the emotional if a genuine interpretation is to be achieved.

Four Approaches to Piano Playing

The first approach is through the musical mind, building up its capacity to retain every fact concerning the composition at hand. The word *every* must be taken literally. As Ossip Gabrilowitch once said, "There is really no such thing as detail. A performance either is or is not."

It is a slow process, even for the most gifted student, to attain this mastery of the harmonic and melodic lines and their relation to each other, together with the dynamic indications of the composer.

The second approach is, of course, the aural—through the pianist's ear. The student must train himself to listen so attentively that the slightest misreading in another's performance of a work he has studied will be instantly noted.

The third approach, the visual, the relation of the eye to the keyboard, is important, but not of such vital importance as the first two. Most pianists find the ability to watch the keyboard passages may be made more secure by reading them off the keyboard. However, the several excellent blind pianists whom I have heard, prove that this is not an absolute essential. We have no feeling of insecurity when we hear an Alice Templeton performance.

The fourth approach, the purely technical, used to be stressed as the all important one for good piano playing. We will never come to the point, I hope, of neglecting the technical side of pianistic training. However, we are only now beginning to understand how much more rapidly this technical mastery grows, when it is merged with our other faculties, and when every movement toward the keyboard is actuated by an interpretative purpose and a desire for tonal beauty.

The First Steps Away from the Keyboard

When all these things are considered, it is evident that no student, no matter how musical he may be, or how much natural facility he may possess, can begin accurate mental study away from the keyboard until he has developed a reasonable maturity and routine.

The entire absorption of a new text, away from the keyboard—as the instance when Von Billow was obliged to learn a Tschikowsky Concerto aboard a train on his way to the concert—is hardly desirable in the case of a student. The coordination of the passage, its harmonic basis, its shape and the number of notes the defined hand will cover at one time, with the muscular action to be used in performance, demands the use of the keyboard at first. Trouble is saved, later, if careful thought is given to the exact fingering to be used, from the very beginning. A bad fingering, employed only for a few days, is almost certain to obtrude itself when least expected.

Therefore, it is wise to use some composition already well learned as a practical start to proper mental study. Choose, if possible, a num-



ALLEN SPENCER

ber that is soon to be played in public. If, at first, the student can be advised to use the hitherto wasted half hours that he spends upon street cars for this purpose, its practicality becomes evident at once. And a student who is made to understand the complete difference between a passage the mind knows in minute detail, and one which is merely felt by the fingers, has taken a great stride in his musical study. The sensible student will select for this mental study some rather brief composition which is sufficiently complicated to offer genuine exercise for the mind. Likewise it should be a work of such musical depth that both the mind of the student and that intangible thing we call "soul" will grow as a result of the detailed study that is to be done.

Brahms' "Cradle Song" Intermezzo

A composition which would be useful at this point is the beautiful "Cradle Song" Intermezzo, Op. 117, No. 1, in E-flat major, by Brahms. The thematic material in this Intermezzo is comparatively slight, but it is used with such variety, such subtlety and finesse that it cannot be successfully played until every slight change is completely registered in the pianist's mind.

It must be taken for granted, of course, that these slight differences in text have already been worked out in detail at the keyboard, but it is very difficult for even the most experienced teacher, listening, to tell whether a musical pupil is really thinking a passage or merely feeling it. Nevertheless, even a few days of thinking, definitely, away from the piano, is almost certain to produce a clarity of musical thought, which, though not definable in words, is surely there.

In this Intermezzo, one of the slight changes that is difficult for the student, who avoids all mental effort, is the difference in rhythm between measures three and fifteen. In Measure 3, the accompanying E-flat octave is in six-eighths rhythm.



In Measure 15, the octave changes into three-four rhythm. (Continued on Page 774)

THE ETUDE

Vocal Training from a Famous Master

A Conference with

Zinka Milanov

Internationally Distinguished Soprano
Leading Soprano of The Metropolitan Opera

Secured Especially For THE ETUDE By Rose Heylbut

IT IS SIMPLE ENOUGH to sum up the purpose of vocal study—sing well—but the attainment of this goal is a full life's labor. It is a mistake to look upon singing as something that can be learned once and for all time, and then let alone. There is no such thing in art as standing still. Either one goes forward, or backward. The greatest artists are simply those who have perfected more in their work than others have done. But there is always more for them to learn.

The first requisites for a successful vocal career are an unusually good natural voice, an inborn feeling for music, and that physical and nervous energy that is robust enough to withstand hard work, and flexible enough to rise above strain and disappointment. That may sound too obvious, perhaps, to need special mention; it is of utmost importance, however. Instruction can do no more than develop the gifts within one; it cannot supply those gifts. Thus, the ambitious student who looks forward to making singing a life work, can render himself no better service than to make sure, through trial and consultation, that he possesses:

- (a) a voice of sufficient natural quality to attract attention
- (b) sufficient musical power to use his voice as a medium of art
- (c) sufficient physical endurance to enable him to carry the program through.

A lack of any one of these factors can open the way to bitter disappointment, and sheer will-power cannot undo it. It is wise to go forward slowly, making certain of one's inborn qualities in time.

At the age of sixteen or seventeen, the young girl's general equipment should have asserted itself, normally speaking. By that time, the voice should reveal its natural possibilities, and the natural tastes and habits should be sufficiently marked to indicate the qualities of temperament and physique necessary to a well-rounded career.

The next step, then, is to place this untrained voice and temperament under the care of a competent and understanding teacher. To my mind, the teacher should be able to sing correctly himself, and, also, to transmit the principles which govern correct singing in a clearly understandable manner. The most successful teaching results when the instructor is able to demonstrate what he explains, to explain what he demonstrates. My own studies were launched under singularly fortunate auspices.

stage, as "theatrical entertainment." We, to-day, who regard "Parsifal" as the most reverent portrayal of spiritual mysticism and compassionate humanity, must be grateful to the pioneering spirit of those artists of 1903, and I am proud to have had the torch of our art handed on to me by one of them.

The three years that I studied under Mme. Terkina were of immense help. Terkina had definite theories of her own about the voice, and for me, at least, they have had excellent results. Never was I allowed to sing *forte* unless, of course, the music expressly indicated it—and during my early years of work, she saw to it that I sang no music which did. All work, all practicing was done piano. Actually, there is no need to practice *forte*. Everyone can produce loud tones without practice. The art of singing lies in developing the voice so as to sustain phrases, to envelop the musical line tonally, and the strain of too much loud singing defeats this.

Another thing I learned from Terkina was to guard against forcing the middle register. We have all observed a tendency, among certain schools of singing, to bear heavily on the middle voice, approaching the upper register with much more care—the explanation being, perhaps, that the middle range is more "natural" and has more endurance. This is a great mistake. It is precisely through care of the middle voice that the higher range is both acquired and maintained. If the middle voice is in good condition, the higher tones develop far more naturally and freely. Never force the middle



ZINKA MILANOV in "Turandot"

I am a Croatian, from Zagreb, in Jugoslavia, and began my vocal studies at the age of fifteen, under Milka Terkina, also a Croatian, and one of the greatest sopranos of all time. It was she who created, in America, the rôle of *Kundry* in "Parsifal," at the Metropolitan Opera House, in December of 1903.

A great deal of discussion and notoriety preceded that historic performance. The opera's director, Heinrich Conried, had had difficulty in securing the American rights to the production, and certain elements of public opinion held that, because of the deeply religious significance of the work, it amounted to sacrifice to present it on a

cal indications actually seem to call for it. Mme. Terkina devoted the first year of study entirely to placing my voice, and helping me to secure a feeling of ease in all tones. She worked in an interesting way. One day, we concentrated on the middle voice exclusively. Note by note, I worked through the octave from middle-C upwards, singing the tones on all the vowels, then on vowels with consonants before them, and the final vowels were fully explored, and the first few, the tones were fully explored, and the first elements of enunciation were added, partly to achieve clarity of diction, and partly to develop ease in carrying over (Continued on Page 782)

What the Pianist of To-morrow Must Possess

THE PIANIST OF THE FUTURE has much to which to look forward. It will be his advantage to profit from the mistakes of the past and the present, and to reach the goal of sound musicianship by a path that ought to be less devious. He will probably not arrive there unaided, however. Thus, it is the teacher of today who must shape the foundation of the pianist of to-morrow. What is his goal to be?

I feel that it should be, first of all, musicianship. Our current sins of omission and commission include too great a stress upon the purely instrumental and sportive aspects of piano playing. By sportive is meant the approach used by athletes in their sports, whereby muscular skill is emphasized for its own sake, or for the sake of displaying mechanical proficiency. To concentrate upon running further and faster, on lifting more weight, or on jumping higher is, to my mind, a sportive perversion of the healthy, normal activity involved in running, lifting, and jumping.

In piano playing, this sportive emphasis is found in an excessive exultation in technic for its own sake. Our modern reverence for achievement has led us into a peculiar and dangerous worship of technical display, as such. The error is a simple one to commit; finger fleetness must be cultivated, and cultivation means the overcoming of difficulties; thus, we reason, the more difficulties we overcome, the better — which is sound enough so far. But if the next step in our reasoning leads us to demonstrate these physical victories to the exclusion of deeper musical meaning, we are falling into a profound mistake. Beware of a too slavish regard for brilliant scales and easy octaves that rest nothing more than brilliant scales and easy octaves. Musical meaning does not lie that way. Sportive tendencies are inaudible only insofar as they serve a humanly profitable purpose. In athletics this purpose may be hygienic development, training, relaxation, fun.



SIGISMOND STOJOWSKI

In music, the purpose of technic is simply to facilitate the fluent expression of musical meaning. When it carries beyond that, into a vain, useless chase after mere effect, it becomes an actual obstacle to human development as well as to the searching out of musical values. For that reason, we must guard against allowing a mere pianistic mentality to block the highroad into music. Technic is simply the means of expressing musical meaning; music is not a vehicle for displaying technical skill.

A Conference with

Sigismond Stojowski

Secured Expressly for THE ETUDE by Benjamin Brooke

The Player Must Interpret

The young musician must also learn to adjust himself to his own place in the musical scheme of things. We are inclined to surround the capable performer with a certain halo that does not properly belong to him. How often one hears the enthusiastic query, "Are you going to hear Maestro X, or Madame Y to-night?" And how comes, "I don't know; I have not seen the program yet." The average attitude is to center all enthusiasm in the conductor or the "star", forgetting that back of them there is still Beethoven and Brahms. Their music was pretty well regarded before the appearance of the newest celebrity performer, and will continue so through a hundred more changes in stellar enthusiasms. Thus, our young pianist must distinguish between the normal value of the composer and that of the interpreter. The interpreter has a valuable share in the partnership, but always a secondary one. Listen first of all to music. Do not regard Beethoven merely as one of the "numbers" that Maestro X performs.

The goal of musical eminence cannot be achieved by subjecting the student to dreary hours of rigid drill work. Great strides can be made by discarding wasteful, and therefore discouraging, study methods. Toward this end, I advocate the thorough mastery of a few things, rather than a superficial dabbling in many. Progress must be guided by the individual needs of the student, never by curriculum requirements alone. It is desirable, of course, that all students make some progress within a given period of time, but it is dangerous to regulate that progress by a yardstick that is built in advance and subsequently applied to all.

The best way to further progress and, at the

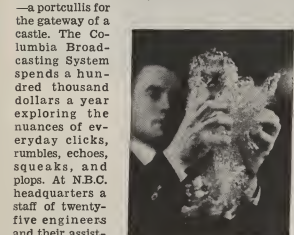
same time, the best way to guide the pupil along the path of worthy musicianship, is to encourage him to delve beneath the surface of the problems that confront him. It is not enough to "clean up" one measure. Rather, let the pupil discover why that measure is troublesome, and then set about mastering this special difficulty once and for all time. Let him realize that all art is predicated upon thought, not upon mechanical plodding. This is the surest way of riveting his interest and attention—and interest and attention are the only keys with which problems can be solved. The student must be taught to penetrate to the root of his weaknesses, to analyze them, to cure them at their source. Does he find difficulty in playing scales? Then let him pause in his playing to discover the difficulty. Perhaps it is faulty arm posture, an unrelaxed wrist, an awkwardness in passing under the thumb. A thoughtful analysis of the root of the problem will bring better results than hours of routine plodding at the general subject of scales.

The wise teacher remembers that each student is a highly individual organism, with special handicaps as well as special facilities, the proper understanding of which requires psychological penetration as well as purely musical counsel. These individual facets of personality are precisely the ones that need most careful attention. I once had an interesting experience in this regard. I inherited a pupil from a teacher of reputation who, somehow, had overlooked a startling discrepancy between the pupil's right and left hands, very apparent to an attentive listener who heard the boy for the first time. On the routine assumption that there is more pedagogical material for the right hand than for the left since most pianists have an over-trained right and a comparatively neglected left, this boy had persistently been given additional left hand drill—regardless of the undiscovered fact that he was *right-left-headed*. Thus, many symptoms that seem to point to musical deficiencies can be traced to distinctly personal idiosyncrasies of non-musical origin.

Classifying the Problems

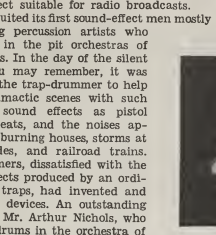
Piano study can be further simplified by a wise realization of the fact that, while the literature is so rich that its complete mastery seems an immense task, the fundamental means at the composer's disposal are, by analysis, comparatively few. Most technical problems are found to belong to a few ever recurring general types. These types include: (a) runs (such as arpeggios and scales based on a proficiency *(Continued on Page 77)*

THE first sound effect in a radio drama went out over the air waves just about eighteen years ago—on August 3, 1922. That evening, Station WGY, Schenectady, broadcast "The Wolf", a drama by Eugene Walter. At one point in the action the director of the play, Mr. Edward H. Smith, slapped a couple of pieces of two-by-four together, to simulate the slamming of a door. By way of indicating to what heights the radio sound effect has been carried since that inauspicious beginning, we may mention the fact that the National Broadcasting Company now owns a device used only for medieval door slams—a portcullis for the gateway of a castle. The Columbia Broadcasting System spends a hundred thousand dollars a year exploring the nuances of everyday clicks, rumbles, echoes, squeaks, and pops. At N.B.C. headquarters a staff of twenty-five engineers and their assistants toils day and night in soundproof studios, seeking to add to the studio's repertoire of ticks and crashes. Huge machines have been constructed for the reproduction of the sounds of different kinds of wind, of rainfall, of thunder, and of waves. C.B.S. worked seven years perfecting a gunshot effect suitable for radio broadcasts.



A crackling wood fire is simulated by cranking a mass of cellophane. A smaller piece of cellophane is rolled between the palms to produce the noise of frying bacon.

Radio recruited its first sound-effect men mostly from amusement artists who had played in the pit orchestras of movie houses. In the day of the silent pictures, you may remember, it was the duty of the trap-drummer to help point up climactic scenes with such elementary sound effects as pistol shots, hoofbeats, and the noises appropriate to burning houses, storms at sea, landslides, and railroad trains. Some drummers, dissatisfied with the range of effects produced by an ordinary set of traps, had invented and built special devices. An outstanding pioneer was Mr. Arthur Nichols, who played the drums in the orchestra of the Prospect Theatre in Brooklyn in 1927, just before talking pictures arrived. He was the builder of the "sound box", an ungainly, organlike wind instrument with which he could, by pulling out various stops, imitate automobiles, airplanes, locomotives, sawmills, shower baths, dogs, lions, wind, machine guns, pistol shots, telephones, cuckoo clocks, and boat whistles, to mention but a small part of his repertoire. He was signed up by Station WABC in 1928.



In this picture NBC's sound effects man reproduces the sound of horses galloping on pavement (with two cocoon shells).

An Early Handicap
Sound-effect engineering was complicated in its early stages by the fact that the old-fashioned microphone magnified whatever noise it picked up so greatly that the use of real, taken from life sound was impossible. For example, a real door slamming would have sounded, over the

The Mystery of Sound Effects in the Radio Studio

By Lucille Fletcher

This article is reprinted with permission of the Editors, from the delightful and ever effervescent "New Yorker Magazine"



(Left) With this framework of wooden pegs the sound effects department can simulate the sound of a marching army.

(Below) This battery of photograph turntables is equipped with records of sounds which are difficult to reproduce in the studio.



there are still many problems which push the sound-effect technician to the limit of his skill and ingenuity.

The modern school of sound-effect engineering is represented in New York by the Messrs. Walter Pierson, who has been sound-effect director at C.B.S. since 1933, and Ray Kelly, who has held the corresponding position at N.B.C. for ten years. Under their guidance the studios have learned to approach the problems of reproducing noise scientifically. Pierson and Kelly started libraries—that is, storage rooms for sound effects—for their networks, trained technicians, and eventually solved several puzzles which had seemed insoluble.

One of the first things Kelly did when he got to N.B.C. was to invent a machine capable of reproducing the noise made by a zephyr—a notable achievement in view of the fact that the best the radio was then able to do in the way of wind sounds was a hurricane-like howl. Kelly's invention consisted of an electric fan inside a box which had a number of vents cut in its surface, and he found that by adjusting the speed of the fan and the size of the vents he could simulate the sound of anything from a breeze to a tornado. A greater achievement was his conquest of the age-old problem of rain reproduction. Until Kelly appeared over the horizon, radio men were plodding along with a rain device probably known to the Elizabethans—a few peas in a drumhead. This was admittedly unsatisfactory, being capable of producing neither crescendo nor diminuendo. One hot afternoon in the summer of 1933, Kelly was sitting alone at a lunch counter, eating a tomato-and-lettuce salad and worrying, as it happened, about rain effects. Absent-minded, he picked up the saltcellar and sprinkled a leaf of lettuce. The resulting sound, a gentle, familiar patter, intruded upon his meditations. He *(Continued on Page 776)*

(Left) The piano is a necessity in the progressive household as the attractive Everset model in this modern home indicates.

(Right) Baldwin's striking new crocheted model in Louis XV style presents a restrained appearance worthy of its fine artistic reputation.



(Right) There is still a large demand for the long stabilized type of grand piano such as this handsome instrument by Knabe.

(Below) This small Kimball grand with especially graceful lines has an obvious domestic appeal.



EVERYONE at the Schuyler Hills Country Club was still full of the incidents in the famous golf tournament, now three weeks past. Never had there been such a gallery of distinguished visitors and never had there been such fine club spirit.

The clinking of glasses and the laughter of the younger set in the club's "Nineteenth Hole" as the main room was called, was particularly gay on the November Saturday afternoon when the State Committee was to present no less than three championship cups to the club.

What did it matter if Bobby Jones and Gene Sarazen had declined invitations to be present? There were still enough golf celebrities to make the afternoon what the papers called "a memorable occasion." Attention was drawn to the "winners," the smartest foursome in the club. Just look at its members! There was Nick Putnam, former New York dramatic critic, who knew all the smart answers in the great quiz on the local radio; there was Len Taggard, discoverer of the new plastic made out of peanuts, soy beans, watermelon seeds, or what have you; there was Bob Owen (everybody knows "Dr. Bob"); and most interesting of all, Herb Beston, who had even received special mention in *Time*, *Fortune*, and *The Saturday Evening Post*, but who still blushed when his friends pointed him out as a coming man. Beston was seating himself at the piano when Putnam whispered to Taggard:

"Never knew anyone like him. He's a virtuoso at everything he touches. Just listen, the moment he starts playing everyone stops talking, just as they do when he steps on the putting green—"



(Above) This highly distinctive model of the new Storyn piano by Story and Clark embraces the technical amplification that is attracting wide attention.



(Left) A standard small model grand by Weaver suitable for the home of today.

(Right) Georgian influences are clearly seen in this handsome Mini-piano made by Hardman-Peck.

The Christmas Piano and the Nineteenth Hole

By
Eliot S. Harvey



Steinway's new modern design is characteristically chaste and original, fitting handsomely with the newer styles of home decoration.

"What's that?" interrupted Taggard. "Chopin or Brahms?"

"Search me," laughed Putnam, "I'm like the Englishman who said that he could never tell the difference between *God Goes the Weasel* and *Pop Goes the King*."

"Shut up, fellows!" exclaimed Dr. Bob. "Everybody's looking at you."

At the end of Herb's solo, followed by a quickly demanded encore, the President of the club arose and said:

"I want to thank Herb for helping us win not only one of the toughest championships of years, but also for his greatly appreciated interest in the club and for his generous gift of this beauti-

ful grand piano, which he presented to us last Christmas.

"It is clearly an honor for this club to have as a member one who has attracted national attention in different fields—one who is recognized for his high executive ability in industry, wise judgment in labor decisions, and for his fine constructive imagination.

"We wish that we might revert to the old-fashioned custom and present you, Herb, with an engraved testimonial of our esteem, which you would probably send promptly to the garret, but I am presenting you just now, on behalf of the Committee, with this cup, which you so ably won in the tournament." (Continued on Page 732)



(Above) Wurliizer's Style 800 gives a new note in home furnishings in the modern sense.



(Above) The modern smaller home which has created an imperative demand for the newer type piano finds an excellent response in this chaste Lester model.

(Left) Gulbransen's new model is eminently suited for the home in which music is a part of the practical everyday life of the family.



(Right) The Console Minuette presented by Winter and Company is representative of the pioneer ideals of this firm to make an attractive and practical instrument for the modern home.

(Right) A charming Colonial type model is presented in this new Mathushek known as the Spinet Grand.



