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James Francis Cooke

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# THE ETUDE

October  
1940

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*music magazine*



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# The Good Neighbor Policy

By

Blanche Lemmon

IF YOU SHOULD drive along Illinois' Fox River Valley roads early on a Monday afternoon in spring you might hear strains of *Sweet Adeline*, *Daisy*, *A Bicycle Built for Two* or more modern examples of American balladry being harmonized with gusto. Trace the music to its source and you would find that it emanated from a bus filled with animated, light hearted, lusty lunged young people who embellished their songs with chatter and laughter. Then follow their trail of merriment and you would find it converging with that of other buses, all filled with equally youthful, high-spirited musicians. At the end of their short journey you would see these bus occupants alight, some of them set instrument cases on the grass, all smile broadly, and engage in a round of "hello's," "how-are-you's," "yoo-hoo's," "well-here-we-are's" and other friendly salutations. You would hear a lilt in their voices, and note sparkles in their eyes. And by these signs and others you would know that there is excitement as well as music in the air.

A few minutes later there is mass migration toward two entrances of an adjacent school building. Into one of these pour about six hundred boys and girls; into the other go approximately a third that number. Each member of the latter group carries a clarinet, violin, cello or other musical instrument. They are the orchestra members—the others, a larger group, are the choral singers. Separately these groups are now to rehearse under two noted guest conductors, men who have won distinction in the field of orchestral and choral conducting and who have come from some large music center especially for this occasion. In a word, nine sets of musical representatives from nine different communities accompany a tenth set, which is acting as host, and all now go to take part in the final rehearsal for the Fox River Valley Festival.

Guest conductors are fun and they are also finical. They're quick to pick flaws—they have to be, for they have little time in which to eliminate them. And so they usually point out weaknesses in such graphic fashion that they will be hastily remedied. The boys of Fox River Valley remember

with particular enjoyment the way in which Noble Cain not long ago brought the feminine sector of the chorus into line. Said he, after listening to some muddled diction on their part: "Your articulation, girls, reminds me of a group I led in a song which contained the words, 'I'm as happy as a bee.' Actually, however, those were not the words that came from their lips. 'I heard them sing was, 'I'm as sappy as a bee.'" Some day, of course, the girls will have just as good a story to tell on the boys. In the meantime the boys are making the most of this one.

## Order from Chaos

By mid-afternoon the conductor's tactics and a generous application of hard work have resulted in satisfactory progress and so the singers fare forth to the gymnasium to join forces with the orchestra. Here, eight hundred strong, they launch into the numbers which they are to



A TYPICAL HIGH SCHOOL FESTIVAL REHEARSAL.  
This group of fine young Americans is that of the High School at Aurora, Illinois.

render together, works which must be given especially earnest care. These combination numbers are the closing selections of the program and will be the ones to linger in the minds of a departing audience. They must be excellent. Eight hundred persons must respond to the conductor's baton as ably as would a half dozen, from eight hundred throats and instruments must come shading worthy of a string quartet. It is not easy, but it must be done. Otherwise the most dread of all dread things might happen: anti-climax at the finale.

By four-thirty this possibility seems obviated and the conductor speaks a word of praise and

lays down his baton. Immediately chairs scrape, feet shuffle, conversation rises in a crescendo. Rehearsal is over, tension unwinds—now for several hours nothing lies ahead but relaxation and fun. A swing band moves in, takes over, replaces serious music with "hot" and intricate arrangements of current popular airs. Saxophones moan and burble, a steady rhythm pounds out an invitation as drums and cymbals rattle and crash and boom. Boy meets girl, asks, "Shall we?" and a tea dance begins. Other couples follow the lead of the first one, soon the place is filled with swaying twosomes whose feet keep time to rhythmic syncopations. Light refreshments are consumed, introductions are made and acquaintanceships blossom. Ninety minutes tick themselves away in record time.

Soon, not too soon for young, ever-ready appetites six o'clock sounds and dinner is announced. Dangling feet halt, knees waking feet and then come to rest beneath tables. Again food is consumed, introductions are made and acquaintanceships ripen. There is jollity, with banter (good and poor), smiles and laughter. And plenty of food.

After dinner there is a split in the ranks while costumes and people undergo general refurbishment. Such reconditioning does not take long for opinions are asked and given and there is ample help for recalcitrant tie or zipper, bow or fastener, lock or curl. When composite parts of the Festival again unite in the gymnasium they form a colorful and beautifully groomed sight. Past dresses contrast with dark suits; neckties, handkerchiefs, beads, pins and bracelets add colorful accent; carefully arranged hair shows lights and shadows. There is a change in demeanor, too. Exuberance has been replaced by seriousness and decorum.

While they have been dressing an audience has been assembling. It already occupies all the available space on the main floor, the balcony seems filled and people are still arriving. Prickles of excitement run over youthful spines; pulse beats accelerate. Players run slightly nervous hands over instruments to test pitch; singers look out over the audience and try not to wriggle in their seats. A clock points to eight; there is a moment of expectancy; then a burst of applause. The orchestral conductor appears, bows, mounts the podium and lifts his baton. The Festival begins.

## A Miscellaneous Program

Now is the time that fine training reaps its reward. The boys and girls know their music and know it thoroughly. They have not crammed these pieces into their consciousness by playing and singing them until they became boreome things. Instead, they have grown acquainted with them during the school year, gradually made them their own. Now under the stimulation of lights, audience and an inspiring conductor the selections come to life with the spontaneity and freshness that are so vital to effective interpretation. Old master and new are represented on the program, there is secular music, sacred music, light and heavy music. It requires a whole gamut of capabilities. Orchestra, mixed chorus, girls' chorus, boys' chorus, all rise to the occasion as does the grand ensemble. Musical supervisors relax in their seats, feel almost tearful in their joy. The welkin rings with the closing number, there is final burst of applause, a personal laughter, talk, congratulations, commotion. Instruments are packed, multifarious details are attended to, last-minute messages are spoken. At last buses draw up and from inside and outside a salvo of good-bys are shouted. They snort, slam doors, shift gears (Continued on Page 887)

# Armies of Singing Men

IN 1924 a group of altruistic representative men interested in the promotion of glee clubs and male choruses, and awake to the importance of such organizations, met in the rooms of the Russell Sage Foundation in New York City. The group recognized that apart from the organizations of "national" or what some have mistakenly called "hyphenated" singing societies in which those born in other lands, together with their descendants participated, there was strictly speaking no American association of groups, embracing the men singers of the country as a whole.

portant part and enlist its members in effective promotional work.

The first meeting was six years after the end of the great war. Many in the group had been brought together in song, in a more or less crude way, back of the trenches. Others had memories of the truly magnificent work done by German-American and Scandinavian-American citizens in pre-war days. The Sängerbunds which traced their roots straight back to the Meistersingers whom Wagner immortalized, had brought to thousands of Americans the beauties of the male



ASSOCIATED GLEE CLUBS FESTIVAL AT THE NEW YORK WORLD'S FAIR

It was the general practice of American male chorus organizations to sing only to their friends and subscribing members. No tickets to their concerts were sold and the public was not admitted. It followed therefore at the time of this meeting that interest in male choral singing was virtually lacking on the part of the overlooked and uninvited public. How to create it and, through it, many new singing groups became the problem discussed by these assembled glee club men.

The answer, it was decided, was a national cooperative organization whose activities would include joint concerts open to the public in all great cities, with choruses of many hundreds and even thousands of voices. The wide publicity attached to such concerts would, it was believed, lead singing men everywhere to get together for participation in these festivals. It was felt also that in such an organization the stimulating factor of esprit de corps would play an im-

chorus singing of the simple and endearing folk song masterpieces of the Germany of yesterday.

The old Sängerbunds had "Sängerbunds" of the "United Singers" which embraced the leading German singing societies of America. These huge musical conventions were given in different parts of the United States and were attended by many thousands of people and through them the greatest citizens of the land from the President down, paid tribute to music. All the foremost singing nations of Europe, notably Wales, Sweden and Norway, had similar festivals, which, although they did not have such a vast attendance, were none the less enthusiastic.

With the great war this movement, of course, met a serious setback. Now those who realize the value of "Armies of Singing Men" are rejoicing in the revival of the organization of such groups in all parts of the country.

Sociologists, particularly those (Continued on Page 706)



# Take Time to Take Time

By the Distinguished French  
Pianist and Conductor

Maurice Dumesnil

Mr. Dumesnil, who is now in South America, has been meeting with great success in his recitals in the leading cities. He has also been conducting widely hailed performances of Beethoven's *Symphony*, "Sainte Thérèse of the Child Jesus."—EDITORIAL NOTE

UPON MY RETURN from war torn Europe last November, I was walking along one of New York's busy avenues when my attention was called by something unusual. It was shortly after midday and crowds were pouring out of offices and stores, and rushing into the restaurants for lunch. In one of these, of the popular kind, were some very high tables; the customers extracted their food from a compartment which was opened by a slot machine; then they stood before those tables and in a few minutes gobbled up a sandwich, a salad, a pudding or a pie, washed it down with a cup of coffee and rushed out as fast as they had come in.

Some readers may well be surprised at my finding this unusual. But I had just arrived from France and Belgium, where the meal hour is observed as a sort of rite, which must be accomplished with plenty of time; where in fact the shops and business places are closed from twelve to two o'clock in order to give everyone ample time to eat and to relax comfortably. Be that what it may, that simple street scene brought to mind certain pictures of the musical situation of to-day.

Rush... Flash... Hurry!... Everywhere... For everything... It seems as if the twenty-four hours of each day were no longer sufficient to work, rest, sleep, read. All events of life must be accomplished in whirlwind, or in "machine gun" fashion. In all quarters one hears: "Too long!" "Cut that down!" "What's a short cut?"

How does musical art stand under such conditions? The first thing that comes to my mind is radio. It has done remarkable things in many ways and has contributed hugely to spread much knowledge and appreciation. While this is denied by no one, still are not some of its methods commendable and even dangerous? With few exceptions, everything connected with it is subordinated to the element of "time." I know of one conductor who occasionally directs a weekly broadcast over a wide network. For a whole hour the conductor concentrates exclusively upon watching the clock, and his efforts, instead of centering upon the interpretation of the music, are monopolized by the matter of "getting there" before the hands of that clock do.

On another weekly hour I recently heard the



M. MAURICE DUMESNIL AT LIMA

This picture of M. Dumesnil was taken during his present concert tour of South America. The building at the rear is the Grand Opera House of Lima, Peru. Seated left to right: M. Dumesnil, Senorita Zoila Delgado, noted Peruvian soprano, and Senor Mario Casas, impresario of the opera company.

last two movements of a Beethoven pianoforte concerto. The *adagio* contains various measures of rest; invariably the conductor cut, then short by a fraction, probably thinking that waiting the proper length was an unnecessary loss of that precious time.

A pianist-composer who also broadcasts a weekly program has admitted that the mutilated way in which he presents works of the classical or modern schools is due to the demand of his show manager that each selection should not run over a minute and a half. What becomes of the original composition under such ruling is easy to imagine. Never mind the composer, however, the attention of the public seemingly does not stand more than ninety seconds of concentration at a time. Unquestionably those who guide the interests of radio will make future provision for correct timing.

One wonders if this general atmosphere is not responsible for certain conditions of details which have sprung up in the last few years. For instance, in piano playing, a new tendency seems

to have emerged, calling for constantly faster and louder performances. The more beautiful qualities of the pianoforte, the lovely tone coloring effects, the admirable capacity of its sounding board and its pedals for the production of long waves of subtle tone are discarded for the benefit of dry percussion characteristics. Much playing heard over the radio and elsewhere sounds like "chop sticks." Rhythm and accents are over-emphasized with corresponding damage to expression and phrasing.

## The "Rush" Mentality

Personally I have heard questions arising from students which are typical of the new "rush" mentality. Once I was recommending to a young pianist the study of scales in double thirds and sixths, which he had hitherto unduly neglected. "Oh yes... It will be wonderful. What a time saver this is going to be; I will be able to exercise two fingers at a time!" was his amazing comment.

Another one to whom I suggested slow and even very slow practice of single scales, remarked: "Isn't that a terrible loss of time?"

I believe that a discussion of such matters is in order. Much damage is constantly done by such strange misconceptions, and an effort ought at least to be made to clear them.

The theory has been advanced by some medical scientists, that each human being is born with a definite number of heart beats and after they are spent out this organ is no longer able to perform its duty and death occurs. Should this be a fact, and there is no reason to doubt once it appears quite logical, any individual will live longer if he does not inconsiderately throw away much of this vital reserve. The acceleration caused by a state of permanent rush certainly helps to create such a condition. Hardly a day passes without our reading the death notice of some prominent person, "from a heart attack," often at a premature age. These deaths happen mostly in crowded cities and among people whose profession or habits keep them on a perpetual rush; in the country they take place much less frequently, as statistics conducted in France on several occasions have repeatedly demonstrated.

Truly, nothing can be gained by attempting to get anywhere more quickly than reason permits, and this applies to music also. But who has not met at least one young pianist who, after studying for only three or four years, delivers a program before the friendly gathering of a home town music club, then gets circulars printed with the ambitious mention "concert pianist" and feels offended if some manager does not at once come up with a proposition for a concert tour?

## No "Short Cuts"

It should be repeated, and emphasized, that there is no "short cut" to anything artistic. An editorial in the March issue of this magazine exposed with remarkable lucidity the commercial purposes of the "half baked musical demagogues" who come out every now and then with a new scheme of doing away with practice. Incredible as it may seem, they often find response because of a universal impatience to "get there" at all cost and soon for the sake of the end. Those demagogues are usually clever peddlers and their attractive way of presenting their worthless wares often succeeds in filling their pockets quite comfortably.

But if there cannot be any "short cut" through new systems of devices, still there is a way to save time; it is very old and thoroughly orthodox. I refer to intelligent (Continued on Page 710)

# Good Singing Is Natural

A Conference With

Jussi Bjoerling

Internationally Distinguished  
Tenor, Leading Tenor of The Metropolitan Opera

Secured Expressly for *The Etude* by Myles Fellowes

EACH YEAR NEW GROUPS of young people find that they have voices and set about discovering the best and surest means of developing them. Thus, while the subject of vocal technic is constantly a new one, it is also as old as the race of man. People sang long before they built instruments to play upon, and the fundamental principles of vocal production must have been the same, ever since our first ancestors experienced the pleasure of expressing their emotions through song. Whether one sings an operatic aria or a simple country call, these fundamental principles are the same, because singing is primarily a natural physical function. The rules of study which we apply to our vocal development are not imposed upon us; on the contrary, they are formed from centuries of observation of the natural behavior of those parts of the body that are used in singing. While the young child must be taught everything he is to do, certain actions are more natural than others. Eating, for instance, is more natural to man than driving an automobile. I like to regard singing in the light of a natural function. It must be thoughtfully taught and carefully learned; but, basically, it is a part of natural human living. Its rules and habits, therefore, should always conform to natural physical behavior.

Vocal study, then, is at its best when it is entirely natural. Indeed, the more natural it is, the easier it becomes. It is better to avoid vocal problems in the first place than to correct them after they have become burdensome. The pupil who is fortunate enough to have his groundwork presented to him along the most simple, natural lines, will find few problems with which to contend. Among the chief factors to watch in mastering vocal art along simple, natural lines, are breath and resonance.

There is No Trick About Singing

There should be no "trick" about either. No singer holds the "secret" of good breathing; it is born into every normal human body. If you watch the easy, natural breathing of a very young child, you will find the best model. Observe

the full, deep breath that the child draws, bringing into play the powerful abdominal muscles that form the basis of correct breathing. It is only later in life, when the natural, un-studied habits of childhood become alloyed with a certain amount of self-consciousness that the danger of chest breath (or top breath) occurs. Each breath must be well supported by those great abdominal muscles, and pushed by them against the diaphragm and thence along the tracts of vocal resonance.

To a certain extent, good breath control is an inborn function. Some singers are equipped by nature with wider chests and larger "lung boxes", and they, of course, can manage a larger supply of air without extra effort. This particular physical structure can never be acquired. But smaller frames can do much toward improving and developing breath control, provided that the process is always calculated along natural lines and never forced. Forced breathing spoils good tone.

To facilitate the proper "resonating" of breath, the young singer must first make himself aware of the various chambers of resonance, and then utilize them consciously, and to their fullest extent. A preliminary study of anatomy

is helpful. When one knows what valuable chambers of resonance lie back of the nose and above the soft palate, and when he studies charts that show exactly how the air passes into these chambers and vibrates within them, he then has a clearer conception of the goal for which he is to strive.

Between the drawing and resonating of breath there lies the important process of controlling it.



Jussi Bjoerling in "La Bohème"



Jussi Bjoerling in "Rigoletto"

The conserving, or budgeting, of breath so that it lasts throughout a long phrase, is largely a matter of thought and of practice. If one thinks his way through the phrase before he begins to sing it, he can gradually train the breath to follow this mental picture.

The mechanics of the process consist in emitting as little breath on any one note as is necessary for vocalized tone, storing up the breath supply, not for single tones, but for the line of the phrase as a whole. Then, at its close, the singer is never completely at the end of his resources. This process of control is achieved only after long and careful study. The actual details of what this study should be can never be set forth in a single set of rules. It is for the individual teacher, who sees exactly what the student's strong and weak points may be, to devise the actual ways and means of practice.

Once the student has found his way into the correct drawing, controlling, and resonating of breath, he will do well to forget about it and allow this correct procedure to take care of itself, again as naturally as possible. Too much concentration on breath control, oddly enough, makes for self-consciousness and confusion. Certainly, the student must think about it while he is learning to master it! But once these mechanics are well under control, let them become second nature. It is a fact that if, in singing, one begins to think of breath, breath, and nothing but breath, he will become short-winded. Many natural functions are affected this way. If, for instance, one allows himself to concentrate on swallowing or on blinking the eyelids, he will find himself compelled to such an act far more frequently than normal. It all comes back to behaving as naturally as possible, lest a "problem" grow out of what should be a perfectly natural procedure.

## A Daily Practice Plan

Without presuming to counsel others as to individual exercises for practice, I will gladly outline my own routine. Each daily practice period is begun with scales and vocalises. Due respect is paid to the grand scale, devoting a full breath to each tone, striking it squarely in the center, exploring it fully, and resonating it well. Then the scales are taken at a faster tempo, progressing to vocalises in all the keys, and in all the registers of the voice. It is usually helpful to select exercises that have some bearing on the music one is studying. In practicing a song like Rossini's *La Danza*, for instance, with its rapid passages and great leaps, I devote some preliminary minutes to rapid scales and arpeggios.

