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Volume 58, Number 04 (April 1940)

James Francis Cooke

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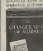

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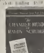

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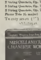

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ARTUR RUBINSTEIN was soloist with the Philadelphia Orchestra, for its pair of concerts on February 9 and 10 when he won a distinguished ovation for his interpretation of the great Chopin "Piano Concertos, in E minor and F minor" for which the critics lauded the brilliance of both his technic and musicianship and did not overlook the superlative accompaniments and ensemble achieved by Dr. Eugene Ormandy and his men.

THE TEXAS MUSIC EDUCATORS ASSOCIATION met from February 1 to 3 at Mineral Wells, with a program of concerts and discussions that must have filled the members with enthusiasm.

SERGE PROKOFIEFF recently cabled to the management of the New York Philharmonic Symphony Orchestra that political conditions made it impossible for him to fulfill his engagements with that organization. Arrangements were made for Igor Stravinsky to replace him for the concerts of April 3, 5, 6 and 7.

LINA PAGLIUGHI, coloratura soprano, was born of Italian parents in New York, moved early to San Francisco where her voice attracted notice, educated in Italy with successful début at La Scala of Milan, then toured Europe, South America, Africa, Australia, and was last season at Covent Garden, London. She now has returned to America and on January 6 made her formal New York début at Town Hall, when the critics favorably compared her voice and art with those of her brilliant predecessors Luisa Tetrazzini and Galli-Curci.

OVER TEN THOUSAND LETTERS were received in the first two weeks of the Metropolitan Opera Fund campaign. The largest gift having been eleven thousand dollars from an anonymous donor and second to that the gift of ten thousand dollars from Marshall Field.

CAPTAIN TAYLOR BRANSON received on January 26 an honorable discharge as leader of the United States Marine Band, of which he had been a member for forty-one years and leader since April 1927. Among his predecessors were John Philip Sousa, Francisco Fanciulli and William H. Santelmann, whose son William F. Santelmann has been appointed to this post.

THE SECOND ANNUAL BACH CANTATA FESTIVAL of Philadelphia, with James Allan Dash as founder-conductor, will be held on May 4 and 5, with an eight part chorus, orchestra and a different quartet of soloists for each of the three programs. These events have had the enthusiastic coöperation of Henry S. Drinker, well known attorney and musical amateur of Philadelphia.

CARROLL GLENN, young American violinist, was presented at a luncheon at the Hotel Astor, New York, on January 19 a scroll commemorating her winning of the Town Hall Artist Award for 1939 for having presented the most outstanding recital of the year. This recognition carried with it also an engagement for February 14, on the Town Hall Endowment Series.

GIUSEPPE DE LUCA, long a leading baritone of the Metropolitan Opera Company, returned from a five years' absence to make his rentry as *Germont* in a performance on February 7 of Verdi's "La Traviata."

HARRIET HENDERS, American lyric soprano, made her début with the Metropolitan Opera Company on December 29 as *Sophie* in "Der Rosenkavalier" by Richard Strauss. A native of Marengo, Iowa, after European studies she first appeared as *Mimi* in Puccini's "La Bohème" at Graz, Austria, where she did fifteen leading rôles in that first season.

Competitions

GRAND OPERA PRIZE. A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940, and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 70 Bankers Securities Building, Philadelphia, Pennsylvania.

PRIZE (AMOUNT NOT YET ANNOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, England.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

ANNUAL COMPETITION for orchestral work, to be published by the Juilliard Foundation, is announced for 1940, in which the Foundation pays the expenses of publication but all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 130 Claremont Avenue, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a Concerto for Violin with Orchestra, by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

A SWISS NATIONAL MUSIC CONTEST, open to native musicians and foreign students resident in Switzerland for two years or more, will be held from June 24 to July 6. Competitions for medals and diplomas will be open to singers and players. Complete information from Official Information Bureau of Switzerland, 475 Fifth Avenue, New York City.

Announcement of Winners in The Etude Composition Prize Contest, on Page 275

ERNEST BLOCH'S "Concerto for Violin and Orchestra" had its first Boston performance on January 11, with Joseph Szigeti as soloist, and the Boston Symphony Orchestra under the baton of Serge Koussevitzky.

WALTHER R. VOLBACH, actor, musician and critic, and son of Fritz Volbach, the well known European composer and conductor, has been engaged as stage director of the St. Louis Grand Opera Association for its spring season of 1940.

SERGEI RACHMANINOFF drew a standing room audience to the Auditorium of Chicago when on January 14 he appeared in the Northwestern University History and Enjoyment of Music Series. His program included the "Grand Sonata, Op. 111" of Beethoven and the "French Suite in E minor" of Bach, with a generous sheaf of encores climaxed in the inevitable *Prelude in C-sharp minor* of Chopin.

THE "HIAWATHA" of Coleridge-Taylor has been given a pageant performance at Melbourne, Australia, with one thousand participants in the production at Exhibition Hall.

AN AMERICAN COMPOSERS CONCERT, with Dr. Howard Hanson leading the Rochester Civic Orchestra, was offered at Kilbourn Hall on January 8, when works by David Stanley Smith, Bernard Rogers, Homer Keller, Paul White, Wayne Barlow and Edward Burlingame Hill were presented. This is another in the long and memorable series founded by Dr. Hanson.

THE FOURTEENTH UNABRIDGED PERFORMANCE of the "Mass in B minor" of Bach by the New York Oratorio Society was given on February 14th, with Albert Stoessel conducting.

ALBERT COATES made his bow to Los Angeles when on January 11 and 12 he led the Los Angeles Philharmonic Orchestra in its final pair of concerts in the Auditorium, before moving to the Pantages Theater in Hollywood. Jascha Heifetz was soloist in the Tschaikowsky "Concerto for Violin and Orchestra."

"PILGRIM'S PROGRESS," a large and notably successful work for chorus, soloists, and orchestra by Edgar Stillman Kelley, was given a performance on March twelfth, by the New York Choral Society with John Warren Erb conducting, at the Waldorf Astoria of New York. The work had its world première at the Cincinnati May Musical Festival of 1917 with Eugene Ysaÿe conducting.

MOZART'S THE "MARRIAGE OF FIGARO" had a revival by the Metropolitan Opera Company on February 20 with a cast including Ezio Pinza as *Figaro*, Elisabeth Rethberg as *The Countess*, John Brownlee as *The Count*, Bidu Sayão as *Susanna*, Louis D'Angelo as *Antonio*, Giordano Paltrinieri as *Don Curzio*, and with Ettore Panizza as conductor. It had not been heard at the Metropolitan since February 11, 1918.

(Continued on Page 286)

American Folk Songs

By

Blanche Lemmon

AMERICAN YOUTH ARE PRIVILEGED this year to dip into a veritable treasure chest of American lore. Familiar as school students with their country's accomplishments, its spirit, its traditions and its growth, they are now being helped to familiarize themselves with the songs that have grown up during this process of growth, songs representative of the nation's almost every phase. They are learning that this always has been a singing country and that songs of work, play, labor or lamentation, religion and love have been poured throughout the years, poured forth profusely by its cowboys, its searchers for gold, its cotton pickers, its sailors, lumberjacks, farmers, teamsters, mountaineers, railroaders and others, each in characteristic style. They are learning that we, like the older countries, have an abundance of music that is indigenous to our own soil, music that rounds out in an informal and interesting manner the stories that have been formally told in textbooks.

This opportunity to hear such of America's own music is being afforded young people by the Columbia Broadcasting System, which each Tuesday morning at 9:15* presents in its School of the Air a program featuring one of the foremost authorities on the subject of American folk song, Alan Lomax, assistant in charge of the Library of Congress American folk song archives, and son of a man even more widely known in this field, John Lomax, honorary curator of the same archive. To many persons the name Lomax will call to mind "American Ballads and Folk Songs," "This Singing Country," "Cowboy Songs," "Negro Songs as Sung by Lead Belly," four volumes of native American music on which father and son have collaborated. Not so widely known, however, is the fact that they have made also about twenty six hundred recordings, faithful reproductions of American folk songs as sung at their source.

In addition to Mr. Lomax's part in the program, which includes singing the songs to his own guitar accompaniment and offering informative comment, there is included each week an orchestral work written by a noted American composer and based on one of the folk songs presented. Thus listeners hear a folk song in its original form, learn of its place in and relation to our national life, and then hear it again after a skilled composer has woven its themes into a modern orchestral composition. About twenty well known American composers have been commissioned by Columbia to write these numbers, a different one being presented each week. Students too and teachers are urged to participate in each program by singing those of the songs with which they are familiar. Manuals are distributed giving an outline of each program and enabling them to learn the words in advance. Further, the Manual gives ideas for discussion, for supplementary reading, and for projects and activities, and it also invites the students and teachers to search their own communities for folk material—tales about early settlers, local heroes, songs that have been handed down orally by earlier generations, or tunes or dances used at festivals—and send it in so that it may be performed on the last two programs in April. Mr. Lomax will also include on these two late April programs those folk songs which student response has shown to be particularly popular, as well as students' original versions of old songs.

ALAN LOMAX, son of the distinguished collector of American folk songs, broadcasting those fascinating melodies in which youth is so much interested, over the Columbia Broadcasting System.

Student Response

Response to the suggestions given in the Manual has been enthusiastic according to statements received in the audience mail. Here, from one of the letters, is a sample of one sixth-grader's ability to catch the spirit of a sea chanty—his paraphrase of *Blow the Man Down*:

Haul up the anchor, it's time to go—
Way-hey, blow the man down.
We've got to deliver the cargo you know
Give me some time to blow the man down.

They tell me in England they have pretty girls,
Way-hey, blow the man down.
And every last one has a dimple and curls
Give me some time to blow the man down.

Well, boys, there's the bell with its great big gong
Way-hey, blow the man down
And when we're in England I'll finish my song
Give me some time to blow the man down.

Earlier programs scheduled for the month (April) are devoted to "Poor Farmer" songs and "Blues" songs. Other people have troubles, but none the farmer is convinced as "plaguy" as his. Four songs in which he has voiced his woes will be heard on April 2: "Georgia Boy," "The Boll Weevil," "Po' Farmer" and "Cotton Mill Colic." There is one pest in particular that harries the life of the cotton farmer. Its tenacity, migratory and propagative habits, and its general cussedness he treats in the following [illegible] fashion.*

De boll weevil is a little bug fum Mexico,
dey say,
He come to try dis Texas soil an' thought he
better stay (etc.)

De fus' time I saw de boll weevil,
he was settin' on de square
De nex' time I saw de boll weevil
he had all his family dere, etc.

De farmer took de boll weevil an'
buried him in de san'
De boll weevil say to de farmer
"I'll stan' it like a man
For it is my home, it is my home."

Den de farmer took de boll weevil
an' lef' him on de ice,
Says de boll weevil to de farmer
"Dis is mighty cool an' nice
For it is my home, it is my home."

Fus' time I saw Mr. Boll Weevil
he was on de western plain
Nex' time I saw him he was ridin'
on a Memphis train,
A-lookin' for a home, jes' a-lookin'
for a home.

Oh, de farmer say to de merchant
"I ain't made but only one bale
And befo' I bring you dat one
I'll fight an' go to jail,
I'll have a home, I'll have a home."

De merchant got half de cotton
de boll weevil got de res',
Didn't leave de farmer's wife but
one old cotton dress,
An' it's full o' holes, it's full o'
holes.

Ef anybody axes you who was it writ dis song,
Tell 'em 'twuz a hard-workin' farmer wid a
pair o' blue duckins on
A-lookin' for a home, jes' a-lookin' for a
home.

The "Blues," to which the April 9 program will be devoted, originated no one knows just where. Blues songs has been (Continued on Page 274)

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* Rebroadcast to the West at 2:30 P.M., E.S.T.

* Reprinted with permission of The Macmillan Company from "American Ballads and Folk Songs" by John A. and Alan Lomax.

Time and Tune

THERE IS NO SUCH THING as a tune without time. In this curious age we are confronted on one hand by melodies with so little definite rhythm that they resemble the boneless lower animal organisms and on the other hand by an almost incessant riot of fascinating rhythms which call for all sorts of notation measurements. Have you ever thought how slowly man has mastered the intricacies of time?

We reside on the fifth largest planet in the solar system. In the endless ocean of the stars, in so far as any of us know, the earth is the only sphere on which people may come together and discuss the awesome problems of existence. This means nothing to the rest of the boundless universe. How old is the earth? Scientists tell us that its age is between two and three billion years. The matter of an odd billion does not seem to bother them.

One of the first problems of man was that of measuring time. Naturally he looked up to the sun, the moon and the stars and eventually made the discovery that the year might be divided into three hundred and sixty five and one quarter days. Strangely enough, in the Mayan civilization on this continent there existed a calendar 613 B. C. or 2175 years before Columbus's first voyage. In this the Mayans divided the year into eighteen months of twenty days and added five extra days to book, or three hundred and sixty-five days. Strange, very strange, that they should hit upon the same year length as that in the European world of which they were supposed to know nothing.

A MUSICAL CLOCK AT FONTAINEBLEAU

Napoleon Bonaparte was said to have been very fond of this remarkable clock made by the famous clockmaker, [illegible]. The photograph was made by Mr. Thurlow Lieurance when a student at Fontainebleau.

Having divided time into years, months and days, it remained for the time measurers to divide it further into hours. For this, the most used device for centuries was the sundial which could be made to fit astronomical calculations. Man, then, needed finer divisions of time and this made such an instrument as the clock necessary. The first clocks with pendulums came in about 1657. Somehow the world got along without clocks for over two billion years. Only very recently has the human race felt the need for the finer measurement of time. After clocks, came chronometers, watches and metronomes, for music had to have a clock.

Artists work with surface space. Musicians work with time space. When an artist starts to paint a picture he must determine how large a canvas will be required for his artistic ideas. He may select a very tiny surface, a few inches square, as do the miniature painters, working under microscopes, or he might select a surface seventy-four by thirty feet as did Tintoretto for his huge "Il Paradiso" in the Ducal Palace at Venice. The composer, on the other hand, must paint upon a surface of fleeting seconds. That is, he takes so many moments of eternity and upon this time space paints a design in sounds to suit his artistic purposes.

The interpreter must reproduce this design upon a similar imaginary time surface. That is one of the reasons why music must be always one of the most volatile and beautiful of arts. Without time, a melody is literally impossible, a mere meandering of tones up and down the gamut. The division of a passage into measures and the measures into groups of notes offers an almost infinite variety of changes. This calls for a creative mind with fine artistic balance and it also requires interpreters with a definite sense of both tune and rhythm.

First of all, however, the interpreter, whether it be a little tot working with a first piece or a great virtuoso, must have a clear conception of time values. We do not think, from what we have observed in contemporary teaching, that nearly enough attention is given to the fundamentally important matter of teaching pupils how to "keep time."

In the field of rhythm there has been no period in musical history in which so much has been expected from performers in the negotiating of all kinds of complicated rhythms. This is especially true of America, where all types of trick rhythms, from Spain, Russia, Hungary, Africa, South America, and other countries, have been tossed into a kind of musical melting pot to produce our modern jazz. Contrast any of the popular pieces of the 1870's, 1880's and 1890's of the *Sweet Violets*, *Little Annie Rooney* and *After the Ball* type, with any one of a dozen "hits" of today and the vast rhythmic difference is at once apparent.

"We," the editor, were brought up on "counting aloud" and "we" have a feeling that it was very beneficial. "Our" teacher owned a metronome and, after much insisting upon her part, we were provided with one. This was an immense help in regularizing and stabilizing our "time structure" or "time sense," which was not naturally any too good. One's "time structure," like a steel skeleton of a building, is the thing upon which all the internal rhythms of the measures are suspended.

How meter and rhythm developed is one of the most interesting historical aspects of music. In the sixth century the monks developed a system of musical notation known as "neumes." This sufficed to indicate pitch indefinitely but only feebly intimated the relative length of the sounds. Later the musical staff was evolved and notes were indicated by signs showing how long the tones were to be held. This represented an extraordinary advance in musical methods. Vincent d'Indy has pointed out that, (Continued on Page 278)

Music Educators Constantly Progressing

By

Dr. George L. Lindsay

Director of Music in
the Philadelphia Public Schools

FORTY THOUSAND TRAINED MEN AND WOMEN in the field of music education as related to the public schools private schools and colleges have their minds and hearts turned this month toward Sunny California. When the great Music Educators National Conference (lasting six days) opens at Los Angeles on March 30 thousands of teachers assembled from all parts of the country will join in the Thirty third Anniversary of the founding of this, one of the most forceful and practical educational movements in history. Fortunately the first President of the Association in 1907 Dr Frances Elliott Clark affectionately known as "The Mother of the National Conference" will be present at this meeting

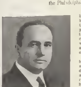
Music now plays an impressive rôle in schools in every part of the country not only as an art sufficient in itself but also as a great spiritual force in the schools and reaching out to the community. This is demonstrated by the really magnificent manner in which business men have recognized the value of this force and have contributed to funds supporting extramural musical activities conducted for the boys and girls.

A Miraculous Development

A comparison of the first meeting in Keokuk Iowa, attended by a handful of zealots with the great meeting at Los Angeles is startling If the founders had been told that at a conference only three decades thereafter there would be two complete operas given by high school students, that there would be a choral festival of one thousand voices and an orchestra of one hundred fifty players of the Southern California Junior College Music Association Festival if they had been told that there would be a National High School Orchestra of huge proportions a National High School Chorus a National High School Band, and a National Junior High School Orchestra made up of students coming from all ways and walks of life in all parts of the country they would have thought it a wonderful but impossible dream

While many spectacular events have been planned for the convention of this year with its intriguing proximity to Hollywood the President Louis Woodson Curtis, and the officers of the Conference have seen to it that a special program of sound practical and progressive educational value has been arranged Special clinics in all departments under the best known authorities will be held daily

One important and significant phase made possible by the Los Angeles locale is that pertaining to the latest ideas in radio processes and in film technic The members will be taken to the leading radio and motion picture studios How fine music is being used as a background for pictures will prove of great interest to all teachers. This really represents a new art in itself



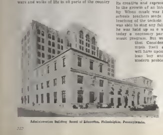
DR. LINDSAY

Music a Soul Nourishment

Educators and school music supervisors the country over are giving more and more attention to the spiritual value of music, especially in its creative and expressional aspects in relation to the growth of an integrated human personality When music was first introduced into the schools teachers made their main objective the teaching of the technic of the art If the student was able to sing any fairly difficult song at sight he was held up as a model This, of course is today a necessary part of the regular school music program. But we go much further than that Consider the influence that the music itself and the music training will have upon the future of the American boy and girl confronted with modern problems of living, in any one of the various reaches of American life

Children lose themselves in the new experience of singing music and playing music that they enjoy This in itself is one of the main aims of the art as a form of expression. Just as the discovery of religion, that is, conversion is a beautiful experience in life. The discovery of the beauties of music is an entrancing revelation. We [illegible] play music through integration projects to enrich and express through [illegible] values, the deeper meaning and significance of all types of learning

Let us take the case of a boy who is endeavoring to study the history of pioneer days to whom dates, facts and boundaries are very dry reading Let us suppose that he is studying the period of pioneer days in the West. If that youngster is given a unit of cowboy songs, such as *Home on the Range* it is instantly observed that his interest in history is intensified. In other words educators have long since passed the idea that a mind flooded with well memorized statistics is an understanding mind



Administration Building Board of Education, Philadelphia, Pennsylvania.

Music a Disciplinarian

After comparing notes with a large number of experienced supervisors I am convinced that music solves many domestic problems in the cases of "difficult" and even incorrigible children Frequently such children have exceedingly active minds which are not adjusted to life as they see it When such children are busily and happily engaged in something they like they cease to be antisocial. While artistically the objective of the teacher of music in the public school is that of training pupils to know music and to play and sing in the best possible manner the by product is of real practical value to the state This does not apply merely to the period in which the child is in school but prepares the individual for many happy and productive hours in his after life particularly in this era when the working day is being reduced and more leisure is insured Already there are countless amateur bands and orchestras in the country and the number is sure to increase

These musical activities of the schools have resulted in the development of a significant industry in the manufacture of musical instruments, radios, phonographs, music books and other similar materials for use with music courses This is of no little economic significance to the country as a whole since it leads to the employment of large numbers of men and women engaged in the manufacture of school music necessities These products were in very modest demand before the enormously increased public school musical activi- (Continued on Page [illegible])

Don't Fear Your Limitations!

By

Jarmila Novotná

Prima Donna Soprano of the
Metropolitan Opera Company

ONE CANNOT WELL TALK about vocal study without talking about its goal The only purpose of study is to sing better Each tone should be calculated in terms of its result—not its commercial result certainly but musical result. The field of the lyric soprano is a large one It includes most of the finest *lieder* and most of the more appealing operatic rôles There is danger however in trying to stretch this field beyond its natural limitations.

The color and timbre of the voice determine its scope of use never its range or power It often happens though, that a very natural ambition can lead a young singer astray For example a lyric soprano, with a good natural range may be tempted to try the distinctly coloratura register, similarly, a lyric soprano with fine natural power may venture upon purely dramatic roles In other words, natural assets of range or power may be turned into liabilities if improperly used And the temptation is an easy one into which to fall The voice is there the abilities are there and it seems such a simple thing to go just a bit farther and see what happens What happens will probably be vocal ruin With but fewest exceptions, the natural voice sets its own limitations, and these must be respected.

Forcing a voice in any way, ruins it. And if it were not enough to ruin the voice forcing also harms diction and technic It is impossible for instance to produce a pure *legato* when there is any tightness in the throat. Also, a forced voice never carries One might suppose that the forcing pressure would make the voice still more powerful, but that is not the case The carrying power of the voice depends upon resonance entirely and the very pressure which makes for forcing constricts the chambers of resonance That is why a comparatively small voice, correctly used sounds better and farther than a bigger organ which is being pushed Further it is impossible to enunciate distinct words unless the entire vocal apparatus is relaxed and natural Hence it is well for the young singer to discover exactly what her limitations are and then to abide by them.

Develop Nature's Gifts

Vocal limitations, however need never mar progress Indeed the consummate test of artistry is to produce the voice so perfectly that the listener is unaware of limitations Listeners, after all, are not interested in how high or how loud a tone may be they want only to be stimulated by beautiful tones And it is quite possible to produce beautiful tones within a limited compass of range or power These tones however must be correctly produced

While I am not a champion of schools of singing, I believe that a reference to the bel canto

JARMILA NOVOTNÁ

An Interview Secured Expressly for The Etude Music Magazine

by STEPHEN WEST

method best describes what I mean by correct production To me bel *canto* is best defined as that method that first sends each tone out in absolute purity and then blends it to the following tone in an unbroken uninterrupted, flowing line This is what Toscanini means when he insists that every instrument in his orchestra must *sing* And it explains, in part, Toscanini's phenomenal tonal values.

The singer must not be afraid to breathe Naturally, breath must be disciplined. One cannot stop for breath anywhere at all musical line and textual meaning determine the places where fresh breath may be taken The value of the long breath is solely to accomplish long phrases But there is no point in straining after such a breath where musical meaning may be equally served by two shorter ones In other words, do not allow a limited breath to make you afraid of good phrasing And do not be afraid to breathe

The technical problems of singing present an odd paradox. They must be perfectly mastered and surely controlled if all appearance of technical problems is to fall away from the finished performance leaving it as natural and as close to life as possible Technical mastery, alone, is not enough for artistic performance Only life itself can offer the key to moving interpretations In this sense a performer like the more creative writer or painter is interesting only in so far as she can compel her audience to believe to the reality of the characters she portrays. A natural, inborn dramatic gift is necessary for this of course but wonders can be accomplished by the right direction or coaching

Getting the Spirit

Let me give you an interesting example of such direction Once at La Scala Toscanini was rehearsing a performance of "Rigoletto" The *Caro nome* of *Gilda* begins with a series of *staccato* notes. The soprano who was singing *Gilda's* part took these notes quite as they were written in *staccato* tones, and nothing more Toscanini stopped her with an explanation What he did was to ask her to concentrate on the emotions *Gilda* would experience at the moment of singing about this young man with whom she had fallen in love. Her feeling was so intense as to leave her breathless consequently her utterance must give this impression. The notes were written *staccato* as a means of indicating this effort. Thus, the meaning behind the written indications must be the first consideration in interpreting the *aria* In other words the artist's conception of breathless ecstacy is the key to her singing of the passage an unthinking emission of mere *staccato* tones, while accurate enough as far as the written passage is concerned, is not enough to assure a moving interpretation.

Thus it becomes the task of every singer to penetrate the meaning of the music before she is ready to attempt even a correct utterance of notes and words. And each artist must express his or her own conception individually In this sense technic is important only as a means to an end the most perfect *staccati* trills and scales must remain subservient to the living significance of the music Tradition is of course valuable in helping to build one's conception of what this living significance is to be but even tradition may be overdone The person who says, "I once heard Melba sing that *aria* and no one else can do it in the same way" is actually closing his mind to much pleasure It is not necessary that a singer should duplicate the performance of some great artist of the past Every thoughtful and serious artist has something individual to bring to a role, no matter how different it is from another conception. For that reason one should not be discouraged by the fact that she is not a Melba. The intelligent singer must be satisfied to bring her own gifts, her own interpretations to her work. And that is all she can do.

'Tis Individuality That Tells

This brings us to the all important matter of personality. It may be taken for granted, of course, that a professional singer must possess an outstanding voice. After that, then, undoubtedly the finest gift she can bring to her work is that elusive quality of magnetism that we call personality. What is it, really? It is a mistake to suppose it to consist in peculiarities of dress or behavior. Personality is that inborn sympathy and understanding which makes it possible for some people to seize upon the human essentials of a situation and to interpret them in such a human and compelling manner that other people believe them and are carried away by them. It is this ability that marks out some performances for certain success. True personality must be inborn, just like voice quality itself. But even if personality cannot be learned or copied, the essentials of human interpretation can be acquired through wise direction.

The master director in this regard is Max Reinhardt, with whom it was my great good fortune to have worked in the days when he still graced Berlin with his superb art. Looking back upon his training, it was extraordinarily simple. He seldom gave mere directions as to where to stand or when to sit down. He explained what effect he desired from a certain scene in terms of its emotional result. Often enough he would act the scene through for us, to show us the feeling of it. Then when we once had a clear conception of this effect, he left it to our individual acting ability to give him the scene in our own way. That naturally gave every performer a sense of freedom and spontaneity which was reflected in the performance as a whole. Reinhardt himself was the best audience in the world. He noticed everything. No detail of expression or posture was too small for his attention, and when he was pleased he was not too mighty to say so, thus giving one the exhilarating feeling of having done well. And the corrections he made were always offered in encouraging terms.

Simplicity of Great Art

Another of Reinhardt's secrets is the remarkable simplicity of gesture he advocates. Many performers believe they must be always doing something or maintaining some attitude on the stage, otherwise they would not be acting. We were taught differently. The essential was to seize upon the meaning of the situation and to express it as simply, as naturally and with as great an economy of gesture as if one were alone in one's own home. Often a droop of the body, a turning of the head, a mere quality of expression of the eyes, can express more than outflung arms and wide gestures. Do not be afraid to do nothing on the stage. And do not think that the size of the stage or your own distance from your audience makes it necessary to put on pressure by way of big acting. Nothing is lost on the stage; every detail is noticed, and conveys its effect. And always the effect must be gauged, not in terms of acting, but in terms of life.