Recent Records You Will Enjoy

By
Peter Hugh Reed

THE DRASTIC PRICE REDUCTION on all phonograph records has made the world, as one correspondent suggested, almost a music lover's paradise. If any readers are unfamiliar with this new scale of prices, as announced by the major companies in August, we invite them to call upon their nearest record dealer, to learn the facts. Records now cost less than at any time in the history of the phonograph. When records by Toscanini, Beecham, Stokowski, Koussevitzky, Heifetz, Flagstad and all the other great celebrities can be bought for one dollar each, there is far less reason than in the past for an American home to be without the best in recorded music. If readers desire assistance in selecting choice recordings of any given works, we invite them to write to us. A self-addressed stamped envelope should accompany all requests.

Among the high lights of recent record lists is the third and last volume of the Chopin "Mazurkas," as played by Artur Rubinstein (Victor set M-691). In these Polish dances, Chopin unquestionably found a spiritual congeniality and an artistic incentive, for they are among the most enduring manifestations of his genius. As one writer has said: in them, "he is unrivaled, downright fabulous." The late James Huneker was under the firm conviction that "no compositions are more Chopinesque than the 'Mazurkas,'" the Polish pianist, Artur Rubinstein, has played all fifty-one of the mazurkas for the phonograph, and the present album, which contains sixteen, is mainly concerned with those of Op. 56, 59, 67, 68, and 69. Rubinstein plays these works as persuasively as any living pianist; we might imagine, his is truly a notable, artistic achievement. It has been aptly said that students will do well to notice "the careless and captivating swing that Rubinstein imparts to the inevitable triplets that the mazurka rhythm abounds in," for therein lies in part the secret of their success in performance.

Those interested in the later piano sonatas of Beethoven will find Walter Gieseking's performance of "No. 28 in A major, Op. 101" a most rewarding performance. (Columbia album X-172.) The one other realm of this work available is by Schnabel, in a Society Set. Of the two recordings, we prefer the Gieseking for its more sensitive exposition of dynamics and better reproduction. There is a sensuous beauty in the opening movement of this sonata, which, as Schnabel has said, "provides an inexhaustible inspiration for a host of Romantic composers. . . ." The slow movement attains the lofty nobility representative of Beethoven at his best, and the finale reveals the composer's strength and heroic courage. Although not a long work, this sonata is rich, nevertheless, in emotional content and profound thought. The present recording deserves

to be included in practically every record library. Dr. Charles M. Courbin, the organist, is heard to advantage in a program of César Franck's organ works (Victor set M-695). He is in complete sympathy with the music, and the recording does his playing full justice. The selections are: "Festive No. 4, from 'Six Pieces for Organ'; Movement from "Chorale No. 1, in E major"; "Chorale No. 3, in A minor"; and *Pièce Héroïque*.

One of the best two-piano teams now before the public, Pierre Luboshutz and Genia Nemenoff, apply their attention to two encore pieces: the *Russian Dance* from Igor Stravinsky's "Pétrouchka" and Mischa Levitzki's *Valse Tzigane* Op. 7 (Victor disc 2096). The infectious verve of the Stravinsky dance is particularly well conveyed.

Wanda Landowska, eminent harpsichordist, gives a brilliant, sensitive and enthusiastic performance of Haydn's familiar "Concerto No. 1, in D major, Op. 21," (Victor Album M-471). The contention of those who believe that finer-grained characteristics are obtainable in this music when performed on the harpsichord is borne out by comparing Landowska's performance with that of Roessgen-Champion on the piano (Columbia set X-118). So wholly delightful is this work and its performance that we urge the reader to be sure to hear it.

Of the several Organ Concertos by Händel that E. Power Biggs and Arthur Fiedler and his Sinfonietta have played for the phonograph, "No. 11, in G minor, Op. 7, No. 5" (Victor discs 2099/2100) is perhaps the most enjoyable. This is occasioned in part by the better balance obtained in the recording between the organ and the orchestra. Biggs plays on the Baroque organ of the German Museum at Harvard University, but unfortunately the pronounced echo to the Mu-

seum somewhat mars the recording. Perhaps for this reason the spirited side of the music is best set forth in the records. In the present performance the players have rearranged the order of the movements, playing the second as the finale. Columbia and Victor simultaneously issued new recordings of Brahms' "Symphony No. 2 in D major, Op. 73"; one by John Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia set M-412) and the other by Eugene Ormandy and the Philadelphia Orchestra (Victor set M-694). Curiously, the approach of the two conductors to this work is widely divergent; that of Barbirolli being a vigorous, yet strangely loose-reined one, while that of Ormandy, although more mindful of the lyric characteristics of the work, is much over-emphasized. Neither performance shows the subtlety and finesse of the Beecham reading (Columbia set M-265), and even though the newer sets are better recorded than the latter, we still prefer the Beecham performance.

Prior to departing on his South American tour with his newly formed All-American Youth Orchestra, Leopold Stokowski recorded several works for Columbia.

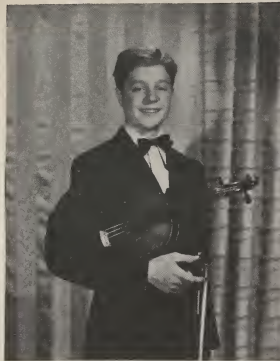
The first of these to be issued is the "Symphony No. 5 in E minor, Op. 95" from "The New World" by Dvořák (Columbia set M-416). This performance truly reflects to the remarkable results that the conductor obtained with the new orchestra after only two weeks' rehearsal. It was quite apparent from the recording that Stokowski had moulded these young American players into a superb organization, one which performed with the brilliance and style of a fully seasoned orchestral body. Comparing this new set with the recording of the Dvořák "Symphony War Requiem" performed by the Philadelphia Orchestra.

Dimitri Mitropoulos and the Minneapolis Symphony Orchestra give the most forceful recorded performance of Beethoven's *Leonore Overture No. 3* (Columbia set X-173) since the Mengelberg version. The Greek conductor stresses the drama of the music to the utmost, but shows a strange disregard for its lyric beauty. Mitropoulos does not convey the blending of strength and delicacy that one finds in the Bruno Walter performance of this overture. Even so, from the recording standpoint, this new set is unmatched in vivid realism.

Great musicianship is surely evidenced when one artist makes his listener forget the superlative performance of another. This is proved in Nathan Milstein's poised exposition of the Tschalkowsky "Violin" (Continued on Page 714)



ARTUR RUBINSTEIN



HEMO HAITO

This amazing fifteen year old Finnish violinist genius, both of whose parents were lost in the Russian onslaught on Finland, is now a leading figure in "There's Magic in Music", the splendid new movie dealing with the National Music Camp at Interlochen, Michigan.

SCHEDULED FOR NOVEMBER RELEASE comes "There's Magic In Music", Paramount's gesture toward disseminating information about the famed National Music Camp for young Americans, at Interlochen, Michigan. Dr. Joseph E. Maddy, founder of the Camp and professor of radio music instruction at the University of Michigan, served as technical advisor for the production, and many of its scenes were filmed directly at the Camp site. The picture has a plot, of course, and stars, but its chief interest would seem to lie in the Music Camp itself.

The history of Interlochen began in 1928, when Dr. Maddy organized this unique, guild-like form of providing musical instruction for some three hundred and sixty boys and girls from all parts of the country. Membership selection is competitive; each scholar comes as the "champion" of his section, and almost all are of 'teen age. For eight weeks, from mid-June to mid-August, the students live at the Camp, practice daily; receive instruction from recognized masters in vocal, instrumental, and group music; and work together for the learning and propagating of the best in music. Capable of anything from Bach to *The Beer Barrel Polka*, the youthful vocal and instrumental groups render Sunday concerts and broadcast over national airways. The work of Interlochen is a genuine contribution to American music-craft, and Paramount Studios have now devoted their vast facilities to making it better known.

A Prodigy from Finland

The plot of the picture (which may or may not prove an unalloyed asset to the Michigan music camp) is a fast moving, adventuresome romance of the "Under Pup" type. A gifted young singer, found playing in burlesque, gets into difficulties when the show is raised, finds a sponsor who is interested in the Camp, and is paroled on condition that she go to the Music Camp to improve herself generally. Her adventures in 'advising herself to the new atmosphere form much of the action, and offer an excellent opportunity for

Music in Film-land

By
Donald Martin

seeing Interlochen at work. It all turns out well in the end, to be sure, and the regenerated heroine saves the day for the Camp in a contest performance with big name professionals.

The cast includes Susanna Foster, Allan Jones, Lynne Overman, Margaret Lindsay, and a number of highly gifted child musicians chief among whom are William Chapman, seventeen year old baritone, and Hemo Haito, a sensitive faced lad of fifteen, who ranks as Finland's greatest violinist. Now an orphan refugee in the United States, Hemo (Hay-mo) is making his film debut in the Interlochen picture. He left Finland after his father and brother were killed fighting the invading Russians, and his mother and younger sister were lost in the civilian retreat from Lake Ladoga. Finnish citizens, well acquainted with the boy's great gifts, urged him to come to the United States. He has been in Hollywood less than six months, and has learned to speak English. His filmed directing of a two hundred piece symphony orchestra is nothing novel to Hemo, who has conducted the Finnish Symphony Orchestra and similar organizations in Norway and Sweden. On the set, one day, when Producer-Director Andrew Stone was filming sequences near Mt. Wilson, a group of army bombers, on test flights, zoomed low over the company of picture players. Hemo saw the war-birds; with stark horror in his eyes, he mechanically dashed for cover.

"It was something I could not help," he explained later. The boy marvels at the peace and security of America (taken for granted by so many of us!), and dreams that he may one day hear that his mother and sister have not perished, but are well and sailing to join him here. The professional opera troupe appearing in the film includes Irra Petina and Richard Bonelli, both of the Metropolitan. By way of novelty, two separate groups of singers and musicians perform the *Toreador Song* from "Carmen" and the *Trio* from "Faust", simultaneously. The music is counterpointed and the effect is satisfying, if somewhat amazing, harmony. Mr. Stone, in commenting on such streamlined overhauling of opera, explains that great music presented in distinctly modern form, will have wider appeal. Further, new words have been written for the arias, which are said to advance the plot of the picture. It all sounds daring, but Hollywood has never shown itself lacking in that

quality. "There's Magic In Music" should be good entertainment; beyond that, it deserves credit for focusing national attention upon the work of the Interlochen Music Camp.

Music and Action Synchronized in "The Long Voyage Home"

In directing Eugene O'Neill's sea drama, "The Long Voyage Home" (for Argosy, at Walter Wanger Studios), John Ford has managed to combine a distinguished story, the spirit of the sea, and a novel and interesting method of musical treatment. This new sea play is an intimate drama of a group of virile social outcasts at sea, who hunger for the land, and grow impatient and difficult to handle as their confinement aboard ship continues month after month. Realism and simplicity sound the keynote for the picture, and its mood has been adroitly recaptured in the score. Mr. Ford has striven for tonal effects which, in their form as well as in their content, express the



ALLAN JONES and SUSANNA FOSTER Stars in "There's Magic in Music"

basic spirit of the action. His theory of musical obbligato is that motion pictures must avoid a mere accompaniment of sound; rather, the music must become an integral part of the action itself. All of which is sound reasoning, based on the precedent of experience and Wagnerian music drama. Frequently, explains Mr. Ford, we witness a filmed scene of struggle—war bits or street fighting—where turbulent music is required; but what happens is that the studio's symphony orchestra supplies the sound, regardless of the fact that symphonic renditions are seldom available at the moment when the fighting actually occurs, and are consequently quite out of harmony with the actuality of such a scene. Simply put, cottage scene may show a man (Continued on Page 711)

RECORDS

MUSICAL FILMS

The Etude Music Lover's Bookshelf

PIONEERS IN THE TONE ART

On the walls of a Baltimore tavern there once was a series of frescos which displayed Baltimore's "firsts." Many other American cities proudly boast of their "firsts." There is a natural human curiosity about getting at the source of things. David Ewen has written a book aimed to penetrate the historic archives with the view of discovering the sources of musical composition. In this he has given particular attention to personalities whose works are more rarely heard in concert halls, such as Rameau, Schütz, Dittersdorf, Kuhnau, Field and Buxtehude, all of whom have contributed something significantly new.

The author delves into early opera and oratorio, and instruments of music and new musical forms, and he has brought to the surface much unusual information not generally found in books about music.

"Pioneers in Music"
By: David Ewen
Pages: 220
Price: \$2.75
Publisher: Thomas Y. Crowell Company

FATHER AND SON

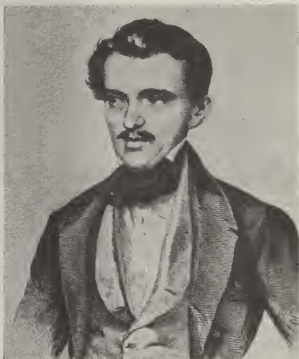
The famous Strauss family of Vienna has by no means been neglected in biographies. One of the best we have seen, however, is that of H. E. Jacob, translated by Marguerite Wolff. It is particularly valuable because the author has had available original sources of reference to which many other writers upon this phenomenal family have evidently not had access. The writer has always had the opinion that the elder Johann Strauss was perhaps overrated and the younger underrated. However, we are glad to know that no less than Richard Wagner said of the younger Strauss, "His is the most musical head that I have ever come across," and the Schumann said, "There are two very difficult things in the world. One is to make a name for oneself and the other is to keep it. But let us give all praise to all the masters—from Beethoven to Strauss."

Brahms, of course, was one of the warmest admirers of Johann II. His close and beloved companion, Jacob, writes, "Brahms played Strauss waltzes with great enthusiasm, as Liszt, a generation earlier had been a brilliant performer of the waltzes of the elder Johann." Brahms' own realizations, written in 1865, conformed so closely to Viennese taste that this cannot have been accidental. His performance of the *Blue Danube* with an improvised introduction was, as Lindau relates, a marvel. Unfortunately, none of it was written down.

The melodic fertility of Johann II was nothing short of a natural phenomenon. Many men have gained the reputation of being masters, who have created during their lives only a few tunes which time has permitted to survive. Certainly Johann II was one of the most melodic of men of all composers. He ranks with Schubert, Chopin and only a few others in this gift. The writer has often noted that where one is endowed with this heaven-born gift, the melodies themselves have two characteristics, the first of which is that they seem to bubble forth with the fresh and fluent ease of a forest spring. The tunes are written with the unconscious ease of a song of the

lark in the sky. The writer has talked with many composers of this type, and they all seem to be unconscious of the operation of composing, as was Mozart. Stephen Foster just sang his melodies and permanent art works were born. His musical knowledge was very limited, but we often wonder if such a man is not the real composer rather than he who struggles to create great works through a kind of barrage of complicated technique.

It is not surprising that in the last chapter of the book, "America's Challenge, and Victory over European Dance Forms", Jacob has given foremost position to John Philip Sousa, who, from the



STRAUSS THE FATHER

The face of Johann Strauss II is faintly familiar to musical readers. Here is that of his father, who was equally famous in his day.

melodic group, was one of the most original of all composers. It may safely be said that none of the scores of Sousa tunes resembles any tune previously composed. Jacob pays a very definite and deserved tribute to the great band master.

Jacob gives valuable information upon those who make up the Strauss family. The most famous are, of course, Johann Senior and Johann Junior. The elder Strauss was the son of an Austrian innkeeper, Franz. He was baptized in the Catholic Church by the Carmelites. Oscar Straus (one "s"), composer of "The Chocolate and other Viennese operettas very much familiar with the unconscious ease of a song of the

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.

Johann II. Because Johann had been divorced, and in doing this he gave up his highly valued Austrian nationality. Adele helped him greatly by inspiring him to write "The Gypsy Baron." Jacob writes, "When Strauss married his third wife, he was fifty-eight years old. After his death she said, 'I never had the feeling that I had married an old man.'" Strauss was inwardly a young man. As his music never really altered—never grew older, or colder, or hardly even seemed more serious in the sense of being more mature—the primary base of his music, the human being in Strauss, never altered. Eduard Strauss was the brother of Johann II. He was ten years younger than his brother and a competent conductor of distinguished appearance, but of second rate ability as a composer. Josef Strauss was a brother of Johann II. He was said to resemble Franz Liszt and was a conductor of ability. Richard Strauss, famous Bavarian master, is not related to the Vienna Strauss family. Nell and Terese Strauss were sisters of Johann II, and Ferdinand was a brother who died young.

Jacob's romance of this remarkable family is a "must" volume for the musical library, but it is also a very captivating book for the casual musical reader.

"Johann Strauss Father and Son"
Author: H. E. Jacob
Pages: 385
Price: \$3.25

Publishers: The Greystone Press

A WAGNER LEXICON

Perhaps the last step in earthly life is to have reached a state where a dictionary is required to encompass one's works. The writer has not time to check upon the possibility of Wagner dictionaries in other tongues. It is hard to believe that they may not exist, as Wagner now has been dead these fifty years. However, this is the first book of this type that we have seen in the English language. It is the type of book one would expect to originate in England, by an English writer and an English publisher. This is, however, published in America.

The book gives the stories and arguments of Wagner's Music Dramas, lists of the original casts, dates of the composition of the music, lists of musical compositions other than operas, short biographical sketches of Wagner, his family and antecedents, his friends, (Continued on Page 187)

Sound Waves over the World

By
Alfred Lindsay Morgan

THE BIG NEWS of the National Broadcasting Company this month is the return of Maestro Toscanini on November 23rd. Mark the day on your radio calendar as an important date. In the meantime, Hans Wilhelm Stenberg, who officially opened the series of the NBC Symphony concerts, will conduct the three Saturday night broadcasts prior to Toscanini's first appearance of the season.

On October 13th, the New York Philharmonic Symphony Orchestra resumed its eleventh consecutive season of Sunday afternoon concerts on the air (Columbia Broadcasting System, 3 to 4:30 P.M., EST). On this date John Barbirolli officially began his renewal engagement of two years as the orchestra's regular conductor, and the orchestra entered its ninety-ninth year of existence. The commentator, as he has been since 1936, is again the distinguished composer, critic and author, Deems Taylor. An impressive list of soloists is announced for this season, which includes, among other prominent artists, pianists Anna Dorfman, Jose Turbi, Artur Schnabel, and Rudolf Serkin; violins Adolph Busch, Nathan Milstein, Albert Spalding, and Joseph Sigeti; and the violinist, Gregor Piatigorsky. During the mid-season, two noted leaders are scheduled as guest conductors: Bruno Walter, who has been associated for many years past with the orchestra, and Dimitri Mitropoulos, director of the Minneapolis Symphony.

As it has been previously done each year with the regular concerts of the Young People's series of the New York Philharmonic-Symphony Orchestra, CBS will broadcast those given on November 2, December 14, January 11, February 15, March 22, and April 19. Rudolf Ganz, the noted conductor-pianist, will direct all of these concerts.

Besides being this country's oldest orchestra (it was founded in 1842 as the Philharmonic Society of New York), it is also the third oldest in the world. Sixty-three players were in the original organization, but to-day the orchestra numbers one hundred and four players. Compared with three concerts given in its first season, one hundred and nine were presented last year. Most of the great conductors in the music world have led the orchestra in its almost a century of musical life.

The Sunday morning series of orchestral programs (CBS, 10:30 to 11, EST), given in leading cities by the symphony and concert orchestras of the National Youth Administration, has been fittingly characterized as "an important step in our musical history." NYA organizations in New York, Cleveland, Chicago, Philadelphia, Pittsburgh, as well as others from the states of Alabama, California, Florida, Georgia, Massachusetts, New Hampshire, and Rhode Island are scheduled to play in this series. The sponsoring committee is composed of Mrs. Franklin D. Roosevelt, Mayor F. H. LaGuardia of New York, and James C. Pettilo, president of the American Federation of

Musicians. The programs are non-commercial and an outgrowth of the recent NYA auditions through which Leopold Stokowski furnished the All-American Youth Orchestra. "These auditions," said NYA Administrator Aubrey Williams recently, in announcing the radio concerts, "disclosed to us that there were thousands of young people with great ability and feeling for music who ought to have a chance to learn and be heard. Now we are going to be able to present their ability to the public. . . . This is an important step in our musical history." The NYA was formed in June, 1935, as part of the WPA to help young people through school or provide work for those attending school part time. The group was started with about forty players, but to-day it has a membership of one hundred and nine. The ages of the players range from eighteen to twenty-four inclusive. Each member receives twenty-two dollars a month for sixty hours work. Readers will find the programs of the NYA groups, we believe, of considerable interest.

A New Conductor for a Famous Orchestra

"A woman's as good a musician as a man," says Izler Solomon, who conducts the famous Chicago Woman's Symphony Orchestra of sixty-five players, in the "Design for Happiness" programs (heard Sundays, 5 to 5:30 P.M., EST—CBS). Solomon contends that the fifteen years this organization has been together has produced a perfection in ensemble playing without destroying any of the individuality of the solo players. If you listen in on one of the "Design for Happiness" programs, we believe you will agree with the conductor on his estimation of his lady players. A list of note soloists is scheduled to appear with this orchestra, and the programs are appropriately divided between orchestral selections and featured numbers. Solomon, an energetic man of thirty, has been, according to his sponsors, "a perfectly willing guinea pig for American music." The conductor himself says, "Only by playing it can American music be advanced. I shall continue to perform as liberal a number of such works as possible in my new series of programs." Although in existence for fifteen years, the Chicago Woman's Symphony Orchestra is fairly tough sailing until last year when Mr. Solomon took over its direction. Whether or not the ladies agree with him we can-

not say, but maybe there is something in his assertion that the girls "take orders better from a man."