The young singer should strive for a completely even passage from one register of range to another. Scale work is excellent practice for this. The vocal passage from the lowest to the highest tones must be accomplished as evenly as on a







FRANZ PETER SCHUBERT steps to the piano, seats himself on the bench, and proceeds to play a composition written after his death in 1828.

At least, thus do the Hollywood scholars perform miracles with the world's musicians. For this is a scene from a recent movie short depicting incidents from the lives of classical composers. The infelicity in the scene, as surprisingly few musicians and music hearers seem to know, is that Schubert in the picture was playing *The Bee*, which this particular Schubert did not write at all and which did not exist in his lifetime.

The popular little classic *The Bee* actually was written by a Franz Schubert, true enough, but not by the Franz Schubert, Franz Peter Schubert, the master composer of the great "Unfinished" Symphony No. 8, in B minor, lived from 1797 to 1828 and wrote many Viennese medleys and melodies, but he did not write *l'Abellie* or *Die Biene*, as *The Bee* sometimes is listed. This piece was composed by a Dresden violinist and minor composer named Franz Schubert (sometimes François) born in 1808 and active until his death in 1878. Thus Schubert was known in his day primarily for his *The Bee*, but careless musical bibliographers and publishers have by now robbed him of even this. Almost invariably *The Bee* is attributed to Franz Peter Schubert, who could very well get along without it.

Numerous are the confusions of this sort, caused either by deliberate hoaxing, plagiarism, or the carelessness of record keepers. Not all are ancient musical history. There always are cases in the courts similar to the one filed recently by the owners of the copyright to a song, *Tell Me More*, written in 1925 by George and Ira Gershwin and Buddy DeSylva. The suit is by one film company against another because the latter used a song, *Says My Heart*, which it was alleged closely resembles *Tell Me More*.

Actual stealings are rare. It is not inconceivable that with all the possible sound combinations two musicians might hit on the same melody, or that a musician might retain a heard sound without realizing, when he later projected it on paper, that it was not original.

Musical families, of course, are the first to suffer from such mix-ups as penalized the obscure Franz Schubert of Dresden. The Johann Strausses, because there have been three musicians by the name, often are victims of slovenly musicographers who attribute the music of one to another. Sometimes even the work of Richard Strauss is labelled as that of one of the Johanns. The Bachs also are confusing, because there were five outstanding composers in the family: Johann Sebastian, the father; Johann Christian, the youngest among the boys; Johann Christoph Friedrich; Michael, a cousin of Johann Sebastian's father; and Karl Philipp Emanuel, the second and most noted son. No family did more for music.

**FRITZ KREISLER**  
The opposite of a plagiarist, Fritz Kreisler, owing to a lack of material for his concerts, wrote original compositions, which became huge successes, although he modestly attributed them to ancient composers.

compositions, and the success with which he evaded detection. He convinced critics so effectively that they thought they detected the manner of the original composer!

Kreisler wrote in the name of Niccolò Porporo both a *Minuet* and an *Allegretto* in G minor. Gaetano Pugnani's name was used for two compositions also, *Tempo di Minuetto* and *Praelu-*

## Who Wrote That?

By  
R. E. Wolsley

### The Kreisler Hoax

The confusion is bad enough when family names are alike; it is far worse when plagiarism or hoaxing is the cause. The most famous hoax, of course, is the now familiar one carried on for thirty years by Fritz Kreisler, the violinist, as a result of exigency and his innate modesty.

About 1904 Kreisler began playing arrangements of the works of early minor composers, such as Vivaldi, Pugnani, Porpora, Stamitz, and Couperin. These compositions then, and until recently, always were listed in some such manner as: *Andantino* by Martini-Kreisler; or *Andantino* by Martini, arranged by Kreisler.

Early in 1935 Olin Downes, music critic of the *New York Times*, was preparing some remarks to be given during a violin recital by Yehudi Menuhin. He decided he ought to see some of the originals from which the several arrangements by Kreisler on the program had been made. But he could find neither originals nor records of them. They just did not exist.

Downes cabled Kreisler, who was abroad on a concert tour, and the violinist replied in effect that all these Kreisler arrangements in the series mentioned really were his own compositions except the first eight measures of the Couperin *Chanson Louis XIV*, which, he explained, had been taken from a traditional melody. He went on to say that he had been forced to this strategy thirty years before, when he wanted to enlarge his repertoire and was embarrassed to play compositions of his own and most of all to play so many of his own works on his programs.

The extent to which Kreisler carried his trick has not been placed on record in any consecutive order and may be of interest because of the variety of work he wrote, the immense demand for his compositions, and the success with which he evaded detection. He convinced critics so effectively that they thought they detected the manner of the original composer!

Kreisler wrote in the name of Niccolò Porporo both a *Minuet* and an *Allegretto* in G minor. Gaetano Pugnani's name was used for two compositions also, *Tempo di Minuetto* and *Praelu-*

dium and *Allegro*. Pugnani was a latter eighteenth century violinist and Porpora was even earlier, so for most purposes Kreisler was safe.

The only composition for which François Francœur, who lived in the early seventeenth century, is known today is *Scitienne et Rigaudon*, but also for François (or maybe lucky for him that somebody picked him out!) the real composer of this piece is Fritz Kreisler. Padre Martini, accurately known in biographical books as Giovanni Battista Martini, for many years was credited with *Andantino*. But Olin Downes revealed that to be *dantino*. But Olin Downes revealed that to be another strategic bit of Kreisler joking—and composing. The poor padre, however, has been compensated somewhat because *Plaisir d'Amour*, usually ascribed to him, really is the work of Martini il Tedesco, a German who lived in France and whose real name was something quite different: Johann Schwartzendort.

François Couperin, the Frenchman known floridly as "Le Grand Couperin", is widely hailed for three compositions actually created by Kreisler, who wrote all of *Aubade Provençale*, and *La Freluche*; and, except for the few measures already mentioned, *Chanson Louis XIII*. Couperin is the victim, also, of careless musicians who sometimes mix his work with that of Pierre Couperin, a cousin of a grandson, and other even more distant Couperins.

This was not enough for the at once daring and bashful Fritz, who also took the names of Archangelo Corelli, a violinist composer who lived about the same time as did Porpora and Pugnani, and of at least three other composers. Particularly famous is a *Scherzo* "by" Karl von Dittersdorf, a Viennese music writer and violinist.

Kreisler's hoax aroused practically no genuine adverse criticism, most musicians declaring that his genius far exceeds that of any of the men whose names he used and that many beautiful compositions were produced that the world might otherwise not have had from Kreisler or any other composer. The hoax, in other words, is evidence of his genius.

### "Tune Detectives" at Work

Such escapades point up the dramatic aspects of the complicated legal procedure of establishing the authorship of musical works. There are at least two men in this country who have made such investigation their specialty: Dr. Sigmund Spaeth of New York and Gabriel Weller of Chicago. Each is called a "tune detective" and spends hours tracing the originality of musical and dramatic works. One of Weller's favorite assertions is that Rimsky-Korsakoff's *Copacabana* actually is the work of a Spanish composer who wrote it years before Rimsky appeared.\*

\*Many another famous (Continued on Page 712)

\*The Etude has no evidence of this in its files.



ISO BRISELLI

## The Basis of Violin Playing Today

By  
Iso Briselli

From An Interview  
Secured Expressly for *The Etude*  
By ALIX B. WILLIAMSON

Iso Briselli was born in Russia but educated largely in America. After graduating from the Stodulsky Conservatory in Odessa he came to the United States where he entered the Curtis Institute of Music as a pupil of Carl Flesch. His first appearance was made at the age of twelve. His American debut was made at fourteen with the Philadelphia Orchestra, Artur Rodzinski, conducting. Since then he has appeared with notable success with many leading orchestras. He owns a famous collection of priceless Cremonese instruments, including two celebrated old Italian "Spanish Strads", once the property of Ole Bull.—Editor's Note.

of concert going age when these master magicians commanded the boards. Studying with teachers who had direct contact with the masters is one way of gaining insight into the heritage they left us. With Heifetz, Elman, Zimbalist, and others now concertizing, I shared the privilege, for example, of coming within the sphere of Leopold Auer. Besides being a splendid player and preceptor himself, he brought us, proxy the lessons in greatness of "Viennese" Ball and Wieniawski, whom he knew well and heard often, and of Dont, Alard, and Joachim, his own incomparable masters. An even greater part of my learning hours were spent with Carl Flesch who, apart from having a greater faculty than any other person I have ever known for transmitting his own contributions to violin playing, had heard such magicians of the bow as Wilhelmj and Sarasate; and thus he brought his pupils closer to an understanding of these great men's advances in violin mastery.

There are even more ways of probing the past, besides sitting before our virtuos predecessors or studying with masters who did. The players who made actual technical progress, very often discussed their achievements in print, or else these advances were the subject of contemporary discussion and criticism. As for those whose contributions were more elusive, being accomplishments of heart rather than of hand, both written and spoken tradition have continued to reflect their glory down the years. One might almost say that though the playing is over, the tone lingers on—so that today we can have mental approximations, and fairly exact ones, of the style and distinctive individuality of each of the great Olympians of the instrument. Before constructing the fabric of his own individual approach to the instrument, it repays the embryonic artist to draw inspiration and example from

these—to "take lessons with the masters" in addition to his study hours with the flesh and blood teacher of today.

### From a Master's Father

A conference with the great men of the violin might go all the way back to Leopold Mozart, father of the composer, and one of the first to attempt to create rational order in the art of violin playing. Two hundred years after the time this musician played at the court of the Archbishop of Salzburg, the problem of how to keep the balance between weak and strong tones still remains difficult for the young fiddler, who would undoubtedly benefit from Mozart's views on the subject. It is obvious that to use only subdued tones, barely touching the strings with the bow, produces a sort of artificial whisper, with a sound that is misty, indistinct, and dream-like, while creating only forcible tones results in playing that is crude and unpleasant. This is how Mozart the elder suggested the difficulty should be surmounted: "Begin the up or down stroke with an agreeable softness of tone; increase the tone by a scarcely perceptible and gradual pressure; apply the greatest pressure at the middle of the bow, and modify this by gradually relaxing the pressure until, at the end of the bow, the tone becomes audible. This must be practiced slowly and with as much retention of the bow as possible, so that one may be able, in an *adagio* movement, to hold a long, pure, and delicate tone."

Today, many people look back on Paganini's playing with the disdain that Debussy expressed when he described virtuoso performance as "the attraction of the circus." Yet if he had ever really left us the "Study for the Violin", which he once declared he would write before his death, we should know immeasurably more about the secrets of superb (Continued on Page 702)







# The Etude Music Lover's Bookshelf

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.

## HAIL SAVOYARDS EVERYWHERE!

What is a Savoyard? Properly speaking, a Savoyard is a resident of that picturesque, mountain-studded Southeastern corner of France, land of romance, great statesmen and incomparable cooks. Operatically speaking, a Savoyard is a member, male or female, of that immortal group of singing satirists, who preserve the traditions of the Savoy Opera Company of London, which made the Gilbert and Sullivan creations an international tradition and an incomparable feast of fun and tune.

Gilbert's wit (Anthony Hope said, "His foe was folly and his weapon wit") and Sullivan's prancing tunes made an artistic combination which is just as fascinating to-day as the moment these remarkable theatrical twins first joined hands (or shall we say "joined pens") in 1875. The opera which had the longest run at the Savoy was "Pinafore" (1878), with seven hundred performances. Then comes "The Mikado" (1885) which ran 672 performances; and next in London popularity was "The Gondoliers" (1889).

Last year in New York City there were five professional productions of "The Mikado." Of these, two were Negro "Mikado" satires, "The Swing Mikado," and "The Hot Mikado." One of the five New York productions was a Communist "Red Mikado."

Now comes a practical book, by Edmond W. Rickett and Benjamin T. Hoogland, which is designed to tell amateurs how to "put on" any one of the thirteen operas from "Trial by Jury" (1878) to the almost unknown "The Grand Duke" (1896). The book is very practical in that it advises the amateur how to get the best results with the least expenditure of money.

Every leading character in each of the operas is analyzed, and very sensible directions are given for the portrayal of the roles.

The second part of the book is given over to a manual upon stage production, which anyone interested in putting on plays and operettas may find a very fortunate addition to his library. The organization of the directors, the stage staff and the organization, the selection of the cast, the orchestra, the scenery, the dramatic interpretation, a typical director's prompt book, and all sorts of useful information, all are discussed. Without such counsel, it is very difficult to make an opera seem anything but a very bungling affair.

Let's Do Some Gilbert & Sullivan!  
Authors: Edmond W. Rickett and Benjamin T. Hoogland  
Pages: 238  
Price: \$2.50  
Publishers: Coward-McCann, Inc.

## OPERA IN NEW YORK

A new edition of "The Metropolitan Opera," by Irving Kolodin, previously printed in a first edition, has just been published. This has been made to include what might be called the American period in the great opera house, which began with the appointment of the able Edward Johnson as the director of this great undertaking. The book is a very comprehensive one and should be included, not merely as a standard work for reference libraries but also as a very engaging source of entertainment for opera lovers.

The appendices in the new edition contain the

the latest accomplishments at the opera house. From this we learn that from 1883 to 1939 the most demanded opera is Verdi's "Aida" which had, in this period, 291 performances. In fact, the spectacular "Aida" seems to lead all operas in New York during the past fifty-six years. Then in order of preference came "Lohengrin", 260; "Faust", 239; "La Bohème", 221; "I Pagliacci", 219; "Die Walküre", 212; "Tristan and Isolde", 208; "Tannhäuser", 207; "Carmen", 195; "Die Meistersinger", 189; "Madama Butterfly", 172; "La Tosca", 171; "Die Meistersinger", 166; "La Traviata", 159; "Rigoletto", 158; "Siegfried", 132; "Il Trovatore", 130; "Roméo et Juliette", 111; "Parsifal", 109.

## Art in Program Building

Now this type of program simply cannot persist forever; and the question is, "What is to be done next?" Well, the next thing to be done is an immense amount of independent research work. No matter how many unrelated songs are investigated, each will fit into a pattern of some kind; that is, if its merits are such as to warrant serious study. All of these songs should be catalogued—both mentally and physically—so as to be ready to be drawn upon when needed to fit into a certain pattern. My relaxation after a recital, when too excited to sleep, often has been to make out the program for the next one; and there was always more material than could be used, so that much that was desirable had to be omitted. Every newly discovered song that appealed to me was studied and learned, to be ready for some future time; and some of the following songs were included: "Il Barbiere di Siviglia", 99; "Hänsel and Gretel", 96; "La Gioconda", 95; "Manon", 94; "Boris Godounoff", 71; "Das Rheingold", 60; "Samson and Delilah", 58; "Don Giovanni", 56; "Der Rosenkavalier", 53; "Le Coq d'Or", 49; "La Juive", 48; "Fidelio", 47; "Les Contes d'Hoffmann", 40; "Thais", 37; "Otello", 37; "Der Fliegende Holländer", 31; "Orfeo ed Eurycle", 30; "Gianni Schicchi", 30; "Lakmé", 29; "Die verkaufte Braut", 29; "Norma", 26; "Parsifal", 21; "Loulou", 20; "Simon Boccanegra", 18; "Salomé", 14; "La Rondine", 13; "Elektra", 13.

The following American operas have been given at the Metropolitan Opera House, beginning in 1910 and listed in order of their first performance. Dates of their premières with detailed descriptions of the works are given in the valuable historical work, "American Opera and its Composers" by Dr. Edward Ellsworth Hipsher: "The Pipe of Desire", 2; "Mona", 4; "Gyran de Bergerac", 5; "Madeleine", 4; "The Canterbury Pilgrims", 6; "Shanewis", 8; "Dance in Place Congo" (ballet), 4; "The Temple Dancer", 3; "The Legend", 3; "Cleopatra's Night", 7; "Sky-scrapers" (ballet), 11; "The King's Henchman", 14; "Peter Ibbetson", 16; "The Emperor Jones", 10; "Merry Mount", 6; "In the Pasha's Garden", 3; "Caponsacchi", 2; "The Man Without a Country", 1; "Amelia at the Ball", 6. The numbers following these works indicate the number of performances at the Metropolitan Opera House. Some of them have had several other performances by the Metropolitan Company on tour and in their Philadelphia series.

These figures are significant because they are, of course, largely the voice of the box office, seasoned with the economics necessary in operating so tremendously expensive an enterprise as the Metropolitan Opera Company in post depression days. Many conclusions may be drawn from this graphic picture of opera in our leading opera house. While Verdi's spectacular "Aida" triumphantly leads the list, the total performances of his operas between 1883 and 1935 comes to 510. On the other hand, the performances of Wagner's works total 1497. Even Puccini passes Verdi with 831 performances. There were 1695 performances of operas by Italian born composers, 1789 by German born composers, 56 by the Austrian born Mozart, properly designated in the German column although his operas are largely in Italian style. Seven hundred and ninety-three opera performances by French born composers are listed, one hundred and ten from Russian composers, and one hundred fifteen by American composers.

No very radical change in taste has been notable in the past twenty years. The operas of Puccini have not been given the prominence they formerly had. The ever delightful "Carmen" still lacks a Calvé, "Cavalleria Rusticana", alas, has not survived to the extent of its lustier twin, "I Pagliacci", but "Aida", Caruso or no Caruso, still marches triumphantly on.

"The Metropolitan Opera" 1883-1939  
Author: Irving Kolodin  
Pages: 646  
Price: \$3.75  
Publishers: The Oxford University Press  
(Continued on page 702)

## BOOKS

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(Continued on page 702)

ONE OF THE MOST interesting young modern musicians is Morton Gould, whose broadcasts are heard weekly on Thursday nights over the Mutual network from Station WOR in New York. Like Stravinsky and other modernists, he is a musician essentially interested in the development of this age and its expression. His music, he contends, is the result of experience at the time of composition, and hence an expression of his present self.

"My structural detail may be drawn from the past," he told us, "but the spirit of my work always emanates from my own reactions at the moment, and is, I hope, reflective of its growth. My first three symphonies combine classical form with our modern American popular idioms."

Gould's music has been called interesting and highly provocative. He has turned out sinfonettas and swing songs, fox-trots and folk compositions. Brought up amid the whirlpool of tin-pan alley's most hectic days, his friends and associates will tell you that his professional integrity remains unscathed. For Gould writes and plays only what he thinks is good, and never panders to public tastes. He firmly believes that entertainment should play an essential part in music.