I have been fortunate in my training. I am a native of Prague, and when but fifteen our school was honored by a visit from Emmy Destinn, the great Czech soprano. She sang for us, and some of us students sang for her. She noticed my voice, advised me to have it cultivated, and finally invited me to come to her for lessons. Thus the first steps of my studies were guided by the best possible care, and that is something for which a singer cannot be sufficiently grateful. After two years of study I was given leading parts in the Municipal Theater of Prague. I stayed there a year and a half and then went to Milan for the further study of which I was in need.

While continuing my studies I accepted occasional engagements. One of the most thrilling was a performance of "Rigoletto" with Lauri-Volpi, sung in the vast open air arena in Verona. This routine of singing and studying went on until I was invited to the Staatsoper in Berlin. It was during the Berlin years that I had the opportunity of working under Reinhardt. Next came the Staatsoper in Vienna, and then the festival seasons at Salzburg with Toscanini. All of this has been the most wonderful opportunity of learning under masters.

If asked to select the most important maxims I have learned, to be handed on to other ambitious students of singing, they would be:

Do not force the voice.
Do not force your acting.
Do not try to be something that is not yourself.

Accept your gifts for what they are and work diligently to develop them to their maximum capacity. But stop there. Do not try to go beyond your limitations, and do not be afraid of them. Bring your own conception of life and art to your work, and try to give satisfaction in your own way.

FIFTY YEARS AGO THIS MONTH

◆

CONSTANTIN VON STERNBERG, piano virtuoso and eminent musical scholar, had this to say as to the Respect Due to the Musical Profession:

"A musician cannot claim more regard from the general public than anybody else unless he has a great reputation *and the man in him equals his artistic worth*; the simplest music teacher, however, can compel his surroundings to respect him *individually*, and if there should be some silly society belle or boarding house dude sneering at that music teacher'—dear me, can that disturb anybody? Do we not respect ourselves higher than those 'things?' To think, how some of them live—it is a perfect wonder—without learning, without character, without brains, without 'blood,' sometimes even without money, shall men of a lofty calling, of a noble profession like ours crave their condescendent familiarity? No indeed; these mostly ill-bred people with their loud dresses, these 'supes' in the drama of life who serve only as a frame for the thinking few—ah, I would not miss them for anything, but I love them from a—self-imposed—distance, and shall never allow myself to forego any legitimate financial benefit for the sake of *their* recognition of equality. Well bred people, whether in society or not, always acknowledge the superior endowments of a musician and never fail to be lenient with his little shortcomings."

When J. P. Morgan Sang

The following is from a book review by Ralph Thompson in the *New York Times* of "J. Pierpont Morgan," by Herbert L. Satterlee, published by MacMillan.

ONE day about thirty years ago, when the senior J. P. Morgan was already an old man, there was a rumpus at the triennial convention of the Protestant Episcopal Church. The reason was that the banker himself, a delegate, had put a resolution before the

Herbert L. Satterlee, Morgan's son-in-law, tells the story in a biography published this morning. The subject of the resolution is unimportant; the point is that during the debate and while the vote was being counted a great deal of unseemly talk began to fly back and forth. The yeas shouted at the nays, the nays at the yeas, and at last the situation grew "exceedingly tense."

Whereupon and suddenly a "deep voice was heard above the din." "There, standing like a rock and as if oblivious of his surroundings, was J. Pierpont Morgan, singing his favorite hymn, 'O *Zion haste thy mission high fulfilling*,' he began—and one by one the other delegates left their bickering and joined in. Soon everybody was singing, and straight through to the ultimate amen the banker led the rest. By the time the votes had been tallied and the result announced harmony again prevailed. "It was," Mr. Satterlee declares, "an incident that no one present ever forgot."

* * *

He adds that it was characteristic of his father-in-law, and one can easily agree. Morgan's very presence in the hall was characteristic, for he remained an active churchman all his life. As for the timbre of his voice, his family had warned that he could hardly suggest the difference between "Home Sweet Home" and "Yankee Doodle." Furthermore, he himself was sensitive about displaying in public his red and unfortunately bulbous nose. Even so, he was willing to make the sacrifice when the stake seemed worth it. The head of the House of Morgan was ever a judge of stakes, and it was no accident that he dined with Kings and Emperors and died the master of an almost imperial name.

Odd Musical Facts

When Debussy was a music critic, he wrote under the *nom de plume* of Monsieur Croche (Mr. Eighth Note).

* * * * *

One of the first "strikes" in musical history occurred in 1766 in the Covent Garden Opera in London when the ballet objected to wearing woolen tights instead of silken ones.

The Waltz King when he ruled over the ballrooms of Europe

By the Beautiful Blue Danube

The Story of the Most Popular Waltz Ever Written

By

H. E. Jacob

Reprinted by permission of the publishers, The Greystone Press, Inc., from "Johann Strauss, Father and Son." Copyright, 1939. Price $3.50.

THERE WAS MORE MUSICAL TALENT in Vienna than elsewhere, but it was undisciplined, purposeless. Dilettantism produced much that was in poor taste, and the advantages of music in the home, to which all and sundry would contribute, had long been outweighed by its disadvantages.

Into this lukewarm pursuit of music came Johann Herbeck as purifier. Herbeck was self-taught and had really intended to become a lawyer. His discovery on behalf of the Viennese was Schubert. Incredible as it may sound, Schubert was forgotten. Herbeck brought him back to the concerts and unearthed unknown minor works of the Master's. The impertinent reaction of contemporary journalistic Vienna may be seen in a so-called witty verse on Schubert's oratorio "Lazarus":

In raising Lazarus from the dead
The Saviour spent extreme endeavor,
Franz Schubert knocks him on the head
And keeps him singing on forever.

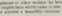
But finally Herbeck had his way. And music returned from its excursion into society to its proper place among the arts.

By 1856 Johann Herbeck had become choir master of the Viennese Men's Choral Association. "The establishment of this association," says Hanslick, "is an event that cannot be properly appreciated without a knowledge of conditions as they were before March." Whereas in Berlin the first German glee clubs had been founded by Zelter in 1808 and soon afterwards in every German city, there existed in Austria no glee clubs at all, this in spite of the fact that, next to Italy, Austrians had the most beautiful and the purest natural singing voices. Shivering terror on the part of the police had prevented the establishment of such societies in Austria. "Male singing meant revolution." When in 1843 August Schmitt established the germ-cell of the association, Metternich is said to have requested the Prefect of Police in all seriousness "to repress this poison sent to us from Germany . . ." It was not till five years later, in the year of the Viennese revolution, that male singing had come through its troubles and was looked on as a matter of course.

The canker at the root of the new society was its humdrum repertoire. Schubert was not sung, nor was Mendelssohn, but works by lesser men, and dilettantes filled the programs. The bad public in Vienna which in 1846 prepared an icy reception for Robert Schumann and his wife apparently wanted nothing better. Herbeck, however, and Otto Nicolai exercised compulsion. Herbeck in particular suffered greatly from the inferior choral material. He found glorious voices and nothing for them to sing. This crying need made him turn to Johann Strauss, the most melodious man of the epoch, with the request that he compose a choral waltz. All he really wanted was the music; he had a tame poet who would write the words.

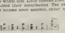
It was to be a carnival waltz, full of movement and gaiety. This was in February, 1867. Strauss obeyed. In the midst of his creative work, between fragments of other waltzes, he held fast to one of the inspirations which came to him so effortlessly. He allowed a beautiful rotating motif

Ex. 1



to bubble up within him. Little streams from left and right added their contribution. The swaying *glissades* became more majestic, richer, more irresistible.

Ex. 2



At that time Strauss was not yet living in Hietzing but in the Praterstrasse, not far from that old Danube, the smell of whose waters had been wafted to his nostrils in his childhood. A poem was running through his head at the time.

Strauss' home in Vienna.

It was by Karl Isidor Beck, a restless little man who had experienced all kinds of things since his birth in 1817. Karl Gutzkow had once assessed him as the "German Byron." He had written social poems in a very beautiful hand. He partially concealed an unhealthy-looking face behind very strong spectacles.

The poem by Karl Beck which seemed to be calling to Strauss had a very beautiful refrain. It was a love song, possibly addressed to Vienna herself, possibly to a Viennese woman:

And I saw thee, gracious, youthful,
Bearing yet a world of pain,
Where our hearts are ever truthful,
Where our gold has ever lain,
By the Danube, beautiful blue Danube.

By the Beautiful Blue Danube

Once again my heart's a bower
Shelt'ring blossoms sweet and new
Arid shrubs burst into flower
Nightingales are singing too
By the Danube, beautiful blue Danube

Who had ever seen the Danube blue? It is a pale green reed colored river sometimes it is grey, often silvery but never blue. Beck's refrain made it blue and it remained blue for Strauss who was captivated by the picture by the rippling sound of the words beautiful blue Danube

Many of Johann Strauss waltzes express nothing but radiant joy. They have no particular subject matter and their titles are little else than signs by which they are known. There is nothing programmatic about their content. But the Danube waltz is a different matter. The very first motif developing from the D major triad D F sharp-A, only to glide away again suggests flowing waters. The *Blue Danube* however is not a descriptive waltz. There is no pictured background of churches, villages, hills and vineyards. Nor is there any hint of the historical memories that might be suggested by the great flowing thoroughfare that since antiquity has carried the western culture towards the east. For all that the waltz sings of the Danube.

Perhaps one must be a swimmer to realise this. Right at the beginning comes the rippling [illegible] created by the play of the waters on the river's bottom. Every swimmer knows it. It appears as the basic tone in the introduction and [illegible] for twenty-two bars. The melody is as it were under water.

Then it comes to the surface and the body of the river becomes one with the body of the swimmer. The swift Danube pouring through the Wachau towards Vienna has two movements. One is the straight forward flow and the other the waltzing movement of the little waves and whirlpools. In narrowing and widening circles, river and waltz flow downwards. The composer contented himself with these two movements. He had no desire to endow his waltz with more impressionism.

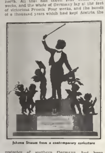
This composition was given by Herbeck to the poet of the Men's Choral Association. His name was Josef Weyl. Weyl was to put words to it. Weyl in whom there was still some of the spirit of the preceding political years in which librettí were used to convey matters that might not be discussed in editorials most inappropriately gave vent to this spirit in the innocuous Danube waltz. And so the members of the Association were faced with the task of learning the following dialogue between two semi-choirs

"Vienna be gay!
"And what for pray?"
"A glimmer of light—"
"With us it's night!"
"Carnival's come!
"Ha ho its hum!"
"Well why court sorrow?
There's still to-morrow
To laugh and be merry!"

There was almost a riot among the singers when they were obliged to study this and they did not disassociate the melody from the words. Nikolaus Dumba, a patron of the arts to whom the waltz was dedicated and Herbeck himself took pains to calm the men as Johann Strauss was not to know how valueless they thought the whole thing.

Why were the words not jettisoned? Because in the main they were not so very silly after all. Several things had happened since Vienna had celebrated its last carnival the deep depression felt by all the world was reflected in Weyl's bad verses.

Like a swift summer thunderstorm war had broken out between Prussia and Austria in 1866. Before Europe had time to wipe its eyes it was over. It had ended for Vienna with a catastrophic defeat. In spite of great victories against the Prussians' Italian allies the Austrians had been completely destroyed near Königgrätz in the north. All that had taken four weeks. Four weeks, and the whole of Germany lay at the feet of victorious Prussia. Four weeks, and the bonds of a thousand years which had kept Austria the protector of southern Germany had been wrenched apart. In a material sense the defeat was not of any great importance. The State was not bankrupt and there was no famine. It was only terrible in a moral sense.



Johann Strauss from a contemporary caricature

A shadow lies over the Austrian soul to the present day a constant resentment of treatment felt to be unjust. It began then. It was then that the State was forced to take the first steps on the path that led it to become a Slav instead of a German outpost. This was to be its undoing. Even in northern Germany this victory was not popular. No single poem commemorates it. Deeply ashamed the Berlin intelligentsia refrained from comment and when four years later King Wilhelm set out to do battle with France Geibel thus addressed him

Lead us on to better pathways
You who conquered Austria's hosts

Popular sentiment regarded the victory over Austria as unbeautiful.

The first response to the lost war by the art world of Vienna was a monster concert given a few weeks after peace was concluded the net profits of which were to be devoted to the families of the fallen. All the choral societies comprising about twelve hundred men united under the leadership of Herbeck. The concert took place in the Imperial Winter Riding School, and here the singers did their best to drown the memory of the defeat. From an aesthetic point of view Hanslick considered the whole concert a failure. Increasing numbers in the choirs could heighten the effect only up to a point approximately comparable to the chemical conception of saturation. But when this point had been passed the [illegible] impression remained at a standstill and the aesthetic effect decreased. Grillparzer has said "If a thing is monstrous that does not make it great."

The Austrian soul had been too deeply wounded by recent events for monster concerts to be able to effect a cure. In any case people were beginning to ask whether the defeat of the army had not been the fault of absolutism in the higher circles. In the midst of loyal Imperial Vienna dissatisfaction began to make itself felt and there was a general atmosphere of discomfort. It was this which was precipitated in Josef Weyl's feeble poem

"A glimmer of light—"
"With us it's night!"

The accompanying waltz was by Strauss. People liked it because nothing by Strauss could displease them. And yet they liked it far too little. It was only repeated once and that [illegible] Strauss successes really meant failure. At a [illegible] the evening before that is on February [illegible] the festival of the Viennese "Concordia," Strauss had had his *Telegramme* performed and [illegible] five days later he brought out his [illegible] *Künstlerleben*. He had neither the wish nor the time to concern himself greatly with the fate of one particular waltz. He is said to have shrugged his shoulders and to have observed to Josef "The devil take the waltz, I am only sorry about the Coda. I could have wished success to that."

Nothing then indicated that the *Blue Danube* would become the greatest popular success [illegible] has ever been the lot of a piece of music in the whole of musical history. Six months after the original performance packing-cases filled with the *Blue Danube* were sent out into the [illegible] world from the Viennese publishing [illegible] Spina. Copper-plates were in use at that date and a single plate was sufficient for a popular piece of music. That meant ten thousand copies. For the *Blue Danube* no less than one hundred plates were needed. Even Asia and Australia had to be provided with copies.

Politics had prevented the immediate success of the *Blue Danube* in Vienna and politics were responsible for its fantastic success elsewhere. Its universal fame began in Paris.

Amusing Musical Episodes

By Paul Vandervoort 2nd

Unkind and unappreciative auditors, after hearing a piece of music, have been known to remark that the composer "ought to be shot." It was no joking matter to Rossini, however whose life actually was threatened because he once displeased a young musical enthusiast by his scoring of the part for (of all instruments) the drum.

• • •

Schubert was not so weighted with genius as to be free of indulgence in foolishness. With his loving friends he frequently assisted in burlesquing his own compositions, playing his part upon a comb.

A Renaissance of A Cappella Singing

By The Baroness Georg Von Trapp

Founder of
The Trapp Family Choir

A Conference Secured Expressly for The Etude by ROSE HEYLBUT

One of the most unusual of choral groups in musical history is the Trapp Family Choir which originated in Austria before the German "Anschluss" and was warmly supported by the deposed Austrian Chancellor Schuschnigg. The Baroness von Trapp tells the story of this sincere and accomplished family in a way which should inspire American families. Before the outbreak of the present war the choir came to America and it has had many highly successful concert appearances here. The members of the choir are also accomplished performers upon different ancient and modern instruments.—Editor's Note

WE OF THE TRAPP FAMILY CHOIR are invariably asked "What is a family choir? Is it an amateur enterprise? Or are you a band of professionals who merely call yourselves a family?"

We are, indeed all of one family. Our choir consists of my five daughters my two sons, and myself and the similarity of voice quality lays the foundation for our particular work. We are not amateurs in training or purpose. We are not professionals in the operatic sense no one of us is a solo virtuoso. We are professional only as a choir unit and, in telling of our work and our aspirations, I hope that other family groups and choral organizations may be attracted to the musical value and the personal joy of *a cappella* singing.

Three pictures of the Trapp family

Our family has always sung at home finding most pleasure in *a cappella* performance where there is no instrumental accompaniment, and where every nuance of color and volume must be achieved by the blending of voices alone. Our beginning was simple enough we sang because we loved it and as our family increased we sang in greater numbers. When our three smallest ones are old enough I hope they too will join us. Up to about four years ago we sang solely for our own amusement. When the children were small we sang simple home songs nursery tunes, folk airs, progressing to the simpler canons and madrigals as soon as there were enough of us able to keep their parts. Living deep in the hills outside Salzburg, we depended upon ourselves for our entertainment, and our best pleasure was home singing and music making.

A Musical Youth Movement

Added to this natural taste, we had the incentive of the *Wandervogel* or youth movement which flourished in Germany and Austria some ten years ago. This was in no sense political. It represented the purely cultural and very worthy aim of acquainting the youth of the land with its priceless artistic heritage. There developed a renaissance of mass singing, and the finest old choral music was issued in cheap editions, available to all. I grew enthusiastic about the work of the *Wandervogel* and sought to duplicate it in my own home. The children loved the singing, and learned to appreciate the sheer beauty of the chorales and canons of so long ago. And then a fortunate thing happened.

During the absence of our rector a young priest came to celebrate Mass for us. After we sang our best *chorale* for him in our very best manner personally I thought we had done splendidly. But the young priest told us that while we sang pretty well, there was much to be improved in our performance. He set about correcting us showing us how to use our voices how to draw the best from the music how to become aware of what that best could be. Immediately a new world opened before us. Now there was indeed a goal for us to strive for not merely the goal of singing well at home but the goal of artistic perfection which no one achieves, but the striving for which makes life richer. The young priest is Dr Franz Wasner gifted musician and erudite scholar who has been with us ever since guiding us as our musical director and giving artistic impetus to our work. That was the real start of the Trapp Family Choir.

After some time of study under Dr. Wasner Lotte Lehmann heard us in our native Salzburg and kindly expressed the belief that the splendid old music we sang and the musical manner in which we had been taught to sing it made our performance worthy of public attention. We entered one of the Festival choral competitions and won first prize. That earned us a radio performance as the result of which Chancellor Schuschnigg invited us to Vienna. There we were further encouraged by Rector Schnitt formerly musical director of the Vienna Sängerknaben. Thus we began public work.

A Treasure Discovered

We sing only music originally intended for *a cappella* performance and there is such a wealth of it that we seldom

(*Continued on Page 268*)

Mr. Mathews' "Treasure Box"

How a famous American Music Educator Preserved Musical Facts

By
Roland Stevenson

WILLIAM SMITH BABCOCK MATHEWS was one of the long line of distinctive American musical educators who have given to musical progress that quality of pioneer research which is very precious to those who realize that if we are to have individuality in our American musical art, it is not to be achieved by everlastingly goose stepping after European models. One might say that our greatest attainments in the art have come from such original fearless thinkers as Gottschalk, Lowell Mason, William Mason, Luther Mason, John Philip Sousa, Theodore Presser, George F. Root, Louis C. Elson, Henry T. Finck, Charles Wakefield Cadman, Thurlow Lieurance, George Gershwin, Ferde Grofé, James G. Huneker and others who have refused to walk sheepishly in the footsteps of European predecessors with little thought of anything resembling originality because they dug their material out of the solid ground. They imitated no one. MacDowell and Nevin are in the same category as the pioneers but despite their great gifts and splendid training and their fine melodic and harmonic originality they reveal in their masterly works their long residence abroad and its inevitable influence.

There is a saying that "A Yankee is a man who ain't leanin' on nothin'." We have in W. S. B. Mathews a picture of a man who did his own digging for the better part of his seventy-five active years. Born in New London, New Hampshire, in 1837 he started music study at ten. At thirteen he was a local church organist. He never studied with anyone of particular prominence. He was one of our best examples of a self-taught musician. He knew most of the famous musicians of his day. The late Leopold Godowsky who was for some years intimately associated with him in Chicago said to the present writer "Mathews had one of the most remarkable educational minds I have ever met. His criticisms upon my own playing were always very keen, helpful and stimulating."

At fifteen, Mathews was a teacher in Mt.

W. S. B. MATHEWS in his prime

Vernon, New Hampshire. He then moved to the famous music school at Wesleyan Female College in Macon, Georgia. Later we find him in institutions in Marion, Alabama, Greensboro, South Carolina and Aurora, Illinois. Then he moved in 1867 to Chicago where he was a leading musical figure until 1893. For many years, he was a regular contributor to The Etude and also acted as a music critic for foremost Chicago papers as well as editing his useful music journal "Music." He collaborated with William Mason in "Touch and Technic." His master work, however, is "The Standard Graded Course of Studies" which he wrote in collaboration with Theodore Presser, the most widely used and successful method of studies ever published by means of which literally millions of music students have been trained along substantial and enduring lines.

Mathews was a dominating personality. Notwithstanding the fact that his speech was impeded by a hare lip which sometimes made him difficult to understand, he never failed to command the respect of his listeners. His methods of work were very individual. When he started to write with pencil he worked so rapidly that he would throw the completed sheets over his shoulder and then later pick them up from the floor. Once the writer saw in his office a large box in which were piled slips of paper. "That is my Treasure Box," he said. "In it I put all sorts of interesting little bits of human musical interest that I use in my articles. Why? Because I feel that we are all human and have a natural curiosity about such things, and, after all musical education is a mosaic of all sorts of things." With this in mind we have collected a number of items from memory of those we saw in Mr. Mathews' Treasure Box and supplemented these fascinating musical trifles with other items, to make a picture of that phase of Mr. Mathews' extraordinary personality which contributed so much to musical interest during his lifetime. All honor to this rare and truly American pioneer!

Some Treasure Box Tidbits

1 The couplet marking Ralph Waldo Emerson's grave in Sleepy Hollow Cemetery at Concord, Massachusetts, is from his "Fragmen and is significant of his idealistic life

> "Let me go where er I will
> I hear a sky-born music still."

2 The word zopf is German in origin. It comes from the German word for "pigtail" suggesting the old-fashioned wig. This was soon given a slang connotation and was applied to old-fashioned conventional music such as the cheap mixture of the German baroque and the French Louis XVI styles. Such music which was popular at times between 1750 to 1800 was very trite, rectangular and often overornamented. Serious German historians adopted this slang expression which in modern "Broadwayese" might be translated as "corny." When audiences did not like this stereotyped stuff they sometimes threw a wig upon the stage.

3 Mendelssohn's *Wedding March* from "Midsummer Night's Dream" is said to have been first used at a wedding in Devon, England, in 1847.

4 Liszt was very fond of listening to the zither and thought it a very enjoyable instrument.

5 Sir Edward Elgar had such an admiration for the blind English organist and composer William Wolstenholme that on several occasions he acted as his amanuensis carefully writing out his compositions.

6 Purcell's only opera, his masterpiece, "Dido and Aeneas," was composed on order from a girls' boarding school of which a dancing master was the owner.

7 The violinist Henri Wieniawski (1835-1880) was very jealous of his colleague Rubinstein, with whom he toured America. Once Rubinstein's name was displayed in larger type than his own in the billing. Thereafter although they were said to have played Beethoven's "Kreutzer Sonata" seventy times Wieniawski refused to speak to Rubinstein.

8 There are instances of performers who have been able to whistle two and even three parts at a time. There are other cases of whistlers who could whistle one tune and hum an accompaniment.

9 John Wesley (1703-1791) and Charles Wesley (1707-1788) were two English clergymen who founded the Methodist movement. Both were devoted to music. Charles had two sons who became musicians. Charles, Junior (1757-1834) who played the harpsichord before he was three, became a well known organist and wrote much organ music of no very great significance. Then Samuel (1766-1837) who composed an oratorio at the age of eight, was one of the foremost organists of his day and his long catalog of compositions are of unquestioned worth. At eighteen he became a Catholic. An unfortunate fall, five years later, disabled him and during the rest of his life he was occasionally afflicted with hallucinations. He enthusiastically joined his friend Mendelssohn in the great Bach revival. Samuel Sebastian Wesley (1810-1876) was a natural son of Samuel. He became one of the most famous of English organists and was organist of the cathedrals of Gloucester and Winchester.

10 Johann Joachim Quantz (1697-1773) taught the flute to Frederick the Great of Prussia during thirty-two years of which time he wrote for his royal master three hundred flute concertos—ten a year!

11 During the Great War Maurice Ravel was an ambulance driver at (Continued on Page 28

New Music in the Movies

By
Donald Martin

GOOD SONGS NEVER DIE. They only rest a while until the public recalls them. One of their favorite resting places seems to be Hollywood. It is from there, at least, that they reëmerge. Within recent years Hollywood has been responsible for the revival of scores of old favorites. *Rio Rita* came back to life through the route of sound-track. "The Story of Irene and Vernon Castle" revived over thirty old favorites including *By The Sea*, *Missouri Waltz* and *Come Take a Trip in My Flying Machine*. "Alexander's Rag Time Band" did well by a number of Irving Berlin tunes. "Swanee River" revitalized interest in the ballads of Stephen Foster, while "The Great Victor Herbert" offered an interesting cross section of Herbert compositions. Currently the storehouse of melodies is sending out two immensely popular screen revivals. One is "Irene" and the other "New Moon." Both are generously sprinkled with old time favorites taken from the original productions and both have enough new musical material to make them authentic novelties. They are superbly cast and should provide excellent entertainment for music loving screen fans.

"Irene" (RKO) due during the last days of March, is adapted from the popular operetta of the same name which is credited with having enjoyed the longest Broadway run of any musical play. It opened in November of 1919, played six hundred seventy performances, and continued its phenomenal success abroad. The hit song of the play is *Alice Blue Gown* which has never quite disappeared from view during the twenty years since it was first launched, and which is being retained in the screen version (incidentally the straight black and white of the film is interlarded with scenes in technicolor, an arrangement that seems made to order for the Alice blue gown.) The music of the operetta is the work of Harry Tierney and it is he who has prepared the score of the film which also includes *Irene*, *Castle of Dreams*, and *There's Something in The Air*. Veteran of musical comedy, composer of "Rio Rita" and numerous other Broadway productions, Mr. Tierney began his musical studies in New York with the intention of becoming a concert pianist. He earned attention in this field at the age of sixteen after which he became enamoured of the intricacies of musical composition and left the keyboard to turn composer. Tierney ranks as the dean of musical film composers, having adapted "Rio Rita" for the screen in the pioneer days of sound pictures. In "Irene" he again collaborates with Joseph McCarthy, lyricist of the stage version, in adapting original songs and writing new ones.

Anna Neagle and Stuart Robertson in the R.K.O. production of "Irene."

Jeanette MacDonald and Nelson Eddy reunited in Metro-Goldwyn-Mayer's romantic musical, "New Moon."

In Modern Dress

"Irene" stars Anna Neagle, the charming British actress, whose distinguished portrayals of Queen Victoria and Nurse Cavell won her the immediate recognition of American audiences. "Irene" is the first modern role Miss Neagle has played in five years. At the suggestion of a group of American club women Miss Neagle abandoned period costumes and elderly make ups to emerge "as she really is." And what she is, is delightful. Indeed, her emergence from Victorian dignity and World War tragedy is complete enough to include singing and dancing. The supporting cast includes Billie Burke, May Robson, and Stuart Robertson, popular English singer who makes his American motion picture début in "Irene."

MUSICAL FILMS

Mr. Robertson began his musical life at the age of twelve, as soloist in the King's Choir, together with the children of His Majesty's Chapel Royal. The activities of these young vocalists include Sunday appearances at Buckingham Palace, in the presence of the royal family. Upon one occasion Master Robertson was singled out for a word of special praise by Queen Alexandra, mother of the late King George V. It was not until afterward that young Robertson learned that her Majesty was extremely hard of hearing! Later he studied at the Royal College of Music, became bass soloist at St. Paul's Cathedral and was chosen as the first English singer to broadcast to America, in London's initial transatlantic hook up. In 1929 he toured with Melba. In 1935 he sang at the Silver Jubilee Program in honor of King George V and Queen Mary and again at the Coronation of King George VI and Queen Elizabeth. In "Irene" he takes the part of an orchestra leader and sings *You've Got Me Out On A Limb*, one of the new Tierney songs written especially for the film. Finally, by way of bringing Mr. Robertson's activities up to date, his current appearance takes on the value of an interesting family reunion. Anna Neagle is his sister. Before establishing her career under her present name she was Marjorie Robertson.