When "Saturday Night Serenade" completed its broadcast on September 28 (CBS network), it officially began its fifth season on the air. Regarded as one of the most popular and melodious variety radio shows, this broadcast has never altered its form of entertainment. Gus Haenchen, who directs the orchestra, says, "People like our program because we offer them real variety. Our appeal is to listeners with varied tastes; we try to give them a tuneful blend of the best ballads of yesterday, and the popular hits of to-day and a generous portion of good dance rhythms." Mary Eastman, the soprano star of the half-hour musical production, has been with it since its introduction on the air. She first came to the Columbia Broadcasting System back in 1932. Originally, she planned to become a pianist, but as early as her thirteenth year she began her vocal studies. Born in Kansas City, she studied at the Chicago



JOHN BARBIROLLI, English-born conductor of the New York Philharmonic-Symphony Society, who has met with distinguished success in America.

Musical College and later in New York under noted musical coaches. Miss Eastman has successively appeared in musical comedies and also in recitals as supporting artist to Richard Crooks and other leading operatic stars. She is assisted by Bill Perry, tenor, and the Serenaders, a chorus of fourteen mixed voices. For those who favor variety shows leaning toward the popular, we recommend "Saturday Night Serenade."

The soloists to be heard on the Antonini Concert series this season, Mutual Broadcasting System, Tuesday, 8:30 to 9 P.M., EST, are to be Nino Martini, tenor; Vivian Della Chiesa, soprano; Hilde Reggiani, Clorinda, soprano; and Robert Weede, baritone. Nino Martini, the Metropolitan Opera tenor, is the first to be heard with Alfredo Antonini's concert Orchestra. He will be featured for the first weeks and then be followed by Miss Della Chiesa, who in turn, after several weeks, will be followed by the other singers. Both Miss Reggiani and Miss Della Chiesa are seasoned opera singers; they made their initial appearances with the Antonini concerts last winter. Miss Della Chiesa will be recalled by listeners as one of the featured soloists in the last spring, American-born Robert Weede will be a new voice to the Antonini concerts, but (Continued on Page 178)

RADIO

Clear and Distinct Piano Playing

By

George B. Williston

HERE EXISTS AMONG PIANISTS a rather common tendency to conceive of brilliance solely in terms of dynamics and speed.

While these are contributing factors, their importance is largely determined by the extent to which the ground work of articulation has been laid. Although the basic step in the development of a clear enunciation is the acquisition of a true legato touch, the clarity of scale and arpeggio work is greatly enhanced by the incisive quality of the tone itself. The public seems to appreciate and respond immediately to a finely articulated rhythm. Fred Astaire, the famous movie and stage star as well as his negro confrere, Bill Robinson, owe their success and fortune to their wonderful rhythmic sense and articulation. Nothing is ever jumbled or ill-timed. Every step falls in its proper place.

In order to play a legato passage articulately at a slow tempo, it is necessary, of course, to keep each key depressed until the next tone is sounded. As the tempo increases, this problem of timing the release of a key by the depression of the one following becomes increasingly more difficult. Finally, at a rapid speed it is possible to achieve articulation only by associating the release of a key with its descent and not with the ensuing attack. In other words, to play articulately at a fast tempo, one must think in terms of staccato. It is only logical, therefore, in the early stages of slow practice, to disregard frequently the legato indications of a passage and to practice it staccato.

The natural tendency, when playing slowly, is for the fingers to move slowly. However, to insure the best articulate results, the individual finger-stroke should be swift, regardless of the tempo. This sharp impact of the finger against the key will not only produce a more brilliant tone, but will be attended by a more prompt finger rebound. While the method of attack will vary with the amount of tone required, the key release should in all cases proceed from a relaxation of the finger. Any vigorous movement of the finger away from the key is apt to hamper the control of the following attack.

The effect of brilliance in forte passages is often dulled by an over-emphasis upon the release of arm weight. The transfer of arm weight from one finger to another tends to retard the speed and also to affect the incisive quality of tone. The upper- and fore-arm should be largely supported by their own muscles. Any tension beyond that which is required to keep them in a lightly suspended state will only serve to impair the freedom of the fingers. If precision in key attack and release is to be maintained, the volume of tone in passages marked *ff* must be chiefly the result of finger and hand exertion. The execution of such passages, however, requires a firmness of hand that often leads to excessive muscular con-

traction. To obviate this difficulty, the music should be practiced with an ample wrist staccato.

Clear Articulation

Clear articulation is more difficult to realize in passages that require a considerable spread of the fingers. Wide intervals tend to force the fingers into an extended position. For example the following excerpt, from "Rhapsody, Op. 19, No. 4," by Brahms, must be played the normal hand with only a very slight flexing of the middle joint.



With the leverage of the fingers thus weakened, there is a corresponding loss in quantity and incisiveness of tone. The spread of the hand here can be greatly reduced by allowing the arm movement to carry the hand from one key to the next. This will, of course, necessitate the use of the staccato touch. This approach should be given special emphasis in the case of small hands. Fore-arm rotation plays a very vital rôle in the acquisition of clear articulation. Its effectiveness as an adjunct to incisive finger attack is particularly apparent in such passages as Ex. 1. If these adjustments are incorporated into the student's technique, they should compensate for limited reach to the extent that it no longer assumes the proportions of a serious handicap. Often the articulation of such passages can be further improved by the use of a high wrist. This tends to draw the fingers into a position more nearly vertical to the keys. Thus the impact against the key is met by the rigid, bony structure of the finger and the resultant tone is more brilliant.

Difficult Passages

Articulation is perhaps most difficult in passages which involve the frequent use of the fourth and fifth fingers. The movement of these fingers in forte passages is largely effected by muscles located in the fore-arm. It is apparent, then, that the maximum efficiency can be obtained only when these are brought into perfect alignment with the fore-arm. If we attempt to play the following passage (from "Fantaisie-Improvisée," by Chopin) without arm adjustment, we find that the hand is deflected to the right while the fourth and fifth fingers are playing:



The angle thus formed forces the fingers to operate at a disadvantage. To facilitate the leverage of these fingers, the arm should be allowed to swing out until the little finger forms a

straight line with the fore-arm. This is certain to result in a more incisive tone as well as in a more perfect control of key release.

The arm adjustment recommended here should not be confused with the one previously described. In the former case, the right-angle position of the arm in relation to the keyboard remained unchanged. In this instance, however, the resistance, forcing the elbow to move a greater arm pivots, forcing the elbow to move a greater distance than the hand. It is not intended to replace the first type of movement, but merely to supplement it. The problem of fourth and fifth-finger articulation is accentuated in passages such as the one from *Yule Goblins* by Liszt, shown here in Ex. 3, where dexterity is further curtailed by a lateral extension of the fingers.

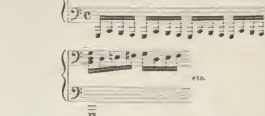


Here the demand for a free play of the arm is even more imperative. Such exercises as this in Ex. 4 are excellent for developing the articulation of the fourth and fifth fingers:



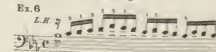
These should be executed with a gradual pivoting of the arm on each finger. If this movement is timed accurately, the relative position of hand and arm will have returned to normal by the time the top note is played. As the exercises also involve a wide spread of the fingers, they can be practiced to advantage with the staccato touch. In all such fingers, the habit of coordinating arm and fingers can be more readily assimilated by first practicing them with a very light touch.

High tones are more penetrating and have less sustaining power than low tones. They therefore lend themselves more readily to clear articulation. To maintain the effect of uniform articulation in all registers, greater attention should be paid to a distinct separation of lower tones. This excerpt, for example, from "Sonata, Op. 53" by Beethoven, must be played with at least a semi-staccato touch, if it is to sound clear and brilliant.



Incisiveness of Tone

In the matter of articulation no composer places more exacting demands upon the executant than Bach. The problem is particularly acute in such a passage as this from his *Prélude, No. 7*, where a certain tone is sustained throughout the duration of a figure:



Clear articulation is possible here, only when there is no more (Continued on Page 77)

The Demand for Unusual Song Programs

By

Eva Gauthier

Distinguished French-Canadian Soprano

Secured Especially for THE ETUDE

By Stephen West



John Sargeant's famous drawing of Eva Gauthier, in the Boston Museum. This is considered one of the finest works of the great American artist.

This is Part Second of the very colorful conference upon the Art of Program Making

DOUBTLESS, THE PROGRAM which created the most discussion over the longest period of time was the one which included a group of American popular songs by Irving Berlin, Jerome Kern, Walter Donaldson and George Gershwin, and which presented Gershwin, for the first time on a serious program, not only as a composer but also as a pianist.

Can you imagine *Alexander's Ragtime Band* and the first performance of the great narrative aria from the "Gurrelieder" of Schönberg on the same program? Well, each had its turn, and it is unnecessary to tell which created the sensation. I did not "jazz" the songs but sang them "straight", after having studied them with the same care for line and phrasing as I would songs by Schubert or Schumann, or by any one of the most earnest composers of the present period.

But the accompaniments presented the most serious problem, because no regular accompanist could do justice to the particular technic required for jazz playing, as the written notes are very simple and the real accompaniment is the one improvised at the moment. In my dilemma it was suggested that one of the publishers in "Tinpan Alley" had in his employ as a "plunger" a pianist who could read notes; so off I went in search of this young man. When I found, he turned out to be a tall, modest, but charming young fellow with a strong, interesting countenance, who was then beginning to be known as a successful composer; and, without knowing him, I had picked three of his songs for one of my groups.

When he first heard my proposition, he was very doubtful and hesitant, first, because he did not quite get my idea, and second, he never had accompanied, or played in public, and the thought of appearing before a really musical audience was somewhat terrifying to one of so little experience. On reflection, however, he decided that if I were willing to take the chances, he would do the same. By that time he was becoming sincerely interested and quite keen to begin work. His salary was then but fifteen dollars a week; and, when I tempted him with an offer of three dollars an hour, the deal was on; rehearsals immediately started, and there was the beginning of a great career and of a friendship which was to be tragically cut short some fifteen years later. His name was George Gershwin. It was my privilege to present this young composer and pianist to the musical public. And for the first time the dignity of a place on a concert program; and as one critic so aptly wrote, we "made a lady out of jazz."

That concert made musical history. In the audience sat a very stout young band conductor,

Paul Whiteman, who decided he too would give a recital. Then and there he commissioned our young pianist to compose a work, later known as "Blue", which was to make both of them world famous and to become a pattern for many to copy. Even Ravel paid tribute to Gershwin by using some ideas from the "Rhapsody in Blue" in his last work, a "Concerto for Piano and Orchestra."

Some of my programs were built from materials gathered during extensive travels in practically every civilized country of the world, and in some not so civilized. For a number of years I made my home in Java, where I had the privilege of studying the native music in the palace of the Sultan of Solo. It was the first white woman to bring that music to western audiences, and for many years it formed a very large part of my programs. As these Javan songs were always given in costume, that style was adopted as my trademark.

Individuality of Style

Here is a point that I would like to emphasize. If possible, have something which the public associates with you alone. Perhaps it will be a song, or the way the hair is dressed, or the style of clothing affected. Even to this day people tell me of some dress I wore many years ago, that had made a lasting impression by its individuality. I never followed the style of the day, but made my own; yes, I made them myself, so that there would be no danger of finding the same model on a dozen other people. Let the style in vogue be forgotten. Let the gown agree with the personality of the wearer, so that singers might follow this rule to a mild extent.

Another innovation in my recitals was the air of informality which came from the singing of original songs. It was necessary to tell people

something about this unusual music, and the costumes worn; so that in giving a little impromptu talk I soon found that the audience was interested in knowing something about the French, or other languages, in which the songs might be presented. Audiences were most grateful for this information; and many singers have followed the custom, thus breaking down the barriers between audience and artist in a really friendly fashion and so adding much to their own success.

Through my Javanese songs I made the acquaintance of that great painter, John Singer Sargent, who was instrumental in making possible my many appearances in Boston. At his solicitation I sat for two portraits, one of which now hangs in the Boston Museum. Many delightful evenings were spent at the home of the widely known American poetess, Amy Lowell. Most of the musical material gathered in Java was put to excellent use by the late Charles T. Griffes, by his widely known orchestral work, "Kubla Kahn", also in "Sho-Yo", heard in some songs. At his death the material was returned to me, then given to Maurice Ravel, whose work, as well as that of Debussy, shows the influence of the lovely Javanese music of the "gamelang"; heard by both of them as very young men. Much of what we now call "modern" music was at first greatly influenced by and based on Javanese music. Sargent was living in Paris at that time, and some of his finest portraits and drawings are of Javanese dancers. It was actually a serious study of all oriental music that enabled me to understand and to master the contemporary, or so called "modern" music.

Advice from the "Swedish Nightingale"

Digressing now from the subject of program making, I have in my possession a copy of an interesting letter written by Jenny Lind, in answer to another asking her to explain vocal problems and how she had mastered them. Practically speaking, it is a question whether problem



Eva Gauthier in a Royal Javanese costume.

Music and Study

discussions are especially helpful, because no two singers have precisely the same difficulties, but experiences of others are always worth something, even if they do not apply to one's own case. For instance, Jenny Lind says in her letter, "I mastered the chromatic scale with no longer needed it." She stressed the constant working of the middle voice; not to abuse the use of long phrases and too long a breath; and the practice of the trill as most useful for *coloratura* and *portamento*.

I should like to add to this with a quotation from the great Battistini who followed the economic law of *bel canto*: "In singing you must not make use of or eat up your capital; but one must know how to make the most of his interest." There are American singers who should ponder this very seriously.

In the same letter Jenny Lind says, "As concerns my voice, my difficulties with my high notes were so great, the hindrances were so tremendous they necessitated such constant energy and patience (two virtues which for me, alas, were almost impossible), that only my burning love for Art, in its spiritual sense could enable me to go through the dreadful slavery. My breathing was naturally very short, there was not a sign of *coloratura*, and my attack of tones was impossible. I never heard such an attack in anybody else. For twenty-five years I have worked steadily on the chromatic scale, and only five or six years ago did it come perfectly."

I too had a great deal with which to cope, as very early, just as I was starting my studies in Paris, I was forced to undergo a most serious operation on the vocal cords, because of an ailment brought on by singing too much when still quite young. In other words, I had strained one of the vocal cords, and it took well over five years to recover. It was only with the greatest care and the use of the voice was able to overcome the injury and to recover the use of three notes in the middle scale. Till the age of twenty-three, I was a very deep contralto, so I may say that I made two complete careers, since after that the voice went up.

At the age of thirteen I was sent to Paris as a scholarship student of the Canadian Government (by the way, there were about forty of us, in which all branches of the arts). As I was too young to be admitted to the Paris Conservatoire, and in order to waste no time, I went to the only teacher I knew, Marchesi, with whom I arranged an audition. As I was very small and thin, with a shock of black hair, Marchesi was more impressed with the size of my eyes than with my voice, and she called them *luciferes*, which is the French for the round windows so much seen in French houses.

Marchesi was able to see at once the harm that already had been done to my voice. As she was then becoming rather old—seventy-six—she felt that there was too much to overcome, so her verdict was that it had been a beautiful voice, but she feared that a career was out of the question. In any case, her fees were quite beyond my pocketbook. When later it was made possible for me to meet these fees, and I called for another interview, her only comment was, "When there is no money I am not interested," even though I had there with me the money in hand. Which was the end of that dream.

I then went to another teacher, but after a few lessons my voice left me, and then came the operation. When fully recovered I was admitted to the Conservatoire, in the class of Dubulle; but, on the advice of the director, Theodore Dubois, I left. Because of my size and my being a contralto, he advised me to go in for opera, and he felt that at that time I was wasting my time in studying for opera, and the Conservatoire was interested only in voices for the opera.

A Remarkable Career

I now went to Jacques Bouhy, one of the greatest singers of his time, and a great teacher as well. With his help I overcame the handicap resulting from the operation, and it is doubtful if there is any singer of my generation who did more with her voice than I did. In a career of forty years, under the most trying conditions of illness and fatigue, only one of the necessary to postpone a recital; and even that I could have carried off if I had not paid attention to a stupid throat doctor. That was the first and only time that I had to stop singing.

Even now I would like to go back to my teacher, Jacques Bouhy. It was for him that Bizet wrote the *Toreador Song* in "Carmen." He was most careful and never forced a voice, but worked on the middle voice and let the pupil find out for herself and correct what was wrong. The student was allowed much freedom in singing, and he was always two each lesson. There were always two new works studied and memorized, on which he put the finishing touches. That is how I developed my repertoire and my sense of taste in songs. There is nothing that I did not learn, if it appeared to me.

Until the age of twenty-three I was a contralto; and then, when I went to Italy to study opera, as the voice was showing signs of becoming a soprano (even as a contralto the range was a very large one with great facility for *coloratura*), I can say that I had two distinct careers, and that my voice was a most useful one, as I delved into both repertoires. Bouhy never approved of my going to Italy, and my teacher, Oxilia,

pushed the voice up too high, in trying to make a *coloratura* out of a *contralto*, which was a change too extreme. On my return to Paris, however, for six months with Bouhy, he put me straight again by keeping me on a Mozart aria for the first three six months. I have since worked with the late William Shakespeare, and in Berlin, with Madame Schön-René; but this was really a continuation of what I already had done in Paris and a check-up after my much fatiguing traveling.

When I first came to America I even survived thirty-five consecutive weeks in vaudeville, which is the hardest work in the musical field; and I never failed to do my vocalises and scales for at least an hour every day, and thus avoided any vocal difficulties. I never strained my voice by trying to sing too high and never in any way abused it on the high notes. They were there when I needed them. A strong medium range and good breathing will pull one through the most fatiguing programs.

Most important of all is good diction. During my study with Bouhy, who was a most severe teacher, he never once commented on my progress, until my very last lesson, when he said, "I think you will make a career." The reason for his lack of comment was his uncertainty that I would ever fully recover from the effects of the operation on my vocal cords; but he lived longer after I had made a success of my career, though he never approved of all the new music I was sponsoring. In fact, he refused to teach me my rôle in "Pelléas et Mélisande." Debussy was beyond him, except for the very early works.

His parting advice was, "Never sing for nothing, and be healthy. Get a fee; and, if you want to do, give it back to the enterprise. And never expect any help from another artist, especially if she is already advancing in her career." But there he was wrong, because it was from a very great singer, and not young, that I got my first help and engagements. In memory of that, I have made it a rule to assist in every possible way any artist who needs it; and it has been my privilege to help many.

A Priceless Association

Bouhy was very much surprised when I told him of my being engaged to tour with the great Emma Albani, my countrywoman. She had been the person he had had in mind, as he knew I was to see her in London. I was as a Canadian had been brought up on the name of that famous singer. Curious enough, on her previous tour in Canada she had been asked to hear me sing in Ottawa, and had refused for lack of time.

A few years later I was to begin my career with her and under her

protection, and to accompany her on her farewell tour of Canada, as a star in my own right on my first tour there. She got just as much excitement out of it as if it had been her own. What a privilege to be associated with such an artist and to hear her every night. I know of no other young singer who began a career so auspiciously. I was paid only fifteen pounds Sterling (seventy-five dollars) a week, and traveling expenses. That was, to me, a fortune.

I have been always a student, and I studied every song that attracted me, for future use. For that reason, I never refused to listen to the compositions of any young composer who asked for a hearing, and I might pass up something that would be useful in my work, or that I might fail to encourage a talented composer to continue his efforts; for, unless the composer can hear his works performed, he cannot progress. When I work was once chosen for performance, it was given the most careful study, in order that it might have as fine an interpretation as I was able to give. I never sang any composition that was not up to a standard that would entitle it to be heard.

As a last word, be a part of what is being done in your time, as well as a devotee of the classics. Keep informed of all that is happening in the art world, including the forms of literature, painting, sculpture (if not surrealism), dancing, anything that will help to produce a highly cultured nature. Do not stop with vocal recitals and opera, but attend piano, violin, chamber music, and orchestra events. They will form your taste and develop a nature, personality and style that will hold the world for you.

Radio Helps Music Pronunciation

By Ethel C. Link

One great help the radio has given me is that of assisting pupils to pronounce correctly the musical terms and the names of musicians. In fact, musical pronunciation is now on a wholly different basis, due to the standards kept up by trained announcers. Even my little pupils often surprise me by the manner in which they rattle off the names, which once were stumbling blocks to their elders. This makes me believe that the sense of hearing music itself is being constantly improved. In taking this over with some other teachers, I have found that they all felt that pupils who were instinctively played more expressively than years ago. There is no question in my mind that the radio and the records are bettering musical performance in every way, and that the same time they are making the music teacher's work more simple and more pleasant.

THE ABILITY TO SING HIGH TONES is not the sole accomplishment to assure a successful singing career, but it is one of the many necessary and exciting requirements of the singer's art.

The correct singing of high tones requires what is known as an open throat, and this open throat must be coordinated with a practical understanding of breath support.

Let us first consider an open throat, and get a workable comprehension of this action or position. Stand before a mirror so that you can watch your entire face, and particularly the front of the throat, just below the jaw. Now—take a glass in your hand, as if about to take a drink. Bring the vessel up to your mouth quickly, and notice how, just as the glass is raised, you draw in quite a deep, quick breath through the nose. You will observe that as you draw in this quick breath, the throat expands, or your neck becomes fuller in front, and the inside of the mouth, back of the tongue, is dilated or distended. Take a breath in this way again, quickly, and carefully notice this physical action. The throat has opened because of the quick intake or *gasp* in the breath. This is one way of explaining an open throat.