"I feel that the serious American composer has neglected too long the writing of entertainment music," he said. "Composition should take in a variety of all mediums; it should never be restricted. The greatest serious music has its elements of entertainment. Take a composer like Prokofiev, for example, he has the works of his which are most widely played are those which have the most entertainment value, like 'Peter and the Wolf', the 'Classical Symphony', and the 'Lt. Kije Suite.' Really entertaining music has good artistic value, and people are usually quick to realize its worth."

Gould has an amazing command of orchestration and a complete knowledge of the fullest resources of the various instruments. In his broadcasts he employs an orchestra of thirty men. He has had works commissioned and played by such outstanding musical leaders as Leopold Stokowski and Fritz Reiner. Many of his compositions are equally popular with symphony and dance orchestras. Dance tunes have a definite appeal to him, and he utilizes them with amazing skill in much of his music. Thus we find in his latest symphonette, "Latin America" (heard recently in a broadcast shortwaved to Latin America), the four movements are in the forms of a rumba, a tango, a beguine, and a conga.

His music based on folk melodies is both original and stimulating. Take his "Foster Gallery", a work commissioned by Reiner last year for performance with the Pittsburgh Symphony Orchestra. This is no ordinary collection of Foster



MORTON GOULD

that is well nigh perfect." A

Gould takes a sincere interest in college orchestras and bands. During the coming season he plans a great deal of work among them. Already a number of his compositions are a part of their repertoire, and he is scheduled to appear in many leading schools and colleges this coming winter as guest conductor both with

# High Lights from the Broadcasting Studios

By  
*Alfred Lindsay Morgan*

tunes, grouped in the conventional, half-hearted fashion of so many arrangers. Instead, it is a composition which has been compared to the Ravel work based on Mussorgsky's "Pictures at an Exhibition." Could it much more research work

on Foster before he wrote it, and in it he utilized, along with the better known melodies, material that has never before been presented. Gould has made a close study of early Americana, and has uncovered a wealth of material which he has woven into twenty that indicate the singer. So one sample instruction—play the piano such as—'rous flash cards, we set forth to y was over, there ve beginners each. Not bad as a be-

re issued for a rolled pupil was mother and also se extra "friends", obtained. Musical my prettiest and yed for them; and d. Each pupil was nade, daintily tied the old playing"). And, so we

that is well nigh perfect." A Gould takes a sincere interest in college orchestras and bands. During the coming season he plans a great deal of work among them. Already a number of his compositions are a part of their repertoire, and he is scheduled to appear in many leading schools and colleges this coming winter as guest conductor both with

bands and orchestras. "With the editors of The Etude, I believe that there is a wealth of talent among our youthful musicians," he says, "and I acquire an enormous stimulus from conducting them." He contends that the symphonic composers of the present could offer, as well as receive, nourishment from school, college and civic bands.

"Band composing and arranging has an exclusive field," he says, "and its importance to today's musical idiom has not yet been fully realized by those composers who seek out only the orchestral field. I have found this new field most intriguing and propose to compose other works exclusively for band." Gould's first composition along this line was written for and performed by the University of Michigan Band at its Sixteenth Annual Spring Concert (1940). It is called a "Cowboy Rhapsoody", and is a musical purpose beautiful cowboy folk tunes.

An active piano lid brought to radio a series of When the recalled "Experiments for Radio Orways invited, and were the outgrowth of highlight to the paper. Onets, an emphasis of tonal con-

in a recital was previously served only a sort Advantage wasground. "Through radio we have the local communal palette of instrumental tones," ing items includand we also have different types city papers. It is Now we can utilize specific efine year old to g instruments at different dis and sometimes agent microphones; the effects as his name there varied as an artist's palette; the lists.

is quite possible that it may prove Local composers studying effects possould intends to present a num- This genre in his broadcasts this that the local dse are two which he calls "Four the city who cam'ter Mike" and "Bassoon, Viola, introduced to h'study."

might ride out h'study associates are very enthusiastic to help her. They will tell you that, in the haps we could w hen the history of this century's of both. And sev d, they are convinced that Morton Gould will stand out as one of radio's major contributors. Gould is a young, slim, black-haired out of twenty-seven with a particularly en-gratiating personality. He typifies in more than one way the spirit of young America.

With the return of Columbia's "School of the Air" broadcasts this month, Sterling Fisher, director of the Department of Education, announces that the CBS air school has expanded to include every country in the Western Hemisphere, willing to cooperate. (Continued on Page 700)

## RADIO



**By**

By  
*Peter Hugh Reed*

Haydn's "Symphony No. 92 in G major", known as the "Oxford", was aptly defined by the late

RECORDS

## Getting a Start in a Small Town

By

Betty Louise Jones

There were many ways, however, besides the actual teaching, which were used to keep our work before the public, and to interest new study.

unique programs for recitals, and for unusual report card ideas. Hours were spent in clipping and mounting pictures of composers and artists, and in hunting out the best piece for each pupil, as well as considering each one's individual needs in technic. As each youngster in the class became more and more interested, we showed him

pupils in study.

At the time the invitations were issued to the first get acquainted party, we subscribed to the local newspaper; paid for a small box advertisement; and then after the event, we sent the news of the party, with a list of guests, for the social column. More people mentioned the party written than noticed the formal advertisement.

From then on, our name appeared in the paper nearly every week. One week, our picture appeared, together with the usual information about our training. Another week, "Miss N \_\_\_\_\_, local piano teacher, was entertained at dinner Friday evening by Mr. and Mrs. A. \_\_\_\_\_." Once again, "Miss N \_\_\_\_\_ is attending summer school in B \_\_\_\_\_, studying with the famous artist-teacher, Mme. \_\_\_\_\_ of Switzerland." Or "G. B \_\_\_\_\_, a piano pupil of Miss N \_\_\_\_\_ played for school assembly on Wednesday." Tire-some, perhaps, and monotonous. Still it served its purpose beautifully, in that everyone knew that an active piano teacher was in town.

When the recitals began, a reporter was always invited, and programs were always mailed to the paper. Once a picture of those taking part in the recital was included in the report.

Advantage was taken of the fact that many in the local community read the city papers, by having items included in the vicinity news of the city papers. It is quite a thrill, you know, to a nine year old to see his name in a "big" paper; and sometimes another nine year old wants to see his name there, and thus another pupil enters the lists.

From that time on there was abundant opportunity to show my worth as a teacher. Space does not permit telling the many ways, the many "tricks" used to keep the pupils' interest alive. I used to have a "notebook" for new ideas and clever ways of presenting old problems, and unique programs for recitals, and for unusual report card ideas. Hours were spent in clipping and mounting pictures of composers and artists, and in hunting out the best piece for each pupil, and in making up the program for the next year in technique. As each youngster in the class became more and more interested, we showed him

In some of our early scouting around, we found that the local dancing teacher was a girl from the city who came to town once a week. On being introduced to her, it was suggested that she might ride out with me. Aside from the merely social aspect of the thing, it was felt that perhaps we could work together to do a number of both. And several plans which were tried did bring us both new pupils. First, when neither had enough numbers ready for individual recitals, a joint recital was given, at which many little tap dances were shown. This was very successful, and the fun that piano pupils have, and vice versa. Each teacher had an opportunity to meet mothers of prospective pupils, and to make friendships which led to new pupils. Later, when her accompanist left town, I was asked to accompany her classes. This was found to be a very profitable thing from my teaching was more than made up by

## RECORDS



## Music and Study

the insight gained into the characters and personalities of the young folks, to say nothing of the added publicity.

### Local Business

As far as possible the local stores and garages were patronized. The car was overhauled by a local mechanic, gas was bought in the town, toilet articles were purchased there rather than in the city, and recital programs and cards were printed at the local printer's office. The result? While the garage man may not have had a son or daughter eligible for lessons, his friends and relatives had, and the waitress in the restaurant had a sister who wanted to study. It was not necessary even to mention to these business people that new pupils would be welcomed—our friendship and patronage enlisted their interest.

### Social Contacts With Pupils

In like manner, because we wanted to be friends with the pupils and their chums, who might be prospective pupils, we made a point of having as many "good times" with them as possible outside of lesson periods. Many were the afternoons during the summer when, with the rumble seat of our little "Puddle Jumper" filled to overflowing with bathing-suit clad children, we headed for the "old swimmin' hole", to float and Barbara and Ann and Buddy learned how to float and paddle around, and learned also to look upon their piano teacher as a good sport—as a human being whom they could trust.

The teaching schedule was arranged so as to be able to accept dinner and luncheon invitations, when we could meet in informal, home surroundings, with the youngsters and their parents. Many precious minutes were invested, not wasted, in viewing and admiring a pet pony, or some new little baby chicks. As a result, these pupils and their teacher were really friends, and new pupils came because of the good times had together.

Along this same line was the music club that was formed. Most worth while teachers know the value of organizing pupils into a group for the purpose of playing for each other, studying historical facts, playing musical games, and in general, gaining the inspiration of contact with the other pupils. Every few weeks a special meeting was held, when each member invited a guest, and when, after an informal, but worth while, recital, there was a "party" of games and refreshments. And often Miss N— played solos and duets with her pupils, and sometimes a little newcomer decided he wanted to learn to "make music" like that too.

### District Schools

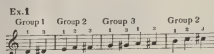
With the town fairly well canvassed, and "piano lesson" conscious, our attention was turned to the rural boys and girls. Much the same procedure was carried on in the district schools. Questionnaires were sent out, returned, and followed up. At Christmas time, our services were offered for their Christmas programs, and at school picnic time, we tried to be on hand to furnish transportation, and to help the teacher. Here again, the object ever in my mind was to be friends first, to become a part of the youngsters' lives, so that they wanted to study.

And so our career was launched. A far cry, indeed, from the beautifully appointed studio we had meant to have, with a baby grand piano placed before tastefully curtained windows, with portraits of musicians on the walls, a systematic filing cabinet, and beautifully bound volumes of works of the masters. (Continued on Page 698)

## Dissecting the Chromatic Scale

By George B. Thornton

The chromatic scale contains twelve different semitones, the first and thirteenth being the same tone in octave. The scale can be dissected nicely into groups of two, three, and four semitones, as the following illustration will show.



It will be seen that Group 1 and Group 3 are

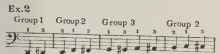
## Dr. E. E. Hipsher Retires

Dr. Edward Ellsworth Hipsher, who first became connected with The Etude in 1920 and later its Associate Editor, giving many useful and faithful years of devotion to this publication, retired last July and now resides in Marion, Ohio, where he was for some years the organist at the church attended by the late President, Warren G. Harding.

Dr. Hipsher's educational experience is wide. He taught in several American colleges and wrote many much read articles upon music. His "American Opera and Its Composers" is the most comprehensive work in its field. Dr. Hipsher, who received the honorary degree of Mus. Doc. from Temple University in Philadelphia, is also an Associate of the Royal Academy of Music of London. For many years he was President of the Philadelphia Music Teachers Association.

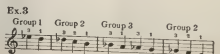
The Etude extends its best wishes to Dr. Hipsher and feels assured that he will be enabled to do very needful and important special work in the field of writing and music editing.

played alike, and that there are two Groups 2, both being played alike. This makes the scale quite a simple matter for the right hand; however, it is not quite the same for the left hand, as will be seen by the following example.

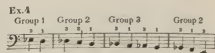


The difference in fingering for the left hand occurs in each of the Groups 2, the other groups being marked the same.

Such similarities as the above are discovered in the ascending scale; we shall now view the groups in the descending scale.



We note first that the sharps suddenly have changed to flats; that the Groups 2 have shifted places, the second group coming first and vice versa; that the fingering of the groups is reversed, 3-2-1, and so on, instead of 1-2-3 as in ascending. We shall now look at the left hand in the bass clef.



The left hand Group 2 is still different from the right hand Group 2; the same fingers are used as in the ascending scale, but reversed; and the other groups are fingered similarly reversed.

The chromatic scale is not a complicated one at all. We see here that the right hand in ascending, the principles of progression are 1-3 and 1-2-3; for the left hand in ascending they are 1-3 and 2-1-3, very simple things. For the right hand in descending, the principles are 3-1 and 3-2-1; for the left hand in descending they are 3-1 and 3-1-2, simple and easy progressions.

## Helps Toward Sight Reading

By Harold Mynning

While sight reading is not necessarily of great musical importance—it is notorious that great virtuosos are sometimes poor sight readers while mediocre players may be rapid readers—still sight reading is an attribute worth cultivating. Here are a few helps.

1. Become familiar with all the scales, arpeggios and as many chord combinations as possible. A thorough acquaintance with all the scales, not just those with one or two sharps or flats, will go a long way in making one a good sight reader.

2. The sight reader should take the same attitude toward a musical composition that an artist takes toward his picture when beginning it. The artist thinks of the picture as a whole, not of the details. Of course when polishing up a piece one must think of details but in sight reading there is not much time for polishing.

3. In learning to read at sight begin at the beginning and go right ahead to the end regardless of how many mistakes are made. Learn to read one, two or three measures in advance of the fingers.

4. When playing for a singer, if both hands are too much for you, keep going with the right hand. By all means keep going; get to the end somehow, some way.

5. In sight reading, as in other things, practice is the big thing. The way to learn how to play at sight is to practice sight reading. Going over the same sections of a piece very slowly, first with one hand and then with the other, as is necessary when learning to play a piece well, will not help much in learning to sight read. Sight reading is a distinct and separate branch of the art of piano playing.

## A Sign That Paid

By Eunice Howell

Over my piano, for nearly five years, has been a little sign in a neat frame. It is an old English proverb. If a pupil comes practicing, I look at the sign and pretty soon the pupil casts his eyes in the same direction and reads: "Idle folks lack no excuses." I call the sign my assistant teacher.

## How Expressive Is Your Singing?

By

Crystal Waters

A CHARMING SINGER is one of the most fascinating individuals on earth; but what is charming? Some say it is an inborn quality, the gift of babies. Others insist it is nothing more nor less than beauty—glorious tonal quality, a handsome face. Neither is infallibly true.

Granted that some singers are born charming, what about those who mysteriously grow from quite ordinary vocal students into graceful, eloquent artists? What about those whose voices the critics call inferior and yet who draw enormous audiences wherever they appear—right under the noses, as it were, of those with remarkable voices? Some singers are downright homesly, but they capture affection and attention whenever they sing. No, a charming singer is not dependent upon birth or beauty. So far as we can observe there is one attribute that all charming singers possess in common—expressive singing. Their voices and faces say what they feel.

When you sing, what do your voice and face say? Does your voice sing, "I love you," "Death approaches," "What a lovely day," in the casual way you would say, "It cost two dollars?" It is hard for a public to believe that a singer with a voice like that has any human emotions at all. Does your face have the worried scowl of one preoccupied with mechanical skills, such as breathing, tone production, pronunciation? "Dead pans" such faces are called in the theatrical world. The faces of many students, pleasingly relaxed and animated during ordinary conversation, become puckered and distorted the instant singing starts.

Do not be too sure that merely because you are aware of a song's various feelings you are expressing them. The expressive muscles may be lazy. Voices and faces that never change, never reflect moods and emotions, are appallingly common among singers. They may report more than is beautiful of obvious emotions: anger, gaiety, sentimentality, revenge; but one must look to the charm of an artist for sensitive, moving changes that convey the subtle variations within the mood of a song, like a pool reflecting the sky, the sunset, swaying branches, or the ripple of wind. But even more fascinating than a pool is a sensitive singer, because in the latter there are reflected not only the sentiments in the song but also the emotions within the artist.

### Learn to Express Your Emotions

The art of expressing with voice and face the meanings, the emotions and the personality, is a language older than that of words and music. Words by themselves are indeterminate and surprisingly meaningless. One can sing, "I love you," and make it mean triumph, defeat, yearning, contentment, interest, boredom, sincerity, insin-

cerity, hope, disappointment, buoyancy, disaster, or a dozen other things. There are few emotions one cannot learn to express, once he knows how.

Whatever one learns about the facial muscles can help with vocal expression. For instance, facial muscles that pull together too intensely make angular, distorted lines; throat muscles that contract too intensely result in harsh,



A perpetual scowl makes singing appear laborious and never wins the sympathetic response of an audience (top). When you are singing "I dream my heart is yours, dream a world of dreaming affection (lower) and feeling tones expressive of this sentiment will convince your listeners of your sincere feelings and arouse them to feel an emotional response.

distorted tones. Such a vocal quality no more reveals the real voice of a singer than a scowling expression reveals the real face. It has no artistic value.

In happy moods (the ones most enjoyable to listeners) all the action of the face is speeded up. The brows are raised, the cheeks move upward, the lines around the eyes are animated. An audience is assured by such a face that a singer has a pleasant disposition and immediately the audience feels friendly toward her. When the brows are lifted and relaxed, the throat also is relaxed; a condition sure to improve the quality of the voice.

A good singer does not depend upon his mouth to portray emotions. His relaxed lips flare forward to mellow the vibrancy of his tones. They

must be free to round certain vowels and to form labial consonants. To exaggerate the importance of the mouth in expression, using it for the full gamut of human emotions, results in over-expression, or "mugging."

### Facial Expression

Subtlety of facial expression is best accomplished with the forehead, eyes, nose, and muscles around the nose. This may be easily demonstrated. Tie a scarf over the lower part of the face. To register mental or physical struggle, draw the eyebrows together—enough, but not too much. Now lift the same muscles until you seem to be questioning, or surprised. After that both draw the eyebrows together and lift them: agony, pain, discontent, confusion are expressed. Stare with eyes puckered, forehead an incredible horror. Relaxed forehead, twinkling eyes—mischievous, whimsical fun, enjoyment, inner enjoyment.

The facial muscles are likely to be set and immobile at first but they can be "loosened" by stretching and relaxation. Once this is accomplished, it is interesting to see how the face can be controlled, and what it can be made to express. Daily practice will make it more mobile, more sensitive, more interesting and charming. Best of all, it will not be necessary to act, nor to look affected. You can bend the face in the mirror until it sincerely and spontaneously reflects your thoughts and feelings without conscious effort.