At the present writing, the release date of MGM's "New Moon" has not been definitely fixed but it should be current by the time this reaches print. Based on the popular operetta by Sigmund Romberg, "New Moon" brings Jeanette MacDonald and Nelson Eddy together again for the first time since their joint starring in "Sweethearts." The story moves against the colorful background of 1788 New Orleans, travels by way of the high seas through pirate adventures and political intrigues, and provides musical as well as dramatic thrills in the form of such perennial favorites as *Lover Come Back to Me*, *One Kiss*, *Wanting You* and *Stout-Hearted Men*.

For her first period rôle in two years, Miss MacDonald appears in the hoopskirts of Revolutionary times, portraying the Parisian belle who travels to the new world to take over the estate of her uncle. Nelson Eddy, assuming again one of the swashbuckling parts he portrayed successfully in "Naughty Marietta," appears as the political prisoner of the King of France, who escapes death by masquerading as a bond servant, to be sold into slavery in America. Both singing stars have recently been supplementing their screen activities with successful concert tours. The supporting (Continued on Page 28)

Current Music "Over the Air"

Edited by

Alfred Lindsay Morgan

Assisted by
JOHN BRIGGS

WHEN ANDRÉ KOSTELANETZ GOES on the air Monday nights with the single note A natural, radio listeners throughout America hear in half an hour of music a time investment of approximately a thousand solid hours of work.

This is the estimate of Columbia's well known orchestra conductor who conducts the program each week in the [illegible] of Ethyl Gasoline. According to his figures, more than sixty people [illegible] an average of [illegible] thousand minutes for each broadcast. Naturally the greater part of the [illegible] falls on Kostelanetz himself, who supervises every step in the preparation of "Tune Up Time."

Twenty days before the broadcast Kostelanetz must begin poring over the thousands of compositions, old and new which are available for his program.

After a constantly repeated process of elimination the conductor narrows down his field to a smaller list of eligibles. From these he selects compositions which go together to form a complete well balanced program.

The groundwork finished Kostelanetz confers with his singers getting their opinions of style interpretation *tempo* and other details of the week's vocal selections. With this knowledge he proceeds to the next step in building a program—a series of discussions with his staff of arrangers.

Three or more of these specialists put in a good week of work under the exacting eye of the maestro who personally supervises every measure that goes on the air. Meticulous about every detail of his broadcasts Kostelanetz gives especial attention to their musical construction.

We Hear a New Voice

In addition to purely musical details, Kostelanetz also gives much thought to microphone adaptation. One of his orchestral effects is the creation of a special floor for the use of his violinists. Originally the floor was made of moderately hard yellow Carolina pine. After weeks of trial and rejection Kostelanetz found that a substance consisting of extremely hard pine criss-crossed and glued together made a more effective flooring for the fiddles. The new floor is portable and between it and the stage planks is a space of about six inches, which acts as a resonator.

By solving the problem of violin tone with this floor the conductor created another—that of maintaining effective balance between strings and brass instruments. He solved it by placing the trumpets on a carpet which absorbs enough of the sound to keep the violins from being drowned out.

Another unusual tone color was evolved by Kostelanetz to create the illusion of distance. He placed three cardboard tubes in the piano and instructed his trombonists to play into them. At the same time pianist Walter Gross, holding down the damper pedal depressed the keys corresponding to the notes played by the trombones. The result was a surprisingly realistic effect of trombones playing softly in the distance.

Kostelanetz has also discovered that by placing a chorus off stage and by providing them with special microphones, he can get much better effects than by placing them directly on the stage.

Andre Kostelanetz and Lily Pons (Mrs. Kostelanetz). Andre Kostelanetz conducts the forty five piece orchestra and large chorus, over the Columbia network, every Monday night from 8:00 to 8:30 P.M., E.S.T. ("Tune Up Time"); and at midnight the program is rebroadcast to the Pacific Coast.

After the first draft of the music is completed, many hours are consumed in revision indicated by the relentless blue and red pencilling of the conductor. The final version, in the form to be heard on the broadcast, goes to professional copyists who working at top speed, require several days in which to complete parts for the forty-five instruments in Kostelanetz's orchestra.

A full day of rehearsal brings to the scene the complete cast for "Tune-Up Time." In addition to a small army of sound men, electricians production and script workers. The program is rehearsed down to the last minute detail till it is set in final broadcast form. And so for the thirty minutes of Kostelanetz's music which flows effortlessly from our loudspeaker a total of sixty thousand minutes has been spent in preparation.

RADIO

A Wide-Flung Cheer

Kostelanetz has conducted CBS programs since 1932. In addition he has made guest appearances as conductor of the Los Angeles Symphony Orchestra, Chicago Symphony Orchestra, and many others. His musical career began in his home city of St. Petersburg Russia where at the age of five he made his début as a pianist in a private recital.

His musical talents soon won him a position as assistant conductor at the Imperial Opera House in St. Petersburg where during the winter, it was so cold that singers and orchestra had to wear fur coats when rehearsing. Despite his eminent position, young Kostelanetz found that the only food available was a watery soup with traces of meat and vegetables brewed for the opera cast, in a cauldron backstage.

On the outbreak of the Russian revolution, Kostelanetz came to America and in 1924 he became accompanist to several opera singers. His skill as an arranger led to radio engagements and he soon became one of the most important of CBS conductors. In June 1938 he married Lily Pons, Metropolitan Opera coloratura soprano.

Grown Grey in Service

The Cities Service Concert Hour, oldest continuous network commercial program on the air began, on Friday February 2 its fourteenth consecutive year of broadcasting over the Red Network of the National Broadcasting Company presenting Concert No. 706 in the long series heard each Friday night at 8:00 P.M. EST. The first Cities Service Concert was presented on February 18 1927 from Station WEAF of the then three months old National Broadcasting Company. The broadcast, in Carnegie Hall was by the Goldman Band. Rosario Bourdon, also became an NBC musical director on June 18 of that same year.

Nearly a decade of stardom on the concerts made Jessica Dragonette one of the best known names in the radio world. Miss Dragonette first soloist to be featured on the concerts, joined the program on January 3 1930.

Among singers featured during Miss Dragonette's vacations was a then unknown one Lucille Manners, who on February 5 1937 became star of the series with Ross Graham baritone and a year later Dr Frank Black became musical director with the Cities Service Concert Orchestra and a chorus of mixed voices. The program brought its first guest artist to the microphone on May 19 1933 the late Amelia Earhart Putnam.

Treasures for Knob Twisting

Four concerts from the American Music Festival presented annually by the Eastman School of Music in Rochester New York, will be broadcast over the NBC-Blue Network during April. The festival programs, broadcast under the direction of Dr Howard

(Continued on Page 2[illegible])

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*

PLEASING INFORMATION

Everybody knows the phenomenally successful radio program, "Information Please" and, whether you drink sparkling Canada Dry or not you know the names of the sparkling participants in that unusual broadcast. If you are musical, your attention has been drawn to the fulgurant "information pleaser", Oscar Levant, who has just published a widely discussed book with the satirical title "A Smattering of Ignorance."

It is hard to describe this entertaining and often highly laugh-provoking series of personal essays because it is so different and so racy in style. Its contents are so much of anything and everything that has happened to invade Mr Levant's fertile mind. His method is chatty after the manner of the Continental raconteur. He presents his fugitive thoughts with a kind of *sans gene* as though he were talking to a group of intimates over a steaming plate of goulash and a bottle of Muscatel (or if you prefer *escargots* and *Chablis* and if you do not like that make it corned beef and Coca-Cola, such as the writer recently saw a chauffeur devouring in Miami). The book is a sizzling commentary upon all manner of things in the music world of today. In the jargon of Madison Square Garden, Mr Levant never "pulls his punches."

Design from the book jacket.

The first chapter for instance, is a vivid "behind the scenes" picture of the great orchestras and their 'prima donna' conductors. We are left with the frightful conclusion that the orchestral conductor must of necessity be a tyrant with a disposition reminiscent of all the dictators from Nero and Torquemada to Hitler and Stalin. The conductors apparently work with their adrenals as well as their brains, and have an arsenal of emotional dynamite at hand to set off as the occasion demands. The perfection they achieve is the result of terrorism.

At the same time Mr Levant makes it clear that the life of the conductor is no bed of camellias, because he may at any time confront incipient insurrections and even the suspicion of sabotage born of racial prejudice, and sacred traditions. The remedy for this is the purge" or even the "putsch." The mutineers "walk the plank" as an example to those who remain to tremble under the conductor's scepter.

In other words, the orchestra conductors of 1940 practice that which modern business discarded years ago as ruinous. Discipline however is followed by tokens of kindness as indicated by the *mot* of the French flute virtuoso Georges Barrère who in speaking of Dr Walter Damrosch, said "First he takes the shirts off our backs and then gives us cuff links." Perhaps some day we may be able to have an orchestra disciplined by inspired leadership rather than military domination. The writer of this review knew a great band in which that existed and there never has been a finer happier or better disciplined organization than that of John Philip Sousa. Personally the writer does not believe that the only method of securing fine results in a great orchestra is through the fear of a musical mulewhip.

Levant himself is responsible for the following delicate slap "A professional orchestra, such as the Philharmonic or the Philadelphia, can give a competent performance of a standard score regardless of who is directing it—as last summer's example of the Philharmonic and His Honor Fiorello H LaGuardia testifies." After all, we must remember that New York's doughty little Mayor was brought up by his bandmaster father in a playground filled with tubas trombones and fagotti.

So runs on this unusual and most readable book. Every chapter is a surprise. The second has to do with Hollywood's consummate buffoon the mute Harpo Marx an abysmal musical drop after the heights of the great symphony orchestras. What can one say that is musical about the film clown whom Woollcott has called an incurable easy. Well, you will have to read this lively chapter to find out. Little bits of curious things crop up here and there. It is not of cosmic consequence but it is entertaining to learn, for instance that Charlie Chaplin plays his violin backwards that is he is left handed and arranges the strings in reverse. Harpo also tunes his strings of his harp in reverse.

In turn Levant discusses, in amusing and informative fashion music in the movies, George Gershwin George Copeland and endless other subjects. At times he uses a surgeon's scalpel and at times a butcher's meat-axe. Every page of the book is one of fascination for the general reader as well as for the musician. Mr Levant pays a fervid tribute to his teacher Sigismond Stojowski well known to readers of THE ETUDE through his many splendid articles written for this magazine. Mr Stojowski is also teacher of the brilliant virtuoso Mischa Levitzki. Among Levant's other teachers are Schönberg and Schillinger.

BOOKS

"A Smattering of Ignorance"
By Oscar Levant
Pages 267
Price $2.00
Publishers Doubleday Doran and Co

ONE-STRING FIDDLE

Erick Berry has written a very taking musical book for children and Lillian Webster has written appropriate music for it. The book is designed to interest youngsters from six to twelve and is attractively illustrated in colors.

It is the pleasing story of a little Tennessee Mountain boy "Irby" who starts his musical life with a cigar box fiddle. Irby eventually takes part in a "fiddler match" and triumphs with a tune of his own. The book makes an excellent gift for children.

"One-String Fiddle"
By Erick Berry
Price $1.50
Publisher The John C Winston Co.

PAINTING THE ORCHID

An English musical writer has bravely attempted to appraise Chopin's musical style. He has cleverly drawn attention to Chopin's altogether individual style and writing tricks which those who know Chopin will enjoy reading. One very advantageous thing which he has accomplished is the fact that he has made clear how Chopin's talent matured even during the last seventeen years of his febrile life. There is in the works of Chopin a marked development of a heaven-born talent which is evident in the steps from his Variations upon a German Air (1824) and, let us say the Ballades, Etudes Impromptus Nocturnes, Scherzos, and the Valses which came a decade later. In the last phase which Gerald Abraham, author of the new Chopin work places between 1841 and 1849, he wisely states "Harmonically the compositions of the third period are distinguished above all by their subtlety and by the accumulation and elaboration of devices already familiar." Many of the foremost virtuosi of the past quarter of a century have told the writer that they have felt that Chopin reached his greatest height in his *Berceuse, Op 57* his *Ballade in A-flat Op 47*, his "Sonata in B minor" and other works which appeared during

(*Continued on Page 277*)

Musical Magic on the Discs

Edited by

Peter Hugh Reed

THE EUROPEAN WAR having shut off some highly desirable symphonic recordings a wider American symphonic program is on foot. Columbia recently announced the signing of contracts with three American symphony orchestras, the Chicago, the Minneapolis and the Cleveland. Both the Chicago Symphony Orchestra and the Minneapolis Symphony Orchestra previously have been represented on records but this will be the first appearance of the valuable Cleveland Symphony Orchestra. Frederick Stock, who has directed the Chicago Symphony Orchestra for the past thirty-five years, will conduct its recordings; Dimitri Mitropoulos, the distinguished Greek conductor, will lead those of the Minneapolis Symphony Orchestra; and the veteran Artur Rodzinski will conduct those made by the Cleveland Symphony Orchestra.

The Chicago Symphony Orchestra, the first of these orchestras to enter the Columbia lists, opens with a recording of Tschaikowsky's "Nutcracker Suite" (set M 395). The playing of this [illegible] is well ordered and unpretentious, with [illegible] particularly clear voiced and strongly focused solo instrumental passages. The recording is good, but there are evidences of excessive hall reverberation which undoubtedly will be missing in later recordings.

Debussy's "Nocturnes" (*Clouds, Festivals, Sirens*) is one of the most difficult works to record. There is a veiled beauty and an atmospheric magic in this impressionistic music that cannot be wholly conveyed to a recording. The latest and the best set of the "Nocturnes" played by Leopold Stokowski and the Philadelphia Orchestra (Victor set M-630) has no equal for sheer beauty of sound and dramatic brilliance. Yet in this splendid recording there are many moments like at the opening of *Clouds*, for example, where the ethereal subtlety of the music evades the "mike." However, one will return again and again to this fine set of records for the superb tonal effects of the Philadelphia Orchestra and for Stokowski's share in recreating the music of Debussy for the phonograph.

No one will refute the consummate musical virtuosity of Toscanini's performance of Mozart's "Symphony in G Minor" (Victor set M-631); yet those who feel that "pathos is the outstanding emotion of this work" may well find the dramatic high tension of Toscanini's reading too great. Beecham has already given us a fine reading of this symphony in which the music's grace and pathos are treasurably outlined. So for those who wish the "Symphony in G Minor," the choice may well be between the recordings of the English and the Italian conductors. The best recordings made to date by the NBC Symphony Orchestra is to be found in this set.

One of the finest modern scores for strings is Elgar's *Introduction and Allegro* which comes to us in the excellently played and recorded version of Adrian Boult and the B B C Symphony Orchestra (Victor set M 635). There is a nostalgic beauty in the main theme of this work which utilizes a falling minor third Elgar professed to have first heard it sung in Wales. The work is richly melodic and consummately fashioned, with a notable dramatic fugue for its middle section. With the *Introduction and Allegro* is also recorded Elgar's *Sospiri* (*Sighs*), a pleasing bit of poetic sentiment which again is scored for string orchestra. The sponsors term this set a connoisseur's item but we believe its appeal will be wider than that.

Turning his attentions to the *Prelude to Act III from "Tristan and Isolde,"* Felix Weingartner contributes one of the best Wagnerian discs of the past year (Columbia 69805-D). By a simple understatement of drama Weingartner conveys the poignancy of this musical scene, the weight of woe and quenchless yearning which tortures and oppresses the spirit of the wounded Tristan.

Tschaikowsky on his visit to Italy in 1878 was so struck by the songs of the people that in Florence and Rome he sketched out his *Caprice Italien* basing it on several popular tunes. Later in Russia, he completed the work. Although a score with vivid color and animation, the musical value of the *Caprice Italien* is comparatively light. It has, however, long had a popular appeal and for that reason the brilliant new recording by Fiedler and the Boston "Pops" Orchestra (Victor set M-632) will undoubtedly find a wide audience. Fiedler gives it a rousing workout, as he does also another popular favorite, the *Overture* to *The Merry Wives of Windsor* by Nicolai (Victor disc [illegible]).

Columbia has issued an album of "Six English Folk Dances" (set M-384) recorded by the Folk Dance Octet under the direction of Arnold Foster, who is generally recognized as the su[illegible] the late Cecil Sharp. Foster has chosen a group of dances that will be found equally appealing to listener and dancer.

What Chopin did with the nocturne and the waltz is perhaps minor when compared to what he did for the mazurka. There are those who profess that the mazurkas reveal the truly permanent Chopin. Certainly they own a wealth of ideas, rare harmonic inflections and [illegible] beauties. Artur Rubinstein, turning his attention to twenty of these miniature tone poems for piano (Victor set M 626), makes us realize anew their intrinsic worth. While music like this can be heard, neither Chopin nor his native Poland will ever cease to live.

One's respect for Paul Hindemith grows with each new recording, and although his music may not seem immediately accessible, there is [illegible] a considerable depth of feeling to be found beneath its outward austerity. This is true of his latest work to be recorded, the "Sonata [illegible] for Four Hands" [illegible] (Victor set M 57[illegible]) played by Jesus Maria Sanroma and the composer. It gives further striking evidence of Hindemith's ability as a craftsman.

Another work of striking craftsmanship is Fauré's "Theme and Variations, Op. 73" (Columbia set X 15[illegible]) played in the recording, with expressive sensibility, by the French pianist Carmen Guilbert. It is a work regarded by authorities as one of the most important in the French literature of the piano and for this reason it should be represented on records. Ambitious piano students will find this music worth looking into.

OWN YOUR OWN STRING QUARTET

The "Add-a-Part" records devised by Fritz Rothschild, who is seen playing above, are designed to complete an ensemble number with the player's assistance. That is, one part is left out on the record to be performed by the living musician. This system affords unlimited facilities for ensemble practice.

Columbia has put out a series of discs called Add-A-Part Records, whereby one is able to put one's phonograph to service in individual participation in ensemble performances. By omitting one part of a chamber work such as the first violin, violoncello or piano part, the recordings permit a person at home to play along with the record and thus gain invaluable ensemble practice. There are thirty-two sets and a group of single discs of sonatas, string and piano quartets, trios and quintets, in all of which one part is missing in the recording. These discs should provide a new spurt to musical education, and since we feel they will be of considerable value to readers of the Etude we suggest that the full list of these records be obtained by all who could make use of them.

The youthful violinist (*Continued on Page 27[illegible]*)

RECORDS

How to Capitalize Music Memory

By

Thomas Tapper

Well-known Educator

PEOPLE CLASSIFY MOST INTERESTINGLY in the matter of musical memory. Let us begin by noting few types.

1. A pianist of distinct talent, technic fluent and well developed, sight reading ability unusual, plays an extensive repertoire from memory, can perform without hesitation also from memory music learned half a century ago. In fact, the memory is as unfailingly dependable in its reproductiveness as a phonograph record.

2. A pianist (feminine) at a dinner party. The host is relating that he has just completed the manuscript of a new piano work, a *Toccata*. The pianist expresses the desire to see the work. Thereupon he leaves the table, brings the manuscript from his desk, hands it to the lady who, during the serving of coffee, reads it with what the host describes as "rapid deliberation." She returns the manuscript without comment and conversation becomes general. Some time later, in the music room, the matter of the *Toccata* comes up again, whereupon the guest who had read the manuscript at the table goes to the piano and plays it from memory "note perfect," as the composer testifies.

3. A skilled pianist comes upon the stage, bows to the applauding audience, takes his place at the keyboard and cannot begin.

4. The reader has, no doubt, heard of the pianist Thomas Bethune (known as Blind Tom). He could, so the story goes, immediately repeat at the piano any composition played by another performer.

Unique Musical Gifts

If statements about him are trustworthy, Blind Tom must have been an interesting personage. Born near Columbus, Georgia, in 1849 of a slave family, he gave early evidence of unusual sensitiveness to sounds. It has been told of him that "His first manifestation of interest in anything was his fondness for sounds; the first indication of capacity was his power for imitating them. Musical sounds exerted a controlling interest over him, but all sounds, from the soft breathings of the flute to the harsh grating of the corn sheller, appeared to afford him exquisite enjoyment."

When he was four years old he heard a piano for the first time. On his first contact with it he played all night. A writer of the time said, "He continued to play until the family arose at the usual time and gathered around him to witness and wonder at his performance, which though necessarily very imperfect, was marvelously strange, for notwithstanding this was his first known effort at a tune, he played with both hands and used the black as well as the white keys."

Tom made rapid progress, became a sort of universal astonishment, then gave concerts throughout the United States and made a European tour. While in Scotland, the report of his performance published in the *Dundee Advertiser* said, "Yesterday several gentlemen went to the platform and played some pieces (while Blind Tom sat apart listening). On one hearing he repeated to the audience what was played to him. That he had absolute pitch goes without saying."

No less a personage than Ignaz Moscheles testified to Blind Tom's unusual ability. So too did Sir Charles Hallé. The most astonishing statement, however, made about Blind Tom's absorbing memory is that of J. W. Trotter, the writer who said, "At the height of his career Blind Tom could play from memory seven thousand pieces."

Some Memory Props

Having now set up these various types of memory skill, we arrive at our own personal state of affairs. Let us consider what one may do whose music memory is lacking or is unreliable, faulty, flighty, unmanageable. What can one do who spins music with the fingers and thumbs in the evening only to have some Penelope unravel it all before morning? Are there ways, practical ways, available to anyone for improving a memory that acts as if it were "no memory at all"? Yes, there are ways. They are the ways of intelligent observation, inquiry, analysis, and of their application to the individual case, good or bad as that may be.

First, however, let us look a little further into our exhibits. Each merits a few words, because each in turn will help us to appreciate our own problem by suggestion if not by actual recipe.

1. *The one with the phonographic memory* has never studied how to memorize anything. Music just stays with him. It is a faculty that works efficiently of itself.

2. *The pianist who played from memory*, the *Toccata* having read it only at the dinner table, said later, "When I read a page of music away from the piano I hear it. It is a mental tone experience within me. And what I hear reacts in my fingers and arouses literally the feeling of the presence of the piano keys that I must touch to make the sounds that I hear within me."

3. *The pianist who could not begin.* I have witnessed this happening many times. As a matter of fact, it has frequently absolutely nothing to do with music memory. For example, on one occasion a young woman came to the stage, took her place at the piano and could not begin. She retired. Then she returned and played the second group of pieces on her program so superbly that an encore was demanded. And for the encore she performed, to the great delight of the audience, the composition with which she could not start the program.

4. *The psychologist writes pages* about memory and its laws, and yet here we have a colored boy, an uneducated slave boy, who later could play seven thousand pieces from memory. What kind of pieces were they? The writer has before him some of Blind Tom's programs from which are selected a few titles: Sonata Pastorale, Opus 28, Beethoven; the "Moonlight Sonata, Opus 27," Beethoven; *Fugues* in A minor and G minor, Bach; *Concerto in G minor*, Mendelssohn. Of course this leaves six thousand nine hundred ninety-five pieces yet to be accounted for, and many of them were no doubt "poor stuff." But, as his contemporaries have testified, he remembered them.

One significant fact characterizes all of these cases. Not one of these people ever studied memorizing as such. Not one of them received directions for memorizing or, at any time, had any trouble in memorizing. We have discussed the serious phases of piano pedagogy with many a distinguished teacher and not one of them ever has referred to the processes of memorizing as something to be taught specifically as one teaches technic and interpretation. It would seem as if memorizing is assumed to be a faculty of the talented pianist to be taken for granted.

We Near the Rocks

Even in college work, counsel in memorizing is comparatively briefly told. Instructors refer to it appreciatively but give little individual direction toward its attainment. A "poor memory" in the case of the music student is rarely taken up as strictly the problem of an individual who must be helped out of a mess.

There is not overmuch practical help in the oft-repeated directions and familiar admonitions of our school and college days. For example:

1. *Memorize the whole rather than the part. (This happens to be a rule applicable in music memorizing, with limitations and differences.)*

2. *Grasp the idea rather than the literal statement. (This is impossible in music.)*

3. *Observe that the rhythm and rhyme of poetry aid one in remembering verse as against the very plain sailing of prose—a visual appeal. (No exact parallel exists in music.)*

4. Remember that association is a powerful imaginative stimulus in memorizing. (But not in rote! Memorizing music can be compared to nothing more literally than memorizing the multiplication table. It must be [illegible] or it is not memorizing.)

A good many things with which we deal initially clearly exhibit their form, outline and [illegible] upbuilding. One observes this in a blueprint, the unit of design of wall paper and [illegible] in the orderly arrangement of the lines [illegible] grouped into stanzas. All of these give [illegible] things and so make one's grasp of them [illegible] helps one to visualize them often quite [illegible] permanently.

[illegible] musical memory with an inter[illegible] piano teacher, he said in rela[illegible] fact.

[illegible] absolutely without shape or form [illegible] is a page of music." In his idiomatic [illegible] he said, "It certainly does not look like [illegible]!" It is a good point in music memory [illegible] to remember that most things we deal with [illegible] in shape and form to the eye, whereas [illegible] shape and form of a music page must be deduced by way of the ear. That is, so far as the eye is concerned there is absolutely no shape to it. "And," he continued, "the more diversified is the rhythm, the more like a 'mess' does the page appear. Whereas when the rhythm is absolutely uniform, as in the first prelude of the 'Well Tempered Clavichord,' then the more linoleum like it is. Yet beneath the unified rhythmic picture of this prelude what we must hear, appreciate and remember are the subtle changes of chord, the keys entered and approached, the rise and fall of the melody line—in short, the adventure in tone to the ear and not the adventure in pattern to the eye. But even in this prelude the shape is not visible. You must picture it through the sense of hearing."

In conversation with this authority on piano pedagogy I said to him, "Do you actually teach the memorizing of piano music as a process for which you have set up a definite technic such as you have for the hand and the pedal?"

"I help students in memory work as the individual case demands, because I am convinced that where the memory is not spontaneously receptive it can be improved, easily or slowly but surely. But," he added, "the slow deliberate process (takes plenty of time), yields a great deal and it is certainly very dependable."

Charting a Course

Then I asked, "If you were to specify a process to be followed by one who is not naturally gifted with a retentive memory, what would it be?"

To which he replied, "Learn to pull the music apart. Concentrate upon each factor individually (melody, rhythm, meter, chords, special location on the keyboard, motion to and from hand positions). One will soon get the meaning of each, and then the message they convey as a group will reveal itself. Poor memory often springs from habits which are conquerable. Begin with the following very simple steps and work them out by little experiments of your own invention. Do this at the piano and away from it. Learn to hear the music played as a memory experience unhampered by the act of actually performing it; that is, make it a mind possession pure and simple. One should be able to lie in bed and hear any music he knows.

"Melody is an ear memory. Close the eyes and hear a simple melody. Then try to play it, in the imagination seeing the *(Continued on Page 272)*

Using Imagination in Teaching

By Alice M. Steede

EVERY EDUCATIONALIST is aware of the value of an appeal to the child's imagination in arousing his interest; and in music we know how even "grown-ups" like descriptive pieces. A touch of imagination added to a simple exercise is like a tartar sauce which makes insipid fare appetizing.

For instance, the exercise for strengthening the fifth finger—playing a scale with that finger only, using arm touch, and playing in whole notes—will be more attractive if introduced in somewhat the following scene at the piano.