Now let us try another way to attain an open throat—the imaginary yawn. Sometimes the desire to yawn comes at an inopportune moment, and you are compelled to keep the mouth closed to conceal the yawn. Although you suppress the outward manifestation of the yawn, the inward physical action is opening the throat to a marked degree. The internal distention is so great that if you should try to speak, your words would sound greatly distorted. This type of open throat is too extreme to be used in singing, but is an excellent example of an open throat.

Place your hand gently upon your throat as you perform these two actions once again. In both instances it will be noted that the outer neck expands, and the "hump" in front of the throat—the larynx or "Adam's Apple"—descends slightly, and sometimes profoundly, as the throat opens. The phrase we use in explaining this is: "The throat opens up, downward."

Before going further, you should understand breath support.

Breath support may be described as the lifting of the chest, ribs, and waistline as the breath flows out. Stand upright, inhale a breath and see that your chest is lifted high. Now notice that, as the breath is released, your chest naturally begins to sink down. In singing, however, as the breath is released, deliberately lift your chest and hold it up while you exhale. This action is what we call *breath lift* or *breath support*; which brings into action all the expiratory muscles in a consciously controlled manner.

Now sing a few notes, beginning on one of your low notes, and apply the rule of open throat and breath lift. You will find that the tones become too distorted to sound pleasant, and you thus realize that this action is not for low tones. The action should begin only at about your first high tone—or first high tone. "But," you say, "which is my first high tone?" Every singer, young, old, inexperienced or experienced, can readily tell which is the first high tone to bother him; and that is the note or tone where you will find the open throat and breath support a great help.

The open throat necessary for high tones means that, beginning at a defined point in each singer's ascending scale, the larynx and adjacent parts should descend inversely to the ascending scale. The extent of this movement varies with the individual voice. As the larynx descends, the dia-

High Tones and How to Sing Them

By

Frederic Charles Freemantel

Frederic Freemantel, born in London, was a pupil of William Shakespeare, Alberto Randegger, Sir Joseph Barbry, Dr. Hugh A. Clarke and others. He has appeared as tenor soloist at festivals, concerts and oratorio performances. His American debut was made in Aida in 1906. For some years he has maintained a New York studio.—Editor's Note.

pharynx is lifted, causing a constant breath pressure against the descending larynx. If, in the ascending scale, the larynx and adjoining parts ascend with the scale, your tones will be white, pinched, light and brassy, and your voice will quickly deteriorate.

The correct downward movement of the larynx and its parts is very slight at the point in the scale where this movement begins. The descent should not be compelled by any physical effort aside from breath support. It can and should be brought about by the use of the correct singing word and the thought of the open throat with breath support.

With low voices, this open throat and breath lift will prove helpful when applied on or about one of these notes.



High voices will find it practical to begin on or about



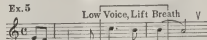
It is wise to sing up and down a scale slowly, making the top tones of your first scale, your first "high tone."



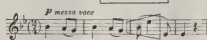
Good experimental phrases will be found in

VOICE

Annie Laurie and Songs My Mother Taught Me.



Max - wet - ton - breas - are - bee - sin, Her - bow - is - like - the - saw - drift,



Songs my moth - er - taught - me

The correct sound of the upper tones of the woman's voice can be detected as she calls, "Hoo! Hoo!" to attract the attention of some friend at a distance.

This "Hoo! Hoo" sound is invariably the "head voice." This same free and "popping out" sound is observed even in the voice of the non-singer, when she calls out in this manner. The proper detection, appreciation, and development of this sound into the glorious singing sounds of the woman's upper tones can be accomplished by the alert singer who applies the rule of open throat and breath support to this freely produced "Hoo! Hoo" sound.

Here is another illustration which may help someone gain the courage and confidence to sing high tones. Have you ever heard a terrified woman scream? Did you ever hear a higher, more penetrating tone? Just analyze how this is brought about. First—there is a very quick inhalation of breath, the mouth and throat being opened abnormally; and out comes the scream which the tense body revulsion to the situation has caused.

This same "scream" could be transferred into wonderful, singing high tones, if the physical action and mental reaction were controlled by poised thought. We do not recommend screaming for singing; it is only to the wit it is done that we wish to draw your attention.

Almost all male voices have soft upper tones, usually referred to as "falsetto." There is a difference between this falsetto and the male head voice. The difference is this: the falsetto is produced with a high position of the larynx, while the head voice is the result of a lowered position of the larynx brought about. (Continued on Page 772)

ALMOST EVERY ORGANIST at some time has felt that the instrument which he plays lacks adequate tonal resources. This is especially true of organists who play the older instruments. As a matter of fact, the average organ of twenty-five years ago is larger and has a greater variety of tone than the average organ built today, although such may not seem to be the case when the console stop lists are compared. This article is written in the belief that many organs have within themselves much tone that is being wasted. When we speak of wasted resources in the organ, let us bear in mind that there are two ways of wasting a tone: by using it too much, and by not using it at all.

If the organist feels that his instrument does not have sufficient volume he is likely to waste what volume it does have by an unrestricted use of full organ. By so doing he defeats his purpose. If full organ is used sparingly, it will seem more powerful when it is used. The wise organist will select one place in the program on which to use the climax, and reserve the greatest volume for this purpose. This climax will usually be found in the last verse of the closing hymn. If the hymn is begun with a moderate registration, another stop added at the beginning of each stanza, with the full organ coming out in the last stanza, the congregation cannot fail to sense the climax.

A clever means of making full organ seem more powerful is to contrast it with a soft tone. To do this one should select a soft string or flute tone for a passage of suitable character, then at the proper point he should come out with full organ. Of course this must not be done unless the music and the occasion justify such an interpretation.

On the other hand, if full organ seems too heavy or dull, a refreshingly different type of volume can be obtained by registering all stops except those of flute tone, omitted. Manual Stopped Diapason, Gedeckt, manual Bourdon and all other wood stops. In most organs this will produce a pleasing volume of bright quality. To this registration the flute stops may be added one at a time as more fullness of tone is desired. Experience with this registration will show that the quality of any registration depends not only upon what is included but also upon what is omitted. Imbued with this idea, the player can make any tone in the organ sound more interesting by preceding and contrasting it with tone of entirely different quality.

Favorite Stops Can Be Overdone

Many organists, even those who have comparatively large instruments at their command, often rely upon a few favorite stops for all solo effects. Vox Humana and Chimes often are worked to death, while the more dignified and truly musical stops stand by in silence. If there are chimes the listeners expect to hear them, and they should not be denied this pleasure; but cultured ears will be annoyed by the repeated blaring forth of long melodies. Two or three notes repeated on the chimes at an echo, or an occasional note as an after beat will satisfy the chime fans

Wasted Resources in the Organ

By
Marvin Anderson

Why is the playing of some organists dolefully monotonous while that of others is alive with interest? Mr. Anderson answers this question in this practical article.



The organ at Leiback, one of the most beautiful in Europe, with 81 stops and 5134 pipes.

and will be in good taste if indulged sparingly. However, there is no need for the organist who does not have these fancy stops to lament their absence. The traditional organ stops usually found in church organs have much wider usefulness and also offer great possibilities as colorful solo tones when used in carefully chosen combinations.

Whatever the organ at our disposal, let us first assume that any stop or group of stops can be used as a solo tone. Even a seemingly freakish combination may be useful in its place. Certainly, there can be no harm in trying all possible tonal

ORGAN

effects, eliminating those which are disagreeable. To discover useful new combinations, be somewhat daring, look upon the instrument you play as if seeing and hearing it for the first time. Memorize every useful combination of stops and try to use each of them occasionally, without overworking any particular one.

A few examples of unusual registrations may well lead to the discovery of others. If the organ has a Melodia 8 ft. and an Octave or Principal 4 ft. on the Great, these stops can be used together on bass clef melodies. If there is no Melodia, any 8 ft. flute such as Gedeckt or Stopped Diapason will do. This solo tone can be accompanied on the Swell by fairly strong 8 ft. tone. As a solo tone on the Swell, a soft 2 ft. stop combined with any 8 ft. stop is likely to be satisfactory. In solo combinations the 4 ft. and 2 ft. stops are seldom used alone but frequently in combination with other stops. However, there is no reason why this rule should not be broken if the result is satisfactory. For example, if the 8 ft. flute has been used a great deal, it might be desirable for the sake of variety to use a 4 ft. flute as a solo stop, playing the music an octave lower than written.

When playing the melody on a solo tone, it is desirable to play the accompaniment on another manual with tones of a different color. Solo flute tone (Melodia, Gedeckt, Stopped Diapason, and so on) is most effective when accompanied on another manual by string tone (Balleclonal or Accline, Celeste and Violina). Solo reed tone (Oboe Clarinet, and so on) may be accompanied by soft flute tone or flutes and strings combined. When accompaniments are played on the Great, the Dulciana or Melodia may be used. If Dulciana is too weak and Melodia too strong, perhaps Dulciana and Great to Great 4 ft. may solve the problem. In the case of certain stops it is very satisfactory to play both solo and accompaniment on the same manual, especially on 8 ft. stops that increase in strength as the tone ascends.

Means of Avoiding Monotony

Monotony can be avoided in several ways. Above all, be sparing in your use of the tremulant. Certainly the tremulant is desirable and useful, but good taste does not permit its incessant use. Many tones sound much better without it, which is true also of certain compositions by the old masters. This does not mean that the tremulant should be barred from music of the classic period. Let it be used when needed, but if omitted at times it will be even more effective when it is used. In this connection it is interesting to note that the tremulant is somewhat of a gauge of tone quality. Good organ tone sounds very well without it, but poor tones fairly demand the tremulant.

Another means of avoiding monotony is to vary the pedal tone. It is true that some organs are deficient in pedal stops, probably because these stops are more expensive to build than most manual stops. Perhaps (Continued on Page 774)

Famous Clarinetists

By
Dr. Alvin C. White

ALL DRAMA has its protagonists, all sports their famed athletes, literature its writers, science its standard bearers. This is likewise true of each musical instrument—for it is the great and famous every field who enrich it, who contribute to its worth and beauty. Each instrument in the band or orchestra can trace some of its growth and much of its musical value to persons who have excelled in its performance, who have developed its musical possibilities.

Among the instruments, the clarinet has a long and interesting history, and the richness of this background depends upon two great factors: first, its recognition as an important musical voice by composers, and secondly, the development of its powers by great clarinetists. These two factors intermingled, because where great composers have had their attention called to the clarinet by great performers, many performers have been attracted to the clarinet by the fine music written for it.

Music for the Clarinet

Mozart was the first great composer to use the clarinet, and Haydn learned its function from him. Mozart wrote parts for the clarinet in many of his works, and probably omitted it from some of the important symphonies only because there were no outstanding players of that instrument in his experience. "I wish I had but clarinets too," he once wrote, "just imagine the splendid effect of a symphony with flutes, oboes and clarinets!"

The long vogue for flute and oboe doubtless kept the clarinet in abeyance as a solo instrument, even after it had found a place in the orchestra. Händel was a virtuoso on the oboe for which he wrote a sonata, and Frederick the Great honored the flute both with his royal touch and his efforts at composition. A breath of genius was needed to bring the clarinet to the attention of composers, in order that it might receive the individual prominence it deserved. That genius was Albert Stadler, who not only played the clarinet brilliantly, but also helped, with his brother Anton, in adding to the mechanical perfection of the instrument.

Mozart had but recently made the acquaintance of the Stadlers when in August, 1786, he produced his beautiful "Trio for Clarinet, Viola, and Piano", the composition being written, however, not so much for the clarinetists as for Franziska von Jacquin, one of his most talented piano pupils. He avoided the desperate tones of the clarinet in this trio out of consideration for the viola—its full, liquid tones being especially well adapted to the delivery of the melody. The composition is a charming one, and critics have placed it above all the Mozart trios.

1787 produced the beautiful "Op. 11" which he dedicated to Countess von Thom. Later he arranged his "Sextette, Op. 20" for the same three instruments and dedicated it to Dr. Schmidt. It was published as "Op. 38" in 1805.

Mendelssohn was especially attached to the chalumeau tones of the clarinet. He was an intimate friend of the Baermanns, who were famous for their playing, and composed for them two graceful trios for the clarinet, basset horn (alto clarinet) and piano—"Op. 114."

But Carl Maria von Weber was the real devotee of the clarinet and employed it in a way that no other composer has excelled. His two clarinet concertos with orchestral accompaniment, which display the quality and compass of the instrument to perfection, are still frequently performed. Von Weber was inspired to write for the clarinet by Heinrich Baermann of Munich, a famous clarinetist of that time. The two artists made more than one tour together, for which von Weber composed several pieces for the clarinet, including the "Variation, Op. 33" for clarinet and piano; the brilliant "Duo Concerto, Op. 48"; the "Quintet, Op. 34" for clarinet and strings; the two concertos with orchestra, "Op. 73" and "Op. 75," and the beautiful "Concertino, Op. 26."

Composers Inspired by Clarinetists

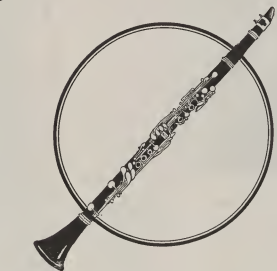
Brahms was so inspired by the playing of Richard Mühlfeld that he composed four of the finest works of chamber music ever written: the "Trio for Clarinet, Violoncello and Piano," the "Quintet for String Quartet and Clarinet," and two sonatas for clarinet and piano.

Schubert made much use of the clarinet in his orchestral and chamber compositions, and the instrument divides honors with the vocalist in the elaborate aria, *Der Hirt auf den Felsen*, written in his last year. The name of the clarinetist who first played it has not come down to us, but the composition is said to have been written for Anna Milder, one of Schubert's admirers.

At the court of Prince Sonderhausen, Louis Spohr heard the clarinetist, Hermsdorf, for whom the Prince requested a composition. In his autobiography the composer wrote that he was glad to accede to the request, "as from the immense execution, together with the brilliancy of his tone and purity of intonation, I felt at liberty to give the reins to my fancy." Spohr wrote four concertos and a set of variations with orchestra for the instrument, leaving nothing to be desired in the way of difficulties for the performer, and of these the "Op. 57, No. 2" is especially interesting. His six songs for soprano, clarinet and piano are full of beauty and dramatic effect. And among them, *The Maiden and the Bird* is perhaps the best known.

Mendelssohn wrote to the composer, concerning the *Cradle Song*, "It pleases me exceedingly, and has so completely charmed me with its beauty, that I both sing and play it every day. It is not on account of any particular feature that I admire it, but for its perfectly natural sweetness as a whole, which, from beginning to end, flows so lightly and gratefully to the feelings."

Schumann composed three "Fantasiestücke" for clarinet and piano, and, following the example of Mozart, he produced four years later an interesting composition for clarinet, viola and piano, entitled the "Märchenerzählungen." Händel used all the ordinary instruments of the present orchestra except the (Continued on Page 776)



Two years later, the clarinet appeared as a solo instrument, probably for the first time, in the combination with strings sometimes called the "Stadler Quintet"; although better known by the deserved title of the "Celebrated Quintet." It was first performed for the Musicians' Charitable Fund on December 22nd, 1788, and was doubtless produced in this concert. It is celebrated not merely as a work for the clarinet, but as an exceptional piece of chamber music. Cast as it is in the most beautiful form, and possessed of the most charming sound effects, it fully justifies the praise bestowed by Ambros in Goethe's words: "Its whole being floats in sensuous health and sweetness." Men have studied the clarinet for the sake of playing this beautiful quintet.

But a few weeks before his death, Mozart produced the "Concerto, Op. 107." This, too, was a work of charity. Anton Stadler inspired these rich additions to musical literature, but did nothing to turn them to the financial benefit of their composer.

Beethoven regularly employed the clarinet, using for the most part the upper register. He composed three very fine duos for clarinet and bassoon, and a septet with an exceedingly beautiful clarinet part. While he made the most of the instrument in his orchestral works, there seems to have been no virtuoso in Vienna to inspire him to write especially for the clarinet, and he would have been the last to furnish a composition free to an impecunious friend, as in the case of Mozart with Stadler. The clarinet voice figures, of course, in his symphonies, notably in the "Pastoral" and in compositions for wind instruments. Possibly due to the behest of his friend, Dr. Schmidt, he tried his hand on a trio for clarinet, violoncello, and piano, and in

BAND and ORCHESTRA
Edited by William D. Revelli

The Teacher's Round Table

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.

ments. At later meetings original tunes, chord progressions, or piano stories are used.

Then follows a "Technic" routine, in the course of which students play scales, chords, tone exercises, or a study. To be eligible for the yearly program prize, members must submit memorized technique on every program.

For the "Solo" section of the program, the students offer any number they wish. When a recital is in the offing, the teacher finds the club meeting an ideal tryout for students. Games are an integral finale to the program. It is usually unwise to play more than two of these. For suggestions see "Games and Puzzles for the Musical" by David Bloomfield.

Mrs. F. F. B. suggests a musical anagram game that intrigued our family. Here is the list, each word a familiar musical term. (All of them look positively cuckoo!)

TAFSP; DTO; LURS; TFLA; ETT; EMIT; RABSP; TURALAN; TEAPRE ENT; USEAP; ACEESP; TACEN; TENC; GINGOTIN

After much difficulty USEAP finally gave us "pause". With GINGOTIN drove us nearly frantic. Have you unscrambled it? Will you suggest every student should do, but won't!

F. F. B. makes an excellent final observation. "Although the membership of 'The Merry Music Makers' represents children whose families are able to give them about anything they wish, their interest has never lagged. They will miss anything but a club meeting. If you get your club enthusiastically started and keep it moving, it will go over with a bang."

Mother Teacher

Q. I. Try your son who is now twelve years old, to play. He has memorized the first five of the "Eighteen Little Preludes" by Bach. Should he continue to review them by memory or drop them completely when finished? How many should be studied in this book?

Q. 2. How do you finish Czerny's "The School of Velocity," Op. 299? Would the "Fifty Selected Studies in Velocity" by J. N. Cramer be suitable to follow this? Can you suggest anything better?

Q. 3. Will you also list a few pieces for him to play?—W. Wisconsin

A. 1. Put him on "Twenty Pieces from Bach's Book for His Son Friedemann" (Guy Maier). He has done enough Little Preludes for the present.

A. 2. Try Max Zucka's "Ten Studies in Black and White" and the Czerny-Liebling "Selected Czerny Studies, Volume II."

A. 3. Solo suggestions of recent publications for third and fourth grade adolescents.

Moment Dialogue, Spry; Only a Yearning Heart, Tchaikowsky-Hodson; The Hitch-hiker, Love; Singing Along, Bennett; Cry Silver Skates, Federer; Martina, Sadness, Gehring; In an English Tea Garden, Runge; Slow Theme from the "Rhapsody in Blue," Gerwin; Levine; Tales of a Gypsy, Coburn; Fen Follet, McGrath; and Bourée and Nocturne, Chenoweth.

Memorizing

I should like very much to know your theories on the matter of having pupils memorize everything. Other teachers say they require this, and I cannot help wondering how they do it. My own large class of students are interested, enthusiastic and progressive. But, my goodness! If they had to memorize everything, we would never get anywhere, especially for those who do not have the ability to choose certain of their favorite pieces to be learned by heart. The others they review and "polish," and play for our show and then, but do not have to memorize them. I have had several students who had many pieces would get so stale that the children would hate them.—L. E. C., New York.

Three cheers for you! You have expressed my own sentiments so much better than I can, that there is nothing further to add. All students should "go through" as much literature as possible, to develop technical, musical taste and facility, and, above all, to let them enjoy music. A few of the more precious, rich glowing jewels among the lot can be taken out, lovingly polished and placed in the treasure chest of the heart, there to radiate warmth and beauty for a long time to come.

Sleeplessness Again

I was much interested in the answer you gave to D. D.'s "Sleepless" problem. I have been tickling them for a night of this nerve wracking condition. I bought two cheap alarm clocks. At myself. I have them tickling when I can hear them. At first they do not tick exactly together; and the idea is to wait until they gradually get in unison, then to listen as one slowly draws ahead of the other as before awhile, they are back again in unison—but at that time I am usually asleep. It works.—C. W., Massachusetts.

Holy Smoke! My carelessness is me even more nerve wracking than the alternate tick, or some other, of those sensitive musicians who cannot endure clock ticking; or those who would be made miserable by the ticking discrepancy, or some other, of those who are so fastidious in their design, is of paramount importance in the fashioning of a violin. The consummation of this feature, accompanied by perfection of other details in design, and measurements, as well as high quality material and workmanship, not only produces perfection in tone quality and balance, but also insures that quality demanded by professional musicians—"Perfect Response." On the contrary, if this feature of air space balance is lost through incorrect design, it matters not how clever the workmanship or how choice the material, the in-

Fascination in Making Violins

By
Charles J. Browning



A young violin maker in the flock forest

SEVERAL EXCELLENT ARTICLES relating to the violin, bearing on its construction and care, have appeared in THE ETUDE MUSIC MAGAZINE; among them one in the June 1937 issue by Mr. E. J. Randall was outstanding. The article described what this writer considers one of the most important factors or details in the correct design of the violin. Quoting from one part of his article as follows: "The impulse given by these vibrations to the mass of air in the box is made as nearly central as possible by dividing the sounding board into two parts of equal area. The bridge being used to mark the division." This would imply that, in order to have perfectly balanced tone centralization, there should be the same or equal amount of air space both forward and back of the bridge.