As for the voice, do not be discouraged to discover that the very emotions your listeners want to know you possess can so contract the throat as to smother and throttle its fine quality. Stop for a moment and think what happened to the voice under the stress of some highly emotional human experience. Remember the time you were scared "stiff"? "Stiff" is just the word for the state of your throat muscles, and instead of the loud call for help which the brain dictated, there was squeezed out a thin, scrawny squeak that one could hardly believe came from your own throat. Another time you were "boiling" with indignation, but so tight was the necessary thing in dignified, impressive speech. The very intensity of the situation placed an iron grip around the throat, so that the words came weak, shaky and broken. Again, you were heart sick with grief or disappointment, and yet there was the intent to sound valiant and indomitable. That time the lump in the throat turned the voice scratchy, dull, thick.

Fortunately, expression in art is different from that of human experience. In tragedy, for instance, art expresses not actual suffering but the sum of its essence. The character represented has passed through an experience that has opened his eyes to his own (Continued on Page 698)

## VOICE



# The Teacher's Round Table

Conducted Monthly

By  
**Guy Maier**  
Noted Pianist  
and Music Editor

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



**Courage!**  
Here's a letter to buck up our morale! It is from a teacher in Naches, Washington (population four hundred and three) in the high Cascade Mountains. Says Mrs. G.B.K., "I surely get a bang from some of the complaints registered by teachers about their pupils not practicing, poorly prepared lessons and lack of interest. So I want to tell about one of mine. She is the thirteen year old daughter of a woodcutter, living in a little tent house, way up here in the Cascade Mountains. I began giving her lessons last November, and as there was no piano within miles of her home, I made a keyboard. I marked off on a strip of veneer board the length and width of a piano keyboard, colored the black keys, named each key with a letter pasted on it, and gave it to her.

If it had been the latest model of a baby grand I doubt if she would have been more pleased. Every Saturday she has waded through snow more than knee deep three miles to my house, with her lesson perfectly prepared, much better than any of my other pupils who have pianos in their homes. She is now working on Grade one and a half music, and I am proud of her!"—No comment necessary!

## Boys' Recital Program

What do you think of this "All Boy" program of students of P.L. (Indianapolis)? *Pride of the Regiment*, Grammond; *Soldier's Boy*, Steinhilber; *Yuletide Chorus*, Friml; *Woods at Night*, Rasbach; *Waltz in C-sharp minor*, Chopin; *Scene from an Imaginary Ballet*, Coleridge-Taylor; *Sea Gardens*, Steinhilber; *Francis Cooke*, Valse Intime; *Chorus*, (Two voices), Achorn; *Chorus*, (Two voices), Bach-Gest; *Prelude in G minor*, Rachmaninoff; *Polonaise Militaire*, Chopin; *The Harmonica Player* (Two pianos), Guiton.

Healthy, sturdy music without a single sappy title, an excellent model for a boys' recital. Round Table teachers please copy.

## "Movable Do," or Fixed?

I am afraid that B.E.L. (N.C.) brings up a never to be solved question, the matter of whether to teach the American "Movable Do" or the French "Fixed Do" system of Solfege. She comments, "I was taught the Movable Do. Some of my colleagues learned the Fixed Do. I contend that both should be known. Now, how far wrong am I?" B.E.L.'s is, I think, the only solution. But, do not let anyone try to pin me down in favor of one or the other! I would

be lynched by both Movables and Immovables if he did; and besides, our long suffering Editor forbids any such goings-on. So the sad solfegists must still wander warily over the land repeating, "To move or not to move—that is the question."

## In Praise of New Methods

Although bouquets are usually modestly excluded from our page, I cannot resist passing along this one. B.E.L. says, "The Etude is making rapid strides; the latest two editions are superb in every detail. You have certainly made a definite departure from narrowness in piano teaching, and from the biased and 'set' methods so long in vogue." For these kind words, The Etude renders grateful thanks, and gives assurance that the vehemence with which this page attacks those old most backed methods will continue to be free from prejudice, narrowness and myopia. Long may intelligent music teaching prosper in our blessed land—while the other kind dries up in the drought of its own desert!

## How to Relax

B.T. (New Mexico) wants to know, "What is the best way to get pupils to relax at lessons?" I do not mean while they are playing, but at the end of a scale, a series of chords, or a phrase?"

That's a cinch! Just ask him to rest hands in lap, then drop his head heavily on his chest—and poof! shoulders collapse, arms go limp, breath exhales with a sigh, and the patient is cured. You simply cannot contract with your head lying limply on your chest. Try it!

## Is the Music Degree a Necessity?

The "degree" question continues to bring many barbs, most of them ag'n' degrees. I quote L.E.C. (New

York) who admirably sums up the sentiment of the anti's. "I have a degree from one of the best music schools in the country, and I taught public school music for five years. But I assure you, the last seven years, on my own, have been much pleasanter, and I much prefer to teach privately. School music is a thankless job, even if it does bring in more money."

Nevertheless, in spite of all the anti sentiment I still feel that it is advisable for teachers to get a degree, for such a label often brings precious prerequisites with it; for instance, a school job, with the assurance of that welcome first of the month check!

## The "Second" Piano Question

My condemnation of the habit of playing along with students at a second piano during lessons stirred much controversy. Mrs. W.H.H. says, "I have found it wise in some instances to allow pupils; it helps with time, tempo and accents until the student is familiar with the sense and sound of the music." And I.B. (New Mexico) ardently advocates playing with the student, for he says, "It keeps the pupil from stopping whenever he strikes a wrong note. He must be broken of hemming and hawing. He must realize that an artist is often forced to 'fake' a few chords if his memory fails him."

I agree that the stumbling pupil may be helped a little in this way, but as to its efficacy in teaching "faking"—I'm G.M. from Missouri.

## A Toast to Strawberry Pie!

Here is something to make your mouth water! Mrs. I.M. (Indiana) lures mothers and "doubting Thomases" father to her home to evening "Dessert Recitals," at 6:45 o'clock; first letting pupils and the children gorge themselves on specially scrumptious strawberry whipped cream pie—then the well

lined young darlings play beautiful music for their adoring parents. It works magically; four sets of parents are invited, and it is all over before eight o'clock, permitting regular evening engagements. But, gularly, I forgot to ask I.M. for that strawberry pie recipe. If any of you want it, I'll guarantee to get it for you!

## D and A Major Scales

My pupils always have lots of difficulty getting the left hand scales of D and A major fast enough, and I am almost ashamed to say (I) I have had trouble especially with D major. Can you suggest some way to practice to get more speed and smoothness?—L. F. Louisiana

Yes, you are right; those D and A major descending left hand scales are the bane of all our lives—with F major running a close third. You of course, know why this is. If the C major patterns 123, 1234 are well mastered most other scales are easy, since they conform in general to the C model—which D and A do not. Also, scales are never difficult when, as usually happens, the thumb on a white key follows immediately after the index finger on a black key. But, here again D and A major refuse to fall in line. Sometimes (when I am lazy) I finger the left hand of D major to conform to these rules:

Cs D E Fs G A B Cs D E etc  
3 2 1 4 3 2 1 3 2 1

(descending, read backward)

Have you tried it? Surprising how much easier it becomes!

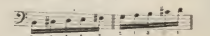
However, let us not avoid the issue. For the regular fingering I assign the following descending patterns:

D C B A G F E  
1 2 3 and 1 2 3 4

1. Played as gentle "squash" groups first all over the piano, slowly and fast; then continue thus: 123, 1234 (from D down to E); 1234, 123 (from D down to C); 123, 1234, 1234 (from D down to E); 1234, 123, 1234 (from D down to E).

2. Change from "squashes" to light finger patterns (same groupings) always playing fast in a single arm impulse with a slight accent at the end, even at the beginning of the group or groups; and finishing with a bounding arm to carry the impulse to lap.

3. The following two groups for smooth underpassing of the thumb, practiced (a) very slowly with swift thumb and gently moving elbow tip; (b) up, very fast and lightly (accent last note); (c) same down; (d) up and down; (e) down and up; (f) down and up two, three and four times; (g) same, accenting second note (up and down).



Now combine both figures, up and down; extend combinations ad lib. Here's to a swift, smooth, bumpless D major scale for your left hand!

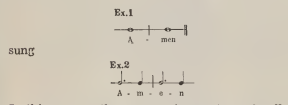
# Distinct Choral Diction

By  
**William H. Buckley**

AN INTERNATIONALLY FAMOUS CHORUS achieved a reputation for clear enunciation by printing the words of their numbers in full on their programs. The writer once attended a performance of "Madame Butterfly" in English by an excellent company and found that it was impossible to follow the singers until a copy of the libretto was procured from an usher. And yet their diction seemed almost perfect when the printed page was before us. Where the words are familiar there is no problem. An anthem setting of a well known hymn is readily followed by a congregation, but where less familiar passages of the scriptures are used as a text, few choirs are able to present the anthem in such a way as to make every word clear to the listener.

We expect our soloists to sing their songs in such a manner that, no matter how unfamiliar the text may be, no word is lost. When a chorus displays this efficiency it causes a sensation. And yet it is no miracle, but merely the type of genius which shows itself in an infinite capacity to take pains. Even if the chorus were composed entirely of singers whose individual diction was exemplary, great care would have to be taken to see that each syllable was perfectly synchronized, as the slightest irregularity will cause temporary obscurity. The beginning and ending of each syllable have as definite a time place as the beginning and ending of each phrase. We are accustomed to hear a great deal about unanimity of attack and release in regard to phrases, but syllable unanimity is just as important.

Again, the handling of consonants and vowels in the same manner by all of the singers is an important factor in keeping the words clear. Few singers emphasize consonants sufficiently, given them a definite time value. Listen to a choir as it sings "Amen." If some distance away and an unprejudiced attitude is maintained, you will hear "A—eh." The M and the N will be missing. Association of ideas unconsciously overcomes this deficiency with the listener. He expects the "Amen" and therefore he hears it. But this does not operate where the words are unexpected. The "Amen" can be cured by assigning a time value to each consonant:



in this manner the consonants are stressed sufficiently to make them as loud as the open vowels.

Other consonants should be treated in similar fashion. As usual, an example will be clearer than an explanation. Although it is a familiar hymn, let us see what we can do with Newman's *Lead, Kindly Light*. The words of this hymn seem to

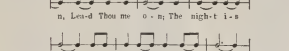
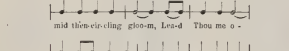
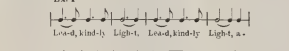
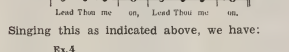
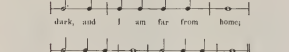
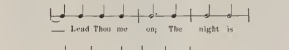
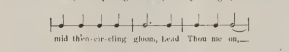
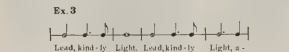
bristle with final consonants.

Lead, kindly Light, amid  
th'encircling gloom,  
Lead Thou me on;  
The night is dark, and I  
am far from home;  
Lead Thou me on.

If the singers are at all careless we hear:

Lea kindly Li, amid th'en-  
circling g'loo,  
Lea Thou me on;  
The night is dar kan di  
am far fruh ho,  
Lea Thou me av.

If we assign a definite time value to the consonants, this will clear up as if by magic. Let us use notes giving time without pitch and set to the rhythm of a well known anthem setting. It is written thus:



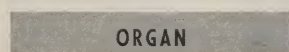
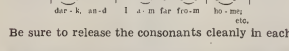
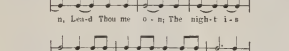
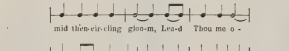
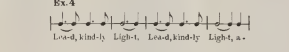
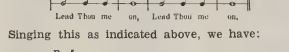
Be sure to release the consonants cleanly in each



STUDENT A CAPPELLA CHOIR AT OBERLIN CONSERVATORY OF MUSIC

value. This makes it necessary to discover the vowel sound in every case. "Ah" has been called the father of all vowels but it is, more properly, the centre of the series having "ee" as one extreme and "oo" as the other.

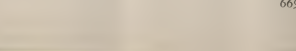
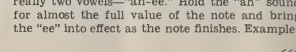
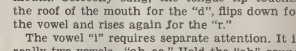
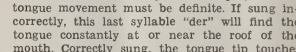
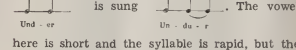
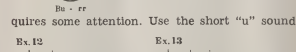
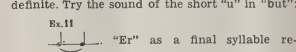
The consonants "j" and "r" become entangled with the vowel unless great care is taken. Hold the vowel until the end of the note, with the tip of the tongue low, and form the "j" as the note finishes. The "r" sound, of course, will bring the tip to the roof of the mouth. Example:



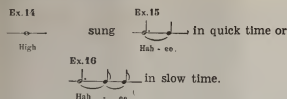
case. With short notes, dividing the value seems like splitting hairs, but the consonant must be emphasized. With notes longer than quarters, assign definite value to the consonant. Always separate a final consonant from an initial vowel immediately following it. Example: "dark and." The vowels present a problem of their own. In ordinary speech they have no time value, but in singing they occupy the lion's share of each note's

value. This makes it necessary to discover the vowel sound in every case. "Ah" has been called the father of all vowels but it is, more properly, the centre of the series having "ee" as one extreme and "oo" as the other.

The consonants "j" and "r" become entangled with the vowel unless great care is taken. Hold the vowel until the end of the note, with the tip of the tongue low, and form the "j" as the note finishes. The "r" sound, of course, will bring the tip to the roof of the mouth. Example:







Do not be afraid to exaggerate. What would sound rough and extreme in a solo becomes smooth and natural by the very number of voices in the chorus. Always listen to the choir from the centre of the auditorium, so that you may know what the congregation hears. If possible, the assistant organist should accompany the choir, using your registration in order to judge the balance of organ and chorus from below. If more organists would listen to their assistants accompany soloists, they would more perfectly gauge their registration and we would hear fewer "drowned-out" solos.

One of the reasons why much that one hears in inferior choral work is not comprehensible to the audience, is that there is not enough insistence upon exact precision in emitting the consonants at exactly the same fraction of a second. That is, if a word ends with the consonant T, every singer in the group should pronounce T at precisely the same moment. This is particularly important with the letter B. The consonants should never be exaggerated but they should be timed with the exactness of a chronometer. This being the case, blurred choral effects are impossible.

In conclusion, conductors should be on the alert to see that syllables are synchronized, consonants emphasized at the same instant and vowels pronounced similarly by all members of the chorus. This will result in a steady and progressive improvement in diction which will be a joy to them, to their ministers and to their congregations.

## Standing Criticism

By Allan Glenn

Worth while criticism is invaluable to the student who wishes to get ahead in the world. Invite those who know to give you their frank comments upon your shortcomings. Study these comments carefully and endeavor to try out the advice in many ways to discover what the critic had in mind.

Malignous criticisms should be ignored. When Howells was maligned by his enemies, he surprised his friends by keeping his silence. When asked for the reason, he quoted the old proverb: "If a dog bray at you, don't bray at him."

## "Exercitatio Optimus est Magister"

By Sylvester Ticknell

On a tour through Spain the writer stopped at a monastery in which the musical researches of the monks have attracted very wide attention. The singing of the brothers was memorably beautiful. A Dom of high standing later took us to the library and showed us a famous work upon singing. On the fly page of the book was the Latin motto which is at the head of this article. The Dom pointed to it and said: "After all, whoever wrote that knew the greatest truth in education. 'Practice is the best master.'"

## Memorizing—A Necessity for the Organist

By Robert Morris Treadwell

One may visit a strange console or choir loft and find the various musical parts of the service pasted to the instrument or stuck on cards, showing a pitiable dependence on the printed page.

Not so long ago a well known organist told me that he played even the *Doxology* with fear and trembling, if without a copy before his eyes. Sometimes this condition arises from faulty piano instruction, where the teacher has failed to insist on memorizing.

This article is not for those phenomenal persons who have no difficulty in playing from memory; we have heard the great ones—Dupré, Bonnet, Farinham, and others, play whole programs of the most difficult music for an hour and a half, with several encores—all without notes; which is, at first thought, rather discouraging to the person who is a slave to the printed page.

Let us imagine that one is in the latter class; unable to play even a chant from memory. The first and easiest step will be to begin with *Old Hundred*. Whistle or sing the soprano part; try

Now select some simple organ piece which you know well by note; for instance, Gounod's *March Romaine*. Learn a phrase at a time, hands separately if necessary; add another phrase until you have completed a sentence. Persevere, no matter how long the time required. Albert Schweitzer said he determined to memorize a piece if it took all summer. All these phenomenal players began with a single piece and went on from that to build a complete repertoire.

Start a memory book. Jot down, alphabetically, each number learned. Review frequently; for you may find that the memory allowing errors in little places. Correct these; do not be sketchy; play everything accurately.

It will be found that memorizing vitalizes your playing and makes it more interesting to yourself and to the listener; just as the clergyman or other public speaker makes a better impression when speaking with few or no notes.

A tone deaf pupil was once detected in this way. The young lady had come to me from another teacher, and I did not make the usual ear test. She played several pieces nicely from memory, so I assumed that she was musical. Under my hand she memorized several selections. Looking back through her study book she called on her for one of these pieces. She was unable to play even a phrase; and neither could she recognize my playing of the number.

My point is that, if an unmusical person can memorize, you, as a musician, surely can play some of your music without notes. If you teach piano, to be able to sit down at any time and dash off a spirited piece is of inestimable advantage in the securing of new pupils.

My first piece from memory was Mascagni's *Ave Maria* from his "Cavalleria Rusticana." This came from the subconscious, but many numbers have not come so easily.

So let us not forget to persevere no matter how difficult the beginning. The harder the battle the greater the ultimate gain.

## An Organist's Scrap Book

By Mary B. Rounds

As church organist, I sometimes experienced difficulty in finding just the right selections for various parts of the service, so I decided to keep a musical scrap book. A stiff covered book, with pages ten by twelve-and-a-half inches, serves the purpose very nicely. The cord in the back allows for expansion as the book grows, and permits its opening out flat for convenience in playing or any use of the book.

Entire compositions, or mere scraps of delightful melody find their way into this book. It has become a source of constant delight for its pages are filled with musical musings that have made a special appeal to me. Furthermore I am spared the inconvenience of carrying several pieces of music to church on Sunday mornings.

## Do You Know?

That England does not know the origin of the music of its national anthem, *God Save the King*, and that we do the British one better by "swiping" their orphaned national tune for our own national hymn, America?

# The Instrumental Music Competition Festival

By

William D. Revelli

ONE OF THE MOST COLORFUL of American customs—that is, of our modern age—is the gathering together throughout the land of young instrumental musicians from our school systems for competitive musical festivals. The growth of school music, and the recognition as we have recognized so often, kept pace with the wide-spread interest in contests, inter- and intra-sectional. Band and orchestra contests have now been a part of the American scene for twenty years, and no one will question their eminent contribution to the cause of music.