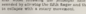
"Now raise your wrist and play C with the fifth finger; try to keep it straight from the knuckle to the tip." The child makes what is probably an awkward attempt; the fifth finger "breaks in," and the tone is not sustained.

"Now, try again," we will encourage. "Let us pretend you have hurt that little finger and the doctor has put a splint on it so that you cannot bend it. The back of your hand must be flat like a little table, but this table has only one leg. Can you balance the table on that leg?" The pupil will be more successful this time, but owing to the weakness of the fifth finger, the back of the hand is not yet flat.

"Look, your table is aslant. It is breakfast time and the cream and sugar are spilling all over. Try again to balance it so that it is flat."

After a few attempts, the pupil will be able to accomplish this stunt in a passable manner. At first it will be sufficient to play five notes C to G, up and down, but the compass may soon be increased until the scale is played in one octave. (If the teacher can improvise harmonies above or below, it makes this sound more musical.) Later on the exercise may be expanded to the

Ex. 1



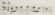
four notes following the principal note being sounded by allowing the fifth finger and the wrist to collapse with a rotary movement.

The "Tin Lizzie" Helps

The automobile provides a host of useful similes. Every teacher knows how long it is before children can produce automatically the change of speed and tone involved in the expression *rit.* and *dim.* But the question, "Does Daddy wait until he is at his own door before he steps on the brake?" brings to them very clearly the desirability of a *ritardando*; and the reminder that the car makes less noise when it is going slowly provides for the *diminuendo*.

Again, if a passage which should run smoothly fails to do so, the remark that "this is a rough bit of road. It needs to be graded so that the car will not bump so badly," makes the work of improving the passage more interesting. Also if the pupil is reminded that parts of the road are already nice and smooth and that only the rough places need to be leveled, it will be easier to concentrate on those measures. And again in a passage like the following, the comment, "You must reverse here,"

Ex. 2



will help.

Perhaps the most useful of all is the one used at the beginning of a scale, let us say E major. The immature pupil will probably play it incorrectly, fumble among the black keys and get all mixed up.

"You played that scale without trying to remember how many black keys should be played or where they are, and so your fingers did not know where they should go. What would you think of a driver who wanted to go to a certain place and never stopped to think which road he should take?"

When the wrist or elbow is stiff, the obvious remark is, "Now your steering wheel needs oil."

To guard against that in and out movement of the fingers which is so destructive of *legato*, the pupil may be asked whether his mother would tolerate a sewing machine in which the needle moved about instead of keeping in a straight line on the seam.

In playing pieces or studies, the greater variety of the music gives more scope for comments. Occasionally words can be fitted to the rhythm of the music, even if they are only jingle rhymes; they will help to establish the metre, and to stimulate memory.

Was it not Ebenezer Prout, musician [illegible] scholar as he was, who fitted words to the subjects of the Bach fugues, including "John Sebastian Bach sat upon a tack!" in the C minor one of the "Forty-eight Preludes and Fugues." Disrespectful? Perhaps, but certainly effective in recalling that subject.

A Musical "Askit Baskit"

By Elizabeth Meyers

If you have never tried a musical "askit baskit" to enliven your classroom, it would be a good time to begin on this project now when "askit baskits" are so popular.

Often it is difficult to get a child interested in the background of music. He is so anxious to play that he does not want to take the time to stop and think of its historical value. A musical "askit baskit" works in this manner:

1. Eliminate the pupils who are under public school age and employ another method of entertaining them.
2. Arrange the time so that each grade can meet once a month for an hour of questions taken from its current subjects.
3. Let the pupils select captains and choose sides, which are to be kept for six months, and arrange them in two rows in a semicircle facing your chair.
4. Write your questions in advance on small slips of paper. Fold them and place them in the "askit baskit."
5. Pass the "askit baskit" first to the pupil in the left center. Have him read the question picked from the basket. If he answers it correctly he gets one point and he is handed a button (there are no half points given for partly answered questions). The buttons should be small and of one color.
6. Pass the "askit baskit" to the pupil in the right center, and so on until all the questions (which should be an even number) are answered.
7. Count the buttons in the hands of each pupil. The side having the most buttons wins.
8. A record should be kept for each individual; this may be ruled so as to tell at a glance which side is winning.
9. At the end of the six month period a prize is given to the winning pupil, and the winning side is entertained by the losing side. Sides may then be chosen for another series.

DR. SAMOILOFF

The Successful Development of a Singing Artist

With Pertinent Advice to the Vocal Student

By

Dr. Lazar S. Samoiloff

An Interview Secured Expressly for

The Etude Music Magazine by JULIETTE LAINE

Lazar Samoiloff received his early vocal instruction from the celebrated maestro Everardi of Kiev, Russia. After graduating from the Imperial Conservatory of Musical Arts of Vienna, he became leading baritone in the grand opera houses of Charkoff, Moscow and Odessa. Later in Milan he studied with the noted Cher Augusto Brodgi. In 1907 he accompanied Chaliapin to this country and began his career as teacher. Among his illustrious pupils we find Curt Taucher, Julia Claussen, Frances Peralta, Claire Dux, Rosa Raisa, Marie Louise Escobar, Consuelo Escobar, Bianca Saroya, Giacomo Rimini, Louise and Angelo Minghetti, Jules Bledsoe, Jean Barondess, Dimitri Onofrei, and many others. —Editor's Note

WE WERE SCARCELY MORE THAN SEATED in his so comfortable studio when my enthusiasm prompted the pertinent query, "How do you proceed to develop an artist?"

"Ah, a rather formidable question, and yet the answer is very simple. I just base my hopes and the student's training upon two plain but all-important fundamentals.

"Firstly, I ascertain the student's personal attitude toward the matter. This is of the utmost basic importance. Does he contemplate studying merely to please his family? To impress his girl friends? Because he has heard that singers' salaries run into four figures? Or is it because music is the very breath of life to him?

"'How do you know that a musical career is what you really want? How can you be sure?' is asked the applicant. 'If you were studying and suddenly had the choice of an extra singing lesson or a ticket to the football game, which would you choose?' Or if it is a girl student, she is asked, 'If you could have either an extra lesson or three pairs of silk stockings, which would you prefer? Come, be truthful with yourself and with me, for your answer to this seemingly trivial question will show us whether you are likely to become an artiste or not.'

Measuring the Motive

"It is too often taken for granted that the work we are attracted to or personally select, is the work we should do. This is a tragic error. To admire something and wish to engage therein is not enough. Nor is it enough that we choose a career merely because it would please our parents. That is an admirable desire, of course, but it will not suffice, at least not if the career is to be one in music. Tepid interest and lukewarm enthusiasm will achieve nothing. It is only when we are driven by an overwhelming desire, an urge that sweeps all else before it, and that will gladly make any sacrifice that we achieve our goal. If a student is motivated by anything other than such fiercely burning ambition he must not expect to make a musical career. This, then, is the student's best qualification, and what I call true talent.

"His second vitally important asset is personality. This is not gauged by a pretty face or a superficial charm of manner. Personality lies far deeper than that and is an integral part of that inner fire I mention in the previous paragraph. I would describe it as a tremendous, compelling sincerity, a quality which cannot be assumed or simulated. It radiates from a person spontaneously, unconsciously and immediately impresses everyone who sees or hears him. But this quality, I repeat, has nothing in common with the carefully practiced charm or emotionalized gush that so many affect, and which deceives no one. The singer's personality must be of a sincerity that holds warmth and tenderness, an all-embracing sympathy and understanding, which will enable him to sing the simplest folk song with such poignant feeling that it will hold his audience as spellbound as would the most elaborate aria.

VOICE

"Only what comes from the heart will go to the heart' is an old saying, and in nothing is this demonstrated more clearly than in music.

Voice Not First

"By this time you are wondering why I have not yet said anything about the importance of a big natural voice. I reply that I have intentionally held this matter of voice for secondary consideration because I am convinced that most persons overrate its importance. It is not the big natural voice which makes the most brilliant career. At least, not as a general rule. Some of the greatest careers have been made by singers with comparatively small but correctly trained voices. Every chorus, every church choir is filled with big voices which will never go any farther because their owners imagine the size of the voice offsets all else. Volume is not all-important.

"Neither is range essential. Every day fond mothers come in and announce, 'My daughter can sing high C!' As though that were a miracle!

"'Why not?' we reply, 'so can almost everyone else.'

"Or else the proud mama exudes that Daughter can sing the F above high C in *fortissimo!*"

"To which we reply, 'Why not? So can the [illegible] crimson vestige whose [illegible] on the top floor of the highest apartment house He has range and volume too but this [illegible] art

It [illegible] the pitch, but the quality and the [illegible] training which shows in a voice which [illegible] that voice one of beauty and value The [illegible] which is merely big remains in the chorus

If [illegible] student has the two qualifications previously outlined—the inner fire and complete pro[illegible]—all else can be acquired Correct [illegible] will add as many as five tones to the voice with limited range Resonance and [illegible] are created by learning the proper use [illegible] natural resonance chambers, and by careful breath management Flexibility once the [illegible] properly placed is merely a matter of [illegible] while the quality itself can be so com[illegible] that even a harsh unpleasant [illegible] develop into one of excellent color and [illegible]

A[illegible] students are worried over that bugbear [illegible] True some persons are born with [illegible] a fine sense of rhythm and an [illegible] for the musical line but such [illegible] the exception rather than the rule [illegible] musicianship can be learned [illegible] hours a day spent in sight reading [illegible] will make an excellent [illegible] serious student That is why at [illegible] have classes for these subjects as [illegible] voice training and repertoire.

[illegible] instruction results in discouragement [illegible] yet many a student remains [illegible] sion, teacher until his voice breaks or [illegible] tirely destroyed Why? Surely any intelligent student should be able to determine whether he is progressing or not? If his voice sounds fuller and freer than before if singing is a matter of joy to him then he is on the right track. But if he develops hoarseness throat fatigue or tiredness after twenty or thirty minutes of singing he is definitely being trained along the wrong lines Such conditions cannot be permitted to continue Let him ask himself, if he becomes hoarse after a brief lesson how he expects to survive a full length operatic performance or a song recital? Let the student bear in mind this warning Any singing regardless of its volume or tone quality which makes the singer conscious of his throat is incorrect If there is a sensation of physical effort in the throat while vocalizing or a frequent urge to clear it then that throat is being wrongly used and the voice will suffer

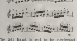
Singing is both a physical and a spiritual act, which complicates the teacher's problem in expressing himself in print rather than by personal example For pianists it is possible to show with pictures and diagrams precisely how the fingers, wrists and arms should be held correct fingering of difficult passages may be explained by means of numbers for the fingers, and by other devices but it is less easy to do so for the singer The vital importance of resonance of overtone of attack of tonal purity all must be demonstrated by actual example That is why in my book on singing phonograph records are used to show exactly what is meant and to give the danger of his immature (Continued on Page 281)

The C Major Scale

By Reginald F. Lunt

Paderewski has said that the most difficult thing he has played is the C major scale A smooth purling scale is the accomplishment of [illegible] technical difficulty and especially the one [illegible] major where the monotony is not broken by black keys

Paradoxically the smooth even performance [illegible] depends upon the practicing of it an[illegible] but intelligently! The simple exercises shown here if persisted in will well repay the effort and time spent with them Repeat each exercise at least ten times thoughtfully before going on to the next.



The left hand is not to be neglected It is merely the reverse of the right using the scale fingering and accenting the third finger Practice slowly at first with firm unyielding finger joints, hanging upper arm, and loose wrist Squeeze each key and allow the finger to be buoyed up by the rebounding key action as the pressure is transmitted to the next finger and its key is depressed The accented notes are not to be struck but squeezed gently and more firmly than the other fingers Words can have so many variations of meaning to understand thoroughly the term 'squeeze' as here used drop a book to the floor and then reach and pick it up as you naturally would Notice that the fingers cling to the sides of the book, the wrist and arm remaining passive It is a similar condition which produces that beautiful flowing quality of tone that never could be secured by sheer physical force

Care should also be taken that the hand be turned slightly in a horizontal plane toward the little finger and that in ascending with the right hand or descending with the left, the arm and thumb move a little toward the fifth finger in a smooth, continuous motion as each new key is depressed

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The Ubiquitous Wagners of Musicdom

Modern dictionaries of music give space to thirteen distinguished musicians named Wagner including Richard (1813-1883) his wife Cosima (1837-1930) his niece Johanna (1828-1894) and his son Siegfried (1869-1930) They are Ernst David (1806-1833) German organist and composer Franz (1890) German pianist Georg Gottfried 1688-1756 Cantor of Plauen L V Gerrit Anthonie Alexandre (1862-1892), Dutch conductor and composer Gotthard (1679-1739) Benedictine monk composer Hans (1872) Austrian choral conductor teacher and composer Joseph Frederick (1900) American composer and organist Karl Jakob (1772-1822) German born virtuoso Peter Josef (1865-1931) German musicologist.

I Saw a Spiritual Born

By Esther MacTaggart

SPIRITUALS ARE BORN by accident or design. They rise from the day and grow by it I saw one born

In the course of my husband's work—he is an engineer—we came to know a contractor who employed Negroes He was famous for the handsome mules he used Several members of his family were in the business with him, and they knew on the job

On the first morning of our visit our host said "Let's go and see the Negroes start out to the job"

In the yard we found the mules and the Negroes waiting for the signal The mules worked in pairs with a Negro to each mule The boys were milling idly about the yard

One boy suddenly looked about sheepishly Somehow his actions became conspicuous He slipped down from his mule and ran toward quarters

"Wheh's he goin'?" someone asked his teammate

"Quatehs" said the teammate laconically

"Aw wheh-foh's he goin'?"

"Los' 'is coat"

"He los' he coat!" chanted the inquirer

Nearby someone burst into a peal of laughter "He los' he coat!" he proclaimed

"Hyeh-hey!" cried several others "He los' he coat

"De los' he hat too?" asked some joker

Great waves of laughter greeted this sally

"He los' he coat
An' he los' he hat!"

chanted the inquirer

The boy chose this time to return He was welcomed by more laughter and a chorus of voices crying

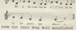
"He los' he coat
An' he los' he hat!"

"Aw hesh y' mouf!" reproved the boy embarrassedly

This was but fuel to the fire and from somewhere in the corner of the yard an unidentified black rose to become a momentary Schumann

"He los' he coat
An' he los' he hat
An' he los' he pants
An' shoeses!"

Even the boy joined in the chanting, forgetting that his was the lost coat



By now the tune was well established It was no longer a mere chant It was a song A few keener of ear were beginning to work out harmonies

"He los' he coat!" sang the inquirer

"He los' he coat!" echoed the yard

"He los' he hat!"

"An' he los' he hat!" answered the yard

"Outside!" yelled the foreman.

"Yassuh boss" answered the yard without breaking into its singing. "Yassuh, boss"

"An' he los' he pants
An' shoeses!"

It was not a hymn-song but they sang it like one It rose from the day and would grow by it

I saw a spiritual born

The Hymnal, An Ideal Organ Study Book

By Willard L. Groom

F. A. G. O.

IT IS COMMON KNOWLEDGE with most church musicians that in order to "arrive" in the profession of organ playing for the service one must develop ability in all such phases of the art as

1. Transposing
2. Improvising
3. Score Reading
4. Accompanying
5. Memorizing

It is in the development of these several types of facility that a good hymnal becomes a valuable study book, and furnishes good practical material for the student. A number of good hymn books are available among them the "St Gregory Hymnal" "New Presbyterian Hymnal" "Church Pension Fund Hymnal" "Congregational Hymnal" and the "Mount Mary Hymnal"

The procedure is flexible and can be varied in many ways, similar to the manner in which Isidor Philipp used to utilize an etude of Chopin or Czerny by changing its key rhythm and even the structure in some cases to develop complete mastery of the keyboard.

Technical Facility

Let the student open the hymnal either to his favorite hymns at first, or beginning with number one to go entirely through the book He may decide to consider first "Facility of technic in hands and feet." With this idea in mind he will study the hymn by playing the four parts on the manuals phrasing as carefully as possible according to the sense of the text and using a clear foundation stop ensemble.

This may be followed by playing the treble voices with the right hand tenor with the left and bass in the pedal after noting and marking if necessary any awkward pedal passages

Next he may introduce a suitable solo stop and play the soprano part as a melodic theme, alto and tenor with the left hand and bass on the pedals. Now feeling the need of additional facility in the pedals he may attempt to play the tenor and bass parts with both feet as legato as possible A melody on the pedals with chords or arpeggios on the manuals, is ever welcome Great freedom will result from hymns treated in these fashions.

CHAPEL OF VERSAILLES PALACE
Original organ by Cliquot in 1710 replaced by Cavaille-Coll whose work in turn has been replaced by Gonzalez.

And Then Transposition

The student may start at the beginning of the book and follow any of several plans One is to take every hymn written in C and transpose it either a whole or a half step up or down Then proceed to do the same with all the hymns in G F and so on Another plan is to take the hymns as they come and transpose the first one one-half step up the next one half step down the third a whole step up the fourth a whole step down then to repeat the scheme all over with the next four and so on. Organists could cite literally hundreds of cases where they have found it advisable and often necessary to transpose music at sight or at no advance notice. Organists change the keys of hymns for many reasons to make them more subdued or to add brilliance and often to place them in a key more suitable for congregational singing Needless to say the ability to transpose hymns is carried over to great advantage in accompanying work at the piano

Variety in Registration

Organ students in their approach, are often comparable to students of public speaking They tell themselves they will registrate when the time comes, but will not take the trouble to do so just at the moment like those who wish to speak well but will not practice in the private of their own rooms so that choice language may become any easy tool for them

In the foregoing paragraphs nothing has been said of registration but it must be understood that hours of this sort of practice on the same type of combination will be ruinous to the musical sensitivity of the player Many changes must be made not necessarily between the verses of the hymn, but at least between hymns Learn to choose a registration which will sound well and balance well The names on the stop knobs or keys mean little if the sound has no appeal Too many of our organ students are so earnest in their attempt to conquer the difficulties of trio playing that they build up in themselves a sort of opaque resistance against the dull monotony of poor and unchanging registration Later when they play more expressive works it simply does not occur to them to color them tactfully with various instrumental effects

ORGAN

That Vital Improvisation

This is a science and an art as Redfield would say and so fascinating as to cause continual wonder at its neglect by capable organists It is true that some Church services do not furnish a great amount of time for this activity and yet real artistic improvisation would always be welcome as prelude or as postlude in a service In liturgical ceremonies there is ample opportunity for inspiring extemporaneous playing and yet it is in some of these that one hears the most deadening aimless chording and filling in with nothing Some of it is distinctly reminiscent of the silent movie days when certain organists (?) would actually hold one chord sounding on the manuals while with the other hand they groped about for a piece of sheet music

The best plan to follow with the hymnal in this case is to select the favorite hymns, those having a distinctly melodic line and to lay down a definite plan for improvisation Do not introduce too many tricks of development at once, and use some form such as simple rondo exposition of first sonata movement development section sarabande and so forth Write down on paper just what you intend to do

Here is a sample plan—Hymn *Come Thou Holy Spirit* Webbe Simple Rondo

1. Short introduction (suggestion of tune)
2. Tune as melodic solo accompanied
3. Alternating theme in another key and rhythm
4. Hymn tune again slightly elaborated (extra notes)
5. New theme in minor mode some contrapuntal movement, if possible
6. Hymn tune solo in pedals soft chordal accompaniment on the manuals.
7. Short coda.

(Continued on Page 268)

The Teacher's Round Table

Conducted Monthly

By

Guy Maier

Noted Pianist
and Music Educator

[illegible]

Catching Up

FROM everywhere the ideas pour in. As our Etude family circle grows ever wider, the happy tread of the Table is hard put to keep up with the electric hum of suggestions, thoughts, questions and comment flowing from all points of the compass. A jolly dancing teacher in Amarillo, Texas enthusiastically approves my advocacy of body work—conducting, dancing, eurhythmics—for instrumentalists, while a sober Toronto Conservatory official sends in model examination sheets for piano teachers. Any number of persons, from young to middle aged and from Augusta, Maine to San Diego, California, are worried about academic degrees, lesson fees, "overtime" or practice methods. All are stirred to fervent utterance!

The Round Table's stand against giving overtime to students brought quick response from teachers who have found that pupils appreciate their lessons much more when businesslike methods are followed and when instructors demand and give sharp concentration in shorter periods. R. J. (Michigan) writes half humorously that at holiday time his pupils divided into two categories—those who gave him Christmas presents and those who did not. He was a little jolted to discover that, in all cases when he had given generous hours of overtime, no gifts were forthcoming and—but need I go further? That surely proves something or other!

Degrees

To those teachers who are seriously concerned about their lack of a degree from a university or music school the Round Table can give little comfort. As we all know the policy nowadays is for colleges, school systems and so on to engage only teachers who have A.B., B.M. or B.S. degrees and the tendency even for ordinary jobs is to demand a M.M., M.A. or M.S. from applicants. Unless you take steps at once to secure a degree from a reputable institution you must be reconciled to teaching privately for the rest of your life. If you are a busy teacher well on toward middle life the necessary study for a degree will demand much sacrifice, but I think you will find it worth the time and effort.

I have been teaching in "degree" schools and have found it truly inspiring to note the number of persons no longer young who are working for their B.M.'s or M.M.'s. Beside their regular teaching schedules and domestic duties, they still find time for the heavy program of academic theoretical and practical studies required by their courses. How do they do it? My admiration and orchids to them! They are not stagnating—which is more than can be said of many music teachers.

The one circumstance which I deplore is the number of extraneous, unessential subjects of doubtful "cultural" value which degree candidates must plough through. If some of this junk could be eliminated and a few theoretical subjects better taught, more intelligent teachers would be attracted to the college curriculum.

With instrumental study becoming more and more firmly entrenched in the public and high schools a degree is now the indispensable of every young musician's preparation. And with the possible establishing of "High Schools of Art"—a situation likely to develop very soon—after the surprisingly successful school organized by Mayor La Guardia in New York City, degrees will be more than ever essential.

It is of course, possible to secure your degree by gradually piling up credits as a part time student during the academic year, or by concentrated work during summer sessions.

Right here, let me turn my face to the wall, put on the dunce cap and confess that I have no degree and that I would give my wisdom teeth (if I had any left) for one. But like many another Round Tabler I am prepared with the stock excuse, "Too busy"—when I really mean "Too lazy." For Shame!

Examinations

Speaking of degrees I wonder how many readers could pass the midsummer 1939 Associate Piano Teacher's examination set by the Examining Board of the Toronto Conservatory of Music. My friend Mr. O. D. Aikinson of the Conservatory faculty happened to send me this specimen paper of the list of ten questions. I quote eight. Here they are.

1. Describe the chief differences between a grand and an upright piano. Give special attention to the action of the three pedals in each type.

2. Give reasons why, of the three arts Music, Literature and Painting, Music might be considered the most universal and effective medium for the expression of human emotion.

3. Outline a plan for meetings of your Studio Club that would enable your students to derive the greatest possible benefit from them.

4. Discuss the teacher of piano playing in a community from the following standpoints:
  (a) Legitimate advertising
  (b) Self improvement
  (c) Relation to other teachers in the community

5. To what grades and for what purpose might you allot the following Etudes?
  (a) Czerny, Op. 299,
  (b) Bertini, Op. 29
  (c) Berens, Op. 70
  (d) Burgmüller, Op. 100
  (e) Loeschhorn, Op. 65
  (f) Brunner, Op. 23,
  (g) Duvernoy, Op. 120,
  (h) Heller, Op. 47,
  (i) Koehler, Op. 60,
  (j) Lerst, Op. 17

6. What are the chief points to be observed in learning to read well at sight?

7. Estimate the probable effect on concerts and home music-making of the Radio and the Gramophone.

8. Sir Jeans says "Many pianists are firmly convinced that they can put a vast amount of expression into the striking of a single note of the piano; some claim to be able to draw the whole gamut of emotion out of a single key." In reply the untemperamental scientist points out that in striking a single note the pianist can vary nothing but the force with which he strikes the key; this determines the velocity with which the hammer strikes the wires, and, once this is settled all the rest follows automatically.

Comment on the above statement.

Now aren't you glad not to be put to the test? My own answers to 5 and 7 would bring zeros. Heavens, I've never even heard of Brunner and Lorst and know practically nothing of some of the others.

Practicing

The campaign against long hours of inane, imbecilic repetition in piano practice is having its effect. A teacher writes, "What can I do with one of my college seniors who is a marvelous example of bad practice? She is certainly hard to convince. She prefers to go to a practice room and practice six hours rather than think fifteen minutes. If I make something out of her it will certainly be a star in my crown—if I ever get any."

Tut, tut! And she a college senior about to graduate! Yes, that's another trouble with degrees—they are awarded indiscriminately, often to just such unintelligent persons who will continue these dreary practice habits for more generations. Well Brother (or Sister), that's one question I cannot answer. Now that you yourself aware of the futility of such practicing, have joined the brigade, you must battle incessantly for a more intelligent, thoughtful approach to piano playing. It is the only course I know. And although I are sure of that star in your crown, you may have to wait a long time for it!

Fees, and More Fees

M. B. (Minnesota) is young, has a class of thirty pupils, charges fifty cents a lesson and is getting a fine reputation. Her friends urge her to raise her price. This she hesitates to do for these reasons: 1. "I would rather have a lot of pupils at fifty cents than a few at seventy-five cents"—a good, sensible reason which shows that you are truly interested in teaching and which you should relinquish only if your class becomes too large or you too tired or jaded; then eliminate the undesirables by raising their fees, and keep the good ones at the old price if you are sure they cannot pay more. 2. "A great many teachers in my territory charge fifty cents"—which is no reason at all. If you are sure you can "deliver the goods" better than they, raise your price by all means. People, even the unmusical ones, quickly recognize superior work. But never change your fee during the season. Wait until September, then send notices to your clients announcing the advance in

(Continued on Page 285)

The Modern Instrumental Music Festivals

By

William D. Revelli

WITHIN A FEW DAYS we shall find ourselves once again in the midst of activities centered upon our annual school instrumental festivals. And they are festive occasions—hundreds of young men and women presenting a delightful picture in the neat contrasting uniforms of their respective groups, the flash and bustle of their instruments scarcely keeping pace with their high spirits! Happy youngsters, gaily wending their way to the various school auditoriums and solo-ensemble headquarters, all anxious to compete. Compete? Yes. Compete.

Herein lies a lively point of interest—is it a mistake to foster the competitive spirit in our young people? Across the oceans young people are wearing uniforms and are called upon to compete. But what a contrast! The bright gay colors of band uniforms are replaced by drab olives, grays and browns; shining instruments are cast aside for deadly weapons; competition is for blood and not for honor; the symphony of music is superseded by the symphony of hate.

Yet we cannot condemn competition. It was with a friendly competitive spirit that our nation was built. Our young people are healthier and happier because of competitive spirit in sports. Short years ago, comparatively, the cause of school music was vitalized by the inception of music contests. Like wildfire the movement spread, and the spirit of competition brought with it new interest in school music. School musical organizations sprang up where none had existed heretofore and thousands of youngsters were initiated into the joys of music. Parental and community interest was aroused, and a new force existed in civic pride and enterprise.

The natural outgrowth was the appearance of the National Contests which stimulated the efforts of music leaders, and the enthusiasm of school musicians the country over. In a thousand ways music had benefited—health, character and culture were made possible in the high schools and lesser schools, in the summer camps, in the communities of the nation.