Balanced Air Space

The knowledge gained by many years of practical experience in the construction, repair, and study of numerous violins has convinced the writer that this feature of perfectly balanced air space both fore and aft of the bridge, which is the culmination of several factors in design, is of paramount importance in the fashioning of a violin. The consummation of this feature, accompanied by perfection of other details in design, and measurements, as well as high quality material and workmanship, not only produces perfection in tone quality and balance, but also insures that quality demanded by professional musicians—"Perfect Response." On the contrary, if this feature of air space balance is lost through incorrect design, it matters not how clever the workmanship or how choice the material, the in-

strument will undoubtedly be faulty to a degree.

Every violin has a central point of division be located at the bridge, with the bridge in perfect agreement or coordination with the correct string length. The string length upon the full sized instrument should be just thirteen inches from the bridge to the upper end of the finger board at the nut, with the bridge slightly inclined toward the tail piece.

Credit for the consummation of this important feature, as well as practically all others worthy of mention, belongs to the famous Italian master violin makers. For example we may refer to the models of Stradivari. If instruments are fashioned with extreme exactness in outline and arch of plates, near perfecting the Stradivari models, employing the most equally balanced air space both fore and aft of the bridge, conforming with the correct string length, will be assured.

A Test with Rice Grains

The test for this feature may be accomplished in the following manner: First, properly locate the bridge upon the instrument; then pour grains of rice or wheat through the sound holes, enough to fill the lower bout up to the bridge. A card with its edge against the bridge should be pressed down over the sound holes to keep the grain from spilling. Show the instrument in order that the grain will be level at all points. When this is accomplished reverse the instrument, allowing the grain to flow into the upper bout. Place the card in front of the bridge, shake level as before.

If the instrument is in perfect balance, the grain should come to rest on the bridge as before. The amount of grain required for a full size violin is slightly more than would be contained in a one quart measure, which would be the equivalent of about sixty-three cubic inches. Tests by the writer indicate that the entire interior of the full size Stradivari models contain approximately one hundred and twenty-six cubic inches of air space.

Recently, the writer tested an instrument which, from practically all points of view, should have been a good violin. On the contrary, the instrument proved almost worthless, lacking in power and very poor in response. The above men-

tioned test disclosed the fact of its imperfection of design. While the grain filled the lower bout right to the bridge, when the shift was made to the upper bout, the grain passed the bridge by more than three fourths of an inch. A cross view of the instrument disclosed a considerable fullness in the arch of the top, at the lower bout. There was also some lack of fullness in the upper bout. After careful calculation a new top was made, reducing the arch of the lower bout and adding fullness to the upper bout; in other words, deflating the lower bout and inflating the upper bout enough to compensate for the defect in air space balance. When entirely completed, the test came within a minute fraction of perfection. The result was outstanding, inasmuch as it transformed what was practically a worthless "fiddle" into a really excellent violin.

All Important Balance

This and other tests by the writer prove the necessity of the incorporation of this near perfect feature in the construction of a violin. Should the test indicate only a moderate degree of difference in balance, it may be minimized by the proper adjustment of the sound post. However, let it be understood that, while the sound post is just as essential to a violin as the rudder is to a ship, it is a mistake to think that the sound post holds a cure-all for the many defects of incorrect design, poor material and unskilled workmanship.

There are several considerations to be observed in the proper adjusting of a sound post, among them locating the post at the proper position to secure the best results. Perhaps even more essential is proper tension. There is a certain "just right" tension or push upon the plates, necessary to insure the plates in proper position. If too loose, the post will either fall or the plates will lack the necessary stability to produce good tone. On the contrary, if the post is forced into an instrument at so high a tension as to spring the plates, the result will doubtless be the destruction of the equilibrium of vibration. The adjustment of the sound post in any work while instrument should be entrusted only to those with unquestioned knowledge and ability. Many good instruments have been passed by as unworthy, because of an improperly adjusted post.

There are, to be sure, other contributory factors and details, all of which should be consummated to insure a high class violin. Briefly, the requisites in the making of a fine instrument are: first, correct design and measurements in all the various details, as formulated by the masters; second, material of superior quality, having the proper texture and temper, and seasoned only by nature's processes over a considerable period of time; and third, the plates not only properly synchronized, but also properly matched in material quality. This last is very (Continued on Page 77)

Enlarging the Hand

I have a pupil who is a woman about forty, very ambitious, but with little training. Her hands are very small. She wishes to play things really too difficult for her. At present she is working on Busoni's "Eighteen Little Preludes and Fugues" from Bach, as well as on MacDowell's "Woodland Sketches," both of which she does with reasonable ease. Can you suggest a few compositions which are not too demanding of technique, which sound and appear much harder than they are? I had her work on Schumann's "Scenes from Childhood, Op. 15," but she felt they were too easy and failed the Schuler-Bauer arrangement of Strauss' "On the Beautiful Blue Danube by herself"—H. S. T., Washington.

You might examine some of the following: Nocturne in D Minor, Chopin; Cello Dance, Hanson; The First, Borovick; Passacaglia, Cyril Scott; Valse Arabesque, Op. 38, No. 1, Zerkow; Valse, a la bien Aimée, Schmitt; Valse in A, Op. 10, No. 2, Rachmaninoff; Presto Agitato, Mendelssohn; Spanish Dance, No. 5, Granados; Valse Brillante, Op. 34, No. 2, Chopin; and Transcription, Op. 30, Liszt.

Absolute Pitch

Q. 1. I hope you will mention a book of exercises to follow Volkmann's "Absolute Pitch" series for those of us who have to struggle along without teachers. I would like to see something on your page about absolute pitch. Can it be taught? If so, how can one have absolute pitch to become a musician? Exactly how does it do for a musician?—M. H., Michigan.

A. 1. Again (and for the last time), I say, "There ain't no such animal." If you have mastered the Czerny-Liebling, "Selected Czerny Studies, Volume III," you are a corksing pianist. If you must go on with studies, try Czerny's "School of the Piano, Opus 368" where you meet a series of technical "candy" costing a quarter cent to blast anybody's confidence. But why not expend your excess technical energy on the Chopin "Etudes, Op. 10," which are musical as well as technical masterpieces? Both of these may be obtained through the publishers of THE ETUDE.

A. 2. No, absolute pitch cannot be acquired, but relative pitch, which is a kind of "propped up" pitch consciousness, can be developed. For instance, you can readily train yourself to sing or recognize A, determining the distance of other tones by interval measurement, chord recognition, and so forth. This may, however, be practiced interminably, or skill and accuracy quickly deteriorate.

There are many fine artists, particularly pianists, without the super-sensitivity of the "absolute pitcher." It is, of course, a great intuition help to singers, string, woodwind or brass players. For conductors it is indispensable. But for the purposes of musical memory it is dangerous to rely upon. Absolute pitch, being instinctive, is not controlled by intellectual processes. Therefore, it only leaves the nervous performer in a desperate lurch at critical moments. For most of us the safest memory insurance is the frequent, very slow, silent playing of our pieces away from the piano, hands singly and together, seeing in our mind's

eye each key and each finger played, at the same time "hearing" the pitch and length of every tone.

"The Merry Music Makers"

Mrs. F. F. B. (Oklahoma) has the perfect name for a young people's club: "The Merry Music Makers." Now in its seventh year, going stronger than ever, it meets on the third Saturday of the month from two until four thirty. Membership usually includes ten students, with the average age ten years. Officers elected are President and Secretary, and the teacher acts as Program Chairman. There are no dues, all expenses being defrayed by the teacher. The club pin, a treble clef, is given to each member after the first appearance on a program.

To quote F. F. B., "Each month three prizes are given: one a program prize—usually a box of candy costing a quarter cent—for which members draw; the other two for those successful in the games. A program and attendance prize are awarded the close of the season; also prizes for the most original time, and the best scrap book."

"An important part of each meeting is the social hour at the end. Tea or soft drinks are served from a gaily appointed table. The President dispensing the hospitality. Food is for the enjoyment of any meeting. Woe to the club sponsor who does not take this into account!"

The Merry Music Makers' program begins with a roll call, members naming the radio program they have enjoyed most during the month. Then follows the "Great Composers" section. Pictures are shown of him as a child, his family are shown, and so forth. Members give short talks, each covering one phase of his life, the teacher being prepared to fill in the gaps. Two or three club members play compositions of the composer.

The "Listening Lesson" comes next. The members submit lists of sounds they have heard, which they afterward mimic and illustrate at the piano. "Sounds Heard at Home," "Sounds Heard Outdoors," "Sounds Heard in School," "Sounds Heard at Night" and "Music and Noise" are some of the monthly assign-

VIOLIN

Edited by Robert Broins

Many Questions!

Q. 1. I understand the sign

Ex. 1

means four measures silence. What is the meaning when it occurs at the very beginning of a song?
2. This sign

Ex. 2



which I understand means a double whole rest, also occurs in the beginning of another song. Explain its meaning in this position.
3. Can you give me the proper pronunciation of: *Jeux Sans Intermission* Gide Waltz?
4. Explain the word *accented* in reference to time value.
5. Why are the intervals of a fourth, a fifth and an octave called perfect intervals?

6. Should six-eight time be played much faster than four-four, or would the six be counted the same as we count four, depending on the tempo mark of course? (I refer to hymns rather than to other music.)
7. I had in my possession a piece having some of the low notes written with an explanation that for the notes marked thus, the bass board could be struck with the foot. Explain the meaning of note and bass board.—E. B.

A. 1. It means that the accompanist is to play a four-measure introduction before the singer begins.
2. The pianist in this case has two measures introduction.
3. *Ré-pis*, 4=8=16.
4. It means increasing the length of each note—usually by doubling its value. The earliest *trist* singing resulted from the fact that the tenor range of a man's voice is about a fourth or a fifth higher than that of a bass. Thus tenors found it easiest to sing a melody a fourth or a fifth higher than the basses. Because of the purity, or *hollowness*, of these intervals, they (along with the octave) were for centuries the only accepted intervals. Hence they came to be known as *perfect* and all other intervals as *imperfect*.

5. Six-eight measure—or six-eight time, as you call it—is given two beats to the measure or six, depending on the tempo and the mood of the particular composition. If the tempo is fairly brisk and the mood a flowing one, there are two beats—on one and four, of course. If the tempo is slower, one usually counts six beats.
6. The bass board in this case probably refers to the part of the upright piano case just above the pedals. All sorts of novel sound effects are being introduced, especially in popular music, and this is probably one of these.

7. The bass board in this case probably refers to the part of the upright piano case just above the pedals. All sorts of novel sound effects are being introduced, especially in popular music, and this is probably one of these.

Music Appreciation

Q. Could you give me some ideas about teaching music by arrangement in the high school.—Mrs. N.

A. Music appreciation varies infinitely both in kind and amount; but always, even on a very elementary level, it includes something of feeling and something of understanding. If you merely play the music, but have absolutely no understanding of it at all, you do not appreciate it. And if you understand it in the most intimate, harmonic or acoustical detail, but have no love for it, whatever, you again do not appreciate it. There must be some love combined with

Questions and Answers

A-Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,
Oberlin College

Medical Editor, Webster's New
International Dictionary

some understanding, in order to have even an elementary appreciation; and it is the business of the music teacher to ban the little spark of love until it becomes a very glow of incandescence; and at the same time, step by step, to help the pupil to learn all sorts of things about music so that the love will grow wider at the same time that it is growing deeper and stronger. These two items are often separated, but this is wrong, and in the finest music education the development of appreciation is encouraged by a progressive, integrated evolution of both feeling and understanding. Merely learning facts about music can lead only to intellectual barrenness—there is no esthetic response, and the feeling is left to grow up to the other extreme—sentimentality. As in all of life, there must be a fine coordination of feeling and intelligence, if genuine appreciation of music is to result from our efforts.

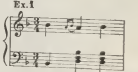
In teaching a group of high school pupils, the most important thing is to bring them into actual contact with a lot of the music well performed. This will necessitate a good phonograph and a library of records. If you are to have any success in arousing the interest of your pupils for an entire year, I suggest that during the first semester you group your music by topics such as "Piano Music," "Orchestra," "Opera," "Art Song," and so on. Then the second semester you might have them study some one of the many good textbooks in music by history, playing and discussing many compositions of each composer as the history of musical development unfolds. If any members of the class can play or sing some of the illustrations, that will be excellent. If you have a good orchestra or chorus in the school, these might help sometimes. If you have members of the class is also an excellent way of having them study some of the music.

Throughout the entire course the objective is to cause the pupils to love music more and to make their love deeper and wiser.

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

A Double Grace Note

A discussion about the way a double grace note is played came up between some friends and myself. One of the debaters is a music teacher, but I decided that the Etude could give me a dependable answer to the question. "I would like to know when the grace notes in the example below are played. Are they played on the beat, or before the beat, so that the following quarter note can be played in unison with the bass chord?—H. R.



A. A debate on this question would be futile, as there is too much difference of opinion. In other words, different people will tell you that it is proper to play them either way. I should be better able to answer this question if you had told me the name of the composition from which the measure is taken. For instance, if it is played at a fast tempo the player might be inclined to make a triplet on the second count, like this:



If, on the other hand, it is a waltz, the grace notes would sound better if they were played before the beat.

Pedaling a Haydn Work

Q. 1. In Haydn's sonatas, Nos. 2 and 3, will you please indicate where I can use the pedal, as the pianos of Haydn's time had no pedal.
2. In the *Prélude* of Mendelssohn, in measures 10 and 12, should the *F*-sharp of the left hand of the second bass, be played simultaneously with the *F*-sharp of the right hand, or between the *A* and *F*—S. E. S.

A. 1. Lack of space forbids our answering comprehensively questions of your first one. The best advice I can give you is to buy the Wehmayer Edition of the Mozart Sonatas. These are beautifully pedaled. Study this pedaling and you will have a much better knowledge of how the compositions of Haydn should be pedaled. This is a foreign publication but can be purchased through the publishers of *The Etude*.
2. No, these *F*-sharps do not come together. If you look at your time signature, you will see that there are eight (thirty-second notes) to each count. This, of course, would give you four for each hand.

About "es" and "e."

Q. 1. Will you explain to me the use and origin of the terms "es" and "e" as used by German musicians?
2. Will you give me information concerning the composer *F. J. Lova* Sauti.—J. E. R. de la F.

A. 1. The particle *es* used with a letter indicates a pitch a half step higher than the diatonic tone of *e*. In *D*, *e* is German the scale letter is *C*, *H*, *D*, *E*, *G*, *A*, *H* (this last letter pronounced *ah* and representing the scale pitch for which we use *E*). Thus *Die* means *D*-sharp; *Ha* means *E*-sharp (which must be thought and read thus for the sake of harmonic calculations and resolutions, though on all keyed and fretted instruments it seems to be and is played as *F*); *Pa* means *F*-sharp; and so on. The particle *e* similarly indicates a pitch a half step lower; and thus *Des* means *D*-flat; *Fes* means *F*-flat, and so on. I find no special significance of these particles, and my guess is that their usage is simple convention, like our English suffixes, "er," "ah," and others.
2. A search of all the important music reference books discloses no such composer. Leo Smith, an English musician, was born February 1881. Or, is it not possible that, taking *es* for *e*, you are inquiring into consideration, it is Florent Schmitt, eminent French musician, born September 28, 1870, in whom you are interested? His biography may be found in any good musical encyclopedia.

Two-Piano Numbers

Q. "Can you recently published pieces for two piano, four hands, not too difficult, but effective numbers for recitals?"—D. W.

A. Bach-Godowsky, *Chorale*, *Oh, How Fleeting*; Bach-Maier, *Air on the G String*, also *Pastorale* and *Allergo in D*; Brahms, *Andante-Sarab*, *Conte*, *Dance*, No. 1; Divinsky, *Fun*, *Rev*, *Waltz* (Pawleys); Gehring, *Spic and Span*, also *Tick and Tock*; Gillette, *The Wind* (Le Vent); Grasse-Ringo, *Waves at Biarritz*; Himmels, *Desire*, *Waltz*; Krumpholtz, *The Gryphon* and *The Mock Turkey* (Minuet); Turner, "Two Cornish Sketches" (*The Pottery Wheel* and *Sea Skiff*); Ruchmaninoff, *French*, *Ch-csharp minor*, Op. 3, No. 1, and *Second Suite*; Cui-Luboschitz, *Oriental*. All the above are in the late intermediate or early advanced grade.

Practical Antidotes for Stage Fright

By
Sydney B. Dawson

THERE HAVE BEEN tedious and countless discussions expounded by eminent psychologists, which have left one with a feeling that if he could understand them they would eliminate stage fright. More than one essay has been written by music teachers, proving psychologically, that psychology has nothing to do with it. Various kinds of advice have been offered by musical doctors; "Think only of your music, the message you and your instrument are giving, and you will forget the audience;" or other suggestions just as detrimental.

Most articles on this subject stress the importance of a fine technique, and a thorough knowledge of the mechanics of the instrument. Some writers claim that these two things must be mastered or stage fright will result. The youngest pupil knows that adequate preparation is necessary before a public performance; such advice is superfluous. No doubt a great many performers have been ruined by a pupil stumbling or forgetting, but this was caused by lack of proper preparation and not from stage fright.

Why do some professional people occasionally have stage fright? Actors, who have been appearing before audiences, night after night for months, with no suggestion of nervousness, often, out of a clear sky, experience stage fright. It can hardly be said that this is due to lack of proper preparation.

A Matter of Self-consciousness

Suppose we place a plank, one foot wide and twelve feet in length, along the ground. Any person, who is physically and mentally normal, will walk that he can walk the plank, with eyes blindfolded. Why? Because he has mastered the technic of walking. To ask any one to walk the plank, with eyes open, would be a joke. But place the plank four or five stories above the ground, between two buildings, and what happens? These same people who, with eyes covered, could walk the plank on the ground, will probably have to crawl across on hands and knees; and yet they have mastered the technic of walking. Stage fright is probably due to a mixture of inferiority-complex and self-consciousness, combined with unusual and unexpected conditions.

Let us suppose that you are in the presence of a harmless morn. What are your reactions? You feel perfectly at ease, and doubtless take the initiative in conversation. This same feeling prevails while in the presence of most children. You feel confident that you have the situation well in hand. Taking the other extreme, picture yourself suddenly thrust into the presence of the governor, or some person upon whose favor depends

your future success. No doubt you experience a feeling of embarrassment. You hardly know what to say, and what you do say sounds quite unnatural. Your every gesture seems awkward. This will be your reaction, unless you have a message of vital importance or an idea you wish to present, in which case you feel more at ease—provided you have your heart and soul in the message.

Meeting Dominating Personalities

Often you come in contact with an individual who appears to dominate your personality. No matter how important your message is, you are embarrassed. If you have had a great deal of experience with such people, you know that the best way to meet them is fully to realize that they are their equal and that your message is important to them. You let such people feel this by looking them straight in the eye, rather than permitting them to measure their own importance through a reflection of your actions.

Audiences are massed personalities, and must be thought of as one person. It is said that the mental age of the average audience is eight years; with this in mind, a performer should have no feeling of stage fright. Possibly, in audiences attending concerts, the mental age is higher than eight years, but even so, remember you are there to deliver a message. Face your audience as you would a friend; let them feel that it is in their interest you are there; be secure in your knowledge that you are master of the situation. You may find a different reaction, at times, in the same audience. You personally may know people who meet you one day with a smile, giving you a delightful feeling of freedom, and the next day, with a cold indifference almost impossible to approach. Walk down the street, greet your friends with a frown, and you will wonder what is wrong with the world. Then try smiling as you meet a few friends, and notice the difference in their reactions. Audiences are the same; meet them in a gracious, smiling manner, and you will get a favorable response. This explains why professional people occasionally have stage fright; their own personalities provoke an unfavorable reaction in their audiences.

Seeing the Cure

So much for the cause; now for the remedy. If you have stage fright only at times, you will doubtless find the cure in what has already been written; but if you experience stage fright every time you make a public appearance, it will not be so simple. Probably the wisest way to begin is to give frequent performances before audiences of children. Use very light material, pieces readily

understood by them and appreciated. Try to sense their reaction when you first appear. Use the same program with different groups of children. As soon as you have gained confidence in yourself, make arrangements for appearances before institutional audiences. You will find a response from these listeners that shows unusual appreciation. When you feel that you are master of the performance, you can safely try a regular audience. If this proves unsatisfactory, do not become discouraged; remember every audience is different; probably your next performance will procure a more favorable reaction.

These directions are scarcely practical for the young pupil experiencing stage fright. When a person goes into training to become a tumbler or an acrobat, the first thing he learns to do is to fall. Many of these professional people are able to fall gracefully, covering up mistakes in such a way that the audience never realizes anything is wrong. This also gives the performer more confidence. Too many teachers make the error of severely criticizing the pupils' mistakes. No doubt you have heard speakers deliver some wonderful message, away from their audiences, yet make grammatical errors by the score. If you make a mistake during a program, it does not matter a great deal; the message is the thing. Today, machines are on the market that reproduce music, note perfect, but the musical interpretation of the message does not come out of a personal performance, though it may make mistakes.

Have your pupils meet as a class and let them play solos, with the class listening carefully, then criticizing the interpretation, never technical mistakes. Do not let the pupil get the impression, however, that technic is of minor importance. Let it be understood that it is an essential qualification, but it should never be necessary for the class to waste time criticizing and correcting inexcusable mistakes.