But the instrumental competitive contest is no longer an infant movement; it has grown to bulky proportions, and the greatest proof of the movement's maturity lies in the fact that it is now, and has been recently, subject to criticism—most of it constructive, some of it destructive. For more than a decade we have recognized the importance of the competitive festival in spreading the "instrumental gospel" throughout our educational system, and it has become the high point of the instrumental music program.

The competitive festival is now almost an issue. There are those who feel that it has lost its purpose; its job is nearly done, and that the competitive factor now is to become obsolete. Shall this be the case? The answer is not obvious. We can but discuss the matter from several viewpoints, or at least examine two sides of the question.

It may first be helpful to evaluate the aims and accomplishments of past contests; their accomplishments must have been such as to warrant the many problems involved in the sponsorship and operation of these festivals. The first proof of worth lies in the fact that our finest high school bands and orchestras are those which have continuously participated in the yearly festivals. They have set for themselves standards of achievement which do not slacken from year to year.

The contests have directly improved the instrumentation of school and municipal bands—the result of rulings by the Committees of Instrumentation, whereby every band participating in the contests was required to maintain a specified instrumentation or be penalized. The wisdom of this rule is seen in the vastly improved and varied instrumentations of those bands and orchestras which have attended past contests; they have complete quotas of woodwinds, brasses, and strings. Opposed to this result is the status of average groups which have not included the festivals in their music program, most of whom struggle along with inadequate instrumentation or the "Silver cornet band" error or the skimpy theater orchestra instrumentation.

### Better Bands, Better Music

A corollary result of improvement in instrumentation has been the new freedom given composers and arrangers in composing new music, as well as arranging music for this type of musical organization. To-day a band or orchestra with incomplete instrumentation cannot satisfactorily perform the present conceptions of music.

Another important milestone in instrumental development was the ruling established in regard to "required" numbers. The compositions required were usually selected with great care and discrimination. Their general good quality, fine ar-

rangements and appropriateness meant that conductors and students of the school music system became familiar with the best in band literature, and again standards of excellence were set up. Those groups which did not participate in contests not only lacked instrumentation but also failed in performance of good music of high caliber.

Band literature progress meant the improvement in taste of the conductor, the student body, and the community as a whole. One can find in the files, scores of band and orchestra programs the excellence of which was unapproached twenty years ago. The contrast between old and new is especially strong; on one hand we have a dignified, diversified program of good music, and on the other a series of parade marches, type-written overtures, and novelties whose abundance far exceeded their worth. Better contest required numbers raised musical tastes not for a select few, but for an entire nation.

There was no reason why music educators should not attempt to raise the level in music performance and appreciation; other school subjects such as English literature did not encompass the trivial and trashy, and music certainly had a right to reach for playing and teaching material as worth while as the masterpieces of English literature taught in our schools. It was a matter of establishing instrumental music as an important subject in the education of our youth, and to this end the contest was of inestimable value.

Adding to the fine record of accomplishments attributed to the contest festival is the gratifying individual progress. It seems human nature to do one's best under conditions of adversity and challenge. Where no amount of adult encouragement was effective, many students began to strive for self-betterment in instrumental music when they felt the challenge of countless young people playing the same instruments and studying under pretty much the same conditions.

Honest, fair competition is a motivating factor in life, that should never fade away. Along competitive paths have come some of America's greatest statesmen, financiers, industrial leaders, writers, musicians. Wholesome competition has given our nation a vitality and freshness. Students should experience it early in life, so that they will be prepared to face it, as they certainly must, in adult life.

Any praise of competition herein, however, is fully predicated upon the idea of wholesome,

well-toned and carefully exercised competition, with emphasis upon individual welfare. The competitive spirit should not thrive on the subjugation of one individual by another, on one community or section over another. It must be impersonal, idealistic, high principled.

One cannot gauge social values of the competitive festivals. Young people have received unheard-of opportunities to travel, to meet new personalities, new situations, see new scenes, and assume responsibilities heretofore unexperienced. Every member of a school ensemble, who has traveled to sections of our country strange to him, has benefited, educationally and otherwise. His life has been enriched, his world enlarged. The statement that there is no education in that of travel may be commonplace, but it is far from false. In character building there is nothing equal to cooperative effort in a common cause.

From an administrative standpoint, the instrumental contest festival has been of value also. The administrator has the opportunity of evaluating tangibly the results secured by his instrumental staff and by the participants in the music program. It does not follow that every instrumental organization receiving a rating of First Division in a festival has at its helm a competent and successful school instrumental leader, but there is great indication to administrators that personnel and program are superior and fulfill their mission.

### Adversity Not Always Harmful

As has been pointed out, adversity is often helpful. Each of us must learn early in life to accept it without becoming too discouraged or unsportsmanlike. The test of good sportsmanship, the true incentive to do better lies in failure to reach top ratings. Fine teachers, interested students will continue to improve, but those who do not meet the test of real character are too often those who would dispense with any type of competition.

The case does not rest entirely on the advantages of competitive festivals or their good results. Let us consider points of undesirability. It may be, for instance, that while instrumentation rulings were effective in filling out instrumental organizations, they were sometimes unfair to small but worthy organizations. Where an instrumental organization was unable to draw upon community interest and resources, it may have been unjustly penalized. But such would not be true when an organization knew, before entering a contest, that certain instrumental requirements would be necessary. In many cases administrators did not wake to instrumentation needs, until after their organizations had participated in the contests; the contests had proved (Continued on Page 707)

**BAND and ORCHESTRA**  
Edited by William D. Revelli



## What Does This Sign Mean?

Q. I am a teacher of piano and am teaching Mendelssohn's *Heaven and Earth*. In several parts of it there are two little dashes like this: (" "). I do not know what they mean, and my pupil is wondering. I got the copy at Pressers. It was also in *This Etude* for November, 1936, but the two little dashes were not used.—Miss C. B.

A. You do not state what edition your copy is. You say you "got it at Pressers", but that might be any of the following editions: Theodore Presser Co., Oliver Ditson Co., or John Church Co. This mark is sometimes used to indicate the different sections of a composition or to draw attention to repeat marks. You do not say just where these little dashes are placed, but I think I am safe in guessing that they are used for some such purpose in your copy of *Hunting Song*.

In the Preface to his edition of "Selected Songs Without Words" by Mendelssohn, Calvin B. Cady, eminent musical authority of an earlier generation, writes: "To indicate the most important phrase rhythms, either inner lines or the single and double 'reading-marks' (C. B.) are used." By "inner lines" Mr. Cady refers to short phrases, or slurs used under long slurs which are so placed as to outline the four structural phrases, which, when combined, complete a musical period.—Editor.

## Does the Composer Write a Full Score at Once?

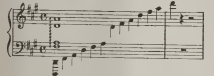
Q. 1. When composing for orchestra is it best to set one's ideas down as a piano part and transcribe it or to make a concert sketch and then extract the scores?  
2. When submitting a composition for competition or for publication is it necessary to have a separate part for each instrument or will a full score do?  
3. Does a symphonic poem have a set form, that is, sonata, sonata, or rondo form?  
4. How about the orchestral suite? —A. P.

A. 1. I believe most composers make a piano sketch first but write in the names of various instruments or chords. In other words, the composer often thinks of a melody in the actual color of the instrument which is to play it. A full score is sufficient.

3. and 4. Such compositions have no conventional form.

## What Does Kamennoi Ostrov Mean?

Q. 1. How is the treble part of the first two pages of Rubinstein's *Kamennoi Ostrov* played? Should the beginning of each beat be accented?  
2. In what tempo should the *argento* marked below be played? It is written in 1/4, but there are twelve quarter notes to a measure. I suppose they are divise into three to a beat, but I do not know how fast to play them.—Miss J. R.



3. How is the title of the composition pronounced?  
4. What does it mean?

A. 1. There should be no perceptible accent in the accompaniment; however, I would accent the first note in the meas-

## Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,  
Oberlin CollegeMusical Editor, Webster's New  
International Dictionary

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Questions published or printed in *THE ETUDE* will be published.

ures where a change of harmony occurs as in measures 10, 11, 13, and so on.  
2. There are four quarter notes to the measure in this composition. The fact that Rubinstein has written as many as twelve, thirteen, fourteen and seventeen quarter notes to a measure for these arpeggios would indicate that he was not particular about their being played in strict time. However, come as near to it as you can. Start slowly and accelerate toward the top. Here is another way: play the twelve notes as four "threes"; the thirteen notes as three "threes" and a "four"; and the seventeen notes as three "fours" and a "five."

3. I asked a Russian gentleman about the pronunciation of this title. He says the usual pronunciation, Ka-men-yo Os-trov is not correct. It should be Ka-men-yo Os-trov. The "y" has a soft sound of "t" as used in "city." 4. "Ostrov" is the Russian word for "island." "Kamennoi" means "stone." Kamennoi Ostrov (*Stone Island*) happens to be the name of a pleasure resort, both winter and summer, for the wealthy and aristocratic classes of St. Petersburg—or rather what was once called St. Petersburg. The melody which I have neither could study myself and which would set me off on the "right path"—E. B.

A. What you need is a course in harmony. This is to be followed by work in counterpoint and musical form. The best plan would be to study under a teacher; or if you cannot find a teacher, you should be able to locate some good musician who would teach you at least the fundamentals of harmony. Ask your church organist, and perhaps he could do it himself.

If you cannot afford lessons, the next best thing is self-study. Buy a copy of "Harmony for Eye, Ear, and Keyboard" by Heacox (you can get it through the publishers of *This Etude*) and study the lessons one at a time. Have some one play the ear training exercises who you write them on the staff. Play a lot of hymn tunes and analyze their harmonic struc-

ture as you come to know chords, cadences, and so on. Purchase a copy of my "Music Notation and Terminology" and study the lessons carefully. Practice writing melodies that you have in your memory, such as *America*, *Flow Gently Sweet Afton*, and *Believe Me, if All Those Endearing Young Charms*. Look at the music, sing it once or twice to make certain that you have it exactly right. Now close the book and write the melody on the staff. Later on you may be able to write some of the harmony too.

All this will take time. It may be a year or more before you begin really to understand the construction of music. But there is no short cut and you must pay the price of long hours of labor if you want to come to understand music.

Enriching the Curriculum  
through Music

Q. Will you help me solve one of my problems? I am looking for material on enriching the school curriculum through music and I can find very little.—K. S.

A. You will find a number of papers and articles in the last four or five "Yearbooks" of the Music Educators' National Conference (64 East Jackson Boulevard, Chicago); and in addition to these it is suggested that you look up the following:

1. *American Culture*, by E. S. Fulcomer, Teacher of English in the Lincoln School, New York, "Teacher's College Record", 37, page 42, February 1936;  
2. *Curriculum Making in an Elementary School*, by James Tippet and others, Chapter 8; 3. *Foreign Languages at Lincoln School*, by Frederick J. Rex, Teacher of German, "Teacher's College Record", 37, page 427, February 1936, (note especially page 429); 4. *Integration Through Social Studies*, "Ohio Schools", January 1940; 5. *Music in the New School*, by Perham, Chapter 3; 6. *Relating Art to Other Areas of Human Endeavor*, by Jean Abel, "California Journal of Secondary Education", Vol. 15, No. 1, January 1940; 7. *The Social Contribution of an Art Curriculum*, by Margaret Brown, "California Journal of Secondary Education", Vol. 15, No. 1, January 1940; 8. *World Music*, by Arthur Minton, Teacher of English in Brooklyn Boys' High School, "English Journal", XXVIII, College Edition, March 1939, pp. 189-207; 9. *World Literature*, by B. J. R. Stolper, Teacher of English, Lincoln School in New York, "Teacher's College Record", 37, page 414, February 1936.

## Tempo of Chopin Preludes

Q. Can you please give me the metronome markings for the "Preludes" by Chopin? My copy does not have them.—W. K.

A. The following markings are from the Steinlager edition of "Chopin's Preludes": 1. ♩=120; 2. ♩=100; 3. ♩=68; 4. ♩=60; 5. ♩=84; 6. ♩=69; 7. ♩=72; 8. ♩=50; 9. ♩=100; 10. ♩=112; 11. ♩=114; 12. ♩=114; 13. ♩=108; 14. ♩=132; 15. ♩=84; 16. ♩=132; 17. ♩=72; 18. ♩=116; 19. ♩=136; 20. ♩=82; 21. ♩=88; 22. ♩=96; 23. ♩=92; 24. ♩=66; 25. ♩=100.

There is no such thing as a specifically correct tempo of any piece, least of all in the case of such spontaneous compositions as these. The above markings must therefore be regarded as mere approximations. My own feeling is that No. 2 should be about ♩=132; No. 6, ♩=60; No. 10, ♩=116; No. 20, ♩=60; No. 22, ♩=112; and No. 23, ♩=112.

PERHAPS THERE IS NO MUSICAL INSTRUMENT so strongly affected by varying weather and seasonal conditions as the violin. Long though its life may be as well cared for, instrument may last centuries! It is, nevertheless, extraordinarily sensitive to comparatively slight alterations of temperature. On the other hand if it is directly exposed to anything like severe changes or conditions—such as intense heat or cold—it may become a veritable wreck in a very short time.

As a violin maker and repairer of long years' experience, the writer has handled many violins in various conditions of disrepair and collapse; but of this number, it is safe to say that fully thirty per cent were avoidable wrecks, due principally to undue exposure to severe changes in temperature—breaks which consequently could well have been avoided by the exercise of care and forethought. And just how was this conclusion reached? By a combination of two facts, which puzzled the writer for a number of years, which puzzled the writer for a number of years, which puzzled the writer for a number of years.

Among his repair customers were a fair proportion of younger violin students, who, for the most part, were members of amateur and school orchestras. These students frequently transported their violins back and forth from their homes to practice halls and teachers' studios, at all seasons of the year, but principally during the winter months, when the music season is at its height.

Now a noteworthy fact in connection with these young students was that, in the majority of cases, violins brought in for repair had, almost all, the same characteristic cracks and breaks. A crack would invariably develop somewhere in the soft top, usually in a position immediately to one side of the small ebony shoulder (on which the tailpiece gets pressed) at the rear. Or again, the ribs (or sides) of the violin would appear to have expanded and broken away from the top and back; usually, again, somewhere in the rear region of the instrument. At times it would be one sort of break, often both; but in almost all cases, it was the younger violin student who specialized in these particular fractures.

The problem as to why this should be was solved recently by the writer, when he happened to dispose of a hand-made violin, of the most careful workmanship and finish, to a young student. When delivered, the violin was in first class condition, absolutely sound, and constructed throughout of well-seasoned wood. The glue used in its manufacture was the best obtainable. But within a few weeks back it came, not having suffered any of the usual cracks, but with the sides working away from the top and bottom plates—and, generally, bespeaking anything but a good advertisement for its maker.

When the violin was brought back for repairs, it was noticed—that no wrapper or cover was present; and when questioned, the student stated

## Keep Your Violin Well Protected

A Few Suggestions for the Student

By

D. Batterbury



THE "LOUIS SPÖHR" GUADAGNINI

A beautiful specimen by a maker considered among the foremost violin craftsmen of all time. Note the grain of the one-piece back.

that this precaution was never taken even when the violin was taken to orchestra practice. Such a manufacture was regarded as unnecessary. Upon further questioning, the fact developed that no violin wrap was used by fellow students.

So this was the answer to the problem! For, as the writer has pointed out, the violin is a neutralizer and a check, and this protective, neutralizing quality operates the entire time the cover surrounds the (Continued on Page 704)

VIOLIN

Edited by Robert Braine



# The Wrist in Passage Playing

By  
**Florence Leonard**  
The Well Known  
Piano Pedagog

**WHAT IS THE RIGHT POSITION OF the wrist in passage playing? Ought it to be high; or low?**

The purpose of dipping the wrist, if the movement is made intelligently, is to relax the wrist or hand or arm. One, or all, of these may have stiffened. Many teachers advise this lowering of the wrist, for beginners, on every note. This is useful, provided the whole arm, with the hand, is relaxed. But, plainly, so many movements would not be possible when playing in rapid tempo. Besides, they would interfere with legato, which implies smooth, unbroken movement. Should we, then, always keep the wrists quiet in passages? Is that what the famous players do?

## Accurate Observation Necessary

To observe the artist players accurately requires trained eyes and ears; for movements of the wrist do affect the tone. The experiments, about to be suggested, will assist in that training. In some styles of playing, the wrist must be held so quietly that it transmits smoothly to the fingers the power given by the arm. But it must not become stiff. The moment it stiffens it interferes with the hand and fingers. In other styles of playing the wrist may move freely, and it should move freely. The movement, however, must be so slight, much of the time, that it can be scarcely observed by the untrained eye.

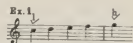
As a preliminary, one should understand the sensation of complete relaxation. Try this exercise.

Exercise I. First, do not sit too high, or the freedom of the wrist will be hindered. Paderewski knew the secret of the effect of a low seat upon the tone. Lean forward in the chair, so that the arm hangs straight down from the shoulder. Twist the arm in the shoulder socket. The whole arm, down through the finger tips, must be loose, must "dangle", so that the fingers shake like a fringe at the end of the arm. The sensation of the arm hanging heavily in the shoulder, and pulling on the shoulder, must be clear. Now lift the arm from the hanging position, still "limp." Place fingers two and three together on the keyboard, wrist high, elbow low. Feel the weight of the loose arm bearing down on the finger tips. Do not swing from side to side. Simply hang in the keys. Try to get the sensation of complete "letting go", complete relaxation. But complete relaxation is not used in playing.

Exercise II. Now take a practical exercise. First, relax the arm by

twirling. Lift, and place the third finger, curved a little, on E of the fourth space, treble staff, with wrist flat. Do not depress the key. Then swing the wrist down, to make the tone. Make a gentle swing, not sudden and heavy. The hand must be loose, with no tension except that which prevents the hand from sliding off the key. Swing up to level, still resting on the key, and swing down on D next below the E, second finger, and connecting the tones so as to make a simple form of legato. Swing down on C next below, first finger, then extend the exercise to fingers 1, 2, 3, 4, 5. This is the swing down, mentioned above. It is described here for the sake of those who do not know it, and also for the purpose of emphasizing the relaxed condition of the arm and hand, which is necessary for correct performance.