But there was bound to be a point of diminishing returns. In the early stages competing against others meant that greater individual effort and group effort was encouraged to the betterment of everyone involved. Then came a slow reaction—only a picked few enjoyed the glories of achievement. Soloists who had worked unceasingly, who had happily faced a goal and who had performed their very best were handed the disappointment of elimination. Group organizations who had set their hearts on victory lost out, and an early encouragement was inevitably replaced by discouragement. Even to the national winners there was the feeling that defeat, when it came, might be hard to take.

Aberdeen High School Band, Aberdeen, South Dakota. 1st Division Winner Class A, South Dakota State Festival, 1938-39. Mr. Arthur Schauwebow, Director

Fortunately the cause of school music was in the hands of men of foresight and understanding. Theirs was a broad conception of the instrumental music program, theirs a love for young people and a fierce loyalty to the cause of the musical organizations which had changed the face of school education in our country.

Where then did the fault lie in this spirit of competition? How was discouragement in defeat to be replaced by an unfailing enthusiasm? Should the contest which had done so much in vitalizing school music be removed?

The answer strikes home at the very root of even European disharmony. The contest was a struggle of individual against individual, group against group. The winner might feel superior, the loser wronged. Groups returned from long contest trips feeling almost as though they had been the casualties of a battle. They had been expected to return with laurels and had come home empty handed and beaten.

Working decisively the men whose interest and lives are so devoted to the welfare of school youth and school music changed the meaning of competition. The old "Contest" was replaced by the modern "Festival." School musicians are no longer required to face defeat or be conquered by others. No longer must they rehearse and toil over the same one contest number from September to May. No longer are they the loser by a tenth of a point.

The modern festival is truly a gay occasion. The young American musician is still competing—not against an opponent, but against himself. Individuals and groups compete against a standard, a standard of achievement fair to both themselves and the school programs which they represent. The modern goal is to place in the highest possible of three divisions, a far cry from the old contests where the aim was to emerge triumphant from a conflict.

The three divisions of the modern festival are actually ratings:

I. Superior
II. Excellent
III. Good

The competition exists in the effort of an individual or organization to achieve as high a rating as possible. The method is successful in several ways, for it engenders:

1. *A healthy natural motivation*
2. *A quest for quality in performance*
3. *A true sense of sportsmanship*
4. *A new value in citizenship*
5. *A spirit of wholesome competition*

These ends are reached without the contagious feeling of preparing for a strife. The festivals are enjoyable events wherein students from different schools may meet each other and be united by the common bond of being present not to oppose each other but to outdo themselves.

Certainly it is this sort of a competitive spirit that will make better citizens for our nation. These boys and girls are learning rapidly that our struggle is not for superiority over one another but for betterment of ourselves, our communities, our nation, our world.

BAND and ORCHESTRA
Edited by William D. Revelli

[illegible] is true of all educat[illegible] years a[illegible] result of having replaced [illegible] cited by [illegible] and there have been a table opp[illegible] to the change. Yet we must admit to [illegible] to how much [illegible] the ends which [illegible] the former [illegible] examine the [illegible] and the advantages that have been [illegible]

The improvements which [illegible] festival in [illegible] management and organization. Of these [illegible] are [illegible] enough to have more [illegible] the [illegible] of the school music [illegible] of the most important trends has been [illegible] long distance traveling [illegible] and groups under adverse [illegible] In the days of the National Contests, groups were forced to travel extremely long distances at considerable expense and loss of time. Those that could not afford to [illegible] at home very naturally feeling [illegible] in this phase of national competition. By dividing the nation into ten regions this [illegible] was eliminated and the coincident [illegible] This was undoubtedly one of the [illegible] decisions reached by the National [illegible]

[illegible] great improvement, as has been [illegible] was in the elimination of a "rank-[illegible] for a "rating" system. Its wholesome [illegible] the "functioning and purpose of our [illegible] of incalculable value. Now the festival [illegible] keenly defined objective, a new atti[illegible] part of the student and school music[illegible] participating.

The third great advance lies in the greater [illegible] to the handling of the festivals principally reflected in the provision for better facilities. Festival schedules are planned more carefully, necessary equipment is at hand. Auditoriums are made available and housing arrangements have improved. The community interest in small communities or larger ones comprising a region leads to a unification of effort and a feeling of belonging. We of the United States have learned that the well being of each state contributes to the welfare of the union and in the same way the soundness of each school music region will [illegible] the entire cause of school music throughout the country.

Another improvement which is particularly gratifying is that which more recently has been [illegible] in band literature and in orchestra literature as applied to school capacities. Transcriptions, arrangements and original works are rapidly giving new life to school music and in[illegible] to the cause of music in general.

Here then, are the elements of a splendid musical structure upon which we can build. In which directions can we be forward looking?

The Future of the Festival

In surveying the future of the festival we must turn from what has been done to what can be done. A healthy sign of progress is to have varied ideas on the subject, and it is usually from conflicting opinions that a better course is finally steered. In connection with festival practices one of the points of variance lies in the "required number." Some music educators are of the opinion that much good band and orchestra literature is being missed because too much stress is given the required number with resulting inattention to other worthy numbers. On the other hand some feel that there is such a great mass of music being published that it is impossible for our groups to absorb it. *(Continued on Page 273)*

Just What Really Is Swing Music?

By Ethan A. Secor

SWING MUSIC is a highly rhythmic combination of melody and accompaniment. Much of it is in four quarter time and is based on the following principles.

The accompaniment may be in any one of three types (using the piano as illustration):

(a) A simultaneous bass note and treble chord on each beat of the measure.
(b) Four bass notes to two treble chords on the second and fourth beats of the measure.
(c) Two bass notes, on the first and third beats, to two chords on the second and fourth beats of the measure.

All of these will be played with a *staccato* yet definite firmness.

The melody notes (excluding grace notes, trills and so on) must fall either on the beat or on the third beat of an invisible eighth note triplet," which is often tied over to the next main beat if the melody note remains the same. There must be at least one and preferably two or more of these syncopated notes used with slight accent at some point within every eight beats (or two measures). For contrast, this syncopated third beat triplet note is occasionally used in the bass also, but its rareness makes it of negligible importance for explanatory purposes.

Swing tempo, which must be of machine-like precision, can vary considerably according to the type of song played, but too great a deviation from moderate tempo renders "the swing" proportionately less effective. Any instrument or combination of instruments that can produce these already mentioned accompaniments with deft precision, and with the style of melodic pattern that has been outlined, can produce good swing music.

Two Practical Methods

For the sake of further simplicity there are two practical methods which can be used on the piano alone. First, by playing single, octave, tenth, or any other suitable chord bass, four beats to the measure while playing the already prescribed melody with the right hand. Second, by playing a swinging bass (bass-chord-bass-chord fashion) while playing the melody with the right hand. This is of course merely producing with the left hand the examples already cited in (a) and (c).

And now just a few words about that term *invisible*. Not a truer word could be found, for there is rarely an eighth note triplet of the already mentioned type used in all present day published dance music. The dance band "swing" musician of today indulges without hesitation in converting practically all passages of eighth notes, or dotted eighths and sixteenths, into the generally accepted interpretation of the eighth note triplet with an eighth rest in the middle. And nine times out of ten he forgets or is entirely unaware of what he is doing!

There we have the essence—the true secret of all "swing"!

Just take any typical popular tune of the day that contains eighth note or dotted eighth and sixteenth note passages and write in some of the triplets that have been described as substitutes. If you are not a "swing" player give this to a fairly good musician and he will "swing" it as authentically as any of our present day masters of the art. In fact, if the reader has any musical training and cares to take the trouble, he can probably compose two measures of his own swing music if he will but observe the rules given herein.

When Ear Ignores Eye

It would be interesting to know just how many contemporary composers and arrangers have been aware of this discrepancy between the eye and the ear. The important fact remains, however, that practically all published or privately arranged fox-trot music is not played as it appears to the eye. This is to be regretted, for, if the composers, arrangers and publishers had been originally more painstaking, the difference between the dance player and the classical musician might be now much less marked.

For this condition the "swing" musicians must not be too much blamed, for their livelihood depends upon their interpretations. If they treat music too correctly they will be considered, among their fellow players, as "corny," which is a slang term for the musician unsophisticated in "swing." It is at the same time about the sharpest insult to be handed out to a modern dance band musician. Whether the musicians know it or not, a partial definition of "corn" is in truth a musician's inability to "feel" or visualize that invisible eighth note triplet. And most of those who practice this art do not know they are visualizing the invisible.

The Higher Positions

By A. Lavergne

For grasping the idea of the workings of the different positions on the violin and also for the purpose of intelligently checking up on accuracy in this phase of study, the following method has been found of almost value. In this we make use of what may be called "lead notes."

These lead notes are the C on the E string (second line above the staff), the F on the A string, the B on the D string and the E on the G string, and they are easily located as being played with the finger close to the edge of the violin body (one note higher than the spot where the fourth finger stops in the first position). We have then, starting with the E string, these four lead notes C, F, B and E, and it has been shown that no difficulty exists in locating them definitely.

The pupil is now told to play any one of these lead notes with his fourth finger, and that in doing this his hand is in second position. Then he is told that, when playing one of these notes with the third finger, he is in third position; when he plays one with the second finger he is in fourth position, and, with the first finger he is in fifth position. When the first finger plays one note higher than a lead note he is in sixth position, and when the first finger is two notes above the lead note he is in seventh position. This of course applies to all the strings.

Other teachers may handle this problem differently, but we have found that this system used with intelligence will prove a real time saver.

* * * * *

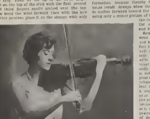
The first perfected piano of Christofori, 1720, had a compass of four and a third octaves. The modern keyboard has a range of seven and a third octaves.

Means of Correct Bowing

By George H. Kurtz

ONE OF THE MOST IMPORTANT elements in the art of violin playing is correct bow manipulation. The difficulties which one must surmount to become proficient in the production of fine tones are almost incalculable. The work, however, may be greatly alleviated by the selection of a competent teacher at the very beginning. Errors once formed through careless and inefficient teaching usually remain uncorrected throughout life.

It is true that each hand should receive its proper share of training and perform accurately its allotted duties, yet after all it is the right hand which, as it conducts the bow across the strings, may mar or beautify the tones according to its particular state of development. To it is given the marvelous skill and power to sing through the instrument. Thus the necessity for a thorough training in bow technic is evident.



Correct position of bow on the strings

To hold the bow correctly, first place the tip of the thumb directly underneath the stick near the frog. Then let the tip of the little finger rest on the top of the stick with the first, second and third fingers neatly arched over the top. Now bend the wrist forward, then with the bow in this position place it on the strings with only a few hairs from the lower edge at first touching the strings; then gradually allow the weight of the bow to broaden the hair at base, still retaining the same forward tilted position of the bow until its full weight is applied, which will require but a trifle more than one half the hairs of the bow. The thumb is known as the balance finger, the first one the pressure finger, and the little one the *release* finger. By means of the pressure and release fingers the quantity and quality of tones may be regulated at will. When loud tones are desired they are produced by applying more force with the pressure finger. Likewise soft tones may be executed by lessening the power of the release finger.

The Right Hand Guides

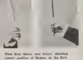
The right hand should not only hold the bow correctly, but also conduct it with utmost precision straight across the strings parallel with the bridge and midway between the bridge and the finger board. The slightest deviation in bowing tends to impair vibration, thus marring the tone. The bow should not approach too near the bridge nor lead close to the end of finger board; neither should the bow hair lie flat on the strings in any case except while playing tones in chord formation, because thereby harsh and impure tones result. Always allow the stick of the bow to incline forward toward the finger board, thus using only a minor portion of the hair to produce the tones. This is one of the essentials of pure and big tone production.

Remember that the wrist must be flexible and bend to insure perfect tones in *staccato* as well as in *legato* bowings. A flexible and free wrist not only adds beauty and grace to one's playing but also is indispensable for the production of fully developed tones. An excellent means of acquiring a supple wrist is to sit near a table and place the right arm diagonally across the corner so that only the hand and wrist project beyond the edge of the table. Now with the left hand move the right hand up and down while the forearm remains quiet. This will assist in strengthening the wrist and in developing freedom. Next stand erect, shake both hands up and down, then sideways, gradually increasing the speed until flexibility of the wrist is acquired. Continue this practice several times each day, taking care not to overdo the exercise to the extent that injury to the muscles might result. Then practice various bowings standing before a mirror. In this way one can make sure that the bow is being drawn perfectly straight across the strings. In the up stroke the wrist should be neatly arched as the frog of the bow is reached, and in the down stroke it is gradually lowered, when nearing the point of the bow.

Careful attention should be given to the upper arm that it remains quiet during the execution of all manner of bowings. Even the whole bow should be executed entirely independently of the use of the upper arm. The forearm and wrist alone should be employed for the full bow by merely straightening out the arm on nearing the point and elevating it gradually while approaching the frog. When the upper arm is used the bow can not follow the correct straight course across the strings and indistinct and harsh tones are the result.

Control from the Wrist

We come now to an important manner of bowing in which the wrist alone is employed. Many of the *staccato* bowings and practically all fast movements are executed entirely from the wrist or finger joints of the right hand while both the upper and forearm remain quiet. In certain of the faster movements, however, the finger joints alone are used to operate the bow in rapid passages, as well as in slow movements care should be taken that evenness of *tempo* prevails. At first there will be a tendency to play either more or fewer notes than those written, but constant and earnest practice will remedy this defect. Practice slowly at first, gradually increasing the *tempo* as advance in technic will permit. Here also it will serve an advantage to practice before a mirror so that one may carefully observe the action of the wrist and also the proper conduct of the bow across the strings.



View from above and below showing correct position of fingers on the bow

It will be well also to remember that heavy bow pressure upon the strings is seldom required. Only the untrained player or those who are indifferent regarding the quality of tone produced indulge in such practice. In fact, very little bow pressure is required to produce clear and ringing tones, if the bow be held properly and conducted straight across the strings while firm finger pressure of the left hand is being applied. Too much bow pressure is one of the chief causes of harsh and disagreeable tones. Except for bowings in chord formations or other brilliant passages it will be necessary to apply scarcely more real bow pressure than the mere *(Continued on Page 271)*

VIOLIN

Edited by Robert Braine

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

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

[illegible]

When Is National Music Week?

Q. Will you please advise me as to [illegible] "National Music Week" [illegible] understand it is the second week in May, but sometimes it is a [illegible] difficult [illegible] For instance, this year [illegible] week [illegible] May 11 [illegible] I think I was the week following [illegible] Sunday in May.—J. B. G.

A. "National Music Week" is not celebrated everywhere at the same time, but in [illegible] places it occurs the first week in May which would bring it this year on May 5-11. If you wish further information about the celebration of "National Music Week," together with suggestions, statistics and so on, I suggest that you write to the man who originated the idea, C. M. Tremaine, National Bureau for the Advancement of Music, 30 Rockefeller Plaza, New York City.

How to Place Two Grand Pianos

Q. 1. What is the proper way to place two grand pianos on a fairly good sized stage for a two piano recital by two young men? How should they enter and bow to the audience and also leave the stage? If they play two numbers in succession, how do they acknowledge the applause?

2. In a right hand [illegible] for four [illegible] girls, how would you place the two [illegible]? How would they enter and leave?

3. In playing mordents [illegible] is it true [illegible] to accent the first note when an important beat and the last when the [illegible] comes on an important beat? Why [illegible] is it a fall on important beat [illegible] accented beat of a measure or a [illegible] [illegible] Sonata Pathétique by Bee[illegible] [illegible] which is accented? Do you also [illegible]

4. [illegible] how would [illegible] execute the trill [illegible] the [illegible]

[illegible] Grainger what [illegible]

A. 1. [illegible] I should place them con[illegible] diagram below with the [illegible] The top of the [illegible] piano is usually removed—[illegible] The performers should walk out together, each one then [illegible] turning to the [illegible] bowing [illegible] down. After [illegible] will naturally rise, stand, [illegible] to the audience, bow, then walk off the stage [illegible] applause after the first of [illegible] and prolonged [illegible] bow [illegible] if it is only [illegible] remain seated and [illegible] toward the audience [illegible] I am [illegible] these are experienced players [illegible] better to [illegible] position that [illegible] the other. Let the [illegible] remain as illustrated but [illegible] shift that will be [illegible].

Fig. 1

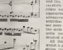
[illegible] I had a number with two [illegible] I believe I should arrange the [illegible] same way as shown in the [illegible] two-piano number. The [illegible] probably enter two abreast and [illegible] arrived at their places at [illegible] will bow together.

[illegible] advice is often given, but [illegible] substantiated in any of my reference books. Most authorities tell us that the mordent should occupy part of the value of the written note and that it should never be introduced before it. However this is only a book rule which is broken by most artists as often as it is followed. My advice to you is to let your ears be your guide in this matter, also to listen to pianists over the radio, if you cannot attend recitals and are not studying.

5. These mordents are played both ways but generally as you indicate that you prefer them.

4. The trills are played as follows:

Ex. 2

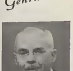


6. The tempo is about ♩ = 152. This piece is more strict in time than most but there should be a slight drawing out at the ends of the sections.

Music in Grade Schools

Q. I am a supervisor of music and I feel that enough time is not being spent on music in the grades. I should like to have a statement from you as to how much time should be spent daily in each grade.—D. E. G.

A. Music in the grade schools—if it is well taught—is the foundation of all other music study, therefore adequate provision ought to be made for it. In many places the time allowance is only fifteen or twenty minutes a day but it is my deliberate opinion that if music is to have a



chance [illegible] it and d[illegible] only [illegible] had thirty [illegible] ought to be set aside for its stud[illegible] the first six grades. This time [illegible] spent in learning songs by ea[illegible] original songs, both words and [illegible] in making appropriate ph[illegible] to music heard and thus becoming [illegible] in listening carefully to phonograph records that correlate with the other work or that are appropriate for this particular stage of advancement and so on. And in all these activities the musical score will come into use more and more so that by the end of the sixth grade most of the children will quite naturally have learned to read musical notation.

All this refers to "general music"—which is participated in by all. But, in addition, the really modern school will provide the opportunity for the study of piano and orchestral instruments. Those children who are more talented or more interested will thus be taken care of, the instrumental work of course being closely correlated with the singing, creating, and listening.

Thus we shall lay the foundation in the grade schools and with such a foundation the structure to be erected during high school and college days may well prove to be of such significance that music will actually become a means of expression, a solace, an experience affording deep spiritual satisfaction to countless thousands. But if we slight music in the grade schools these things cannot possibly come to pass—except in the case of an occa[illegible] of all the obstacles that we have put in his path.

Rubinstein's Staccato Etude

Q. 1. What is the appro[illegible] of Rubinstein's [illegible] Etude [illegible]

2. Please suggest a fingering for measure 30.

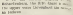
3. Is the second part, beginning with measure 47, played as rapidly as the [illegible]

4. How should the wide stretches be practiced, taking into consideration [illegible] I can easily reach a tenth but have [illegible] fourth and fifth fingers?

5. Is there a master lesson on this [illegible] published?—E. G.

A. 1. M.M. [illegible] 72 is a fair tempo, however artists often play it faster.

2. In the edition fingered by X. Scharfenberg, the fifth finger is used on the upper voice throughout the passage as follows:



3. This passage is played more quickly rather than more slowly, although it can be taken a trifle slower, especially is this so if you take a [illegible] than the one marked above.

4. You are fortunate in having [illegible] wide reach—something one must have to play this piece properly. Perhaps [illegible] fourth and fifth fingers seem [illegible] because you keep them too relaxed. They should be kept firm. Practice [illegible] seeing to it that there is a good [illegible] between the first and the fifth fingers.

5. I know of no master lesson on this composition.

Why Two Kinds of Bass Clef?

Q. In the Oliver [illegible] Methodist Episcopal [illegible] the bass clef sign is made thus:

Ex. 1

Why [illegible] this done? I [illegible] symbols and they are all [illegible] this booklet.—Mrs. H. A. J.

A. The F clef is sometimes made

Ex. 2

and sometimes

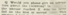
Ex. 3

and there seems to be no special reason for the employment of one form rather than the other.

Shall I Accent Mechanically or Musically?

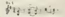
Q. Would you please give me information about the following? In [illegible] the phrase marked X, does the accent fall on the first or second [illegible]? When playing I feel it should be accented like the previous phrase, and yet the last chord falls on the accented beat of the measure.

Ex. 1



In Ex. 2 I have some difficulty [illegible]. Does the accent fall on the second [illegible] of the previous measure?—Mrs. J. G.

Ex. 2



A. The accents are correct as you feel them irrespective of the notation. As a matter of fact, the regular scheme of accentuation is often interrupted in various ways, and one must learn to follow the music rather than to cling to the scheme of measure accentuation.

Gaining Keyboard Velocity Through Touch Control

By

W. Ward Wright

EVERY REALLY MUSICAL PASSAGE has its own distinct technical causation—a causation which in the final analysis amounts to specific sensation. To experience this sensation for musical purpose is the ultimate aim of all intelligent practice. How to find it is our problem of the moment. Velocity as such is not however the aim of this discussion. What we shall attempt here is a statement of procedure that will enable the reader to make of velocity a servant to musical expression.

One may be able to play with ease a *forte* passage but fail to control tone in a passage requiring *pianissimo*. Or he even may be able to control tone, from the softest *pianissimo* to the fullest *forte* in a *staccato* touch, and yet fail to grasp the knack of such control in *legato*. But if he is to fulfill the demands of all types of music he must be able not only to play *staccato*, *legato* and all the various degrees of tonal duration which we call *leggato*, but also to control any or all such tone duration touches to any or all degrees of tone intensity as well.

Step I. This step is deemed so necessary that we find it imperative to repeat a part of an earlier discussion, for it constitutes the basis of all true agility. This must be more than a mere contact at key surface and is most easily attained by the following states of condition:

a. Let the whole arm hang thoroughly relaxed from the shoulder as a plumb line.

b. Raise the forearm, self-supported, a trifle above the horizontal so that the hand "dangles" from the wrist.

c. Slowly lower the forearm, allowing the "dangling" hand to be caught up at finger-tip end by the intervening keyboard.

d. Continue lowering the forearm until the keys only begin to give way beneath this resting weight of the hand.

There are four tests by which one can learn whether or not he has fully and completely accomplished this state of resting. Three are by direction and one by indirection. These are:

1. Sway the forearm up and down. If the hand weight is actually resting on key-surface neither will the finger-tips quit key-surface nor cause the keys to move, be it ever so little.

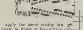
2. Let the arm swing back to the side by relaxation at the shoulder. If the hand is not self-supported, it will drop down (quite slightly) at the moment of quitting the keys.

3. Let the reader have someone suddenly push the elbow forward (this for the teacher's test). If the wrist rebounds freely, the player has fulfilled the condition.

4. Resume condition "b" above and lift the "dangling" hand to an approximate level with the forearm. Now place this self-supported hand lightly upon the key-surface. Notice the feeling of restraint which gives merely a tactile (touch) sense. This then constitutes a test for what one must not do.

Step II. Suppose we take the following scale passages which being symmetrical keyboard patterns, afford identical sensations of interv[illegible] progression for both hands, when [illegible]arately or together:

Ex. 1



Apply the above resting law pi[illegible] finger to finger at key-surface only, so no tone sounds. Learn to establish th[illegible] of passing this light key-surface r[illegible] finger to finger in a rapid *tempo*. If [illegible] is able to maintain the feeling of e[illegible] behind each finger and a continuou[illegible] like degree for each key-surface he w[illegible] quired the prime factor in attainin[illegible] later on.

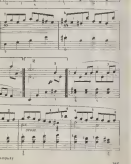
Shadow Practice

The value of this "shadow practice" cannot be too emphatically recommen[illegible] must be able to adjust quickly to all [illegible] all keyboard patterns with an equa[illegible] resting and arm poise before that swing of the finger with the key ca[illegible] successfully to produce tone. Even [illegible] training "shadow box", but let us [illegible] simile no further for it is to be hop[illegible] one could be so unmusical as to delive[illegible] out' blow upon the unoffending keyb[illegible]

Be sure not actually to raise the fin[illegible] a small degree of finger movement [illegible] key is permissible. Furthermore, er[illegible] pivot from finger to finger as to fe[illegible] terval. In short, feel a sensation of i[illegible]necting) on key-surface, so the tones do sing.

Step III. Now add to this fast "shadow practice" just enough more weight—or perhaps it were better to say allow the arm to lapse with just a sufficient degree—so that the fingers will play (automatically as it were) a quick succession of soft tones. Our musical result, therefore will be a scale extremely *pianissimo* and *staccato*. Thus we learn that all technic is a balance of finger exertion and weight, a balance that must be maintained in all degrees of tonal intensity. Then experiment further by allowing the arm to lapse with increasing degree thus causing the fingers to act with increasing degree to keep the arm at key-surface resting. It will seem as if arm weight, *or* lapse, is prompting the finger to exert itself (whence the misnomer 'weight playing') and though the finger is actually exerted more forcefully against key resistance (only to tone) for a *forte* velocity passage than for a *pianissimo* passage, it will seem to the player that it is exerted no more forcefully, due to the fact that such exertion is "backed up" by its corresponding and needed arm lapse basis.

Remember also that this arm-lapse must be felt. It can not be seen as "movement", for neither movement, nor lack of movement constitutes a moral code by which we can judge the virtues or vices of our touch life. Those, who attempt to explain touch rationale solely from a standpoint of movement, are like the little lad who when questioned by his younger brother as to what made the motor car go replied, "Why the wheels of course." Furthermore it is obvious that if we are to play the scale any *p* < *ff*, we also must apply such *crescendo* of weight as will automatically cause the finger so as to exert itself increasingly and to produce the r[illegible]



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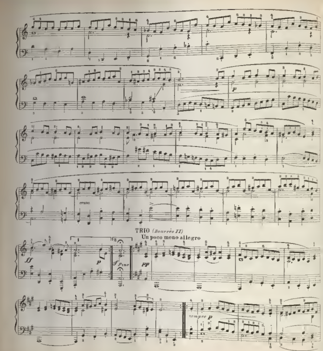
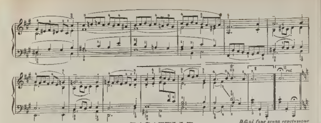

TRIO (Bourrée II)
Un poco meno allegro
cresc.
Fine
sempre p


rit.
D.C. al fine senza repetizione

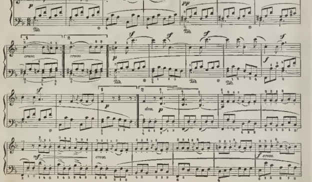
Edited by S. Lebert

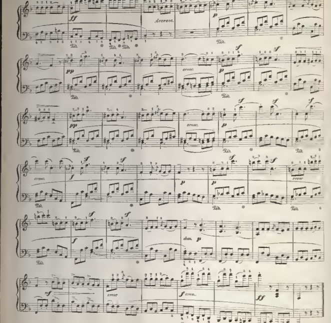
BAGATELLE

This is one of a set of seven *Bagatelles* which Beethoven wrote between 1782 and 1802. This must have been one of the earlier ones, as he is still obviously under the influence of Haydn and Mozart. Beethoven in 1782 was a twelve year old boy. This composition has a youthful buoyancy which is delightful. ♩ = 84. Two ticks for each measure. That is, each measure must be played in less than two seconds. The repeated staccato notes with a change of fingering are always very interesting for students. The last measures must be played as brilliantly as possible. Grade 4.

L. van BEETHOVEN, Op. 33, No. 3

Allegretto M. M. ♩ = 84


cresc.
dim.
f cresc.


ff
decresc.
pp
cresc.
dim.
p
mf
f cresc.
Ped.