Practical Points for Victims of Footlight Fever

In appearing before an audience remember these things:

1. You have a musical message that you should be prepared to deliver with an intelligent interpretation.
2. When you make your entrance on the stage, look straight at the audience, and let them know that it is important that you are there. Fifty percent of winning audience reaction depends upon your smile, proper pose, and personality.
3. If a mistake is made, remember that it does not make a great deal of difference, and try to cover it up in the best possible way; it is the musical message you are trying to give your listeners, not a note perfect performance.
4. If you are playing a lengthy composition, do not repeat a movement that you do exceptionally well, unless you make a mistake; then repeat the movement to show the audience its real beauty.
5. Practice very little the day before a concert, and less the day of the performance.
6. Finally, remember that no matter how disastrous your first encounter with stage fright may have been, it is the experience of thousands that the day will come when you can look back on your first tragic experiences and laugh at your fears. Stage fright cannot be cured over night. Do not be discouraged, every audience is different, and when you have experienced the reaction, which lets you know you are the master of the situation, you are well on the road to recovery.



ROBERT SCHUMANN

Bird As Prophet, Op. 82, No. 7

(Vogel Als Prophet)

By ROBERT SCHUMANN

A MASTER LESSON BY

Jan Chiapusso

Distinguished Dutch-American
Pianist and Teacher

ultimate effect. Practicing becomes an inspiring process, when in the course of many otherwise dull repetitions one sees the living art work emerge with the composer's true poetic vision. In this manner one may experience the thrill of recreating.

I now should like to take the reader to the piano, and try to make clear the artistic and technical process of recreating this tonal gem by Robert Schumann.

Before making a sound, let us read the musical text, and try to sense the inner message. Here is a swift and airy phrase of notes, all very light and legato. The pauses are quite long; the composer seems to draw one's attention to the stillness rather than to the melody. Imagine a forest, wet after summer rain; so silent it is then, under the dripping leaves. The birds seem afraid to resume their song. We listen.

Let us try to play the first phrase (to the middle of Measure 5). If the triplet is played as fast as required, the picture received from reading the piece is disturbed; and it is played too loud. In order to remedy that defect I lay my fingers on the keys in advance (D, G, B-flat, C-sharp) as if to play them in one chord. Then, with hardly a movement of the fingers, I play the chord as an arpeggio, rolling the fingers over the keys like the spokes of a wheel, and giving only a little additional push of each individual finger for a slight *crescendo* to C-sharp. For once, the next four notes (D, G, B-flat, D) such additional finger action is unnecessary, for these notes fade away in tone.

In order to feel the chord formations well in advance one might invent a little exercise. Busoni advises a similar practice in his edition of the "Well-Tempered Clavichord"; as does Corot in his edition of Chopin's "Preludes" and device. Practice the entire first nine measures in this manner:

Ex.1



THE DIFFICULTIES of recreating the poetry of this delicate little piece are many. This elusive, highly suggestive tonal miniature requires a very refined technique, sensitive fingers, and great dynamic control; but above all it demands musical skill. The pronunciation of this phrase—musical skill, always makes pupils raise their eyebrows. Students are generally baffled by this somewhat vague concept. Yet, once a piece is learned, and the pupil is able to negotiate the various pianistic figures with ease, he can apply this type of skill; he can begin to "paint" light and shade, to imbue his rhythm with life through that "rubato" lilt, and to create those quickening or relaxing effects by control of the tempo.

Generally, however, the piece is technically mastered; that is, technically, in the common, but incomplete sense of the word. The relation between technique and interpretation is rarely understood. Even famous music critics make the vulgar mistake of dividing an artist's abilities into these two categories. No better than a layman do these all-wise bystanders grasp the fact that the two elements in art are interdependent. The popular idea of technique is mere mechanism and velocity. But true technique is the ability to master and project any musical intent, to bring into relief those subtle shades of meaning that lie hidden between the notes, those fine variations of tonal dynamics and rhythmical pulse.

It is a mistake to think that musical effects can be postponed until the pianistic mechanism is mastered. For the musical idea determines the manner of technique, not vice versa. By putting the cart before the horse, one is often led to practice certain figures with an entirely wrong touch, or even with wrong fingering, for finger patterns are largely dependent upon one's choice of phrasing. In order to steer directly and quickly toward the final musical aim the art of practicing requires that, while engaged in the necessary grind, one constantly keep in mind the

Now is the time to be careful. Do not lose sight of the purpose of this exercise, for it is at this point in the art of practicing that the greatest blunders are made; namely, the student may become too interested in finger gymnastics entirely as such, and forget the ultimate end to which they are only the means. It does not require very much repetition to accomplish the right aim, which is the ability to reach swiftly for the entire block of notes in advance. As soon as this has been accomplished, the exercise has fulfilled its purpose.

Now back to the musical effect. With the ability acquired to aim at the notes of the triplet figures in advance, the melody line now should roll out a little more smoothly. There are seven points pertaining to the interpretation of this first little phrase:

1. The *legato*
2. The exact time value of the triplets
3. An effective rise and fall (*crescendo* and *decrescendo*)
4. A sonorous C-sharp
5. The right treatment of the final note
6. The effective pause after the phrase
7. The right touch and the balance of weight

Points 1, 3, and 7 depend really upon each other for their success. The little *crescendo* is accomplished by a slight pressure of the finger against the key weight. In order to feel this weight of the key, which is (on a well regulated piano) four ounces, the fingers should be neither too firmly set, nor too loosely relaxed. Their muscles should be just enough contracted, just as soft, or as hard, as necessary to feel that flexible resistance of the key weight. One should not use the full arm weight, for this makes the tone too heavy and uniform.

In contemplating the first figure, attention is drawn to the most sonorous note, the C-sharp. There is a fascination about that tone. It gives so wistful, so pensive a sound; and it should go right on into its solution, but is arrested by some peculiar urge. One longs to dwell upon it; it should have a slight pressure, but a pressure which affects the speed of the touch, and consequently the vibrancy of the tone. This pressure must not be against the woody bottom of the key, but against that oft mentioned key weight. The player, reluctant to leave this note, should hold it to the last fraction of its value, when it must suddenly vanish, as if by (Continued on Page 780)

BIRD AS PROPHET VOGEL ALS PROPHET

R. SCHUMANN, Op. 82, No. 7

See another page in this issue for a Master Lesson by Jan Chiapusso on this piece.
Grade 8
Edited and fingered by Jan Chiapusso

Andante con molto tenerezza M. M. $\text{♩} = 63$
Langsam sehr zart

a) If the D is played with the left hand, as advisable, use the upper fingering. b) See a)

Più lento

una corda

Tempo I.

p

L.H.

p L.H. *fp* *fp* *fp*

fp *pp*

VALSE, IN D FLAT

No finer one-hand duet is to be found in piano literature than in the right hand part in the first movement of this delicious waltz by the great Polish genius. This in itself is a fine study in individualizing the tonal sensitivity of the fingers. Do not use too much *rubato* in the movement in G flat. In the *Fine* the tonal quality should be hushed to a very quick ending, Grade 4.

FRÉDÉRIC CHOPIN, Op. 70, No. 3

Moderato M. M. ♩ = 108

dolce e legato *cresc.*

p leggiero

p leggiero *cresc.* *mf*

dim. *dolce* *poco rit.* *cresc.* *f*

dim.

Musical score for the first system of "Barque O' Dreams". It consists of two staves (treble and bass clef) in 6/8 time. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. It features various articulations and dynamics including *dim.*, *dolce*, *poco rit.*, *cresc.*, *f*, and *Fin.*. The piece concludes with a *Fine* marking.

BARQUE O' DREAMS

Undulating like the waves, this barcarolle follows the conventional six-eight time. The left hand part has a character of its own, which should be strictly maintained. Grade 3

Andante molto espressivo M.M. ♩ = 144

ELVA CHITTENDEN

Musical score for the second system of "Barque O' Dreams". It continues from the first system with two staves in 6/8 time. Dynamics include *mp*, *dim.*, *p*, *cresc.*, *mf*, and *mp*. Articulations include *Ped. simile*, *ten.*, *a tempo*, *rit.*, *mf*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, and *ppp*. The piece includes a *Leggiero* section, a *Più animando* section, and a *CODA* section. It concludes with a *D.S.* marking.

VIENNESE DANCE

This piece in the style of the *Alt Wien* of Lanner, Strauss, and Millöcker is a very clever simulation of a style which has enchanted all of the musical world. The composer won an award with this composition in the recent Etude prize competition, Grade 5.

Tempo di Valse M. M. ♩ = 128

THUSNELDA BIRCSAK

mp

mp

pp senza rit.

mf

poco dim.

rit.

grazioso più mosso

p

ped. simile

accel.

R.H.

L.H.

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THE ETUDE

pp

mf

Tempo I.

sf

poco rit.

accel. e cresc.

mp

poco a poco dim. e rit.

R.H.

L.H.

NOVEMBER 1940

755

AN AUTHORITATIVE OPINION:

Read This Complete Synopsis of Contents

In Professor Weaver's review of "The Piano," quoted above, he lays special emphasis on the comprehensive and exhaustive character of the book; if you will read the Synopsis of Contents printed below, we know that

you will fully agree with him. Every subject of importance to anyone interested in the piano—as player, teacher, student or lover of the instrument—has been completely but concisely covered.

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The harpsichord composers—The classic composers—Early modern composers—Contemporary composers.

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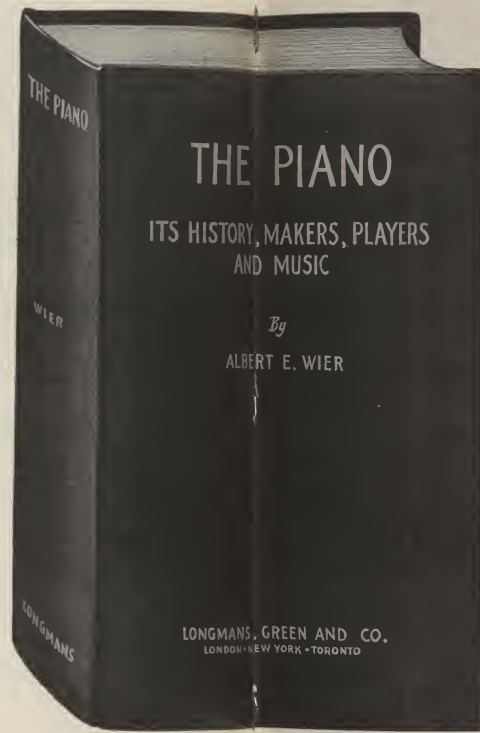
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This fascinating prelude, dedicated to the brilliant Myra Hess, is very Chopinesque. It has a lesson for the left hand in sustained notes. Try to play this without pedal, before using the pedal. Grade 7.

ABRAM CHASINS, Op. 12, No. 6

Allegro con grazia M.M. ♩ = 96-108

p cresc. *Ped. simile* *simile dim.*
p cresc. *f dim.* *rall.*
a tempo *p agitato* *p cresc.* *simile*
mf *cresc.*
Tempo I *p cresc.* *più cresc.*

accol. *f* *p* *più lento* *pp*

IN OLD SEVILLE

VERNON LANE

Grade 8½.

Moderato M.M. ♩ = 132

mp *mf* *mf* *f* *mp* *p* *mf* *dim.* *mf* *p* *mf* *dim.*

IN COMMAND

MARCH

FRANK GREY

Grade 3 1/2

Tempo di Marcia M.M. ♩ = 108

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THE NOTE

VOCAL AND INSTRUMENTAL COMPOSITIONS

NOW TAKE THY REST

SACRED SONG

Words and Music by ROLAND DIGGLE

Moderato

Now take thy rest, Dear soul, at last, Thy task is done And sor-row
 past, Thy task is done And sor-row past. Un-til we meet On that far shore, In His strong
 arms Rest ev-er-more, Rest ev-er-more. And now, dear Lord, For grace we
 pray To bear our cross, To bear our cross From day to day. O grant that peace The world de-
 nies, That peace which love a-lone sup-plies.

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761

Meno mosso
Sw soft strings

Andante sostenuto
Gt. soft 8'
Sw. *mp*

Ped. 4-0

cresc.

dim.

Moderato
Full Sw.

Con brio
Full Gt.

Full Sw.

Poco allargando

molto cresc.

ff

rit.

CARRY ME BACK TO OLD VIRGINNY

JAMES BLAND

Transcribed by Vahdah Olcott-Bickford, Op. 70

GUITAR

Moderato

mf

rit.

mf

a tempo

rit.

p

a tempo

rit.

poco rit.

pp

ASSEMBLY GRAND MARCH

Tempo di Marcia

SECONDO

CARL WILHELM KERN, Op. 475

Musical score for the second part of the Assembly Grand March. It consists of six systems of piano and bass staves. The music is in 4/4 time and features various dynamics including *mf*, *f*, *p*, *ff*, and *dim.*. There are numerous articulation marks such as asterisks and slurs. The score includes first and second endings, with the second ending marked "D.S.". A "Fine" marking is present in the third system.

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THE ESTUDE

ASSEMBLY GRAND MARCH

Tempo di Marcia

PRIMO

CARL WILHELM KERN, Op. 475

Musical score for the first part of the Assembly Grand March. It consists of six systems of piano and bass staves. The music is in 4/4 time and features various dynamics including *mf*, *f*, *p*, and *ff*. There are numerous articulation marks such as asterisks and slurs. The score includes first and second endings, with the second ending marked "D.S.". A "Fine" marking is present in the third system.

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

THE KANGAROO

MARIAN WILSON HALL

Grade 1. In strict time M.M. ♩ = 84

Have you seen the Kan-ga-roo, The strangest an-i-mal in the zoo? When he comes bound-ing in-to-view, I know you'll like him too. You will see if you take a look, Ba-by rides in a pock-et-book, Safe and warm in his lit-tle nook, Hap-py as can be. While we look at him, you see, He close-ly watch-es you and me. I won-der if he thinks that we are just as strange as he.

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SWINGING HIGH

SARAH COLEMAN BRAGDON

Grade 1½ Moderately slow M.M. ♩ = 116

Swinging high, You and I, Till we touch the sky; Swinging high, You and I, Through the air we fly.

a tempo
Swinging high, You and I, Through the air we fly.

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THE ETUDE

LITTLE PET DUCK

ADA RICHTER

Grade 1. Moderately M.M. ♩ = 60

“Quack, quack, quack,” said my lit-tle pet duck, “I’d like to have a swim.” So I filled a tub with wa-ter And put my pet duck in. “Quack, quack, quack,” said my lit-tle pet duck, “I’m hap-py as can be. Quack, quack, quack, quack, quack, quack, This is the life for me!”

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JOLLY LITTLE PIPER

GEORGE JOHNSON

Grade 2½ Daintily, with quaint humor M.M. ♩ = 88

cresc. *Fine* *mf* *Ped. simile* *D.C.*

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THE POST HORN

FREDERICK A. WILLIAMS

Grade 2½

Allegro M.M. ♩ = 112

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THE ETUDE

What the Pianist of To-morrow Must Possess

(Continued from Page 730)

in thumb-passing); (b) chords; (c) skips and positional changes; (d) double notes (thirds, sixths, and all intervals up to octaves); (e) extensions or stretches; and (f) the interlocking and crossing of hands. The most difficult passages can be analyzed to fall into one of these groups. By removing the troublesome passages from their textual settings and mastering them, once and for all time, the most difficult music becomes reduced to the sum of its component parts—technically speaking, of course—and its synthesis into fluent performance is correspondingly simplified.

Again, in the field of musical pattern, we find that most formal works (in distinction to improvisations) follow the old Aristotelian principle of achieving unity and variety through the use of three devices: imitation, variation, and development of the underlying idea. The student must approach his music with a clear understanding of its structural pattern. The more details of texture he discovers, the better will he appreciate the composer's skill in expressing his meaning, as well as his own duty in capturing and giving back that meaning.

Nothing is more rewarding than the thoughtful study of polyphonic music, but we must remember that polyphony is not merely a matter of academic writing! Do you recall Chopin's exclamation, after a visiting countryman had played a mazurka for him?

"Fool! He thinks there is nothing to it but a bit of melody."

There is a tendency among students to overlook the complete musical pattern of a work. Only the difficulties receive attention. Key signatures and technical problems are about the only things the average student will analyze, without a special reminder; not unlike a certain famous singer who said to a fault-finding composer, "Let me first get the notes, my dear sir, and I'll put in your sharps and flats later!"

There are also rhythmic values to be watched, including the rests (it was Busoni who said that in Beethoven there is nothing more beautiful than the pauses). There are *legato*, and *staccato*. There is the matter of tonal volume and intensity, which proves to the thoughtful student that touch can never be separated from technique; that the meaning of the music is as much dependent on the spec- upon touch as it is upon key, rhythm, or tempo.

Thus, the student must learn to scrutinize the entire musical text in the light of what the composer wishes to have expressed. Will it be depth or lightness, solidity or fluency? Only in this regard is technic

important. The meaning and character of the composition alone determine the technical tools that must be used to interpret it. In one case, we need a well trained thumb, to be passed under in arpeggio work; in another, a swiftly moving, flexible wrist; in another, the *cantabile* which is special to the piano—and which, to-day, is much neglected, and alas, for the sake of a shallow, percussive brilliancy.

Incidentally, we must remember that the piano has the right to be considered as a stringed instrument, as well as one of percussion, and we must regulate our tonal approach to it accordingly. Sir James Jeans recently launched the amazing pronouncement that, from the viewpoint of the science of acoustics, the human touch has no more influence on tone values than the striking of a key by a hammer, a knife, or a tuning fork! Artistically, of course, this is quite unsound—for the simple reason that the tone produced by the human hand is directed less by the hand itself than by the brain that guides it. It is the thought behind the striking of the key, not the percussion itself, that makes for worthy piano playing.

Thus, the pianist of to-morrow must learn to-day to construct his entire musical edifice upon a foundation of thought. He will assign a reasonable scale of values to all things pertaining to music, reserving his deepest devotion for *music itself*. He will subordinate his own rôle as performer, as well as the technical resources at his command, to the musical meaning of the composer. He will learn slowly and thoroughly, analyzing his problems in terms of their basic causes, and conquering them, not for the sake of one "piece," but for the sake of enduring musical masterpieces. He will make himself aware of the complete musical pattern that is given him to unfold. If he masters all of these points, the pianist of to-morrow will be well launched upon the highroad of happy achievement.

Music in Film-land

(Continued from Page 735)

singing a simple home song—and again, the obbligato is carried by an orchestra of such size that half its instruments could be crowded into the room depicted. Mr. Ford objects to that sort of thing. The audience may scarcely be conscious of the lapses from mood authenticity; still, they are there, and they place a subtle barrier between the speculator and the fundamental mood of the scenes. Mr. Ford has avoided any such discrepancies in his sea piece by keeping the projection as well as the content of his music well within the actual scope of his characters. Accordingly, there are scenes in

(Continued on Page 780)

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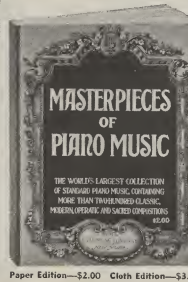
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Wasted Resources of the Organ

(Continued from Page 742)

the minimum pedal tone that any organ has is a 16 ft. pedal stop (usually Bourdon) and a pedal coupler for each manual. Even this poverty of resources does not mean that there cannot be a certain amount of variety in pedal registration.

In playing soft music, the 16 ft. pedal tone will sometimes seem too heavy for the manual tone. To remedy this, the 16 ft. pedal should be left off, and the pedal coupled to a soft tone registered on one of the manuals. The pedal music then should be transposed, so that all notes are in the low octave. The result will be a very soft 16 ft. pedal stop, furnishing a welcome change from the external Bourdon.

Of course the pedal 16 ft. stop will be needed on all registrations of greater strength, in which case a judicious use should be made of the pedal couplers. Normally, the proper registration for full organ would be all pedal stops and all pedal couplers. In exception to this plan, when both hands are playing full chords on the lower notes of one manual, and the pedal part runs up into the higher pedal notes, it is more satisfactory to couple the pedal only to that manual upon which the hands are playing. In this case, if the inter-manual couplers are not used, there will be greater clarity both in the manual and pedal parts. In playing soft music, the organist should avoid coupling the pedal to any manual upon which high pitched stops are registered. With these exceptions, it is wise to couple the pedal to that manual upon which the accompaniment is being played.

One Way to Increase Tones

As an example of what can be done to make an inadequate organ produce tone, let us consider the following. At the time the writer became especially interested in the soft tone and felt disappointed that the organ then used had no manual 16 ft. stops and no 16 ft. couplers. After some consideration a registration was found which produced the desired effect. On the Great, all 4 ft. and 2 ft. stops were registered. On the Swell all 4 ft. and 2 ft. stops and the principal 8 ft. stop, which happens to be Violin Diapason, were chosen. (Any Swell 8 ft. stop, if too strong, would serve the purpose.) Then the 16 ft. pedal stop was drawn. Swell to Pedal and Swell to Great.

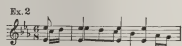
With both hands on the Great the hymn was played, with the music transposed into short fragments, as written. The resulting tone was entirely new to this organ, and served very well as a soft accompaniment hymns during a communion service.

It must be understood that some

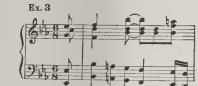
of the suggestions in this article are unusual, and that the resulting tone in some cases may seem weird. Nevertheless, a judicious use of these suggestions will assist the organist in achieving new tonal effects. Perhaps by these means some of our allegedly wasted tonal resources can be salvaged. What the organist should acquire is a definite knowledge of the tone of each stop, the courage to try these steps in all possible combinations, and the good judgment to select from these trials only those tones which are truly musical.