Exercise III. Wave Movement. This exercise is not so widely known. It is for use in faster tempo. Relax the arm, and place the fingers on the same C, D, E, F, G. Swing down on C, and rise gradually through the five notes. Each finger makes a tone, as the arm is allowed to lean on it. But the hand does nothing; the fingers do nothing except to be in place and to receive the weight of the arm, each in turn. They do not rise and strike, nor do they press. This condition requires much mental control.



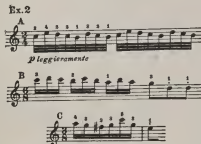
L indicates where wrist is lowest; h, where wrist is highest.

This exercise should be taken at first in moderate tempo, the speed increasing only when the arm and hand feel secure. The tones must succeed each other smoothly, not with a "bumpy" effect. If the movement is continuous, not jerky, the tones will flow smoothly. Be sure to swing the wrist far down for the first note of the group, and then let it rise as high as seems convenient for the last notes of the group. The distance which the wrist travels thus down and up, vertically, (the arc), is going to vary considerably. It will be so small at times that it becomes a mere trembling, a mere looseness—relaxation—scarcely observable to the eye. The more rapid the passage, the smaller will be this arc. Also, the more rapid the passage, the more necessary is the loose movement, because speed or rapid playing, is just what brings about fatigue. If joints are stiff. Knowing how to relax is the result of such exercises as these.

Begin this exercise with only a moderate amount of tone. As you feel more accurately conscious of the leaning weight and the smoothness of your movement, release more and more

weight onto the finger tips, and thus increase the tone. But practice softly much of the time. Also, as expertness is acquired, watch the distance traveled by the wrist. In general it may tend to swing too high rather than too low.

Now the "relaxation through movement" principle should be applied to any and all figures—broken chords, scales, any passage work. To bring this about, begin with a consistent grouping of notes into threes and fours, and at first make the "dip" on the accent. Later the dip may come on other notes.



The important thing is to see that the arm swings the wrist down wherever you determine that it shall do so, on a black key as well as a white, at the end of a group, at the beginning, or in the middle. When you have learned how to control the movements, then experiment with different groupings, and let the arm help to decide which groupings make the passage easiest and smoothest. In making this decision, always consider the expression, the "modelling" of the passage. Technique without interpretation is nothing but machinery.

## A Question of Fingers

What has the finger to do, in this type of playing? As soon as the free movement of the arm is established, add to it, the free movement of the finger. This means that the finger is to move easily in the knuckle. Nor is it to be curved sharply and combined with a high knuckle. These experiments have been worked out for help in relaxed playing. They have been proved by years of use. But what about the other type of playing, where the wrist is quiet?

One very common reason for choosing the quiet wrist type is that the player or student is accustomed to that type, likes that tone quality, and knows no other with which to compare it. Another reason, it is very possible that he may not have seen, heard, or understood the other quality. Another reason might be that he has a

very loosely built hand, which requires the "held", "fixed" or "controlled" position, in order to make a full tone or a carrying tone.

## All-Relaxed Playing Rare

It is seldom that one hears or sees a player who uses relaxed tone only. Some players, who advocate it in teaching, do actually combine it with fixed tone in concert work. This is probably the demands of the ear, when playing, as they find that the relaxed tone does not give the quality they wish.

## Controlled Type

If any joint or member (arm or forearm, hand or finger) is not allowed to swing or to be swung freely, then it is controlled. Pressure playing belongs to the controlled type of movement. We must be able to control lightly, easily, without stiffening. We must be able to control in this way any member; that is, arm as a whole, or forearm, upper arm, hand or fingers; or wrist joint, elbow, or knuckles.

Exercise IV. Relax the arm and place fingers 2 3 4 on the edge of a table; swing the wrist down as in Exercise II, with the arm loose, and the hand and fingers loose except for so much tension as keeps them from sliding off the table. Swing up gently and rest on the finger tips. Wrist level, hand flat, except for slight curve at ends of fingers. Gently spread the thumb and each, then an inch and a half, from the hand. Observe the slight tension which the stretching of the thumb brings into the hand. The hand should feel as if it were poured into a mold. It is a hand without knuckles, without wrist. (But it must not feel stiff!) Lift the forearm and hand in one, as one tool, from the elbow; but do not change the "molded" shape. If the movement is made correctly, you will have fixed, or "controlled", hand and wrist.

Exercise V. Next add to this control the control of the elbow. Lift the arm in the shoulder, keeping the elbow also molded, or fixed. That is, if the elbow is bent, the fingers, hand and wrist, still held level, are joined by a non-moving angle to the upper arm; all are fixed. Or, if the arm is stretched out straight, while fixed wrist and hand remain molded, the straight arm is fixed, moving only at the shoulder. During these experiments, make sure that stiffness does not appear. Of course, if the position is held for a long length of time, in this experiment, fatigue will set in.

## Applied Fixation

Exercise VI. To fine application of the fixation to playing, return to the position at the table, with spread thumb, flat hand and wrist. Keeping the hand position, push the hand forward and back, using a free elbow. The hand should seem like a gardener's "claw" or rake. At the keyboard place the five fingers, right hand, on E, F-sharp, G-sharp, A-sharp, B, keeping the molded form. Do not depress the keys. Push the hand in and out, without sound. Next let the weight of the arm (practically weight) rest on the fingers, and, as the hand is pushed slowly in and out, let each finger sound its key. Finally let the hand remain at the front of the keyboard while the fingers sound their notes.

Observe what has happened to your fingers. They no longer can be flung freely (Continued on Page 698)



THE HANDS OF PHILIPP—An early picture, showing wrist somewhat high. Fingers appear "controlled." Later one shows lower position, but not level wrist, with sense of relaxation in hand.



THE HANDS OF PADEREWSKI—This photograph shows level wrist only, but his admirers will recall many instances of a low wrist position. He was an early advocate of a low seat at the piano.



THE HANDS OF D'ALBERT—Famous for beauty of tone. Observe relaxed condition in R. H. high wrist in L. H. probably due to arrangement of black and white keys.



THE HANDS OF EDWIN FISCHER—Famous for playing Bach and Beethoven. Notice relaxed hands, absence of strain with sense of power.



THE HANDS OF GIESEKING—Right wrist slightly below level. Left wrist higher because of combination of black and white keys. Note relaxation.



THE HANDS OF HOFMANN—Wrist level or low. Clear impression of relaxed condition of hands.

THE HANDS OF ITURBI—In this picture one observes a moment of relaxation combined with strength of finger; wrist slightly below level.



# Getting Laughter Through Music

An Important Description of Works in Which  
Composers Have Striven to Make Fun With Tones

By  
*Herschell C. Gregory*

Herschell C. Gregory, Mus. M., was born September 23, 1897 at Lebanon, Indiana. He graduated at Northwestern University in 1923. Later he studied at the Gunn School of Music and with Dr. Felix Borowski. He has taught in many colleges and has written much for musical publications.—Editor's Note.



A RARE PICTURE OF JOYOUS JOSEF HAYDN  
This portrait of Haydn, one of the merriest and happiest of musicians, was done in oil by a contemporary artist and is here reproduced probably for the first time in America.

THE ITALIAN MODERNIST, Mailpiero, a few years ago prophesied a coming revival of Rossini because of his humor. In music humor is more difficult to understand than in any other art. It may be introduced by some trick of rhythm or orchestration, by a burlesque imitation of a certain style, or by expressing a ridiculous idea, inflated in a setting of passion. We can determine a composer's gaiety, high spirits, extreme jocularity, rough and tumble joviality, and not infrequent irony, as being a natural part of himself, just as his music may portray pathos, passion, or happiness. A great humorist must be a master of pathos, because a man who does not understand the pathetic will never understand the humorous. Humor has been characterized as something that arouses smiles or laughter.

The orchestral instruments are especially adaptable for depicting musical humor and the range, tone quality, and coloring of the piccolo, flute, oboe, clarinet, trombone, English horn, tuba, violin, violoncello, and double bass, all have been utilized by various composers to portray burlesque. The timpani in certain rhythmic effects is one of the chief comedians of the orchestra. Composers of opera have set many of the vocal parts in a humorous vein, while the list of laugh provoking songs is quite lengthy.

## From Early Days

Probably the first composer to express humor in music was Orlando di Lasso, whose secular works included not only stately madrigals but musical jokes. Orazio Vecchi's musical farce, "Amfiparasso," produced in 1594 (published in 1597) and described by the composer as a *commedia harmonica*, or harmonic play, is reputed to have been the first Italian setting of a comedy sung

throughout. This work is similar to the musical masquerades which were popular in the sixteenth century. About half a century later Lully composed his comedy with the ballet to Moliere's "Le Bourgeois Gentilhomme."

One of Scarlatti's compositions is entitled *The Cat's Fugue*. The story goes that one night a cat walked on the keyboard and gave the composer a series of notes which he cleverly utilized as the opening theme of a fugue.



The work has been popular with pianists; both Liszt and von Bülow having arranged editions of it. Another popular composition of this period was Rameau's, *The Hen*, in which the composer describes the cackle of the barnyard fowl.



One of the most popular works of its kind is "The Beggar's Opera," first performed in London in 1728. A satire on the court, the opera and the politicians of that period, it has had within recent years, many successful rivals.

Bach, whom many recognize as a composer of dry, untuneful fugues, was at heart a merry old soul. He smiles in his fugues, and in the "Coffee Cantata" he portrays the good humor and many little incidents of everyday life. The "Phoebus and Pan Cantata" also contains unsophisticated humor as do the *Burleska in A minor* and the "Partita" for clavier.

Papa Haydn deliberately incites humor in the "Surprise" Symphony. Adalbert Gyrowetz, in his biography, declares that he visited Haydn shortly after the composition of the *andante* and that the composer, after playing it on his piano, remarked, "The women will cry out here."



The "Toy Symphony" and the "Surprise" Symphony, the latter with the sudden explosion on the drum, contain capricious ideas, while the croaking of frogs in "The Creation" was probably the first attempt to modernize the art. The comic opera, "Life on the Moon," composed in 1777 for the wedding festivities of one of the sons of his patron, Prince Esterhazy, sets forth in a prolog and two acts a typically buffoon plot, seasoned with various elements of the "commedia dell'arte."

"The Distracted One," "The Apothecary," and a number of *scherzi* from his symphonies reveal deliberately comical touches.

The "Suite" from "The Little Trifles," by Mozart and some of the *scherzi* from his symphonies reveal delicious morsels of loral jesting. Such a triviality as the former seems hardly worthy of the genius which the composer lavished upon it. He also wrote humorously characteristic measures to amusing texts especially in "The Magic Flute," and "The Marriage of Figaro." His "Così Fan Tutte," "The Disgraced Gardener-Maiden," "The Simple Deceit," and "The Rescue from the Harem" contain irresistible waggishness. "The Enchanted Tree," a one act opera by Gluck, the subject of which was taken from Boccaccio's "Decamerone," and first produced in 1759; "The Drunkard Reformed"; "The Cadi Fooled"; and "Don Juan," all of (Continued on Page 712)

## CLASSIC AND CONTEMPORARY SELECTIONS

### MAZURKA

Deep in the soul of Frederic Francois Chopin were the rhythms of his native Poland and that legacy of melody he inherited from his mother. Two things are paramount in the playing of these inimitable pieces,—the first is the very careful observance of the phrases and the second is the balance of form in each movement. That is, no matter how much *tempo rubato* is employed there should be a corresponding balance to give the movement artistic equilibrium. Grade 4.

FR. CHOPIN, Op. 7, No. 2

Vivo, ma non troppo M.M.  $\text{♩} = 160$



# MODERATO FROM FIRST FRENCH SUITE, IN D MINOR

Edited by EBENEZER PROUT

JOHANN SEBASTIAN BACH (1685-1750)

Grade 6.

Moderato M.M. ♩ = 84

*p sempre legato*

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THE ETUDE

## CLOUDS IN THE MOONLIGHT

Melodic genius comes to but few composers. Here is another very tuneful idyl by A.L. Brown. Like its title, it has nebulous atmosphere and must be played in dreamy fashion with just a little tinge of sadness in the middle section. Grade 3½.

ARTHUR L. BROWN, Op. 115

Moderato e tranquillo M.M. ♩ = 69

*mp*

*mf*

*con moto e doloroso*

*p*

*Pod. simile*

*mf a tempo*

*rit*

*rit*

*D.C.*

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# DANCE OF THE SPOOKS

HAROLD SPENCER

Grade 3.

Moderato M.M.  $\text{♩} = 138$

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THE ATULIN

# GOBLINS

WILLIAM SCHER

Allegretto M.M.  $\text{♩} = 112$

Last time to Coda

Grade 3.

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# DALLYING IN A DINER

The wheels of the Broadway Limited go whirring around as the huge express whizzes over the rails. In the diner, however, is the delightful chit-chat which adds charm to the modern railroad trip. The composer has caught this finely in this sprightly, rhythmic piece of the type of "Nola." Grade 4.

WALTER WALLACE SMITH  
A.S.C.A.P.

Brightly M.M.  $\text{♩} = 88$

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THE ETUDE

\* From here go back to the beginning and play to A; then play Trio.

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# CAPRICE CHARMANT

Lively fingers in the right hand and a piquant accompaniment in the left hand make this a very practical composition for many student recitals. Do not overplay this number through exaggeration. The last four measures are played swiftly.

Allegro M.M. = 152

PATTY HARALSON

\* From here go back to the beginning and play to *Fine*; then play *Trio*.  
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THE ATUDR

TRIO

Grade 3.

# THE MAGIC FOREST

BERNARD WAGNESS

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## VOCAL AND INSTRUMENTAL COMPOSITIONS

Whitney Montgomery

Rather broadly

## OCTOBER

OSCAR J. FOX

Rather broadly

*f*

*p* Not too slowly

It is the twi - light of the  
I love Oc - to - ber best of

year, The calm that her-alds win - ter's birth, I al - most think that I can hear God's foot-steps  
all, She wears a gloom a - kin to mine, I hear the crim - son wood-land's call, I hear the

as He walks the earth. Be-tween me and the cloud less skies find I see the wan - ton but-ter-fly  
leaf-y streams re - pine. And I must go for there I a balm that eases heart and

flies Take their last flight ere win-ters breath Shall stretch them on the field of death, Shall

*poco ten.*

*poco ten.*

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## Tranquillo

*p*.

**Tranquillo**

stretch them on the field of death. A change is o-ver all the land As if some spir - it yes - ter - day Had brushed it with a mag - ic wand, And swept the sum - mer sce - nes a - way. No flow - er blooms, no song is heard Save when some sol - i - ta - ry

*ten.* *p* *ten.* *p* *cresc.* *poco a poco cresc.* *ff* *Much broader* *f* *D.S. 8* *ff* *ff* *sempre ff* *mind And dreams the erod world has slain, Will all, will all, Will all come back to me a - gain.* *f* *ff* *sempre ff* *ff*

OCTOBER 1940

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# LIFE'S WEAVING SACRED SONG

Rev. Father TABB  
Arranged by A.W.

ALFRED WOOLER

Andante

VOICE

ORGAN  
or  
PIANO

*mp con espress.*

My life is but a weav-ing Be-tween my God and me; I

may not choose the col-ors, He knows what they should be; For He can view the

pat-tern Up-on the up-per side, While I can see it on-ly On

this the un-der side. Some-times He weav-eth sor-row, Which seem-eth strange to

me; But I will trust His judg-ment, And work on faith-ful-ly; 'Tis

He who fills the shut-tle, He knows just what is best, So I shall weave in ear-nest And

leave with Him the rest. At last, when life is end-ed, With

Him I shall a-bide, Then I may view the pat-tern Up-on the up-per side; Then

I shall know the rea-son Why pain, with joy en-twined, Was wov-en in the fab-ric Of

: life, that God de-sign'd, Was wov-en in the fab-ric Of life, that God de-sign'd.



# AT TWILIGHT

JOSEPH SUTER

**CELLO** Moderato

**PIANO** *mf* *rit.* *p* *a tempo*

*ten.* *poco* *rit.* *Fine* *Più mosso* *mf* *Fine* *mf* *poco* *rit.* *D.S.* *rit.* *poco* *rit.* *D.S.*

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THE ETUDE

# PRELUDE IN E MINOR

J. S. BACH

Edited by J. H. Rogers

(Swell: Full  
Great: Full to Op. Diap. 16'  
Pedal: Full to Op. Diap. 16'  
Sw. to Gt. and Ped.  
Gt. to Ped.)

With Hammond Organ  
Registration

**MANUALS** *Maestoso con moto* *f*

**PEDAL** *f* *Ped. 5-3*

*cresc.* *più cresc.* *rall.*

OCTOBER 1940



# NOCTURNE IN F SECONDO

R. SCHUMANN, Op. 23, No. 4

ad libitum  
Semplice M.M.  $\text{♩} = 84$

*p*  
*mf*  
*rit*  
*p a tempo*  
*rit*  
*p a tempo*  
*rit*  
*a tempo*  
*rit*  
*p a tempo*  
*p*  
*Adagio*

# NOCTURNE IN F PRIMO

R. SCHUMANN, Op. 23, No. 4

ad libitum  
Semplice M.M.  $\text{♩} = 84$

*p*  
*mf*  
*rit*  
*p a tempo*  
*rit*  
*a tempo p*  
*a tempo*  
*rit*  
*p a tempo*  
*p*  
*Adagio*



DELIGHTFUL PIECES FOR YOUNG PLAYERS

IN MY AIRPLANE

Grade 1.

**Allegretto** M.M. ♩ = 66

ADA RICHTER

Up 1 go like a bird in the sky, Soar ing, soar ing

Over the sea and the mountain tops high In my air plane. *Fine*

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Grade 2.

**Valse moderato** M.M. ♩ = 168

SWEETBRIER

CYRUS S. MALLARD

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THE ETUDE

*mf*

*f*

*mf*

*rit*

SONG OF THE OLD CLOCK

Watching little minutes fly,  
Counting hours as they pass by;  
Hear the song the old clock sings  
As its pendulum it swings.

Grade 2.

**With clock-like precision** M.M. ♩ = 138

MARIE SEUEL-HOLST

Op. 33, No. 1

*mf*

*f*

*a tempo*

*p*

*mf*

*rall.*

*f*

*a tempo*

*mf*

*rall.*

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# SWING HIGH! SWING LOW!

LOUISE E. STAIRS

Grade 1.

Moderato M.M. ♩ = 84

Back and forth our swing goes fly - ing, Hold on tight - ly lest we fall, O what fun it is to swing A - bove the gar - den wall. *A little faster* Swift - ly through the air we fly, *Fine* Up and down, to and fro, Like a bird up in the sky, That's the way we go. D.C.