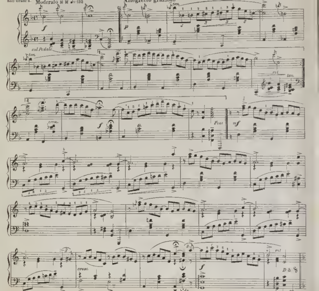
FASCINATING PIECES FOR THE MUSICAL HOME

IN FANCY COSTUME

DANCE

An English literary critic, in speaking of Wordsworth, said "Everything he writes seems to flow." *In Fancy Costume* has the charming attribute of "flowing" and therefore makes a very practical teaching piece with its alluring melody. Recite this piece as though you were describing a fancy dress ball. Grade 4.

CHARLES HUERTER


Moderato M M ♩=132
Allegretto grazioso
ten.
sul Pedale
rit.
cresc.
Fine
mf
f
D.S.

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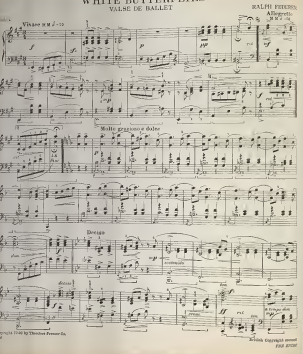
WHITE BUTTERFLIES

VALSE DE BALLET

RALPH FEDERER


Vivace M.M. ♩=70
Allegretto
Molto grazioso e dolce
Deciso
Fine
D.S.
rit.
sostenuto
cresc.
a tempo dim.

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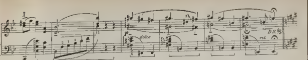
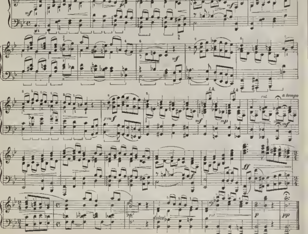

dolce
rit.
D.S. 𝄋

MOMENT DIALOGUE

Walter Spry, for many years one of the foremost teachers of Chicago is now head of the Piano Department of Converse College at Spartanburg, S. C. This noted Leschetizky disciple has long been admired for his very effective melodic and original piano compositions. In *Moment Dialogue* the thumb starts in as the soloist, but the melody is soon distributed and the effect of an intimate conversation between two people is delightfully introduced. The insertion of one "two-four" measure should not disturb the player, as that is merely a problem in form and the tempo does not change. Grade 3

WALTER SPRY

Andante con espressione M.M. ♩=76


rit.
a tempo
dolce
ff
pp

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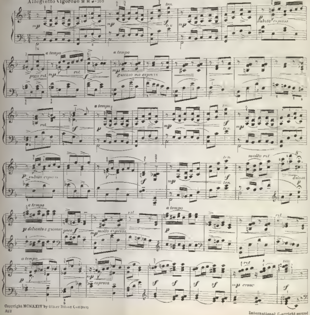
A SONG OF ROBIN HOOD

[illegible] tons A Song of Robin Hood has a kind of gnomish flavor as well as a suggestion of the valorous champion of the poor in Sherwood [illegible] [illegible] up well [illegible] playing but is not without its demands for a subtle, delicate touch to bring out its finer points. There are several [illegible] modulations which add charm to the piece. Grade 3½

THEODORA DUTTON

Allegretto vigoroso M M ♩=100



ten.
mp
p subito espress.
poco rit.
a tempo
rit.
giocoso ma espress.
f
p
ten.
molto rit.
dolcissimo
p delicato e giocoso
poco f
molto espress.
espress.
mp
cresc.

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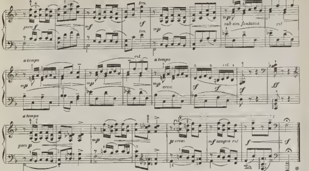


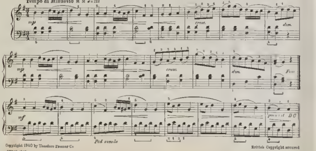
ten.
poco f
mf
mp
sub con fantasia
rit.
a tempo
cresc.
ff
poco p
p cresc.
mf sempre rit.
f

BY CANDLELIGHT

Grade 3.

FREDERICK A. WILLIAMS

Tempo di Minuetto M M ♩=112



mp
cresc.
dim.
Fine
mf
poco rit. D.C.
Ped simile

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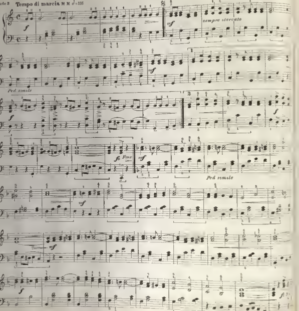
PARADE OF THE CUB SCOUTS

MARCH

ROBERT A. HELLARD

Grade 3


Tempo di marcia M.M. ♩=116
f
mf
sempre staccato
Ped simile
Fine
Ped simile

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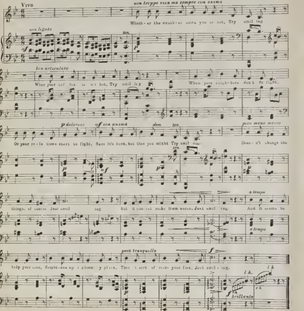
TRY SMILING

JAMES H. ROGERS

Words from the Nautilus Magazine


Vivo
non troppo vivo ma sempre con anima
Wheth-er the weath-er suits you or not, Try smil-ing
non legato
mf
p
ten.
ben articulato
When your cof-fee is n't hot, Try smil-ing When your neigh-bors don't do right,
p doloroso
mf con anima
dim.
ten.
poco meno mosso
Or your re-la-tions start to fight, Sure it's hard, but then you might Try smil-ing Does-n't change the
things, of course Just smil-ing But it can-not make them worse, Just smil-ing, And it seems to
a tempo
poco tranquillo
f
help your case, Bright-ens up a gloom-y place, Then it sort of rests your face, Just smil-ing.
l.h.
r.h.
brillante

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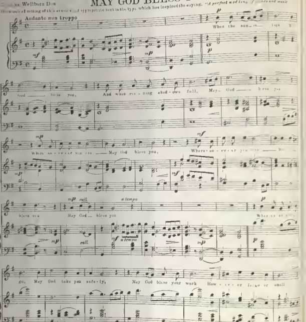
MAY GOD BLESS YOU

Wellburn Dow

CARROLL EL

[illegible] setting of [illegible] text is the type which has inspired the saying, "A perfect wedding of words and music


Andante non troppo
When the sun is high
God bless you, And when ev-ening shad-ows fall, May God bless you
Where-so-ev-er you [illegible] May God bless you, Where-so-ev-er you [illegible]
bless you May God bless you
go, May God take you safe-ly, May God bless your work How-ev-er large or small
mf
mp
p
rall.
a tempo

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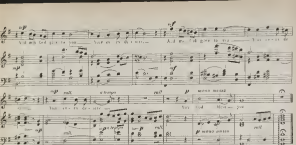

And may God give to you Your ev-ry de-sire
And may God give to you Your ev-ry de-sire May God bless you
mp
mf
rall.
a tempo
p
meno mosso

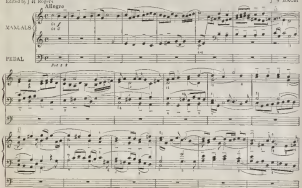
FUGUE, ON THE CHORAL
'VOM HIMMEL HOCH, DA KOMM ICH HER'

Swell Full
Great Full to Op. Diap.
Pedal Full with reed 4
Sw. to Gt. and Ped.
Gt. to Ped.

Hammond Organ Registration in italics

Edited by J. H. Rogers

J. S. BACH


Allegro
MANUALS
PEDAL
Gt. f

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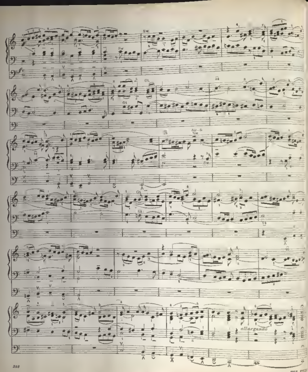
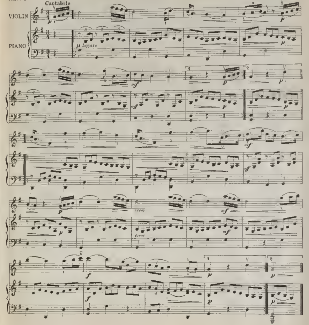

allargando

Arranged by Leopold J. Beer
Fingering above notes for 1st position only
Fingering below notes for 1st & 3rd positions

ANDANTE FROM "ALCESTE"

CHRISTOPH W. von GLUCK
(1714 - 1787)


Cantabile
VIOLIN
PIANO
p legato
cresc.

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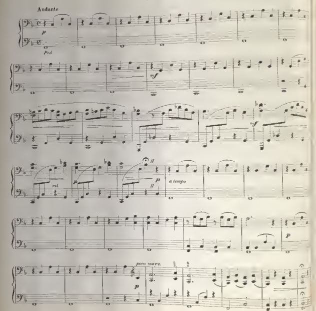
MESSAGE OF THE BELLS

SECONDO

LEOPOLD J. BEER, Op. 73, N


Andante
p
Ped
mf
rit
p
a tempo
p
poco marc.
p

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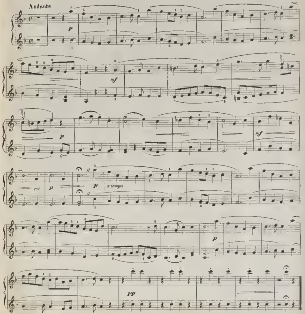
MESSAGE OF THE BELLS

PRIMO

LEOPOLD J BEER, Op. 73, No. 1


Andante
p
mf
p
mf
rit
p
p
a tempo
p
pp

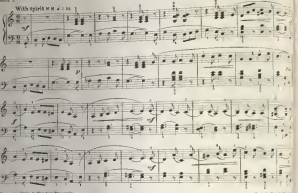
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

YO-HO, MY LADDIES!

Grade 2

ALEXANDER BENNET

With spirit M.M. ♩ = 84



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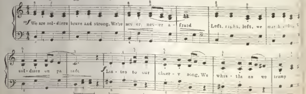
SOLDIERS ON PARADE

Grade 2

Poco allegretto e leggiero M.M. ♩ = 120

LEWELLYN LLO


mf
We are sol-diers brave and strong, We're nev-er, nev-er a-fraid
Left, right, left, we march a-long
sol-diers on pa-rade
f
Lis-ten to our cheer-y song, We whis-tle as we tramp

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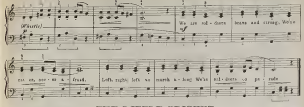
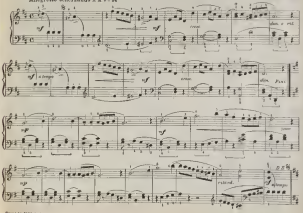

(Whistle)
p
mf
We are sol-diers brave and strong, We're nev-er, nev-er a-fraid.
Left, right left we march a-long We're sol-diers on pa-rade

THE LITTLE CRICKET

Grade 2½

MAY A STRONG

Allegretto scherzando M.M. ♩ = 84


mf
mf
cresc.
dim. e rit.
mf a tempo
mf
cresc.
dim.
Fine
mp
mf
mp
ritard.
mf a tempo
D.S. 𝄋

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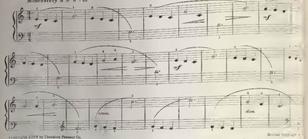
I LIKE TO DANCE

Grade 1

SARAH COLEMAN BRA



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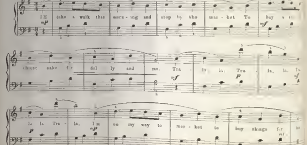
I'LL TAKE A WALK THIS MORNING

Grade 1½.

BERNIECE ROSE COPE


Gaily M M ♩ = 138
I'll take a walk this morn-ing and stop by the mar-ket To buy a
cheese and a for dol-ly and me. Tra - la, la, Tra - la, la, Tra
la, la, Tra - la, I'm on my way to mar - ket to buy things for
mp
mf
p

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Mr Mathews' Treasure Box

(Continued from Page 258)

the front, with all his talent lost to art

A Mixed Memorial

12 When Giacomo Rossini died in 1868 thirteen composers including Verdi, set out to write in his honor a composite requiem, each attempting a movement Naturally the results of such a conglomerate were a failure and Verdi withdrew to resume work upon Aida."

13 The demand for Schubert's works was so slight during his later life that he disposed of some of his songs for as little as twenty cents apiece. Since his death the publishers and performers of the world have earned millions of dollars from his inspired works.

14 In days gone by the violin and other stringed instruments were not all tuned by one standard system Tartini for instance advised tuning the G string up to A and the D string up to E, so that very difficult passages in the key of A could be more readily played. Both Paganini and de Beriot were known to have tuned the G string up a whole tone to increase volume in certain passages This unusual tuning is known as scordatura

15 The mouth organ is by no means a recent invention The Chinese had a mouth organ with many pipes and metal reeds twenty-seven hundred years before Christ. It was called the sheng and was played by inhaling rather than exhaling It had one mouth piece The pipes arose from a kind of bowl

16 One of the most beautiful conceptions of the deathless value of music is to be found in *Polonius and the Ballad Singers* by the present day Irish poet Padriac Colum. "A tune is more lasting than the voice of the birds. A song is more lasting than the riches of the world" Untold millions in material wealth have vanished on land and sea since Schubert wrote *Hark, Hark the Lark*

17 William Vincent Wallace (1812-1865) the Irish composer was a kind of forerunner of Victor Herbert inasmuch as many of his musical successes were made in America His operas, "Maritana" and "Lurline" were very successful in his day Wallace was a rover Once he settled in the Australian bush and when there accepted one hundred sheep as barter for giving a concert In America he lost most of his money in the tobacco and the piano business.

18 The Welsh Eisteddfods date back to the seventh century that is, to the time of Charlemagne Music has been a part of them since the beginning

"What's In a Name?"

19 Franz von Suppé (1819-1895) [illegible] of the [illegible] popular P[illegible] and Peasant [illegible] Light Cavalry overtures and of the opera "Boccaccio" which has been given at the Metropolitan Opera House in New York is the only composer of note to have been born in Italy's newly acquired protectorate, Dalmatia His training however was almost entirely Viennese His real name Francesco Ezechiele Ermenegildo Cavaliere Suppé-Demelli indicates an Italian background.

20 The local color afforded by street calls and street music, has been employed by many serious musicians in their works The street cries in Charpentier's "Louise" are most effective Handel used them in his opera "Serse." He even went so far as to state that many of his best tunes were inspired by street music Street calls and street music still persist in many American cities despite our modernism.

21 The first use of the word sonata is said to have been applied to the work of an Italian composer A. Garibelli, in 1588 The Sonata style, born as it is best known today was molded about two centuries later that is around 1787 largely by Haydn.

22 For three centuries Scotch kings took a great interest in music, not only supporting it but also participating in it James I, whose reign extended from 1488 to 1437 is said to have played six instruments the psaltery the harp the organ, the tabor the flute, the trumpet and the shepherd's pipe James IV played the clavichord and Mary Queen of Scots played on the virginals This musical interest lasted to the end of the Restoration

23 Victor Herbert's grandfather Samuel Lover wrote the words and music of *Rory O'More* which was so popular a hundred years ago that when Victoria ascended to the throne, in 1837 the Royal Life Guards Band played the melody in the march escorting her to Buckingham Palace Like his grandson Samuel Lover was a clever business man and he wrote a play upon the song and a novel upon the play

24 The only "brother team" in opera composition is that of the famous Ricci brothers, Luigi born at Naples (1805-1859) and Frederico (1809-1877) whose "Crispino e la Comare" (1850) is one of the very best Italian comic operas. Jean de Reszké immortal tenor and his brother the basso Edouard rank as the most famous brothers in operatic interpretation

25 Franz Liszt is credited with having originated the recital in the modern sense He had a somewhat different idea in that the recitals were very informal Every now and then he would mingle with the audience and discuss the compositions upon his program.

(Continued on Page 271)

If You
CHOOSE YOUR PIANO
AS THESE GREAT ARTISTS DO
IT CAN ONLY BE A
Baldwin

Dwight Anderson
Josephine Antoine
Wilhelm Bachaus
Bela Bartok
Joseph Battista
Harold Bauer
Jeanne Behrend
Anton Bilotti
Jussi Bjoerling
Moissaye Boguslawski
Lucrezia Bori
Mario Chamlee
Jose Echaniz
Severin Eisenberger
Daniel Ericourt
Corrine Frederick
Arnold Gabor
Walter Gieseking
Jakob Gimpel
Boris Goldschmann
Eugene Goossens
Amparo Iturbi
Jose Iturbi
Edward Johnson
Alexander Kipnis
Josef Lhevinne
Rosina Lhevinne
Luboshutz & Nemenoff
Jeanette MacDonald
Alfred Mirovitch
Erica Morini
Charles Naegele
Joaquin Nin-Culmell
Willem Noske
Louis Persinger
Henry Pildner
Lily Pons
Angel Reyes
Moriz Rosenthal
Irma Schenuit Hall
Tito Schipa
E. Robert Schmitz
Isabel & Silvio Scionti
Bernardo Segall
Leonard Shure
Johana Singer
Ruth Slenczynski
Leo Smit
Joseph Szigeti
Magda Tagliaferro
Alec Templeton
Helen Traubel
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WALTER DONALDSON
[illegible]
JACK LAWRENCE
[illegible]
JOHNNY BURKE
[illegible]
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[illegible]
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A Renaissance of A Cappella Singing

(Continued from Page 227)

need to use arrangements. Best of all we love the old music of the 15th 16th and 17th centuries from the Gregorian chants to the period of Bach. This is the purest vocal music the high point of a cappella composition. To the choral singer, it represents exactly the same as the sonatas of Beethoven mean to the pianist.

With Bach, and his notable work of tuning or "tempering" the clavier, there began the development of keyboard music of fixed pitch, in which for instance one key does duty for C sharp and D flat alike. This has had a marked, if not an altogether beneficial, influence on singing. When songs became accompanied on this more highly developed clavier, the fixed pitch of the instrument established tonality, doing away with the absolute, natural tonalities which the human voice can achieve but which an instrument of set pitch cannot. Thus in following such an instrument, the singer gradually loses his accuracy of ear, his natural ability to produce these pure absolute tones. The unaccompanied singer who takes a single pitch from a tuning-fork, can make the difference between C-sharp and D-flat, and this difference is important. For this reason, we keep away from the piano in our practicing. Accuracy of ear is the first requisite of the choral singer and he develops and maintains it only by depending upon himself for his intervals.

Although we sing the later choral works and folks songs too we prefer the old a cappella music for its incomparable musical beauty and spiritual richness. The works of Orlando di Lasso, for example and the Masses and motets of Palestrina emanate a fervor and purity which must touch the hearts of all, quite apart from their religious convictions. I feel certain that a knowledge of this music would bring balm to the soul as well as delight to the ear, in these troubled times. There is also fine material in the madrigals and motets of Monteverdi, Byrd, Morley, Dowland, Heinrich Isaac and countless lesser known masters. A single anthology of early a cappella songs suggests composers and song types for further investigations, and libraries and publishers are always helpful in finding them. Some very amusing works exist among the old animal songs which imitate the cackling of a hen, the chatter of geese, and so on. They are worthy music for all their fun and the fun is wholesome. Excellent a cappella music is found through Mozart down to Brahms whose *Der Bucklichte Fiedler* is one of the most dramatic and colorful works of the later choral literature. English speaking singers should find a treasure in the many editions of old English madrigals.

As to the practical problems of *a cappella* singing, the most important is ear accuracy, so that the singing may be kept within the scope of the absolute intervals for which the music was written. Actually, the ear prefers these natural intervals and can readily perceive them, if given the chance. And what the ear perceives the voice can follow. Hence the choir singer should devote much patient practice, first to the inner envisagement, and then to the tonal projection of pure melody.

A Distinctive Singing Style

The vocal requirements of the a *cappella* singer are the exact opposite of solo singing. The solo singer strives to make his voice big, brilliant, individual. If he sings against a choral background he must be heard above it. The *a cappella* singer strives only for tonal purity, which he must assimilate with the tones of his associates, so that the resulting sound is single and complete like the diapason of an organ. When a choir begins to sound like a group of assertive individual voices, it ceases to be a choir. For that reason none of us stands as solo material. We do not wish to. Dr Wasner has taught us to produce our voices so that each note is purely placed and correctly sung, much as a boy soprano choir is trained. Also, we have enough technical practice to keep the voices floating and free, and to assure the technical accuracy of turns and figured passages. But that is all. We strive against solo assertiveness. We are complimented to be told that no one voice is singly heard; then we know that we are approaching true choral singing.

Our choir consists of two first sopranos, two second sopranos, two altos, one tenor and two basses. In the beginning, all the children sang soprano and I carried the alto. Now, since their voices have matured and since Dr Wasner has joined us, we sing three, four, and five part music always in its original arrangement. We practice up to four hours a day, always as a group; here practicing is calculated in relation to its choral effect. Dr Wasner coaches us in terms of how the effect must *sound*, we strive to achieve that sound ourselves. When one pair of voices needs special drill, that part is repeated but always with the two voices together. We practice diction values as well as singing, for the words of choral music must be clearly enunciated and easily understood.

Our present programs include music for the old instruments as well—viola da gamba, spinet and a set of recorders (vertical or block flutes mentioned by Shakespeare). We offer separate groups of vocal and instrumental music, keeping each type pure in its own style and blending them only when the composition demands it. Spinet accompaniment does not hamper our tonal purity, since the instrument we use is tuned in natural pitch. Dr Wasner and my son Werner learned the technic of these instruments and taught it to us. Mostly its mastery has been a matter of assiduous practice. After all, there is comparatively little modern instruction [illegible] for these ancient instruments.

The Family Spirit Evolves

One of the happiest features of the family choir is its stimulation of close family life. I can think of nothing finer than the joyous sharing of common family interests, and music is the best of these interests. Each one has his share, each one contributes something, all grow together and become closer in [illegible] People who depend upon getting amusements from the outside when they might be building true home ties through home fun, are missing more than they know. [illegible] fact that, in our case, a single gleaning of home music has [illegible] wider results, as beside the [illegible] Any home can have its family choir. Any mother can foster a love of music making in her children by singing and playing with them for the sheer love of it.

As a start, all can sing a familiar air in unison. Then, one member can carry the alto. Presently the group can turn its powers to simpler canons. These are easy to sing and always provide great fun. With canons, then the group is ready full in the midst of polyphonic music. If it cares to go further, well and good. If it prefers to [illegible] the canons, there is plenty of material and plenty of fun in the old days. I always liked to [illegible] the home music of the Bach family when we came together to sing. It is a fine model for any home. There are many advantages derived from home music [illegible] is learned, taste is developed, ability comes to light, friends can be delightfully entertained, church art can be stimulated. Perhaps family choirs will result. But more important than any of these is a close knitting of family [illegible] through inclination rather than rule. Because of our unusually close association my husband and I made it a family law that each child must go off for a solo vacation [illegible] They leave us with great anticipation of all they want to do, and come back to us gladder [illegible] at home and together again. I believe that any mother would welcome such a state of affairs. She can help to bring it about by making her home warm and colorful, with music as a commonly shared interest.

* * * * *

"If people do not like my music, blame does not rest on my [illegible] on the dissonances."—Arnold Sch

VOICE QUESTIONS

Answered by

DR. NICHOLAS DOUTY

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

What Is the Great Scale, What Is Meant by "Edge"?

Q.—1. What is meant by the great scale? [illegible]

2. What is meant by practicing with edge and without edge?

3. [illegible] —P. S.

A.—1. About a month ago I explained in The Etude just what is meant by the Great Scale. Please read your answer there for I have gone into detail.

2. There are so many expressions used by singing teachers that are entirely unscientific and yet that may present an idea to the pupil. Perhaps, by the expression "edge" your teacher may mean a tone well forward, concentrated, and not spread over the back of the mouth. The expression "without edge" would mean exactly the opposite. I do not care for either expression, they are too vague. The voice should not have an edge like a razor or it will be too cutting.

3. Siebel's Song ("Philemon et Baucis") Gounod; [illegible] ("Magic Flute"), Mozart; [illegible] Lehmann.

Learning to Sing Without a Teacher

Q. I am a man twenty years of age and [illegible] —F. S. M.

A. Please read my answer to "W. N." in the February issue of The Etude. It is very difficult to improve your voice without a teacher. Do you think you could improve your violin playing without a teacher? Read [illegible] "Resonance in Speaking and Singing" and my small book, "What the Vocal Student Should Know." Also use the exercises in the [illegible] "Twenty-four Eight Measure Vocalises" would also be valuable to you. Have an audition before the best singing teacher in your neighborhood who will give you some good advice. He will also be able to determine for you whether or not you should sing baritone. If you decide to sing lower you will not need to read music very often with the bass clef. It would be better for you to familiarize yourself with both clefs.

The Young Singer with a Breathy Tone

Q. [illegible]

A. A breathy tone suggests that your vocal cords do not approximate firmly enough when you sing thus allowing waste breath to escape. This may account for the lack of clarity of your tones. Ask your teacher to explain thoroughly the action of the vocal muscles, or read together some book upon vocal anatomy. The harsh sound of which you complain might be the result of stiffness of the jaw, the tongue, the throat, or the laryngeal muscles. Does your speaking voice sound harsh and tight too? Do you talk too loudly? Are your words clearly formed or are they indistinct? Any one of these faults might result in a harsh singing voice. Have your physician look at your throat once more. There may be some infection of the mucous membranes high up in the nasal cavity which has escaped his attention.

To Increase Volume

Q. What exercise would you advise to [illegible] —M. M.

A. As a man gradually attains more skill in the use of the [illegible] breathing becomes more controlled, his emancipation from tongue and throat stiffness, as his tone assumes a more natural focus and as he makes better use of the resonance chambers, his voice usually grows in volume and he gains a bonus in range. On the contrary, if he forces his voice by using too much pressure of breath he will stiffen all his vocal muscles and his voice will become strained, [illegible] smaller in volume and he may develop a tremolo.

If you have, as you say, a fine tenor voice smooth and resonant, why not be satisfied to improve your repertoire and your musicianship, and allow your voice to increase naturally as your skill develops it?

Breathing; Negro Spirituals

Q. 1. I am a bass-baritone with a very good range but I am short winded. Will you please give me some instruction in breathing?

2. I am a Negro. I am interested in Negro spirituals [illegible] —M. H.

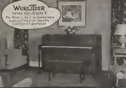
A.—1. Leo Kofler's book, "The Art of Breathing" contains a clear explanation of the acts of inspiration and expiration and suggests many excellent breathing exercises which should help you to develop your chest and diaphragmatic muscles and to control your breath better. Be careful not to do these too often and too strenuously or you may injure yourself. Perhaps you are not strong or are under weight, in which case you must watch your diet and your mode of living. The advice of a physician would do you no harm.

2. The fact that your voice loses color after practice suggests that you are stiffening some of the muscles used in voice production. This may be caused by lack of breath support. Why not have an audition before the best singing teacher you can find and abide by his advice?

Another Young Coloratura Soprano

Q. I am sixteen and [illegible] How long should I practice?—J. A. G.

A. You are very young, and a voice as young as yours has seldom reached its maturity. Make haste slowly therefore, and do not practice either too long at a time, too high or too low. If you think your voice is a coloratura soprano, practice your lower tones in the scale passages and not separately as you might if you thought your voice to be of a heavier type. You may sing the songs of a lighter type like Batti, Batti from Mozart's "Don Giovanni," if your musicianship is far enough advanced for you to master it. Some of the old Italian songs are also suggested. Avoid songs of a dramatic type. Not having had the pleasure of hearing you and not being acquainted with your present development, either musical or vocal, I hesitate to specify further just what you should sing. Practice every day but never more than about twenty minutes at a time. You need the advice of a good teacher.