Practicing on a Mental Keyboard

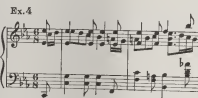
(Continued from Page 728)



Then the two modulations from E-flat to B-flat should be compared. Both are made by the same means; the sub-mediant chord in E-flat becomes the super-tonic in B-flat, but each is alive with its own different meaning. In the first, the C minor chord (the final chord of Measure 6) jumps directly into the tonic of B-flat, while the melody appears in the left hand.



In the second modulation, Measures 11 and 12, Brahms sustains the C minor chord, finally adding a seventh to it, making a two-five-one cadence in B-flat, before returning to E-flat.



In this last passage, particularly, the student should be asked to tell, verbally, the finger substitutions he has planned to make, if this inner melody is actually going to sing.

The soft counter melody in the base, in measures fifteen and sixteen, should be carefully defined:

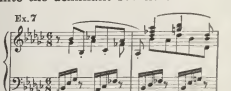


The E-flat minor section requires even greater care in definite thought. Here the melodic line is broken up into short fragments, which are, nevertheless, related and related to each other. In the left hand, the broken octave carries one melodic line and the broken third above carries another. Each

should be slightly separated from the other as:



At the keyboard, this is easily neglected; away from the piano the idea instantly becomes clear. In the second part, in Measures 9 and 10, of this middle section, the subtle modulation from E-flat minor to A-flat minor should be clarified. Here the Neopolitan sixth of the first key becomes the sub-mediant of the second, resolving, naturally, into the super-tonic seventh and, finally, into the dominant seventh.



If this chain of harmonic thought is clearly conceived, the passage floats in the air in quite a different manner from a performance in which only the notes are accurately played.

When the first theme returns, in E-flat minor, a very definite decision must be made regarding interpretation. The melody is now in octaves, and the pianist must decide whether to define both notes of each octave or the upper or lower line, independently. After this decision is made, he must be certain that his fingers are to be stimulated to make the chosen line perfectly clear to the listener. All of this planning can be done much more clearly away from the keyboard than at it. If the text is securely a part of the player's mind. The doubling of the melody canonically, beginning on the sixth beat of measure twelve, in the final section, has often been a stumbling block to a young pianist. He is liable either to forget it entirely, or to scramble through it in a meaningless manner. If the student can be induced to take the time and trouble to think both voices, away from the keyboard, the passage soon becomes clear and its performance perfect.

Upper Voice

Lower Voice

The exact point, in the passage, where the right thumb gives the inner melody to the left thumb, should be carefully considered. One of the leading pianists and teachers in this country once remarked to me, "I have found what the real difference is in American

and European music study. In Europe the student works; in America the teacher."

If the student is to be stimulated to the point of studying in the manner outlined, the teacher will certainly have to work, as well as the student. If thought is successfully suggested, the future work of the teacher diminishes, as that of the student increases; which is as it should be.

Virtuosi Who Employ Men's Practice

Josef Hofmann has discussed, in several interviews, the practical use he makes of this type of practice, while on tour. The writer has regretfully refrained from conversation with Harold Bauer, who he sat, and relaxed, in an easy chair and recalled "from the back of his brain" the text of a composition he wished to play. A composition, studied in this way, becomes a part of the performer's life; surely a desirable thing.

In a note the writer received from Myra Hess, a year or so ago, she mentioned the Schubert "Somata in B-flat," and wrote: "I am finding it a delightful traveling companion, therefore."

This certainly represents a different mental attitude from that of many pianists of a few years past, who used to take a dumb keyboard into a Pullman and spend weary hours loosening their joints.

One may easily picture the happiness Hess must feel, in adding, in each successive performance, a recreated phrase, a new colorful note or a different pedal effect.

And has anyone ever found Miss Hess technically deficient? Never!

Recent Records You Will Enjoy

(Continued from Page 734)

Concerto in D Major, Op. 35 (Columbia set M-413). Although one may be familiar with the splendid performance of this work by Heifetz, the memory of it does not intrude when hearing the Milstein set. Technically both men are accomplished musicians, and although Milstein's style is not as sensuously beautiful as that of Heifetz, yet it seems equally rewarding by virtue of its extraordinary purity and clarity. Frederick Stock and the Chicago Symphony Orchestra provide Milstein with a smoother, less forceful background than John Barbirolli and the London Philharmonic Orchestra give to Heifetz. The recording of the two sets is good, but that of Milstein is particularly distinguished by its finer reproduction of the *pianissimo* passages in the score.

Two interesting albums of unusual (Continued on Page 786)



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No questions will be answered in the ETUDE unless accompanied by the full name and address of the inquirer. Only initial, or pseudonym given, will be published. Naturally, we desire to aid friends and advisors, we can express no opinion as to the relative qualities of various instruments.

Q. I am planning to begin playing the pipe organ very soon, but cannot understand the use of the manuals and stops. Will you please suggest some organ books for beginners which explain these matters in detail—with exercises? The organ I shall use has two manuals, and stops included on reduced list—3, 7, 7, 7, 7.

A. We suggest "The Organ" by Stalwart Kraft for your use. The upper row of keys includes the Swell and Choir stops and the lower row the stops of the Great organ. The couplers act according to the names. 8 stops produce normal pitch (same as piano) while 4 stops speak an octave higher.

Q. We have an Estey Organ No. 23228. Would you suggest to use appropriate music for that organ, especially in the matter of the tunes, the use of the harmonium and the use of the pedal? We have not had enough music and we are sure you would be able to send me, if you have any, a description of the Estey Organ I would be very glad if you sent to me samples and prices—V. D. T.

A. We do not know the style of the instrument from the information you give us and cannot intelligently answer your questions. We suggest your writing the makers of the organ for the information you wish. Estey Organ Corporation, Brattleboro, Vermont.

Q. Can you place any information as to the value, on an antique, of the organ herein described? It was made by Hutter and Kitzler of London, England. The pipes are enclosed in a plain wooden cabinet with tapestry lining. It contains five registers, four stops and two foot pedals—no pedal keyboard. The cabinet is about five feet wide and six feet high, containing 16 pipes—V. D. T.

A. We do not know the value of the instrument you describe, and suggest that you consult some person interested in antiques.

Q. I am an organist of several years experience. At present, in my city, no use of the pipe organ is being built, with the consequent hardship to piano and electric organs. I am with me an organist. My problem is to find numbers to play an organ solo. Can you suggest some books of music that can be used? Also, can you tell me where song solos and hymn solos on which words of songs are typed, can be obtained?—V. D. T.

A. We suggest that you examine "Play with Pleasure," which contains a large number of songs and classic and popular numbers, published for piano. Also you might investigate the following collection for Hammond Organ:

"Twelve easy arrangements" for Hammond Organ
"Music for the Hammond Organ" (two books)
"The Organist's Handbook" by C. H. M. Jones
For organists Slide Service address: Mr. Harry Blair, Room 402, 1270 Sixth Avenue, New York City; Kay Station, New York City; Cosmopolitan Song Slide Service, New York City.

Q. Our church has a reed organ. I do not know much about which stops should be used for different occasions. I enclosed a list of the stops on the organ. Can you suggest combinations to use during the prelude, offering, communion, congregational singing and numbers for the choir? I want to play a few songs by Brahms for a prelude, and several appropriate hymns for communion.—V. D. T.

The stops to be used for prelude, offering and choir numbers are dependent on the nature of the composition. For congregational singing you might try "Our organ" by

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The Christmas Piano and the Nineteenth Hole

(Continued from Page 733)

"Speech, speech, speech!" came in a chorus from the whole room.

"There isn't much to say," smiled Krusch. "I'm proud of the cup, of course, but I only did my best. Perhaps you will give me a few minutes to tell why I gave this piano to the club last Christmas.

Most of you have known me all my life. You remember that my father died when I was ten, and as I look around this room, I see many who were boys and girls in homes to which my mother used to send me with my little express wagon full of homemade laces, cakes. Somehow, she struggled along, and between cookies and the music lessons she gave, she brought up my brothers and my sisters and myself.

"She was a great mother, men! She tried to give me music lessons when I was a little tot, but somehow I never seemed to take. She had a little upright piano that Father gave her the first Christmas after they were married. The year after Father's death the grand flood came and we had to take to the hills. When we got back to the house, it was on Christmas morning. We found that the waters hadn't touched the parlor floor. The first thing that Mother did, when she went into the room, was to sit down at the keyboard, and with tears streaming down her face, sing and play *Praise God From Whom All Blessings Flow*."

Boston stopped for nearly half a minute and looked out over the links. Then he went on:

"Well, that made me think. If as grand a mother as that thought so much of music, it was something worth working at. I started in to practice and I can't tell you all of the things that regular practice did to my character, my habits of thought, and my mind.

"There is something about music which makes a man think far more quickly and with greater accuracy. There is something which gives him a refinement which he cannot get in any other way. It seems to train the intellect and also gives normal liberation to the emotions.

"I wouldn't take anything for my musical training and I hope that this Christmas piano idea will spread with all of you who have families and want to safeguard them in the best way in life. This is particularly important in this age of the radio and the talk-

ing machine, which have made piano study twice as fascinating.

"Why do all you play golf?" Of course your first answer is "For the fun and the sport." Well, you know where I stand in golf. At the same time I don't know of anything that gives one more sport than music study, and if you have never studied music, you are like the chap who has never gotten interested in golf. You simply do not have the slightest idea what I am talking about."



Krusch and Koch, one of the long established American piano manufacturing firms, presents this up-to-the-minute design for 1941.

"There are no limitations to music. You can just go on and on learning new and more new captivating compositions. Like your golf game, every new play presents new problems. Furthermore, you can play music all by yourself, if you wish. You do not need a twosome or a foursome to enjoy it. More than this, you can enjoy it at any time, rain or shine, day or night, winter or summer.

"The second reason why most of you play golf is for release or relief. The man whose business activities in these times place an almost unbearable strain upon him, simply has to escape for a time each day from this pressure and escape through singing and playing music."

Boston stopped for nearly half a minute and looked out over the links. Then he went on:

"Well, I have discovered that a surprising number of high powered business and professional men I meet find a special 'release' in music study that they are unable to secure from anything else. In fact, music calls for far more concentration than golf. And don't forget, music is always available, while golf is restricted to possible playing days.

"I have noted that the piano I gave to the club last Christmas has been much appreciated. I am glad for that it is used for dances as well as for the serious programs of

good music. Unless the instrument is abused, a good piano will stand a great deal. Remember, before we had this good piano there was very little incentive for any good music in the club.

"I have consulted educational experts, and have learned that it is generally conceded that music study is a very beneficial disciplinary and sociological value, entirely apart from its artistic and aesthetic importance in the upbringing of young folks. The boy or the girl who does not have musical training in these days is decidedly handicapped. I know that there are still hundreds of boys and girls whose lives would be bettered if they had a good piano in the home.

"I wish that there was some huge national fund to provide pianos for those of limited means, but of course that is Utopian! However, I want to do my little bit, and I am going to establish a fund, so that every Christmas there will be enough money to put a good Christmas piano in the home of some talented child in this immediate community who otherwise could not have one. More than this, I have named the fund after the little girl who literally worked her fingers off to bring me up, the Catharine A. Beston Christmas Piano Fund—because I am sure that if my mother could know of this (and I hope that she does)—she would say that nothing could bring more continuous joy to the home, rich or poor, than a fine, new Christmas piano."

Vocal Training from a Famous Master

(Continued from Page 729)

the principles of pure vocalization into singing technique. The following day, we repeated this entire procedure in the upper register, working from the C above middle-C to high-C. The third day I was allowed to sing a brief and very simple song. It was simply a complete musical unit that would carry the principles of tone production a step further than mere syllables. I sang the little song *Ternina* word by word, and then me for what I had done well, and what had impressed her unfavorably. Not a syllable escaped her. Then we worked the song over again, bettering it over the song polishing up the weak notes—improving tone here, color there, diction in a third place. We worked note by note, word for word, but when the lesson was over, I knew the song.

Advancing with Care

Mme. Terina kept me at this routine throughout one full year, as assuring me, however, that other pu-

pils required a much longer period. By that time, my voice was securely placed, and I was able to progress from one register of range to the other, without the slightest unevenness. Only then was I allowed to begin the study of serious songs. Schubert's *Der Neugierige* was the first.

The second year of study followed the same plan as the first. I never sang *forte*, and I began each day's work with vocalises in the middle and upper registers, combining them, a sweep of melodic line. I was not allowed to begin operatic work until I had studied five years. The first rôles given me were extremely "vocal" ones, like *Leonora* in "Il Trovatore", where there is much *legato* singing, not much *forte*, and a fine sweep of melodic line. After five years of study, I passed my state examinations, and made my operatic debut as *Leonora*, at the age of twenty, in Zagreb.

I speak of my vocal training, and I wish of it only in terms of what has been good for me. Vocal ailments are too individual to permit of general or dogmatic pronouncements. The only advice one may safely offer to all is to remember the goal of singing well. Make sure the voice is well placed, and that it "sits" easily in place, before attempting a study of repertoire. Spend a period of study on art songs before venturing on operatic rôles. Begin with those rôles that can be most readily mastered by the still maturing voice. After that, be sure to improve, to master any vocal situation that may arise.

There are very practical reasons for advancing slowly. The singer who aspires to difficult rôles too soon, places himself at a disadvantage which may seriously harm his future development. The art of breath control, for instance, is important in more ways than the fundamental projection of tone. No one should sound the study of opera until the breath control will be mastered that he can encompass long phrases without thought of breath. The dramatic play of opera, which is as important as the singing, makes great demands upon the supply of breath. The singer who is not the absolute master of his technique often finds himself suddenly unable to project his tones, because the breath has been spent in physical action.

Any form of exercise uses up breath. In singing, great strides or animated gestures make great demands on the breath supply, purely as exercise. In addition, the singer must manage his tones on the same supply of breath, and he must do so quickly, as though he were standing still. The breath sustaining quality of the single breath supply requires the utmost care. It is for this reason that operatic work must await the advanced period of study. Even the experienced artist must constantly watch the management of breath, so

that there will always be sufficient to carry him through tonal projection and dramatic play at the same time. You will notice that the great singer Scena in "Aida" usually finds the prima donna in a contemplative mood, without too much action. That is because of the enormous vocal demands of the scene, the measure of which calls for the utmost care. The pianist, to be taken on a single breath. The singing of *Lieder* is less taxing physically, because the interpreter is relieved of any bodily gesture. It is in the study of these songs that one develops phrasing and with it, poise.

My own practice routine is made up of half-hour intervals, in the early morning hours, with a brief period of rest between them. I warm up my voice in the upper register, singing piano vocalises that encompass only a few notes at a time. When the voice is warmed, and the vocal cords are vibrating freely, I go through my full range, singing scales and exercises. I find this system beneficial for my own needs, and trace it back to counsel on sparing the middle voice. I am ready for work on rôles and songs. And, finally, I return to the importance of practicing *piano*. *Legato* singing ruins the development of piano tones, *legato* phrasing, and vocal line. Ultimately, it ruins the voice itself.

Hints for Improving the Bellows

(Continued from Page 781)

sounded. Let the sound cease abruptly with the accent and not drag along into a groan.

We are often asked how many measures one should play with the outward and closing action of the bellows. That is like asking a singer how many words he should sing before he takes a breath. Let us always think in terms of phrases and musical sentences and get entirely away from the mechanical part of the bellows action. We cannot stray far, if we think always of how a singer would divide his song into phrases or how a violinist would arrange his bowing.

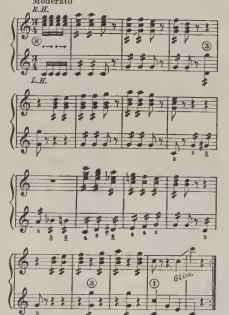
Maintaining an Even Tone

A common fault is to produce a very firm tone with the beginning of the outward and closing action of the bellows action and then to permit it to diminish. Let us remember that perfect bellows technique requires that the player should be able to produce an absolute evenness of tone, no matter in what position the bellows may be.

After this has been mastered, the accordionist may then experiment with tonal shading and build up the tone to a climax, then diminish at will. Any technical exercises may be practiced for this purpose.

We can recommend no better practice for perfecting the bellows technique than the Bellows shake. When this was originally introduced in accordion music it was not taken seriously but was considered a sort of fad or musical trick. It soon became apparent, however, that the bellows shake is a very necessary part of the technique. It is the best possible method for producing rapidly repeated notes distinctly.

Ex. 1
Bellows Shake to be used only on the repeated sixteenth notes.



The musical illustration shown herewith is an excerpt from "Carnival of Venice" arranged so that the repeated notes may be produced by the bellows shake. This was taken from the text book, "Bellows Shake." The arrows indicate the opening and closing action of the bellows. We believe it will provide interesting material for bellows practice.

Letters to THE ETUDE

Hands Together

To THE ETUDE:
Referring to a discussion in a past issue of yours, I would like to mention that all untrained pianists reports before the right hand will be "paralyzed" and my notes will be "lost" if I play with my right hand. Years ago I read in a magazine, I think it was THE ETUDE, an account of a scientist who rigged up an electric apparatus for measuring the time it takes for a nerve to travel from the brain to the ends of the fingers. All astronomers are so timed, I believe.

However, he found that an impulse traveled down the left side of the body much faster than down the right side. If that is a fact, it is a fact that the left hand responds more quickly in piano playing.

If, according to the above report, the easiest way to correct this fault is by reversing the movement, then the right hand will respond first. By using any five finger exercise, or any other finger exercise, and directing the notes so as to make the right hand come first and the left hand to follow, will in a short time give control of the right hand so that both hands will be able to follow. This is not quite so easy as it sounds but a little practice will bring it about. (After all, this trouble is but a result of carelessness and lack of thought. Why not just learn to think straight. The hands can only make the usual mistakes. Think automatically through the fingers of the two hands and you will be able to play with ease and a half decade of teaching, we never had any more of this trouble. I don't know the conditions of the writer, it does seem a needless waste of time to do another year, on a problem, to correct it in another year, on a problem. Why not strike directly at the cause. Just checking up on your brain so that it "thinks straight." Take your choice of

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The Mystery of Sound Effects in the Radio Studio

(Continued from Page 77)

for years satisfied millions of enthusiastic kiddies several nights a week. The floor slams were played by radio artists even more faithfully than the telephone does the legitimate dramatist. It establishes entrances and exits, so the characters are not always having to say, "Here comes Aunt Ethel," or "Now that Ronald has gone to the office . . ." Door slams are thus almost certain to be called for in the script of any radio play, whether it be a "radio palace," novel, or haunted house. Until 1931, door slams on the radio were hit-or-miss affairs with which it was impossible to interpret dramatic nuances. Sometimes the sound-effect man would slam a door by lifting the lid of the studio grand piano and letting it drop; sometimes he clashed two music stands together; at best, he had a tiny door and frame six or eight inches high, and daintily slammed it when a cue came. All these makeshifts were unsatisfactory, acoustically and emotionally. A nursery door closed by the mother of a sleeping child sounded like a door slammed in the best of positions; a cell door closing on a convicted felon sounded no different from the door of a millionaire's town car.

Pierson and Kelly now have in their libraries more than twenty-five doors and as many windows—all full-sized, built to careful specifications, and completely equipped with hinges, knobs, locks, and linteils. Skimming at random through CBS's door library, you will find Screen, Automobile, Revolving, Cell, Speak-easy, and French. N.B.C. has all these, and also the portullus we spoke of, not to mention a picket gate and several doors that squeak.

The question of squeaky doors finds Kelly and Pierson sharply divided. Kelly goes in for realism, and keeps begging his friends to be on the lookout for squeaky hinges. "Don't throw away your squeaky hinges, men!" he exhorts the N.B.C. staff, by memo. "Send them into the sound-effects department, and we will exchange them for hinges that do not squeak." Pierson, on the other hand, has applied his analytical mind to the problem and reached a totally different philosophy. "There are door squeaks, stair squeaks, windshield-wiper squeaks, shoe squeaks, rigging squeaks, and pig squeaks." He has said in explaining his approach to the problem. "The man who tries to mold them into doors, stairs, windshield wipers, rigging, and pigs is only going to drive himself crazy. It is better to work up each squeak separately and time it in with any other effect you want. Even doors guaranteed to squeak do not always squeak on cue." Mr. Pierson's squeak

effects—compact, violinlike affairs of cutlery, wood, and leather, with linteils, are filed away in individual boxes, and give him an undeniable edge over Kelly.

The echo has only recently been conquered. Five years ago, a radio artist who wished his voice to echo was forced to shout into the sounding board of an open piano—an unsatisfactory trick, on the whole, since there was no control over what resulted. Kelly now relies on an "echo organ," a battery of tubes varying in length from thirty to a hundred and twenty-five feet. The sound to be repeated is piped through a tube—a short tube for a nearby echo, a long one for distance—and picked up by another microphone. Pierson experimented with this device, but gave it up in favor of an echo chamber. This is a labyrinth of concrete passageways built into a room on the fifth floor of the Columbia Broadcasting Building, with a loudspeaker at one end of the maze and a microphone at the other. The sound comes out of the loudspeaker at the same time it goes on its travels through the maze, and is picked up by the microphone at the other end. This mechanically achieved delay of a fraction of a second results in the effect of an echo. The time lag in the echo can be controlled by moving the microphone about in the labyrinth, nearer or further away from the loudspeaker. "Twenty feet gives you a small courtroom, ninety feet Madison Square Garden," Mr. Pierson says.