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# THE PENGUIN

SARAH COLEMAN BRADDOX

Grade 1.

Moderately M.M. ♩ = 69

The pen-guin is a fun-ny bird, He walks just like a man. He nev-er flies. sel-dom cries, Just beat that if you can. He swims up - on the o - cean waves. And for his sup-per dish - He likes the best of all to catch A nice fat fish.

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THE STAIRS

## The Good Neighbor Policy

(Continued from Page 652)

and drive into the night. The long-awaited yearly Festival is over.

If you should drive along Illinois' Fox River Valley roads late this Monday evening you might hear strains of a Bach chorale, an old English air, an old French song or a modern example of part-song writing. Trace the music to its source and you would find that it emanated from a bus filled with starry-eyed boys and girls who sing in mood of exaltation. Between their selections there is enthusiastic talk of recent affairs; you sense stimulation and satisfaction. Youthful faces glow as they speak of the success of "the Festival."

To make this yearly Festival possible the cities of Fox River Valley perform one of the most neighborly acts with which it has been our pleasure to come in contact. Two of the cities with populations of forty-seven and thirty-seven thousands, join hands with the small towns in their vicinity. They set the pace and the smaller places manage to keep up with it. When Festival time comes the smaller towns send smaller quotas but that is the only respect in which they are inferior. What this means to provincial communities which might otherwise be left out of such stimulating and big events can thoroughly be appreciated only by persons who have lived in and suffered the inferiority complex of a tiny town. Perhaps the advent of the radio changed small towns' musical opportunities making this amalgamation possible or perhaps there is just a new and wholesome trend of thought. Anyway we believe Fox River Valley's cooperative plan an unusual and a splendid one and hope that their good neighbor policy may spread to other communities.

Fox River Valley's musical supervisors will be glad to tell any who are interested of the way in which they carry on their work and how they have brought the Festival to its towering peak of interest. Leaving out a great many interesting details we might state briefly that the small town and large town music supervisors meet monthly, exchange ideas, present problems, coordinate activities and Festival plans. Far in advance of the Festival date they engage the services of their guest conductors. For the last two years they have been happy to secure Mr. George Daech and Mr. Noble Cain, noted Chicago orchestral and choral conductors who have done outstanding work with youthful organizations. Then as spring takes the frost from the ground they arrange some Sunday afternoon mass rehearsals for the combined choruses. With these rehearsals the machinery of the Festival may be said to be whirling with motion. And so well ended

is it with a year's careful preparation that there is seldom any friction. The Illinois towns and cities participating in the Festival are: East Aurora, West Aurora, Batavia, Elgin, Plato Center, Geneva, Naperville, Plano, St. Charles and Wheaton.

## News of the New Autumn "Musicals"

(Continued from Page 661)

composer sailed for New York, to put the finishing touches to his work over here.

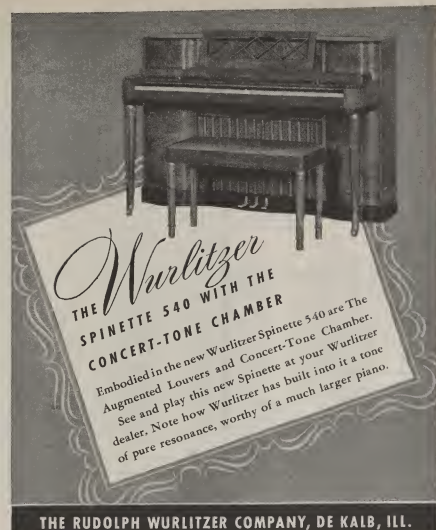
At breakfast one morning, he sat musing over "just the right touch" to use as a vehicle for Miss Durbin's soprano, and came to the conclusion that the fitting thing must be a lilting waltz tune with a brilliant coloratura passage. As he lit his post-breakfast cigarette, the tune for such a waltz came to him, ready made. He caught up the cigarette package, tore it open, and wrote down the song on its blank inner surface. When the composer read it over, he liked it; and when the Universal executives heard it, they liked it. It is the first music Mr. Stolz composed in America, and now he is hoping that the public will like it, too. On the night of the premiere of "Spring Parade," Mr. Stolz will present Miss Durbin with the cigarette package and the original manuscript of her new song.

Stolz is an extremely prolific composer. Born in Vienna in 1896, he has composed twelve hundred songs, thirty-six stage operettas, a number of suites and orchestral works, and one grand opera. His musical films number fifty-two, exclusive of the coming "Spring Parade", which he describes as a story of Vienna in the days of Franz Josef, four years before the outbreak of the first World War—in which the composer served as Second Lieutenant.

Mr. Stolz's hobbies are flowers and neckties. In his Vienna home he had thousands of rare flowers in his gardens, and the cravats in his wardrobe number eight hundred and ninety. But no matter how often he changes his ties, he always wears the same stick pin. It is the letter G, topped by a tiny crown of diamonds. The "G" stands for Carolus (the Latin for Carl), and was presented to the composer by the last of the Hapsburg emperors. Mr. Stolz will continue his work for Universal, after the release of "Spring Parade."

This department reported Alice Faye as the star of the coming production of "Down Argentine Way" (Twentieth-Century Fox). That studio now reports that, due to illness, Miss Faye has left the cast and that her place is to be taken by Betty Grable.

Caller: "Is the piano yours?"  
Host: "I think we own about an octave of it."



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Practical application to any system of teaching—class or private—is facilitated by grouping of titles under headings in the table of contents. For example: Where the lesson introduces the second finger, the selection should be made from numbers 10, 11, and 12; if the study is in the key of D major, assign number 11. The piano parts have been kept well within the scope of the average pianist to encourage performance in the home.

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## What Shall I Sing?

(Continued from Page 680)

should be interested, young, enthusiastic; and, with one so equipped, the two may go far. I have had such treasures, who, though young, inexperienced and unknown when they came to me, have now made big reputations. But they were fine pianists and musicians, with infinite patience; and we worked together to get from our songs everything that was in them, and our successes we shared equally. Our work became an ensemble in every sense of that word and there is no doubt whatever that without such help I never could have accomplished such a tremendous amount of work.

Right here I wish to pay tribute to these two young Americans with no European training or background. In fact they came from the West; and I used them also abroad as well as in this country. Their names are Leroy Shield, now the head of the N. B. C. in Chicago, and Celius Dougherty, who is now one of the leading accompanists in America, and I know of none better in Europe. We rehearsed many hours daily, and I paid them as much as I could afford (often more); but I never have regretted this. Both our artistic results and our success warranted it. And with this tribute paid to a good accompanist, we now will go on with the program building.

Another most successful program had a theme for each group. The first group was "Five Centuries of Lullabies," starting with the 7th century and coming up to 1832, the year of the recital, "Songs of Childhood," for children, by such composers as Stravinsky and Monpou, followed; and included with these were others which Reynaldo Hahn wrote poems that Robert Louis Stevenson wrote for his little friends. Curiously enough, Hahn wrote these, as he states in a footnote, in a besieged village of the World War, to the accompaniment of nearby exploding shells. The third group was characterized by "Animals in Song"; and the fourth was of instrumental dance rhythms, in which were a *Gigue* by Couperin, a *Pavane* by Champion de Chambonnieres, a French music hall waltz by Erik Satie, a *For Trot* by Gershwin, a *Seguidilla* by De Falla, and a *Minuet* by Rameau.

### A Memorial Program

A very beautiful event was an "All-Spanish Program," with the classical, as well as contemporary, composers represented. It included a first performance of the last composition of De Falla, for which I had waited six years till I finally received a copy. It was at the beginning of the Spanish War; and, also, Kurt Schindler, one of the greatest of musical scholars and the first to make known to this

country the great wealth of Spanish musical literature, had but lately died. He had been to me a very dear friend and one of the first to help in my early struggles, so the whole concert was dedicated to his memory. My "Coronation Program" also was a timely one, plus other personal data. I had had the honor of singing at the Commemorative Funeral Service of Queen Victoria. Emma Albani, another Canadian, sang at the actual service at Windsor Castle; and a few years later I was to begin my career with her as she made her farewell tour of Canada. We then toured Great Britain, and I sang at the Coronation Service for King Edward VII. In 1928 I was presented to King George V and Queen Mary, at Buckingham Palace, in recognition of my

gram one page was used for display of facsimiles of the press account of the Commemorative Service for the Queen Victoria, with a review of my participation in the program; then the one for King Edward's Coronation; the invitation for Court Presentation to King George and Queen Mary; and a photograph in my Court Dress.

On the other side of the program were the outline of the Coronation Crown, with a tabulation of the five great reigns that had been chosen as the outstanding periods of English music: Elizabethan, Early Georgian, Victorian, Edwardian, Late Georgian. For each reign were chosen works by the "Queen's and the King's Music-masters," set to poems of the Poet Laureates, and thereby making the

fame and with an enormous repertoire from which to choose. It was a highlight of a career that had had many of them.

### Discovering New Vocal Gems

The singer's personal inclination should be her best guide for program patterns, which was true in my own case. My main interest was in contemporary music of all countries, not necessarily all great, but all intensely interesting, and that I felt would survive if heard on its own merits. For instance, at the time of my Paris debut "a promising young composer, Maurice Ravel," also made his debut as a composer, with a song that later became one of my favorites.

I have always championed the unknown composer, and the new in music and have been privileged to enjoy the friendship of the foremost composers of my time, from Debussy, with whom I worked on "Pelléas et Mélisande" for the London premiere, to Ravel, Satie, the "Groupe de Six," Schönberg, Beethoven, Stravinsky, Casella, Respighi, Castelnuovo-Tedesco, Malipiero, Pizzetti, Bal, Ireland, Holst, Goossens, Arthur Bliss, Cyril Scott, Charles Griffes, Winter, Walton, Bainbridge Crist, John Alden Carpenter, and many others equally famous. Many programs were given out to entirely new music and new names, as well as unknown classics, as, for instance, the first performance of a Mozart work here and in London, Vienna, Paris or Berlin. A great *Mozart* by Handel cost one thousand dollars for its first presentation on a program, as it was given with harpsichord and a small orchestra. Perhaps it is not generally known that I was the first singer to give entire programs of vocal chamber music.

This very individual discussion will be continued in a later issue of THE ETUDE

## Keep Your Violin Well Protected

(Continued from Page 673)

violin. It will take care of almost every reasonable change of temperature and preserve an instrument in remarkable fashion.

So the wise owner will keep his violin constantly "clothed," except when in actual use, and thereby save himself needless expense.

Another protective and preservative measure is to keep the violin as far away from heated radiators or open windows as possible, as the dryness of the former and the humidity of the latter may bring about disastrous results.

"One of the great troubles with art today is the fact that the public is concerned not so much with art as with artists."—Leopold Stokowski.

## THE PIANO ACCORDION

### Plans for Fall Accordion Study

By  
**Pietro Deiro**

As Told to Elvera Collins

THE APPROACH of the fall and winter study season reminds us that now is the time to make an outline of what we would like to accomplish before next summer rolls around. We made a similar suggestion a year ago and wonder how many accordionists attained the goals they set for themselves.

Let us begin by making a survey of our accordion equipment. No doubt the most instruments have taken some abuse during the summer, caused by being played at the seashore or at other outdoor activities and by being jolted about by auto transportation. It seems logical therefore to begin the musical season by having the accordion gone over thoroughly and checked for tuning and other possible trouble which may have developed. It is much better to have such things taken care of at this time because if neglected, the action of the violin bow drawn smoothly across the strings should be imitated in the bellows action. The movement should be done with the utmost ease. Next, we must again work for evenness by getting an exact balance of touch between the two fingers. One tone must not be accented more than the other. Naturally this can be accomplished only by relaxation and freedom from tension.

Accordionists who practice the trill too rapidly at the beginning produce a blurred mixture of tones rather than a clear distinct trill similar to that of a bird. Pianists who are now playing the accordion should observe that there is quite a difference between the method of producing the trill upon the accordion and the piano. The fingers are not raised so high in the accordion trill and the keys are depressed only enough to produce the tone, the volume of which is governed by the bellows. The unique playing position of the piano keyboard of the accordion also makes it advisable to use a slight rolling action of the hand from side to side with the alternation of the two keys. The trill must sound rhythmic and it never should be allowed to sound uneven. The use of a metronome will help greatly, not only in working toward evenness, but also in increasing the tempo of the trill. It is advisable to begin with quarter notes and gradually to build up to eighths, sixteenths and then thirty-second notes. The second and third fingers are usually found best for the trill but we urge accordionists to practice with all other combinations of

(Continued on Page 715)

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FIRMLY-ESTABLISHED FAVORITES WITH CONCERT  
SINGERS AND THE BEST TEACHERS OF SINGING

[illegible]

## (Continued from Page 707)

a local district festival—and contend that all of the disagreeable features of present competitive festivals will be removed. Principally, they mean that the *losers* or *winners*, and that there will no longer be the expense of travel—that the result will be local and community spirit, arising from the same opportunity to compete as is now provided by the competitive festivals. There is some basis for agreement with this contention, but we can ask, "Will those organizations now participating in competitive festivals be able to improve if the festivals become completely non-competitive?" When the incentive for improvement, for trying to raise a standard, or to equal the standard is entirely removed, what remains to advance the quality of those organizations?

It is a difficult matter for an administrator or instrumental teacher to judge his own group, his own standards. His own personal judgment would not be so efficient and so sincerely helpful as that of a top-notch adjudicator who has a real means of comparison with standards. The question asks if the students will retain the same enthusiasm and interest in the pro-

gram with competitive incentives removed, and further, if the enthusiasm of their parents, their supporters, their community will continue to increase, or die? If all of these questions can be asked and answered satisfactorily, then there will be no definite objection to changing the contest festival to the non competitive festival.

Our primary consideration is for the student; if the objectives of the music program are proper, the results and methods will be proper. Where motives are selfish, personal, the blame must not rest on the competitive festival, but on those persons whose ethics are improper. Objections to contest festivals have often arisen from a misunderstanding of the modern set-up, the present purposes and aims of our festivals. Certainly we cannot accept all of the present policies and methods as unalterable, but we are convinced that present weaknesses will be improved through experience and growth in musical conceptions.

We can place great faith in the serious thought being given the subject throughout the land; I have every faith in the judgment of the National Association, the Music Educators' Conferences, and the far-seeing plans of music program administrators throughout the school systems. With this gradual betterment, we can foresee for the Competitive Festival a permanent place in music education.

## Some Tips on Strings

By  
George C. Krick

**N**O MATTER HOW GOOD an instrument may be, unless first class brand of strings is used, it will be impossible to produce that brilliant tone of which the instrument might be capable. A frequent replacement of strings is also advisable, depending on the number of hours daily the instrument is in

The worst offenders amongst strings are the first, second and third on the classic guitar, judging from numerous letters received from correspondents, who have had considerable trouble in finding the perfect string. A gut string for guitar must first of all be true in all positions; otherwise it is worthless; it should be hard and durable in order to withstand the strain due to the

twelfth fret to the bridge. In order that the thickness of the string may be kept uniform, it is held at its other end, somewhere near the fifth fret, and slowly turned to one side and then to the other, while the right hand continues the operation with the emory paper. This is kept up for thirty seconds, after which the string may be tested again; and then this procedure may be continued until the string sounds true.

If, when first testing the string, the stopped note at the twelfth fret sounds higher than the harmonic, the above method is reversed by placing the guitar so the neck points to the right and applying the emory paper treatment to the portion of the string from the nut to the twelfth fret, twirling it with the right hand a little distance away from the bridge.

If these suggestions are followed carefully many strings that otherwise would wind up in the waste basket will give useful service.

### For Best Results

Generally speaking gut strings of medium thickness give the best results on the average guitar. If, however, the instrument has a very thin top or sounding board, lighter strings are advisable. Perspiring hands will shorten the life of strings and care should be taken to wipe the strings with a woolen cloth before putting the instrument back into its case.

To those players having difficulty

To those players having difficulty in finding gut strings made especially for the guitar, this department will be glad to furnish information as to where they may be obtained, if the inquiry is accompanied by a self-addressed stamped envelope.

Wire strings are usually true, but if a false one happens to make its appearance, there is no other remedy than to replace it with one that is true. These strings, of course, can stand a great deal more wear and tear than those made of gut, but this is no reason why they should not be replaced frequently, as in time they will lose their elasticity and brilliance; this applies especially to those with an outer covering of fine wire. It is also of utmost importance to keep them free from moisture and rust.

An instrument with a removable bridge, such as used on the tenor banjo, occasionally sounds out of tune and this defect becomes more pronounced as one plays in the higher positions. In most cases this is caused by the bridge not being in its right place. To correct this fault,

*(Continued on Page 711)*

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708

"What do you mean, you swallowed a cake of soap?"

THE ETUDE

OCTOBER, 1940

709



## How Ferruccio Busoni Taught

(Continued from Page 657)

with the lid of the piano closed.)

This was far from the orthodox mode of imparting knowledge to a pupil, but Busoni succeeded in equipping his students with that most valuable possession—independence of thought and spirit. You could not come to Busoni with a "how do you play this?" attitude. You had to find out for yourself, come already prepared, or get it from others. Apart from the mental and spiritual atmosphere which he generated, and with which we were imbued, his own basic pianistic equipment is essentially a mixture of native resources, Sautou's teaching and what was learned from studying and analyzing the musical editions.

Busoni was interested only in exceptional talent. Students who fell below, or who did not have sufficient background were recommended to his assistants. When his reputation as a teacher and pianist rose to its height, students from all over the world came to study with him. Many of these might have been much better off at home or with other teachers. One American girl came prepared with the first prelude of the "Well-Tempered Clavier" and nothing else. Without question she had come to the wrong person. In 1911, when she was teaching as his assistant in Berlin, he came but once to hear the class.

Piano playing for Busoni was not something which existed in itself, but was an integral part of life. Music was a part of life, and the piano and its literature, merely a part of music. His mind and interests ranged in so many directions, that one was reminded of Da Vinci. That was a mere accident that he was a pianist and a musician; he could have become almost anything he chose. All this held a tremendous fascination for his pupils. He could never admire nor be interested in a student who had no idea also of art, literature, painting, aesthetics and philosophy, or at least a desire for such knowledge and culture. With this attitude he was no longer incompressible to realize why he insisted that without knowing all of Beethoven, you could not sit down at the piano and profess really to understand the "Appassionata Sonata."