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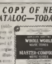

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The Hymnal, An Ideal Organ Study Book

(Continued from Page 237)

Accompanying, an Art

Registrate hymns as though they were to be sung as solos, or as you would like to accompany them for your choir. Many organists were not trained to the poetry of a hymn. For them one word is as good as the next and receives the same heavy unremitting beat and chord. It is small wonder that these people have difficulty in feeling a work of Debussy or in accompanying Brahms' *lieder*. You can gradually lead your congregation to a deep appreciation of the beauties of hymnology by your careful registration and *tempi* and by study of the best in the hymns. Begin conservatively. Do not make any severe changes in volume or *tempo* but work in your artistic ideas gradually. And beware of getting into ruts or habits so that your people will not be able to say "Listen now he is going to play chimes here. He always does."

The Value of Memorizing

At a recent symphony orchestra concert, during the playing of a difficult modern symphonic poem the conductor stepped over to the first desk in the first violins seized the music and dropped it on the floor and then did the same to the first violoncellist, violist, and second violinist. The players, of course continued with the same accuracy and precision as before. On another occasion the entire orchestra played a most difficult overture without the score. Does it not seem, then a little far fetched to apply the same musician to a church organist who after playing the same hymns, year in and year out, but in some cases day in and out, search out a hymn book, turn a page and follow the little piece though he were sight reading. All music performers, organists collectively, are among the most develop a dependable memory. [illegible] net players transpose [illegible] professional orchestra players pose and read manuscript as [illegible] pert accompanists, and they develop memory.

Space does not permit the [illegible] of many instances where a command of memory will [illegible] organist in a class just as it [illegible] the public speaker who is able to draw upon the knowledge of hundreds of great men past and present to strengthen his point. All [illegible] solos and routine pieces and wedding marches, hymn [illegible] Gregorian chants accompaniments from "Elijah," "Messiah," and familiar cantatas for Church should have been memorized since by the capable organist [illegible] these should be added [illegible] clubs and in social gatherings the music copy cannot always be produced.

So in using the hymnal [illegible] ideal practice source book for [illegible] nic, transposition, improvisation and so on. It would be advisable to memorize all the most usable [illegible] only for purposes of utility [illegible] to develop that keen sense of harmony memory so that in every [illegible] our chords will be as accurate as [illegible] melody.

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The Teacher's Round Table

(Continued from Page 230)

If you prefer wait until they call or telephone to arrange for Johnnie's lessons than break the news gently but firmly. And stick to your guns!

M. S. M. (Indiana) charges one dollar for a forty minute lesson. A mother asks her to permit her child to come to the studio every morning for a forty minute practice period and is willing to pay a reasonable amount for this. M. S. M. remarks ruefully, "I have been hearing her practice every morning which is a thousand times harder than giving her a lesson! What shall I charge her?"

I don't agree with you! If you have the child regularly six days a week you have a fine opportunity just "take it easy" at the practice periods —supervise only enough to insure good habits. Too much supervision, too much insistence, is bad, make the child as independent and self-reliant as possible. Write letters, dust the room, attend to your own affairs as much as possible only interrupting when absolutely necessary. For this you should not charge more than fifty cents for the [illegible] which on a five-day practice [illegible] son weekly basis would be three dollars and a half.

M. S. M. also wants to know the advisability of ha[illegible] three students come at the same time each morning for class practice periods. Well! That [illegible] a new scheme—and one that [illegible] have to be planned carefully [illegible] afraid M. S. M. would find it difficult to manage as a class [illegible] not very satisfactory as a substitute for individual practice [illegible] would be better, I think [illegible] such a practice class [illegible] in addition to one private [illegible] And each student ought [illegible] cents for each class period—making a fee of one dollar and a half [illegible] the teacher. We all know [illegible]

(Continued on Page 272)

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ORGAN AND CHOIR QUESTIONS

Answered by

HENRY S. FRY, Mus. Doc.

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

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

Q. Kindly give me [illegible] organ sonatas by Rheinberger [illegible] —F. A. B.

A. We are not familiar enough with the twenty sonatas of Rheinberger to advise as to the order of their grade of difficulty. Since they do not appear very frequently on the present day organ recital programs none of them probably can be considered "popular" though the better known ones would probably include Sonata No. 12 ("Fantasie Sonata") No. 17 [illegible] Pastoral Sonata [illegible] Sonata—the latter we believe having been used as one of the test pieces for one of the examinations of The American Guild of Organists. Rheinberger's organ works probably deserve to be played more frequently than they are.

Q. [illegible]

A. We suggest that you have the [illegible] put in working order by a practical organ mechanic.

Q. Recently at a [illegible] [illegible]

A. For your information and technical work we suggest a choice from the following: "Junior Choirs" by Vosseller; "Voice Culture for Children" by Bates (Two Volumes, including exercises); "Choral Music and Its Practice" by Noble Cain; "Tuning Up Exercises" by Maybee (for female voices, or for Junior High School Voices).

For musical numbers we suggest investigation of the following: "Junior Anthem Book" edited by Stoughton; "Saleem Anthem Book for Junior Choirs" by Barnes; "The Cecilian Choir" by Warhurst; "The Shepherd Two Part Choir" compiled and arranged by Marks.

We feel that with twenty five children you have a good number for so small a congregation and, while it means hard work, perseverance should bring good results.

Q. May I have a list of names and addresses of makers of two manual and pedal reed organs and the cost of such instruments? Is it possible to make a two manual organ from an old fashioned one manual reed organ? —Sea [illegible]

A. We are sending you information about two manual reed organs by mail. The cost can be secured from the builders as this varies with the size and style of the instrument. It might be possible to enlarge a one manual reed organ to two manuals, but we do not consider it practical and would not advise it.

Q. [illegible] —J. E. L.

A. We suggest your communicating with the following firms in reference to your needs: National Organ Supply Company, [illegible] and Cascade Streets, Erie, Pennsylvania; Durst [illegible] Brothers, Deep River, Conn.; The W. H. Reisner Manufacturing Company, Inc., Hagerstown, Maryland; Durst and Company, Inc., Mass. Hand on Poplar [illegible] Erie, Pennsylvania; Organ Supply Corporation, 540 East Second Street, Erie, Pennsylvania.

Q. [illegible] —L. F. H.

A. Undoubtedly the [illegible] might be more imposing [illegible] [illegible] in Egypt [illegible] [illegible] that Handel had a chorus of [illegible] five singers with which to give the first performance in Dublin of the "Messiah."—Ed.

Q. [illegible] stop. This stop is out of order [illegible]

A. If the other stops will not speak [illegible] the Stopped Diapason [illegible] defect in the instrument. We [illegible] construction with three [illegible] hope your stop is a Stopped Diapason [illegible] which is sometimes used for the [illegible] other stops. Our reference is the [illegible] Stopped Diapason with the Oboe [illegible] not all Oboe stops are suitable for [illegible]

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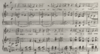

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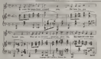

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VIOLIN QUESTIONS

Answered by ROBERT BRAINE

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

A Commercial Instrument

S. P.—The violins made by Antonio Lovel [illegible] are of the commercial variety and not made by any of the great masters. They are sold by American dealers. [illegible] If you buy one it should be carefully selected by a good expert.

A Question on Bowing

C. W. D.—I was interested in your criticisms of Heifetz bowing, and consider many of your points well taken. Your letter says, "But I was surprised at his bowing technic. I have seen and heard some of the top notchers play the violin, among them Ysaye, Kubelik, Czerwonky and many lesser lights, and I always noticed that their bowing was to me flawless. In my study of the violin, and in all that I have read, which is a great deal, I learned that it is very important to do all bowing with the bow at *right angles* to the strings.

"But Heifetz appeared to pay little attention to whether his bow was at right angles or otherwise. During much of his playing his bowing appeared very amateurish to me. Other violinists with whom I talked made the same observation. Of course he got results, and I guess that is what counts. But I was greatly surprised that a student of Auer who is considered the peer of all fiddlers should be guilty of such gross errors in bowing technic. I enjoyed to the utmost every second of the performance—I saw the picture twice in two days. One should enjoy to see it weekly or oftener."

The criticism of our correspondent is often made by violinists and violin students, who visit concerts of great violinists, and who are quite surprised to see errors in bowing, such as a failure to draw the bow at right angles to the strings, the bow too near the bridge or too near the finger board, which is very injurious to the tone. But they enjoy the playing, and that is what counts. They hear the exquisite tones and do not bother about the theory of the bowing.

A Collection of Rare Violins

Mr. M. R.—I do not know of anyone who would be interested in the purchase of a collection of rare violins. If I hear of anyone I shall be glad to let you know. You live not far from New York City, where, no doubt, you sometimes visit. While there it might be well to call on the music dealers and see what information you can get on this point. Possibly they can refer you to some one who would be interested.

A Too Large Viola

A. H.—C. If the Tertiere viola is so large that it seems impossible for you to play it effectively, a smaller one might give better results. In this it would be well to get the advice of a good professional viola player who could choose one of the proper size. Struggling with an instrument which is too long and unwieldy will be naturally of little use and will interfere with the acquirement of a good technic. In choosing a viola, the size will largely depend on your own size, the length of your arms, fingers and so on. Some viola players are so diminutive that they cannot play large size instruments at all, but are obliged to confine themselves to the smaller variety. The tone of the latter is of course [illegible] smaller. 2. In very hot weather it will not [illegible] your violin to practice two hours in a little basement, but I should not advise you to keep it there permanently, owing to the effect the dampness would have on the wood of the violin. Probably the upper shelf of a closet on the north side of the house would be as good a place as any, for hot weather.

An Unknown Label

E. Y. O.—Sorry that I can find nothing bearing on the label you enter, "Joseph Guinea." It may be Spanish or Mexican. You might consult an instructor in one of these languages.

Pieces for Beginners

J. M.—I would know better how [illegible] you if I knew exactly what grade the children are able to play. For the beginning you might get "Wohlfahrt's Elementary Method for Violin, Op. 38" could be followed by Kayser's [illegible] First [illegible] followed by the [illegible] the pupil advances. For an [illegible] pieces, send to the publishers [illegible] or the free booklet "A Guide to New [illegible] on Teaching the [illegible]" "The Rose Flowers" by Weiss, is a widely used book of graded violin pieces for beginners.

A Work on Theory

A. L. B.—I agree on the merit of [illegible] Banjansky's works on [illegible] tion in violin playing [illegible] Year in the October [illegible] of [illegible] Write to the publishers of The [illegible] information about the book [illegible] am sure you would get some [illegible] from it.

A Pfretzschner Violin

J. H. L.—Violins labeled G. A. Pfretzschner are of no particular [illegible] better than [illegible] sort of course. If [illegible] considering buying one [illegible] an expert for an opinion [illegible] the approximate price [illegible] the violin to the expert [illegible] and [illegible]

Interesting Biography

R. C.—There are many books [illegible] musical art, which, it would lead to great progress. Among them [illegible] study of the lives of great [illegible] violin students [illegible] lives and works of the greatest of these.

The lives of Paganini, Ole Bull, DeBeriot, and similar great [illegible] much information for the general student. The libraries are full of works [illegible] detailed accounts of the lives of great [illegible]ists, all of which should be studied faithfully by the violin student.

Most of these biographies of great [illegible] are as interesting as a good [illegible] It is also self-evident that the violin [illegible] should as a matter of [illegible] become familiar with the lives of the great [illegible] profession.

The life of Paganini, the famous Italian violinist and composer, is of especial [illegible] one should be [illegible] and studied [illegible] by every violin student. Interesting anecdotes can be culled from [illegible] biography. My favorite Paganini anecdote [illegible] one about the three amateurs [illegible] an English city Paganini was the [illegible] three amateurs and their [illegible] were that they would [illegible] him in the [illegible] So they were raised to seventh heaven of delight when [illegible] announced that Paganini was to give [illegible] recital in their town. They [illegible] finding the name of the hotel where [illegible] violinist and his company [illegible] the number of the room he would [illegible] the liberal use of tips and [illegible] succeeded in renting the room [illegible] of Paganini and [illegible] the [illegible] amateurs hied themselves to the [illegible] room, and awaited the great maestro, hoping thereby to learn some of [illegible] After a lengthy wait the [illegible] was heard outside the room, the door opened and the [illegible] Paganini entered. There was a [illegible] over the [illegible] amateurs [illegible] had full view of the great [illegible] They were wild with [illegible] drew a full breath. Paganini [illegible] them on a table, one glanced around [illegible] times. Then he took his violin [illegible] Guarnerius from its case [illegible] pizzicato, with his little finger [illegible] bow with the bow. He then raised [illegible] far above his head, kissed it [illegible] restored it to its case. He did not play a single note with the bow.

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Means of Correct Bowing

(Continued from Page 241)

weight of the bow itself. A firmly drawn bow with straightness and smoothness, will produce more satisfying results than all the heavy bow pressure that may be applied by muscular effort.

No one can become a violin artist by dreaming of great things he may do to acquire the necessary technic and skill, but only by rightly applying the many little things that unite in developing one's technical and expressional ability is success assured. Years of earnest and strenuous work are necessary for the acquiring of sufficient knowledge and dexterity to master the king of instruments, but when this is accomplished, all violin artists and lovers are constrained to say "It is more than worth all the time and effort required for the end achieved."

How Much Is a Violin?

In the past (as in no inconsiderable measure at the present) violins were sold with all the delicate trading finesse of the horse dealer. The successful horse dealers, the David Harums of yesterday, had no fixed price for their wares. They got every cent they possibly could, and if the purchaser did not get his money's worth—well, that was the buyer's fault. Of course, in the case of reliable and established dealers, the purchaser had protection.

To the average person, however, violins looked as much alike as safety pins. The color and the size might differ, but the general picture was the same. In the case of very valuable violins the buyer might protect himself with an appraisal by an expert which assured him that the maker's name was authentic and that the instrument was in good shape.

As in the case of diamonds and valuable furs, only the opinion of a trustworthy expert should be accepted in determining the value of a rare and expensive violin. In the lower price class, however, from $25.00 to $150 for example, it should be possible to sell violins of a reputable make with the assurance that the purchaser is getting dollar for dollar value. This is the case with other reliable types of merchandise. If you buy a Hoover Pneumatic sweeper, a General Electric fan, a Ford car or a Philco Radio you know that years of experience, endless experiment and reputation for reliability mark the products. It is perfectly possible to sell violins in the same way if the reliable makers will guarantee value in special price classes. Then the buyer will not be confronted with the suspicion that he is being asked to pay $149.50 for a fiddle which is really not worth more than $61.25.

Mr. Mathews' "Treasure Box"

(Continued from Page 265)

28. The famous *Rakoczy March*, which many think was written by either Liszt or Berlioz, is really an assembly of ancient Hungarian airs. Rakoczy, after whom it is named, was a great Hungarian patriot who headed the revolution in 1703-1711. The tunes were first put together by the gypsy violinist, Janos Bihari. Nicholas Scholl arranged it for band and published it as his own composition. Berlioz thought so much of the tune that when he wrote his "Damnation of Faust" he transported *Faust* to Hungary in order that he might see Hungarian soldiers marching and enable the composer to insert the *Rakoczy March*.

Teachers might do well to make a scrap book of bits of interesting musical information. These are very valuable in "pepping up" the pupil's interest at lessons, particularly if they are pertinent. It is said that the lessons of the late Frederick Corder at the Royal Academy of Music in London were peppered with stories and anecdotes. This possibly accounts in a measure for the interest of his pupils. He taught a whole generation of successful English composers who have done much for musical art.

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The Music Teacher's Round Table

(Continued from Page 268)

small amount that is for the expenditure of energy which goes into a class period like this.

L. C. (Texas) one of four piano teachers in a thriving town of twelve thousand people charges seven dollars a month for lessons, and is "recognized as being a splendid teacher." She has a degree, has done frequent summer study, has made a bigger investment in training than the other teachers, just returned from six weeks work with a well known artist, and so on. Her competitors now charge eight dollars monthly. Shall she raise her fees?

Of course, say I. But, as in the case of M. B. this should not be done until autumn. And if L. C. is so sure that she "gives more for the c and produces better results th other teachers," why not "up price to nine dollars—or even dollars? But, let her be wary no work hardship on the parents wh are already sacrificing to scrape together the present fee of seven dollars monthly. Why not have a sliding scale? This however may inadvisable. If so let her "al for everyone, telling those p who cannot pay more than s dollars that she will assign shor lesson periods to them, but w "throw in" an occasional addi period whenever they prove worth, or when there is nee extra time.

How To Capitalize Music Memory

(Continued from Page 234)

piano keys involved. Sometimes I have pupils continue this experiment with the eyes closed, visualizing the printed notation.

Harmony is a finger and ear memory because the whole width of the hand is usually involved.

"Rhythm is basically a motion appeal both as to tone groups and their direction.

"Meter is involved in the rhythm. It matters not how complicated the rhythm may be, the meter in its steady pulsation. It is to this pulsation that the foot taps. When one hears music in the mind—apart from playing—the beat should be always felt."

To a mention of Blind Tom he commented in these words: "Undoubtedly the Blind Tom of whom you tell me was an actual sponge absorber of sounds so that he took in the music complex of tone, beat and rhythm without effort upon the individual factors. He did not have to pull the music apart."

"Now in conclusion," he continued, "let me summarize thus. One may with very great success pursue the following simple recommendations. These are to be worked out in the private laboratory of one's own interest and inventiveness, at the piano and away from it."

1 Practically every musical composition in existence is reducible to a melody line. Get that tune in mind at any cost of effort.

2 Most pupils are individually responsive to certain chords in composition. Those make val able footholds for the memory.

3 The cadence point is again a fine help either as a landing point or as a departing point.

4 Rhythm is the oldest musical appeal. Once the pupil has it rightly established, it is a splendid memory factor. Rhythm arouses in us something which is fundamentally physical. However some lethargics remain unmoved by it.

5 The "feel" of the fingers on the keys—the tactile memory—is a great help. Sometimes the fingers seem to take matters their own "hands."

6 With some the mental picture of the printed page—that it may be—is a help.

7 Pull the music apart, better phrase by phrase than measure by measure.

"But take this warning. W watching you write what I say I filled with concern. It is so easy assume that these practices with pupils of every variety of memory—and with the lack of are a cure all. They may be. But one can guarantee this. Pers I have rarely met with a case of memory in music that exactly duplicated any other. So you see that judgment must enter into the teacher's application of any set of practices. Believe this however: 'There is a better memory in most than we have ever attained.'"

* * * * *

"As to what one shall be permitted to enjoy in art, past, present or future, there can be formulated no rigid rules. But whatever a man of genius has brought forth as the result of sincere conviction that will ultimately make its appeal irrespective of method. On the other hand just so surely will those works engendered by egotism and commercialism fail to earn more than a fictitious fame."—Edgar Stillman Kelley

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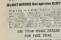
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The Modern Instrumental Music Festivals

(Continued from Page 240)

This goes in hand with the feeling that if a musical organization does one number very well they are better off musically than if they do many numbers poorly.

Should the required number be abolished entirely? The gist of arguments for abolishment is that for some organizations the required number calls for performance of material which may not be adapted to their particular group, and that there is a tendency for the adjudicator still to base his decision from a comparative viewpoint instead of the desirable standard-of-performance view. In such instances the adjudicator is ranking the high school music groups instead of rating them. This it can be seen would be a recurrence of something that was objected to in the old contests, for if a group is vieing for a better standard and the adjudicator is unconsciously judging a group by previous organizations' performances of the required number the very objectives which caused a change from contest to festival are defeated. Since the judge is not trying to place one group ahead of another, but simply to ascertain which standard of performance each one has reached, it would appear that a required number is not a necessity.

Under such an assumption, any number on the carefully chosen list for each "Class" would be suitable as a medium for determining the performance standards in each case.

The idea has been suggested also that if an organization has greater choice, the festival would be more varied and interesting to participants, adjudicators, and audiences. More good literature would be used and more good music performed in this way with worthy numbers receiving due recognition and not being eclipsed by one required number.

A Wealth of Publications

Much of the music published for bands and orchestras during the past few years has not been widely used. In fact, few if any schools could afford to purchase as much as fifty percent of the publications for school instrumental groups. However, the more good music published, the more good music will be played. Curtailment of the materials published would solve no problems—the improvement in quality of band and orchestra music compositions for school purposes is due in large part to the attention and study given to the festival lists by those committees whose responsibility it is to select the numbers. Any elimination of this careful process would be disastrous indeed to the progress already made.

But if the "required number" plan needs revision or removal to escape the old competitive tendencies, it might be suggested that participants be asked to select their numbers from the list of twelve or fifteen compositions prescribed by the National Committee. This would assure a choice of music which has been previously approved upon careful consideration and fit in very nicely with the prevalent practice of choosing selective numbers and the freedom of choice given the solo-ensemble competitors.

Another suggestion which allows a continuation of the "required number" plan is that three or four required numbers be selected in January instead of one. All of these would then be rehearsed and worked out in detail, serving the added purpose of preventing an organization from devoting its entire efforts to one required number. The actual required number for festival use could be announced about two or three weeks before the festival itself. Selected numbers naturally might be chosen from the selected or accumulative lists.

All of these ideas, of course, need careful consideration on the part of everyone interested in the progress of school music. In the final analysis we must see that the true purpose of these annual get-togethers is to serve as a source of inspiration, and as a stimulus to betterment in every phase of the school music program.

One of the truest barometers to school music progress is the ability to sight read. At times we find some of our bands and orchestras in their sight reading tests rating just as high as they do in their concert tests, or even higher. Since the ultimate sign of school music progress is the steady improvement in musicianship, our best indication of what has been done in this respect is the extent of individual and organizational ability in sight reading. There are still many of our bands and orchestras who lack this ability, and more attention should and could be given to this phase of our festival activities.

Where a band or orchestra has been built over night, or is the victim

(Continued on page 280)

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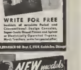
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American Folk Songs

(Continued from Page 228)

sung along the Mississippi valley, research has disclosed long before W. C. Handy, composer of the widely famous *St. Louis Blues* ever wrote a blues down. And early jazz trumpeters played them in New Orleans before they brought them up north. Like Topsy Blues just "growed"—growed till they have become an American institution. Mr. Lomax will sing as typical of their mournfulness, *Chilly Winds*.

O then make me a pallet on the
  floor, darlin' baby
Make me a pallet on the floor,
For I'm goin' to my long lone-
  some home

O who'll hoe your corn when I'm
  gone, darlin' baby
Who'll hoe your corn when I'm
  gone
When I'm gone to my long, lone-
  some home

I'm goin' if I have to ride a rail,
  darlin' baby,
I'm goin' if I have to ride a rail,
I'm goin' to my long lonesome
  home

I'm goin' where the climate suits
  my clothes, darlin' baby
I'm goin' where the climate suits
  my clothes,
I'm bound for my long lonesome
  home

Who'll stir your gravy when I'm
  gone, darlin' baby
Who'll stir your gravy when I'm
  gone
When I'm gone to my long lone-
  some home

I'm goin' where them chilly winds
  don't blow, darlin' baby
  etc.[*]

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It is the hope of those concerned with the Folk Music of America broadcasts that by them youth may be served, and that by means of the comprehensive outlines offered in the programs increased interest in and appreciation of our great variety of folk songs may be stimulated. It is their hope too that the commissioned work produced by our American composers using this folk music as thematic material "will point the way to the enormous enrichment of our serious musical literature which will one day result from comprehension and assimilation of our tremendous American folk music background."

---

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Liszt, the Patron Saint of Music

(Continued from Page 244)

to a high rank. I am pleased to think that in your own country you are meeting with the success and encouragement that you deserve, and if you come to Germany this winter I cordially invite you to stay a little at Weimar in order that we may get to know each other thoroughly."

Only one who has known such an experience can share the flood of happiness that must have poured into Grieg's heart when he received this letter from one of the greatest of his contemporary musicians. After Grieg met Liszt he wrote to a friend such a letter as briefly but effectively expresses the feelings with which he was submerged in the great presence.

"I did not know what to admire most in him, the composer or the pianist, for he played superbly. No, he does not really play—he becomes a prophet proclaiming the last judgment till all the spirits of the universe vibrate under his fingers. He enters into the most secret recesses of the mind and stirs one's inmost soul with demoniac power."

And then Grieg refers to the words of encouragement received from Liszt.

"At times when disappointment and bitterness are in store for me, I shall recall his words; and the remembrance of that will have a wonderful power to uphold me in the days of adversity."

The admiration that Liszt had for his Polish-French fellow musician is beautifully shown by his biographical work "Frederic Chopin," published in 1852, three years after the master's death.

The Land of the Great Bear

The new Russian School of music, with Balakireff at its head, was known to the Western world when Liszt discovered that it was producing a great deal of very earthy art and with a new style of expression. This he introduced to the musical world by teaching it to his pupils from every nation, by playing their works on his own programs and influencing pupils to do the same. When conducting an orchestral concert he rarely failed to include a piece of the new Russian school in the program.

Alexander Borodin of this Russian group spent much time with Liszt and received this advice as to his "Second Symphony":

"Do not alter anything in it; just as it is its construction is perfectly logical. Generally speaking the only advice I can give you is to follow your own inclinations and listen to nobody. You are always lucid and thoroughly original. Recollect that Beethoven would not have become what he was if he had listened to everybody. Do not forget Lafontaine's fable of "The Miller, his Son and the Donkey." Work in your own way and pay no attention to anyone; that is my advice, since you ask me for it.

"Your composition is entirely logical in construction. It is not to say there is nothing new under the sun, for this is quite new. One would not find the like in any other composer.

"Work, always continue to work. Even if your compositions are not performed and published, and even though they have no success, believe they will make themselves an honorable way. You have an original talent; listen to no man and work in your own fashion."

Beethoven's symphonies were little known and less appreciated. To bring their beauty to a larger public, Liszt set himself the Herculean task of transcribing them orchestral scores for the piano. This he did with a marvelous reproduction of the composer's original idioms. And for Schubert and his songs was rendered a similar service. Beethoven, Wagner, Grieg, Borodin, and a host of other pioneer minds in the creation of great music owe much to the marvelous soul of Liszt.

The good man do shall live after them!

Organ Style of Playing Upon the Accordion

By
Pietro Deiro

As Told to ElVera Collins

THE ORGAN and the accordion share the same principle of construction in that the tone is produced by the passage of air on reeds. It therefore follows that the accordion should naturally lend itself particularly well to the interpretation of organ music. The manner of playing this type of music is somewhat different from other accordion music, so we shall mention the differences and tell accordionists how they can successfully emulate organ music.

The first important difference in the two styles of playing occurs in the bass section. Regular accordion accompaniments such as might be found in waltzes, novelettes or marches, would require the playing of basses in a light, almost *staccato* fashion. The proper accents would be observed but all basses and chords would be slightly shortened to accentuate the rhythm and to give the right hand melody an opportunity to sing out. This style of playing is reversed when the accordion wishes to imitate the organ. The basses and chords are all held for their full time and the succession of tones should blend or merge with one another.

The *tremolo* or *vibrato* effect of the organ may be brought out on the accordion by the use of the bellows shake. Although this feat is not particularly difficult, it does require considerable practice to perfect it so that it will sound like an organ *tremolo* rather than a series of sudden jerky bellows reversals.

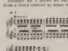
Again Correct Position

Much has been said and written about the importance of holding the accordion in a correct playing position so we shall now merely give the brief warning that it is absolutely impossible to produce a perfect *tremolo* by the bellows shake unless the instrument is held firmly and correctly. It is also most essential that the length of the shoulder straps be correct. The reason these facts are stressed is because students have been known to practice the *tremolo* for months without results, merely because they did not maintain the correct playing position. Their instruments oscillated from side to side and did everything but produce a *tremolo*, yet these students expended the same amount of energy which would have enabled them to perfect the *tremolo* in a short time.