The Radio Gun

The CBS. Sound Effects Library contains the only ever designed especially for radio broadcasts. The story of the quest for the ideal stick starts back in 1927, when John Carlie, who later became production manager of CBS., was arranging an Air Force Day program. Innocently thinking of a round of shots fired during the ceremonies, he brought a squad of Marines with rifles from the Navy Yard. In rehearsal, their salvo sounded very much like an earthquake, so for the actual performance Mr. Carlie beat on a cardboard box with a curtain rod. The effect was a success, but the deception rankled, and he made a vow some day to produce a real gun that would sound well over the air. He got nowhere with the idea, however, until 1931, when he met a man named Max Uhlig, who had a similar obsession. Uhlig was a sound-effect man at the Paramount laboratory, working on the Betty Boop cartoons, but his heart was in radio gunfire. Night after night, he would stay late in the laboratory, stuffing cotton and gunpowder down the muzzles of guns and firing them into microphones.

Uhlig, gave him the freedom of the CBS. arsenal, arranged to have the Colt firearms people carry out his

ideas, and waited. He had to wait seven years, while the Sound Effects Department struggled along with cap pistols and the like, but finally he was rewarded. The Uhlig-Colt radio revolver, a solid-nosed arrangement firing a special blank cartridge and capable of producing a beautiful, plain report without smell or smoke, was first used in August, 1933, in a Gangbuster program.

C.B.S. considered itself well rewarded for the years of research. However, forerunners of the sound-effect crews may be in store for noises, they cannot anticipate the demands of every script. Orson Welles proved to be a special problem; his programs called for all sorts of unheard-of effects, and he could be satisfied with nothing short of perfection. It was Welles who nosed through a dozen household stores before he found the right basket for the gun he wanted. In "A Tale of Two Cities," Welles who insisted that the sound-effect men really play billiards for a sequence in "The 39 Steps," Welles who almost suffocated inside a wooden box in a effort to perfect a hollow laugh he wanted for Count Dracula.

Another effect required for the memorable Welles "Dracula" was the sound of a wooden stake being driven into a vampire's heart. The CBS. sound man had after due thought, provided a chunky savory cabbage and a sharpened broomstick for the occasion. Welles auditioned the savory cabbage at an afternoon rehearsal. "Much too soft," he said when it was over. "Drill a hole in the cabbage and fill it with water. We need blood." This was tried, but still Welles was dissatisfied. "Too leaky," he said. They tried everything anyone could think of with the cabbage, but presently it became plain that Welles' mind was wandering. At last he said, "Bring a watermelon." Two porters rushed out, and returned ten minutes later with a watermelon. It was laid on a table before the microphone. Welles stepped from the control booth, seized a hammer, and took a crack at the melon. Even the studio audience shuddered at the sound. That night, on a coast-to-coast network, he gave millions of listeners nightmares with what, although it is produced with a melon and hammer, is indubitably the sound a stake would make piercing the heart of an undead body.

Special Problems

Television, if it catches on, will probably complicate the sound-effect man's problems. He will have to be just as adept with the microphone, invoking an airplane out of an electric fan or café society out of a glass and swizzlestick and he will also have to synchronize this wizardry with large casts and unwieldy stage props. His new job will be to see that the home squeaks only when the door is swinging. These,

however, are mechanical matters which technicians doubtless will work out when the necessity arrives. At that moment, your real sound-effect artist is concerned not with television but with the abstract in sound, and already music is being electrically distorted over the radio to suggest discordant emotional states. One radio director places great faith in an oscillator which produces a constant humming. "By itself, a low-pitched oscillator sounds like fog," he says. "With a very low sustained note on the organ, a high-pitched oscillator will sound like being seasick. Frequently used with other effects, oscillators can give the impression of a person taking ether or fainting." Obviously, the sound-effect artist is only waiting for an O'Neill to give him a psychological drama to interpret, not forgetting door slams and squeaky hinges.

Music in Film-Land

(Continued from Page 78)

Beginning with the days of the free lancers and the song pluggers, the plot encompasses the emergence of such figures as Irving Berlin and George Gershwin. Mindful of the nostalgic jangle of old-time songs, which served him so well in "Alexander's Ragtime Band," Mr. Zannuck has introduced such tunes as *America, I Love You* (which had audiences standing on their seats and cheering when Sophie Tucker sang it in 1915), *Goodbye Broadway*, *Swing Solo*, *Get Out And Get Under*, *K-K-K-Tatie, Smiles*, and *Pack Up Your Troubles*. There are also original numbers by Mack Gordon and Harry Warren. At no time, perhaps

has popular (or popularized) music played a more conspicuous part in such telling influence in the lives of everyday people, as it has in the past seven or eight years; "Tin Pan Alley" records this development and shows what makes the wheels go round in the music business, and why being "the screen's foremost song pluggers" and Betty Grable carry the feminine leads.

Walt Disney's "Fantasia," scheduled for its New York opening in November, and due to be shown to the intimate friend of the artist, receive more detailed treatment in the next issue, when it will be available to audiences outside the metropolitan area. For the present, let it suffice that a score put together from some half-dozen masterpieces of classical just as adroitly as the music direction of Leopold Stokowski, should make this picture one of prime interest to music lovers.

"When we turn to the past for wisdom we become cowardly. We decide then not to do anything but echo what they did in the past."

FRETTED INSTRUMENTS

Mauro Giuliani

By
George C. Krick

DURING THE LATTER PART of the 18th Century Italy gave to the world many famous guitarists, amongst whom the name of Mauro Giuliani stands out pre-eminently. Born in Bologna in 1780

Giuliani's early life was devoted to the study of the violin and guitar, but after a few years the latter became his favorite instrument and received his undivided attention. Endowed with more than ordinary ability and aptitude for music study he soon formed a style of playing totally different from that in vogue in Italy up to that time. Excepting his rudimentary lessons Giuliani was entirely self-taught, yet he soon surpassed all previous masters of the guitar; in fact, he might be called the founder of a distinct and refined school of guitar playing. His style of composition also far outshone that of the most renowned of former

masters and his works even to-day remain a living monument to his name. Before he was twenty years of age he had given many concerts in his native land and his unerring, brilliant technique and powerful, sonorous tone won for him the reputation of being the outstanding guitar virtuoso of Italy.

Now followed a continental tour that took him to Paris and other important music centers and his fame spread throughout the length and breadth of Europe. Towards the close of the year 1807 he reached Vienna, where he soon established himself as virtuoso, composer and teacher and there he associated with the leading musicians of the city who held him in highest esteem; he became the intimate friend of Haydn, Hummel, Diabelli, Moscheles and Mayseder and was a welcome visitor in the homes of the aristocracy. Amongst his pupils we find the Duke of Hesselstein, J. N. Bobrowicz and Franz Hertzky, the Archduchess of Austria, the Princess Hohenzollern, the Duke of Sermonetta and Count George of Waldstein. At this time Giuliani composed some duets for guitar and piano, which he frequently performed in public with Hummel or Moscheles at the piano. He also introduced in his concerts the *terz* guitar, a smaller instrument with shorter strings tuned a minor third

higher than the regular guitar, producing a more brilliant tone. Some writers have given Giuliani credit for inventing this instrument, but it is a fact that it had been in use for some years previously. Giuliani, however, used it more extensively and wrote many pieces for *terz* guitar with accompaniment of string quartet, orchestra or piano.

Concerts and Sojourns

In 1815 he was engaged with the violinist, Mayseder, the pianist, Hummel, and a violoncellist from the royal opera, in giving what they named the "Ducaten Concerte"; also a series of six musical sojourns in the Royal Botanical Gardens of Schoenbrunn in the presence of the royal family and the nobility. For these concerts Hummel wrote his Op. 62, Op. 63, and Op. 66, "Grand Serenades," for piano, guitar, violin and violoncello; also "The Sentinel, Op. 74," for voice with accompaniment of piano, guitar, violin and violoncello. After the departure of Hummel from Vienna, Moscheles joined Giuliani and Mayseder and these artists appeared together in all important cities of Germany.

In 1821 Giuliani left Vienna to return to his native land and for several years was busy giving recitals in Rome, Naples and other Italian music centers. Subsequently he traveled through Holland, Germany and Russia, and finally resided in London, where his reception was so flattering that he stayed there for a number of years.

In 1833 he visited London, where his playing aroused much enthusiasm. Here it was that he met for the first time his most distinguished and only rival, Ferdinand Sor who was well known to the London public. The playing of these two artists was of a different style and soon each had numerous adherents amongst the English music public, whose interest in the guitar was never greater than during this period.

In June 1836 he was again performing in London and later we find him returning to Vienna, the scene of his early triumphs where he lived until his death in 1840.

An English critic said of him, "Giuliani's expression and tone in guitar playing are astonishing. He vocalized his *adagios* to a degree impossible to be imitated by those who never heard his melody in slow movements was no longer like the short, *staccato* of the piano, rather shorter strings tuned a minor third

(Continued on Page 78)

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Like Audience, Like Artist

"I was playing at Oxford. Except for the first few rows where the dons and their wives were sitting, the audience consisted entirely of young people. And they were so keen, so attentive; you cannot imagine. I had thought that in England, as in some other countries, the new generation had no interest in music. But no. I could feel that they were interested as soon as I began. And I must tell you, it was not at all an easy programme. To tell the truth, I had been a little nervous. But when that feeling came to me, the feeling that they were vitally interested after all, I was very, very happy. (These last words were not spoken in the prima donna's explosive manner but in a grave deliberation.) "So happy, in fact, that I myself became young again."
—Sergei Rachmanninoff.

Recent Records You Will Enjoy

(Continued from Page 77A)

music are Muslercraft's "Chinese Classical Music" (set 44), played upon ancient instruments by Professor Wei Chung Loh, and Columbia's "A Program of Mexican Music" sponsored by the Museum of Modern Art in New York City (set M-114). The latter set, performed by American and Mexican musicians under the direction of Carlos Chavez, presents music chosen from the programs heard at the Museum of Modern Art during its recent exhibition of Twenty Centuries of Mexican Art. There are six selections in this album; they include traditional Mexican and Indian compositions, as well as a Pre-Conquest Aztec piece rendered with old instruments. Several of the numbers employ a chorus. If you do not wish the entire album, you would be wise to acquire the first disc, containing "Son Mucchi," an arrangement of music native to the central Pacific states of Mexico, which has been most effectively arranged by Blas Galindo, a full-blooded Indian.

The Chinese album introduces an accomplished Oriental musician who first came to this country in 1939 to raise funds for medical aid to his native country. This is the finest album of his kind ever issued in this country, and deserves to be heard by a wide audience. Professor Loh, who is head of the Ta Tung National Music Research Institute, is an accomplished musician. Here he performs on five instruments, the Erhu (a two-stringed violin), the Pi-pa (a plucked string instrument), the Ching (a seven stringed instrument, regarded as the most illustrious of all Chinese instruments), and the Phoenx and Ti-tze bamboo flutes. There is a haunting beauty to these old instruments, and to the music that Professor Loh plays, that cannot be done full justice in a few words. These excellently recorded discs will delight all music lovers. Neither of the above sets should be regarded purely as exotic music; each contains music of universal appeal.

Jesu Maria Sanromá, Arthur Fiedler, and the Boston "Pops" Orchestra give a brilliant and expressive performance of the late George Gershwin's "Piano Concerto in F major" (Victor set M-690). This is by far the finest recorded performances of a Gershwin work, from almost every angle. For the first time we hear the concerto performed in its entirety; for the Roy Bancroft-Paul Whiteman version (Decca) is out. Hearing this set we realize why Gershwin was regarded as an outstanding musician of his times. The work may be considered uneven by many, but most listeners will agree that here, for the first time are fully revealed on re-

records those flashes of genius which earned Gershwin the admiration of so many musicians. This is an American work that belongs in everyone's collection.

The Coolidge Quartet perform Beethoven's "Quartet No. 4, in C

minor, Op. 18, No. 4" with polished style and tonal purity (Victor set M-696). This one other recording of this fine work is by the Lener String Quartet, dating from 1937. There is a greater breadth and power to this music than either the Coolidge or

the Lener Quartets attain in their respective performances.

Several months ago, Columbia issued a brilliant recording of Ravel's "Introduction and Allegro," at which time it is indicated that it might better have been called a "Harp Concerto," since it features that instrument. Victor now brings forward a recording of this work played by the French harpist, Lily Laskine, with the Calvet Quartet, Marcel Moyse, flutist, and Delyse Dejeu, clarinetist (discs 4509-10). Although this latter set offers a finer grained performance than did the Columbia one, the recording here—made several years ago in France—hardly does notable justice to the tonal coloring of Ravel's ingenious score.

There is a quiet beauty in Arthur Foot's *A Night Piece*, for flute and string quartet. This is music of rewarding tranquility, showing this American composer's rare gift for sustaining an expressive poetic mood. It is splendidly played on the Columbia recording (disc 40339-2) by John Wummer, flutist, and the Dorian String Quartet.

Andre Kostelanetz, with his orchestra, has made a set of charming selections called the "Music of Victor Herbert" (Columbia M-616). The melodies lend themselves well to the Kostelanetz treatment, and the conductor plays them with a smooth rich tone and apparent affection.

Admirers of Lotte Lehmann will find the soprano's rendition of eleven of the first four songs that make up Schubert's "Die Winterreise" cycle among the best she has done for the phonograph in this country (Victor set M-692). Her spontaneity and ability to color her voice will please many music lovers, although those who adhere to traditions may find that these same qualities frequently lead the singer from the paths of legitimate vocalism. Again, those who feel that these songs are essentially masculine will hardly find the warm feminine qualities of Madame Lehmann's voice persuasive in all of the songs she has elected to sing. Paul Ulanovsky accompanies her at the piano in these records.

Marion Anderson sings Scarlatti's *Se Florianio e Fedele* far more convincingly than she does Puccini's *When I am Laid in Earth* from "Dido and Aeneas" (Victor disc 17257). Perhaps the lack of an orchestral background prevented the singer from sustaining the rhythmic line, although her voice brings the necessary somber hues to this famous lament. Kosti Vehanen is at the piano.

Irene Jessner, soprano of the Metropolitan Opera, is heard to better advantage in the title of *Lied from Korngold's "Die Tote Stadt"* than she is in *La Mama Morta* from Giordano's "Andrea Chénier" (Victor disc 17256). Jessner lacks the requisite Latin temperament, which, for example, the late

Claudio Muzio brought to this latter air in her recording (Columbia 4917-M).

Sound Waves Over the World

(Continued from Page 77B)

plays his pet recordings. His choice of music is just as unusual and original as his particular line of Jaberwocky, which by the way is often satirical and given to sly pokes at the folks of radio. You might hear one time a South African dance recorded on his broadcast, and another time either an English Music Hall ditty or some nonsensical number by a singing comedian he particularly admires. They say Morgan ad libs sixty per cent of his program.

Do you know that "Campana's First Night" began recently its eleventh season on the air over the Columbia Broadcasting System (Tuesday nights); and that Eric Sagerquist, musical director for the program, plays on a famous Klotz violin which once belonged to Eugene Ysaÿe? That Edward G. Robinson is in his fourth season on the air in the racket-busting drama series "Big Town" (Wednesday evenings CBS), and that Ona Munson continues as his leading lady and Leth Stoves' orchestra again supplies transitional music?

The Etude Music Lover's Bookshelf

(Continued from Page 73B)

publishing houses, and so on, with a full description of Bayreuth, characters and where they appear in Wagner's various works, bibliography of over one hundred titles, and authors about Wagner and leading motives of his music dramas.

The book is so well done that it will become a "must" to all but the smallest libraries. The writer has uncovered a lot of material which will be new to Americans. Much of this is very informative. For instance, the author presents the eight programs which Wagner conducted in London, in 1855, with the London Philharmonic Society. For this he received \$1000.00 (\$125.00 a concert), which in this day seems almost microscopically small, in comparison with the fees received by virtuoso conductors. The programs are interesting in that only two of Wagner's own compositions appear upon them.

Irene Jessner, soprano of the Metropolitan Opera, is heard to better advantage in the title of *Lied from Korngold's "Die Tote Stadt"* than she is in *La Mama Morta* from Giordano's "Andrea Chénier" (Victor disc 17256). Jessner lacks the requisite Latin temperament, which, for example, the late

Cludio Muzio brought to this latter air in her recording (Columbia 4917-M).

answer the hundred and one questions constantly arising about the enormous activities of this amazing genius.

"A Richard Wagner Dictionary" Author: Edward M. Terry
Pages: 216
Price: \$2.25
Publishers: The H. W. Wilson Co.

MUSIC AND THE MODERN WORLD

Rollo H. Myers, an English musical philosopher, engages himself upon this very serious and comprehensive one-time about which volumes have been written. In two hundred and four pages, one can touch only the high spots; and this he does in very sound and illuminating fashion, for those who have already become acquainted with the fundamental principles of musical aesthetics. It is not a book to be read hurriedly. Your reviewer endeavors to make these discussions of new books helpful to those who may be contemplating making additions to their musical libraries. It is therefore necessary for us to note that, in order to enjoy this book, one must have a knowledge of a large number of representative works, ancient and modern, upon which the writer makes many illuminating comments.

"Music in the Modern World" Author: Rollo H. Myers
Pages: 204
Price: 65c (\$3.00)
Publishers: In England, Edward Arnold & Co.
Publishers: In America, Longmans, Green and Co.

Mauro Giuliani

(Continued from Page 73B)

quiring a profusion of harmony to cover up the deficient sustenance of the notes, but his instrument and his character, sustained and penetrating. In a word, he made the instrument sing."

Many Original Works

Giuliani was a prolific composer for his instrument and during his lifetime the Opus numbers of his published compositions reached 150 while more than one hundred remained in manuscript. It is a curious fact that his most difficult works were written during his early career, and were evident in his later years in his own concerts. The others were undoubtedly written for his pupils and amateur players.

The "Grand Concertos for Guitar", Op. 36, Op. 70, and Op. 105, with accompaniment of full orchestra or strings; Mozart's sonatas; Scarlatti's sonatas; and Haydn's, three Mendelssohn's compositions appear five times, despite the fact that Wagner, five years before, had written his "Judenthum in Musik" to prove that the Jews were not an artistic people.

The writer has often wished for a well edited book of this type, to

many more of his compositions that show the master guitarist and inspired composer.

Of great interest to the present day guitar student are Giuliani's technical studies and concert Etudes. These include "120 Right Hand Studies, Op. 1", "interval studies in thirds, sixths, octaves, tenths, special studies in ornaments, and so on"; "24 Arpeggio Studies, Op. 100"; "Pavillon, Op. 30", thirty-two graded pieces for the student; "8 Graded Pieces, Op. 148"; "Etudes of Medium Difficulty, Op. 111"; "6 Preludes, Op. 83", exemplifying the art of modulation; and "25 Etudes, Op. 48", for advanced players.

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There is no other radio like a Philco! Outwardly, of course, its cabinets are original, striking, beautiful. But inwardly, it contains *exclusive* inventions and new principles which are yours *only in a Philco!*

Listen to the 1941 Philco radio, for instance. Tone is purer, richer, more gloriously true to life; selectivity is doubled; noise and cross-talk are reduced by 5 to 1; European short-wave reception is five times stronger, clearer and easier to tune. All this because of a brand-new circuit, invented by Philco engineers . . . and yours *only in a Philco!*

The Philco Photo-Electric Radio-Phonograph, also, presents an utterly new principle invented by Philco engineers. *Music on a beam of light!* The *scrapping* steel needle is gone! Instead, a floating jewel reflects the music on a beam of light from a tiny mirror to a Photo-Electric Cell. No needles to change . . . record wear and surface noise reduced by 10 to 1 . . . glorious new purity of tone. It's the first basic improvement in record reproduction since the invention of the phonograph! *Only Philco has it!*

Your Philco dealer presents the sensational 1941 Philco now, in a great Celebration Sale! He offers liberal trade-in allowances, extra easy-payment terms and Special Jubilee Offers. It will pay you to visit him today!

PLAYS ANY PHONOGRAPH RECORD

ON A *Beam of Light!*

Tilt-Front Cabinet—no lid to lift, no need to remove decorations, no dark, clumsy compartments. *Only Philco has it!*

NEW PHILCO RADIOS AND RADIO-PHONOGRAPHS . . . from \$9.⁹⁵ to \$395



PHILCO 2537. The finest table model radio money can buy in tone, performance and beauty. Powerful *Kicker* circuit gives amazing sensitivity and selectivity. New kind of Overseas Wave-Band. Eight Electric Push Buttons. Lovely Icedine Panel walnut cabinet. Only \$5.35 down.



PHILCO 2487. A full-fledged radio in a large, handsomely designed walnut table cabinet. Brand-new circuit with new kind of Overseas Wave-Band and new American and Overseas Aerial System. American and Foreign reception. Just plug in and play. Only \$2.95 down.



PHILCO TRANSSTONE P12. AC-DC. New 6-inch Oval Speaker and Beam Power output give finest tone ever achieved in a compact, Horizontal Dial. Smart, streamlines plastic cabinet. Yours on small monthly payments.



PHILCO 280X. One of a wide selection of radio console designs. Powerful 8-tube circuit, new kind of Overseas Wave-Band that brings in Europe 3 times stronger and clearer. Eight Electric Push Buttons. Large cabinet of highly figured walnut. No installation; just plug in and play. Yours for only \$6.95 down.

EVERY 1941 PHILCO IS BUILT TO RECEIVE TELEVISION SOUND AND FREQUENCY MODULATION . . . THE WIRELESS WAY . . . when used with Philco Television Picture Receiver or FM Converter.