His own respect for the printed page was another trait which he impressed upon us. He would approach a work as if he had never seen it before, for the simple reason that he wanted to view it without preconceived notions. It was only in this way that he could best understand a composer's meaning, which to him was paramount to a substitution of one's own personality.

Taking lessons at his own home was an unpredictable thing. You could never make a definite appointment, but you could come to visit him, a visit which might or might not end in playing. Whenever he came, one was always sure to come away the richer. It may have been only a remark he made, a book he showed, or a phrase he played, that sent you off into hidden, uncharted regions and undreamed visions.

### A True Genius

Busoni trained within himself all the contradictory elements of a genius. He was radical and unconventional, but never without discipline; he may not have been careful with his own appearance, but most meticulous in the projection of composition and then again, although he insisted that we hold to the letter of the printed page, he himself would take the greatest liberties when he so desired. For instance, good part of the *Etude in F major, Op. 10*, by Chopin, in octaves; and although the notes were not true, the veracity of its spirit under his fingers could not be denied.

Another thing which he knew that he could have used the money for many household needs, he refused to accept a check for one hundred marks from an American who asked that he please indicate how, according to Busoni, he should pedal a Chopin polonaise.

Busoni was never vain about his concertizing. Once, while working on his concerto, he was suddenly reminded of a concert scheduled to be given in Dublin. He was terribly annoyed. "Why should I go to Dublin to give a concert," he asked, "get sea-sick and play some pieces which I could just as well play at home?"

He never played for the sake of money and never included in his program compositions which he did not love or admire. He preferred also to play only in the large musical centers and urged us to do likewise. His greatest pleasure came from playing for fellow artists and his pupils—something, however, which he did less and less frequently. When he taught in Bale in 1910, he rarely sat down at the piano to illustrate, preferring to convey his meaning through words, rather than afford the pupil the easier method of imitation.

When Busoni played, the most surprising sounds emerged from the piano. They resembled sounds one would expect from a wind instrument rather than from a percussion instrument. His Mozart—a composer for whom he had the greatest adoration—was the most limpid, flowing stream of sound I have ever heard. One felt as if he, you and the piano might be floating.

His playing of Beethoven, however, lacked at times a certain roughness; it was too lovely and too Italian. His style on the whole was tremendously

vital and at the same time very chaste. Although never sensuous, it was completely masculine. But his playing was never the same. At one time it left the listener cold, and at another, it lifted him to the skies.

Another interesting thing to remember is that he made more of rubato in playing Mozart than in Chopin. There is more basis to this approach than is commonly known. In a letter that Mozart wrote to his father speaks of the condemnation that his use of free expression in the right hand aroused in certain circles in Vienna and Paris, adding that his critics forgot to notice that his *tempi* remained absolutely strict in the left.

At one time Busoni was engaged to play nine Mozart concertos in three evenings. As it happened, Mozart at that time was being played in such a rigid, so-called classical manner, that Busoni took an immediate feeling of opposition was irritated into action. He played Mozart so freely that the conductor laid down his baton and walked out. At another time, however, he heard him play the same series in perfectly strict time. When it came to his own conducting, taking liberties with the *tempi* as indicated by the composers was not to be tolerated.

There is now Busoni relax for a moment. He was always occupied, not only mentally but physically. It was most unlikely to come upon him sitting still or doing nothing. If he was not talking, reading, or working, he was strumming away on his guitar, an instrument he especially loved to play. Constantly the center of attraction wherever he went, he was not happy to be contradicted or questioned. He was also fond of those pupils who played his own works. Besides admiring and playing Busoni's music (of whose shortcomings I was aware, as of its tremendous force and genius), I inherited two of his greatest enthusiasms: the music of Liszt and that of the almost forgotten French composer, Henri Alkan, whose compelling and individual works he was the first to champion.

There is a story which I always like to remember as particularly illustrative of Busoni's character, and of the opposition he perpetually encountered, serious or otherwise. Altogether, Busoni came to the United States about five times, during one of these tours, he was rehearsing the "Emperor Concerto" by Beethoven with Gustav Mahler and the New York Philharmonic Orchestra.

Both Mahler and Busoni were very much annoyed at the many mannerisms which had crept into this work through countless interpretations, and they set about trying out different effects in an effort to clean it up. Suddenly one lady of the orchestra committee jumped up from her seat and cried out: "This will never do!" and off she went. Radical, stubborn, misunderstood genius that he was, he still remains one of the really great teachers of all time.

## Take Time to Take Time

(Continued from Page 654)

**practice.** A very well balanced technical daily of composing a logical amount of such varied elements as plain scales, arpeggios, double thirds and sixths and octaves will produce splendid results if done regularly and methodically. A few minutes of each one at a time will afford the necessary variety, and with the principle that when fingers get tired of one exercise it is wise to rest them not through inaction but by another kind of gymnastics calling on other muscles. All exercise practiced with rhythms will also bring remarkable results, but this must be done very slowly indeed and one should be most careful never to run away. For all this technical work it is not necessary to spend money on buying expensive new materials invented by the crafty brain of some "get rich quick" charlatan. A good book of scales, arpeggios, double notes and octaves will suffice, plus the mental concentration that will keep the mind turned exclusively on keyboard and fingers and free from any interference.

In many ways there is a resemblance between pianoforte study and some phases of industrial construction. After many years of steady improvement in piano study, we have now reached a point where technique is rather stabilized, just as the construction of a bicycle or an automobile is standardized. Unless the basic principles of the piano and its keyboard, or of the motor and its cylinders undergo a complete transformation, then a radical change in the years to come. Therefore it is futile to expect or to accept anything which its authors claim is going to "revolutionize the world." One can, however, add a valuable element to the "intelligent practice" to which reference is made above: it is a quiet, restful, peaceful attitude towards all problems, exempt of this deplorable rush so characteristic of our epoch. The results will not fail to be gratifying.

### The Purity of Art Threatened

Piano playing is not the only field in which impatience has played havoc. The same editorial points to the "carnivals of cacophony" that since a few years have touched all of the perimeters of nature. The horrors and the disorders which some freakish composers have inflicted upon benevolent audiences comprise another form of that impatience. It is not true in literature, and even more so in America, where the rose is a rose is a rose, or in France "one

hears the noise of silence, this noise which unfurls itself backwards." Such stupidities are by no means the product of abnormal minds; on the contrary, the authors are quite keen and awake to the fact that a shock to the average intelligence means plenty of publicity!

In times such as these, when dangers of all kinds threaten the purities of Art, everyone should turn back to the great masters and observe what their methods were. Chopin, Liszt and Anton Rubinstein are great names in musical history; they studied by the accepted methods of their day, and they would have laughed at any one of to-day's so-called "specialists." They knew the value of taking time, and never tried to pile two hours work into one.

A composer like Debussy could not work under a time limit, and this very thought prevented his brain from functioning properly. At times it took him one entire week to decide between two chords, and on one occasion he withheld a piece from the publisher for three months because he was unable to find four chords which sounded exactly right to his ear. When he was commissioned to write the "Martyr of St. Sebastian" in six months, the only way he could succeed was through securing the help of André Caplet, who developed into a full composer, and on three staves handed to him page by page, Debussy's mind was ap-

peased by the realization that his responsibility was shared and this mental attitude was the key to the completion of his task on the date scheduled.

Maurice Ravel was even a slower writer than Debussy. He thought of a work for months before committing it to paper, and the process of polishing it up afterwards also required considerable time. In 1933 he accepted a commission to compose an oriental ballet, but he actually never started.

"I must wait until later," he said to me, "they do not seem to realize that during the past three years I wrote two concertos. . . I still need much rest before I begin anything else. . ."

### High Pressure at Hollywood

One may wonder what would have happened to Debussy and Ravel if they had been compelled to work in a Hollywood studio, where music is ordered by the ounce or by the pound, within five, or fifteen, or fifty minutes! Under such high pressure they probably could never have written another note.

In conclusion: whatever can be done by the teaching profession in enforcing upon young students the importance of Time and Patience will be of immense profit. Leading a life of tension is as fatal to the mind as it is to the body. The strain of long continued excitement leads

to a danger point when a violent reaction may take place. Let us guard against all moderate excesses and keep our work within the conservative scope of normal activity. Those who win in the end are those who lead a serene, well balanced life. To music in general it will be a blessing if those upon whom rests the responsibility of musical education will adopt the slogan: "It is time to take time!"

## Some Tips on Strings

(Continued from Page 709)

measure the distance between the nut and the twelfth fret and then see that the bridge is placed at exactly this distance from the twelfth fret.

Players of the mandolin and album are often puzzled by not being able to get their instruments in proper tune after replacing a broken string. These instruments are strung with four pairs of strings and each pair is tuned in unison and, of course, always played in unison. If one string happens to break, the other one of the same pitch also should be taken off and both replaced with a new pair in order to get a perfect unison. It is almost impossible to tune a new string in perfect unison with one that has been in use for some time.

A poorly and cheaply made string detracts from the tone of the instru-

ment in quality and quantity; it will break sooner than a better one; and taking it all in all it is a poor investment. The string manufacturers, during the past few years, have made wonderful progress in the improvement of their product, and there is no reason why players of the fretted instruments should try to get along with anything but the best.

### Answers to Correspondence

A.C.P.—Chicago

There are a number of fine guitar records on the market, that you may order from your dealer. Those made by Andres Segovia are to be found in the Victor catalog. Julio Martinez Oyanguren has recorded some of his best numbers for the Columbia Record Company, and recently the Decca Company has released an Album of five recordings by the same artist. The Decca Company has released also two very interesting Albums of recordings by Vicente Gomez. Oyanguren is on the air over station WFAP at 12:15 P. M. on Sundays while Gomez can be heard at 3:00 P. M. also on Sundays over Station WZZ.

### Art to Business

"You say you used to be a musician?" asked the sympathetic housewife of her applicant for a free breakfast.

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# The Etude Historical Musical Portrait Series

This series, which began alphabetically, in February 1952, concluded in the issue of May 1960. This final supplementary group includes a number of names omitted from the original list.

## An Alphabetical Serial Collection of The World's Best Known Musicians

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes section of this issue.



Silvestre Revueltas—B. Mex. composer. Revueltas, who died in 1940, considered one of Mexico's greatest composers. His works are many and varied, including symphonies, operas, and chamber music. Also has written chamber music.



Thomas H. Rollinson—Composer. Rollinson, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Hans Seltz—B. Nuremberg, Germany. Seltz, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



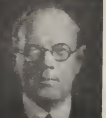
Herbert Stovsky Samsonoff—B. Milwaukee, Wis. Composer. Samsonoff, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Robert Sanders—B. Chicago, Ill. Composer. Sanders, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Heinrich Schubert—B. Nuremberg, Germany. Schubert, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



George D. Shewell—B. Chicago, Ill. Composer. Shewell, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



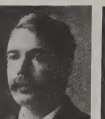
Lewis Lauder Slater—B. Boston, Mass. Composer. Slater, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



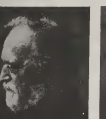
Nikolai Scriabin—B. Rimsky-Korsakov, Russia. Scriabin, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



August Spangh—B. Berlin, Germany. Spangh, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



William R. Spangh—B. Boston, Mass. Composer. Spangh, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Friedrich Wilhelm Steuermann—B. Alton, Ill. Composer. Steuermann, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



William C. Steuermann—B. Worcester, Mass. Composer. Steuermann, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Rüdiger Steuermann—B. New York, N.Y. Composer. Steuermann, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Robert Stolz—B. Graz, Austria. Stolz, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Rufus Orlando Stolz—B. Pittsburgh, Pa. Composer. Stolz, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Francis Tarbo—B. St. Paul, Minn. Composer. Tarbo, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Will L. Thompson—B. East St. Louis, Ill. Composer. Thompson, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Robert Vireo—B. Danbury, Conn. Composer. Vireo, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Helen Wing—B. Chicago, Ill. Composer. Wing, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Leopold Winkler—B. Chicago, Ill. Composer. Winkler, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Edgar Willaert—B. Vienna, Austria. Willaert, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.



Julian Zelig—B. Constantinople, Turkey. Zelig, who died in 1924, was most important of the New England school of composers. He wrote many songs, operas, and chamber music. Also has written chamber music.

bert's *Horch, horch, die Lerch*. Although the singer is heard to advantage in the first two songs, the impression created in her recent New York recital, that she is a more gifted operatic artist than a lieder singer, is borne out here.

Gracie Moore gives careful and somewhat studied performances of *depuis le four* from "Louise" and *Mi chiamano Mimì* from "La Bohème" (Victor disc 17189). In the middle register her voice is genuinely beautiful, but her lower range is white and thin, and in the "Louise" aria, is often lacking in essential freedom. The singer enjoys excellent recording.

Nino Martin's singing of *O sole mio* and *Santa Lucia Luntana* (Columbia disc 17197-D) is admirably accomplished. In this disc the young Italian tenor is stylistically and vocally at his best.

Arthur Fiedler and the Boston Symphony Orchestra record two fine old American melodies on Victor disc 4902. One of these, *The Arkansas Traveller*, is one of the most intensely national tunes in our music; the other, *Chester*, by Billings (here played in an arrangement by Magarini), is a popular tune of our revolutionary times.

Mario Castelnuovo-Tedesco, the Italian composer-pianist now residing in this country, makes, as his first Victor disc (16449), a recording of his *Cipressi* (Victor disc 16449). This is an example of post-impressionism of the first (1920), with a certain originality of its own. The composer is a gifted pianist.

Recommended: Mozart's *Divertimento No. 11*, in D major, K. 251, played by Henry Bosco and the Royale Chamber Orchestra (Royale disc 614 15); Debussy's *Idylle*, played by Coppola and the Paris Conservatory Orchestra (Victor set G-10)—the best interpretation of this work on records, although not the best recording; Lamar Stringfield's "Moods of a Moonshiner" (Royale album 35); and Daniel Gregory Mason's "Three Pieces for Flute, Harp, and String Quartet" (Royale discs 1387 68).

Recommended: Bruno Walter's performance of Schubert's "Unfinished Symphony" (Victor set G-9) and Wagner's "Siegfried Idyll" (set G-12), made with the Vienna Philharmonic Orchestra. Of the many recordings of these works, these are unquestionably the best. Then there is Victor's release of the *Dances from "Prince Igor"* by Eugene Goossens and the London Philharmonic Orchestra (set G-14); a sensitive and expressive recording, excellently recorded. The reader will do well to watch the Victor monthly release of Black Label Classics; which often contains recordings by some of the greatest names in the field. A warning to the reader, however, in connection with these and other less expensive recordings, should be ad-

vanced; recordings made prior to 1930 will not reproduce well on modern machines, nor will they have the interpretive qualities of those from 1930 onward.

## Plans for Fall Accordion Study.

(Continued from Page 705)

fingerings, as this will form a valuable part of technical training.

It is important to practice the trill on the black and white keys as well as upon the white keys and for that reason we think it advisable to play in scale formation, ascending and descending the entire keyboard in all keys. More can be accomplished in this way than by having a vague practice routine; one never knows upon what part of the keyboard it may be necessary to execute the trill. After the technical part of the trill has been perfected, we suggest that students try to accomplish tonal shading. Begin with *pianissimo* and increase the tone to *forte* and then diminish to *pianissimo*. This, of course, will require a perfect coordination of bellows action and finger dexterity to produce an even trill.

ACCORDION  
Modelo N. 4-14

This excerpt from *Exercise in Trills*, provides excellent practice material. It is the type of study upon which accordionists should concentrate if they wish to perfect the trill. The entire exercise appears in a book of technical studies called "Finger Dexterity." We admit that these measures are difficult and by way of encouragement we might add that an accordionist would do well to play them perfectly and at the proper tempo after ten hours of intermittent practice, divided into fifteen minute periods.

Pietro Deliro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

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## Records of Masterpieces of Great Charm

(Continued from Page 684)

springly finale which is delightful from beginning to end. The recording is excellent.

A fine example of American string quartet writing is to be found in Aaron Copland's "Two Pieces for String Quartet," played by the Dorian String Quartet (Columbia 70092-D). Particularly is this true in the *Lento* motto section, which is both a noble and moving piece. The Dorians play this music with comprehensive expression.

Almost every piano student knows the "Moments Musicaux, Opus 94," by Schubert. All six are easy to play, with the exception of the Chopinesque No. 4. Arthur Schnabel's performances of these pieces (Victor set M-684) are among the best that he

has done for the phonograph. There is some clearly articulated playing in this set; and although the tone that the pianist employs is not large, it is nonetheless subtly variegated, even as his phrasing is skillfully contrived. This set should become a great boon to the piano student.

Krenek's "Eleven Short Piano Pieces," from Opus 83 (Columbia set X-171), are studies in atonism and adroit workmanship. Students interested in the performance of the music of the ultra-modern school will find these pieces worth investigating; particularly since the composer performs them himself and accompanying them in the notes accompanying the set. To us this music is an intellectual rather than an emotional stimulus; but it is quite possible that those who profess to a liking for atonism will find their reactions quite the opposite of our own.

It was a good idea of Vronsky and Babin, the duo-pianists, to make a recording of waltz movements from Strauss' "Rosenkavalier" (Victor disc 13150), but we wish that they had entered more into the Viennese spirit of the music.

Clady's Swarthout, the mezzo-soprano, has recorded a program of brass selections from Handel and Dowland to Molloy and Malotte. The singer has chosen a heterogeneous but catholic minded listener. Miss Swarthout is heard to better advantage in this album than heretofore on records. Her first disc (16778), containing Handel's *Lascia land's Come Again*, *Sweet Love and Shepherd's*, shows style if not an even use of the voice. Her second disc (16779) is by far her best; it includes Chausson's

beautiful song *Les Temps des Lilacs* and two Spanish numbers: Pita-luga's *Romance de Solita* and Gradados' *El Mayo Discreto*. Her third disc (16778) contains John Alden Carpenter's effective *Serenade* (tunelessly sung) and Hart's arrangement of *My Lagan Love*; and her fourth disc (16781) contains Molloy's *The Kerry Dance* and Malotte's *The Prayer*. The Scotch and Irish songs are the singer's most convincing efforts in English; but we still prefer the second disc, with the impassioned rendition of French and Spanish songs. All are sung to piano accompaniment, and an excellent balance has been maintained between the singer and her capable accompanist, Lester Hodges.

Kerstin Thorborg, contralto of the Metropolitan Opera Company, sings three German lieder (Victor disc 16969)—Brahms' *Sapphische Ode*; Wolf's *Gesang Weglas*, and Schu-



## 716











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