When practicing the *tremolo* produced by the bellows shake it is well to remember that due to the fact that the bellows are being constantly reversed, they will at no time require much air. They should not be opened far as they are most easily controlled when kept close to the body. Both the opening and closing action should be from the top while the bottom of the bellows remains almost closed.

Example No. 1 shows an excerpt from a chord exercise in organ style.

Ex. 1



It was taken from one of my instruction books called "The Bellows Shake." The arrows indicate a reversal of bellows for each sixteenth note throughout the first measure. Both the right and left hand chords should be sustained throughout the entire measure for they will be automatically repeated when the bellows are reversed. The next two measures should be practiced accordingly. This is the first step in producing the *tremolo*. The success of the organ imitation depends entirely upon the manner of reversing the bellows. This must be done very smoothly and with no semblance of jerkiness.

A common fault of accordionists when playing organ music is that they do not play the right hand chords full and distinct. They are inclined to sound one or two tones separately and then to follow with a third tone. All of the tones of a chord should sound simultaneously so that the full chord is heard rather than a succession of tones. We have never been able to find the reason why this fault is more prevalent

(Continued on Page 277)

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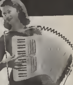

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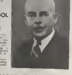

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Karl W. Gehrkens

A.B., A.M., Professor of School Music, Oberlin College, Oberlin, Ohio, [illegible] Music Education [illegible] Questions and Answers Department of the Etude [illegible] Fundamentals of Music [illegible] Essentials of Conducting [illegible] everywhere, Music in the Grade Schools and Music in the Junior High School, [illegible]

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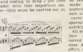
Gaining Keyboard Velocity Through Touch Control

(Continued from Page 245)

a) by such sufficient lapse as to compel the finger to hold its key down, and (b) by muscularly holding down each key. This present step has to do with the first of these two ways: a type of *legato* used in all fast flowing accompanying figures such as in the *Etude in D flat* of Liszt (See Ex. 2) and in the *Etude, Op. 25 No. 1* of Chopin.

All the directions and tests for poise and resting in Step I are here applicable with this important exception—they must be carried out at



key-bed instead of key surface but with a tightness that will surely prevent the key from rising. This is accomplished by a trifle more backward lapse of the elbow, and consequently will feel less poised and slightly heavier at this point.

Now the methods which resulted in only a "shadow practice" in *staccato* will give with this light resting at key bed a very subtle overbalance of the keys, as is obvious, causing a very *Pianissimo legato* result. But if we desire even a modicum of greater tone above this absolute *pianissimo*, we must again lapse the arm a trifle more and see to it that such extra weight does not come to bear deleteriously on key-bed, by the neatly timed exertion of the finger against key resistance (not against key-bed). If in a *forte* passage the extra degree of lapse needed to prompt the finger to greater exertion is allowed to reach key-bed clumsiness and stickiness become inevitable and there will be a consequent impairment in the degree of speed.

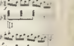
Step V. This step has to do with that type of *legato* wherein each note is held down muscularly. This is a hybrid touch and is comprised of a *staccato* resting at key-surface, and the dual rôle of finger exertion, namely the necessary and sometimes quite forcible exertion to produce tone—an exertion which is but momentary and the light continuing exertion required to keep the key depressed. Keep these two (momentary and continuing) exertions therefore quite distinct mentally and physically.

Furthermore all degrees of *tenuto* or non-legato are accomplished by this same process, namely staccato resting plus finger exertion and minimum holding of each key its desired length.

For the expediency of clear grasp these three touch forms have been considered separately. But, in actual velocity a quite [illegible] erous uncurved position of the [illegible] (flat finger can be such a [illegible] term) even in a *staccato* [illegible] so retard actual key release [illegible] make in musical effect a real [illegible] especially if the speed of the succession of notes is of such degree [illegible] "cover up" any perceptible [illegible] spaces" between the notes [illegible] quickly does note follow upon note.

All muscular discriminations therefore are subject to the preconceived musical effect that one desires. A clear, crisp, brilliant staccato effect must require a staccato with curved finger; a more "velvety" effect will require a less curved finger; a non-inflective *legato* passage will require the first or "natural" *legato* process, while a passage in which subtle inflections from note to note are essential will call for the [illegible] type of artificial *legato*.

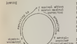
Let us for a practical example consider the *Black Key Study* of Chopin.



The ultimate musical effect of the first measure is one of *legato* [illegible] considerable tone while the effect of the second is a sudden *piano* (softness) and is *legato*. As this right hand passage could scarcely be considered an accompanying figure, but is, instead one in the nature of a fast moving melody we have [illegible] choice but to use the artificial [illegible]. How then should one practice such a passage to gain his desired musical effect?

A good rule to be followed is that all velocity passages, regardless of ultimate musical effect, should be practiced first with a soft *staccato*. Then in the above exercise there should be a step at a time taken in practicing the whole in soft *legato* of the artificial type which incidentally gives the required effect in measure two. This will teach the player the two distinct rôles of the finger tone production which is by a momentary exertion of varying degree (according to tone amount) and tone duration which is a light continuous exertion of unvarying degree.

The processes for all technic form a fixed cycle something like the following


1 musical effect
1 mental-musical perception
prompting
2 mental-muscular discrimination
3 physico-mechanical operation
resulting in

Needless to say one and four above should be always identical; and they will be so if mind, muscle and instrument respond as one thing. By way of parenthesis, we might also add that the player should practice on the best instrument obtainable for one needs an extremely sensitive and responsive keyboard, if his efforts are to materialize to best advantage.

Practice therefore is something vastly different from mere repetition, a process that usually results in perfecting the "strength" of incorrect touch formations. It is not so much the going over a passage a number of times as the going into it that insures results.

The Etude Music Lovers Bookshelf

(Continued from Page 231)

the last thirteen or fourteen years of his life. James G. Huneker, who was the first editor of The Etude, was especially fond of the Chopin of this period although he laid great stress upon the peculiar scintillating brilliance of many of his early works.

Paris certainly had a great influence upon the mature Chopin. There in the unforgettable salons of art he found a keenly appreciative audience that immediately identified his genius. Their applause was wine to the soul of Chopin. Mr. Abraham revives an interesting bit of contemporary information when he quotes the English Chopin specialist who, in 1848, wrote "Chopin never played his compositions twice alike but varied each according to the mood of the moment, a mood that charmed by its very waywardness." We always suspected that Chopin played in this way and are glad to have our opinion confirmed.

The influence of Chopin has affected scores of composers right down to this day. Unquestionably Wagner felt this as is seen by his liking for successions of seventh chords. Mr. Abraham points out many spots which might have influenced Wagner, Strauss and Debussy.

"Chopin's Musical Style"
Author: Gerald Abraham
Pages: 116
Price: $2.00
Publisher: Oxford University Press

Organ Style of Playing Upon the Accordion

(Continued from Page 275)

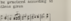
with accordionists than with pianists.

Let the Accordion Breathe

The swell of organ tones may be successfully imitated upon the accordion by the gradual increase of tone produced by the gradual increase of air in the bellows. To secure the right effect it is well to hold the thought of inhaling a deep breath slowly. This will build the tone up slowly until it reaches the climax. If the action of the bellows is not gradual, the effect will be somewhat like a person gasping for breath.

There is another system which may be used to imitate the organ *tremolo* or *vibrato* but we recommend it only for advanced players and not for student accordionists. It is produced on sustained notes by the rapid oscillating motion of the wrist of the right hand. This causes the finger tips to vibrate while they are depressing the keys.

The accompanying excerpt from the *Pilgrims Chorus* from "Tannhauser" is a fine example of accordion music on which to work for organ effects. We suggest that these measures be practiced according to the suggestions given.



Accordionists will find it to their advantage to attend organ recitals and listen attentively to the various effects created by the organist. Many of these are possible upon the accordion. Hymns provide excellent practice material and fortunately there are numerous albums of them arranged for the accordion. A portion of the daily practice period should be devoted to the development of the organ style of playing, as no accordionist's repertoire is complete without a group of organ style solos.

* * * * *

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Etude, 1712 Chestnut Street.

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Time and Tune

(Continued from Page 221)

without [illegible] means of determining the length of the sound It is extremely difficult to interpret the real musical of manuscripts written with neumes. Even as late as thirteenth century all notes were square or oblong. Later it was found that it was more practical to make them oval. That, too, marked progress in the tools of the art.

The Etude is incessantly asked to consider new types of musical notation. Many of these are very ingenious. It is very unlikely, however, that any new notation will supplant that which we now have. It has proved adequate for two centuries. Millions of dollars are invested in publications in this notation, and it is unlikely that this vast capital investment will ever be discarded to take up some untried ideas. We all know how futile has been the tremendous effort for years to introduce phonetic spelling, despite its obvious advantages.

The thousands of rhythm bands, that have been springing up in all parts of the country, might be looked upon as an intuitive recognition of the need for rhythmic instruction. We feel that teachers ought to give more attention to the teaching of rhythms and counter rhythms. The "time sense" must course through our consciousness as the blood flows in the blood stream. The widely admired Dalcroze system of eurythmics sought to combine the time sense in music with the dance. As a result, however, in so far as our observations have gone, the system seems to have done more for the art of the dance than for the art of music.

We predict that the use of the metronome will become far more general. Musical instruction has long passed the stage when slipshod methods were possible. The idea of the metronome is now nearly two and one half centuries old. In 1696 a French writer, Etienne Loulié, described a type of metronome. This was merely a pendulum, a bullet on the end of a string, capable of seventy-two indications of velocity. It was not, however, until 1815 that the Dutch machinist, Winkel of Amsterdam, combined the pendulum with a clocklike mechanism and thus devised the first practical metronome. Johann Nepomuk Maelzel, Beethoven's friend, devised a similar mechanism and in 1816 started a metronome factory. His type of instrument enabled composers to indicate more accurately the speed at which they desired to have their works performed. Some of the composers (Beethoven included) were very careless in marking tempos. Maelzel, a Bavarian, who was born in Ratisbon (Regensberg) in 1772, died at sea, on the American brig "Otis," in 1838. He was one of the most picturesque figures of his day. In addition to the metronome he made all kinds of mechanical contrivances, including a mystic chess player, a mechanical trumpet player and a kind of orchestrion, the Panharmoniken, for which Beethoven wrote his "Battle of Vittoria." He toured America with these contrivances and once lived in Philadelphia.

Practically the only significant advance in the metronome in over a century is to be found in the Franz "Electronome" which bears about the same relation to the old fashioned metronome as the automobile bears to the horse and buggy. This unusual instrument has no pendulum and no clock mechanism. It is reported that the device is accurate to within one one-hundred and twentieth of a second, which ought to satisfy any reasonable composer or performer. The instrument is plugged in on the regular electric current and therefore will run continuously until shut off, thus avoiding the nuisance of rewinding. The whole system of "clicks" or audible beats is very much more comprehensive than those of the old fashioned metronome. Such an instrument becomes a studio asset of real practical value, which should soon pay for itself in pupil interest and prestige. It is not the custom or policy of THE ETUDE to praise proprietary articles, but this is the only instrument of its type in its particular field and is a device which our readers certainly should investigate.

Metronomic discipline will do away with much ragged and messy playing as well as assist in making rhythms more precise. Of course, everyone knows that after a piece has been thoroughly tested and stabilized with the metronome, the necessary rhythmic variations, the accelerandos, the ritardandos, the *ad libs*, the *tempo rubatos* may be introduced far more intelligently and artistically.

Musical Magic on the Discs

(Continued from Page 232)

Arnold Belnick makes a fine showing in his first recording, Geminiani's "Sonata in C minor" and the *Fugue in A* by Tartini-Kreisler (Columbia set X-156). In selecting a work by Geminiani, a notable pupil of Corelli, Belnick not only avoided the beaten path but revived music that is decidedly worth while.

Musicraft has issued a second volume of Bach's "Toccatas and Fugues," played by Carl Weinrich on the "Praetorius" Organ, of Westminster Choir College at Princeton, New Jersey (set 37). The latest volume contains the great "Toccata, Adagio and Fugue in C major" and the "Dorian Toccata and Fugue in D minor." Mr. Weinrich again shows that he is one of the finest of recording organists. His performance is clear, rhythmically moving, and exceptionally controlled.

If one wants a group of satirical sketches that will afford entertainment for one's guests when the party spirit begins to drag, we recommend Musicraft's album called "Night Life in New York," by John Hoysradt. Mr. Hoysradt is a college professor turned actor and mimic. Like Alec Templeton and Dwight Fiske, he is best described as a "one man review." In the album he has made for Musicraft there are nine satires on various subjects—opera, European diplomacy, play writing, prize fighting, football, play writing and professional ethics. Hoysradt has an acid humor and a remarkable flair for characterization. His recordings will provide an original twist to a party.

Igor Gorin, the young Russo-American baritone has made an album of Moussorgsky songs which must be counted among the best things he has done for the phonograph to date (Victor set M-336). The album contains the four "Songs and Dances of Death," *Revery of the Young Peasant* from "The Fair at Sorotchinski," "*The Banks of the Don*, *To the Little Star*, and *The Forgotten One*.

The Hungarian soprano Gitta Alpar long enjoyed a brilliant career in Central Europe. Recently, however, the lady found it necessary to come to America, where immediately Columbia wisely engaged her for a series of recordings. Her first American release "A Musicale of Continental Song," is a sort of a song recital from Russia, Spain, Hungary, Italy and Austria. The lady sings well in the style of a competent comic opera star, and she is to be appreciated more in lighter pieces than in her one operatic selection, *A fors' è lui* from "La Traviata."

For sheer beauty of voice and effortless singing, Dorothy Maynor's performance of Handel's *O, Sleep! Why doth thou leave me* and Pamina's air, *Ach ich fühl's* from Mozart's "Magic Flute" are almost without precedent on a record. This colored lyric soprano is a joy to hear, and her recordings are recommended our readers.

Recommended: Melchior's latest and best recordings of the *Forging Song* from "Siegfried" and the *Liebeslied* from "Die Walküre" (Victor disc 2035). Miliza Korjus' brilliant performances of the *Bolero* from "I Vespri Siciliani" and the *Cavatina* from "Ernani" (Victor disc 12663).

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The Modern Instrumental Music Festivals

(Continued from Page 273)

of infrequent rehearsals, the inescapable evidence will lie in their quality of performance under sight reading conditions. Sight reading capability is acquired only through a musical training that is solid and thorough going. A foundation must be first established with the elements of adequate technic, fine tone, intonation, rhythm, and the all-important general concept. A good sight reading group is one which really does not sight read. It is familiar with the many factors involved in making a composition and in performing a composition. The way these factors are put together may be new, but not the constituents themselves.

The festivals of this period of the year will once again provide happy experiences for thousands of school boys and girls who are interested in music. This is their proving ground but, more than that, it leaves with them something of the spirit of worth while endeavor, a broader concept of one of the greatest of the cultural arts, a joy in sharing something beautiful and good. For those of us who take active interest in the festivals, it is our duty and our privilege to make them true instruments of progress.

Current Music "Over the Air"

(Continued from Page 250)

Hanson, director of the Eastman School of Music, will be heard on April 22, 23, 25 and 26.

Dr. Walter Damrosch will devote the first half-hour of his NBC Music Appreciation Hour on Friday, April 5 to Drums and Cymbals. The program, heard over the NBC-Blue Network from 2:00 to 3:00 P. M., EST, includes the *Scherzo* from Beethoven's "Ninth Symphony", Tschaikowsky's *Marche Slav*, the *Thunderstorm* from Rossini's *Overture to "William Tell"*, Herbert's *American Fantasy*, and Beethoven's *Turkish March from "The Ruins of Athens"*. The second half hour, featuring "Dances of Europe" includes Bach's *Gavotte in D*, *Minuet*, *Don Giovanni*," by Mozart, *Polka from "The Bartered Bride*," by Smetana and the *Emperor Waltz* by Johann Strauss.

In his broadcast of April 12, Dr. Damrosch will present Mendelssohn's Italian Symphony, in A Major", *The Swan of Tuonela* by Sibelius and *Alborado del Gracioso* by Maurice Ravel.

For his April 19 broadcast, Dr. Damrosch again turns the spotlight on percussion instruments and illustrates them through the following selections: Liadoff's *Dance of the Mosquito*, *Gypsy Dance from "Carmen*," by Bizet, *LaiderONnette* from Ravel's "Mother Goose Suite", and Haydn's *Gypsy Rondo*. In the second half of his program, titled "Dances of America," the conductor will play *Deer Dance* and *War Dance* by Skilton, Davidson's *Concert Square Dance*, Guion's *Sheep and Goat Walking to Pasture*, and a *Waltz* by Jerome Kern.

The final April broadcast, on Friday the 26th will include Liszt's symphonic poem, "Les Preludes" and a modern American work, Samuel Barber's "Symphony in One Movement."

The Eternal Urge

A story that outlines science's struggle to lift the level of civilization is being presented every Saturday afternoon over the Columbia Broadcasting System (6:00 to 6:30 P. M., EST). The title given this highly interesting half hour is "The Human Struggle." Each program recounts in dramatic form the inter-dependence and cooperation in research among scientists and scholars in some great university of the world. In presenting this program an editor acts as narrator and sets the dramatic scenes, while the last moving episodes unfold the story behind our modern "miracles." Each script is limited to two scenes, so that the program is made clear and interesting to the listener. We particularly recommend this unusual event to our readers.

A worthy educational feature to be heard over NBC Blue Network stations during April will be "Music for Young Listeners," presented by Mary Van Doren, pianist and narrator, Wednesdays at 2:00 P. M., EST. On April 3 Mrs. Van Doren will play and discuss three excerpts from Moussorgsky's "Pictures at an Exhibition." On April 10 her program will include "Country Dances" and *Irish Tune from County Derry* by Percy Grainger and *Juba Dance* by Nathaniel Dett.

For her April 17 program Mrs. Van Doren features three pieces by Carl Maria von Weber: *Waltz in A major*, *Invitation to the Dance* and *Rondo in C major*. On April 24 she will present Douglas Moore's *Fiddlin' Joe*, Aaron Copland's *Sunday Afternoon Music* and Henry Cowell's *The Irishman Dances*.

* * * * *

"Melodies tell of a man's taste, being a very barometer of his fancy. But chords tell the innermost mind of music."—Sir Walford Davies

---

The Successful Development of a Singing Artist

(Continued from Page 238)

judgment leading him astray.

"For the beginner, however, there are some important questions which can be brought up and answered before he starts. For instance, there is the problem of selecting the right teacher.

The Teacher Must Demonstrate

Because his future career depends upon a wise choice, the would-be singer cannot be too careful. Personally, I feel that only a teacher who has himself been a professional singer should be considered. We do not go to a cornetist for piano lessons, nor to a violinist if we wish to play the flute. Then why go to an organist or a pianist for vocal lessons? Since everything pertaining to tone production, placement, resonance, breath and all the other myriad fine points in singing, must be shown to the student by personal demonstration, only a teacher who is himself a singer is competent to do this.

Most persons choose a teacher because they have been impressed by the singing of one of his pupils. But how do they know whether the student really learned all he knows from that teacher or whether he acquired it from half a dozen others? Singers have the misleading habit of attributing their best qualities to whatever teacher they happen to be studying with at the moment, all that his predecessors taught them is forgotten or ignored. On the other hand, the student who so impressed us may be that teacher's only worth while singer and he may be singing well not because he studied with that teacher, but despite that fact. Therefore, to make sure, we should hear at least ten of any teacher's pupils instead of just one. Then if they all sing well, we are less likely to be mistaken in our judgment.

"Already there has been a warning against misuse of the throat, but many do not realize that this is sometimes caused by the attempt to sing consonants, and to dwell upon them instead of the vowels of a word. Consonants must be handled very carefully and must be enunciated distinctly but very quickly, otherwise we find that we are trying to form them somewhere in the throat, which invariably leads to tightening and other difficulties. The tone should always float, never be driven or pushed. When a singer's mouth or the cords of his neck attract attention, that singer is singing badly and our own throats ache in sympathy.

"I have said nothing about the importance of lessons in repertoire, stage deportment, or languages, because these studies are taken for granted in the operatic aspirant. They are just as important to the singer who intends to make the concert stage or radio, his goal. Moreover, a student should develop his memory as early as possible and should not depend upon that abomination, the *Book of Words*, for either private or public performances. He should understand every word of his song, and not have just a general idea of its content, till their thought is absorbed and becomes a mainstay of memory; otherwise he cannot give proper feeling or emphasis to it. Nor should any song be sung before an audience until it has been done from memory in private perhaps one hundred times; only then can complete ease and assurance be attained. A song or rôle must be worked into the voice before it can be truly effective.

"Too many singers who plan a radio or musical comedy career feel that they need not study as seriously as if they hoped to succeed in opera or concert. This is a great error. If the voice is to be used at all it should be used correctly. Not only so that it may always sound its best, but also that its career may be a long and profitable one. The natural voice cannot survive the strain of professional work unless it is bulwarked by proper training. That is why we so often see a promising career cut short just when its finest opportunities are opening up. The only way to avoid such disaster is to take oneself and one's work so seriously at the very outset, that this cannot occur. This means selecting the very best teacher to be had for foundation work, striving diligently, unceasingly toward a definite goal, and thanking God that one lives in a country where the finest teachers are available, where opportunity is ample, and where the rewards are greater than anywhere else in the world!"

* * * * *

How Much Singing Per Day?

"In regard to the amount of vocal training to be taken every day, here again one cannot lay down absolute rules. The quality of her voice and the state of her health must determine that. During the opera season, beside the regular rehearsals, I practice the scales every day so as to give each note in my register a trial. This is not necessary with everyone. Some singers have such flexible voices that they can cut this training out. My voice has to be warmed up and its resiliency in the beginning has to be created anew each time. A girl will soon find this distinction for herself and can estimate her exercising accordingly."—Geraldine Farrar

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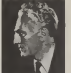

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(not do re mi, not numbers, not intervals)

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Music Educators Constantly Progressing

(Continued from Page 222)

[illegible] of today which in a large measure have been furthered by the collective action of the Music Educators National Conference and its affiliates.

Music is now being used in the schools to make education live. Its adjustment to this purpose was but a few years ago hardly imagined. Of course this integration with other studies demands a great deal of highly intelligent and ingenious planning upon the part of the teacher, but those who have experienced it have rejoiced in the results. In the observation of thousands of pupils and thousands of teachers that have come under my direction, I have noted that the process of integration has been most beneficial, not merely from the educational and artistic standpoint but from the social standpoint as well. The main reason for the existence of a school system, which looks to the taxpayer for support, is the production of useful well-trained and enlightened American citizens. In fact, the very existence of our nation depends upon this. Sanity, character, normal living and leadership, in my experience covering many years, have been very markedly developed through music.

The educators and supervisors of America may well be proud of their splendid contribution to the American way of living and growing as we develop the ideals, purposes and traditions of the great heritage given us by our ancestors.

It is significant that this valuable conference is being held in the land of the "Forty-niners," the pioneers in the new world of magnificent opportunity. The members of the conference still form a great army of pioneers which penetrates beyond the old frontiers conquered by our forefathers and seeks to reenforce the ramparts of modern American life and to protect our country from the intrusion of alien "isms" which tend to undermine all that is best and noblest in man.

New Music in the Movies

(Continued from Page 223)

cast includes Mary Boland and Buster Keaton. The producer-director is Robert Z. Leonard, director of the earlier MacDonald-Eddy successes "Maytime" and "Girl of The Golden West."

Authentic Musical Settings

Herbert Stothart, composer, conductor and musical director of the MGM studios, is responsible for the musical adaptations. He has provided period authenticity for Miss MacDonald's performance of Romberg's *One Kiss* by using an orchestra of strings, wood winds, two French horns and a harpsichord instead of a piano. This combination of instruments is typical of the time in which the story plays, and was greatly favored by Mozart.

"New Moon" further includes one of the most important musical recordings of the current season, completed by Mr. Stothart and Dr. William Axt. Handel's *Largo* is sung by Jeanette MacDonald and a chorus of fifty voices, with grand organ and orchestra. The *Largo* was recorded for a church sequence, and is sung in Latin under the supervision of the Reverend John O'Donnell, who served as technical adviser for this scene.

During the making of "New Moon," the recording stage became the scene of an unusual presentation. Dalies Frantz, pianist now turned actor, gave to Nelson Eddy a yellowed page of music manuscript, which proved to be a valuable song. The song, *A t'Aimé*, was written for Prince Oscar of Denmark years ago by H. de Fontenailles. Its haunting melody so pleased the Prince that he preferred to keep it unpublished, asking singers to perform it for him from manuscript. Some years ago Rosa Ponselle sang it for the Prince and he gave her the manuscript. She brought it to America and apparently forgot it. Recently she unearthed it and showed it to Mr. Frantz, who recopied it, working out his own arrangement. This copy, the only one in existence besides the original manuscript, was presented to Mr. Eddy in the *decor* of the "New Moon" set.

It is interesting to watch musical productions of worth reëmerging from the Hollywood warehouse; even more interesting to speculate on what will come next.

"My Favorite Wife" (RKO), starring Irene Dunne and Cary Grant, with Garson Kanin directing, offers a variation on the Enoch Arden theme, centering in the person of the wife instead of the husband. Miss Dunne is an accomplished musician. A native of Kentucky, she spent much time during her early years of vocal study in unlearning the Southern inflections that were natural to her. So well did she learn (or unlearn) that a diction coach was required to give her special drill in the reacquisition of the Southern accent necessary to the portrayal of her part in "My Favorite Wife." Even when a film is not strictly "musical," the diction problem is always present!

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Eastman School Publications by members of the faculty include:

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

For further information address:
ARTHUR H. LARSON, *Secretary-Registrar*
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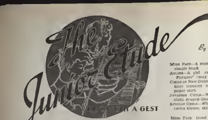
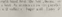

The Junior Etude
EDITED BY ELIZABETH A. GEST

The Fascination of Music Scales

By Erna Buchel Koehler

[illegible] They do most [illegible] But are you a good pianist? [illegible] If so look to your [illegible] parallel motion [illegible]

Place the hands on the keys [illegible] middle C, start with the [illegible] right playing on the after beat [illegible] right hand first, the left [illegible] parallel motion will suffice [illegible] Later [illegible]



[illegible]

Donna Mays Suggestion Slips

By Riva Henry

[illegible] way to make [illegible] more interesting," sighed [illegible] periods." [illegible]

[illegible] before.

I think I'll [illegible] Drawing these [illegible] making the [illegible] I'll try it.

"Faraway Lands"

A Playlet

By Ernestine and Florence Horvath

Characters and Costumes

Miss Pace—A music teacher. Wears simple frock

Arline—A girl carries music. The "Pictures" (may be boys or girls).

Child of New Guinea—White blouse, knee trousers or shredded crepe paper skirt

Javanese Child—White jacket, gay cloth draped-like skirt

African Child—White muslin suit, or calico blouse, skirt

Bedouin Child—Flowing headdress, long loose cape

Child of Ecuador—Round hat, small blanket with hole to admit head, over shoulders, trousers or full skirt

Eskimo Child—Eskimo costume of brown cloth or paper

Scene: A music studio.

(Miss Pace sits at the piano, playing. A knock; enter Arline.)

Miss Pace: Good afternoon, Arline. My, but your face is serious for such a fine day!

Arline *(Removing hat and coat and getting music books ready)*: Well, Miss Pace, I'm not sure that I know my music lesson, I've been so busy these days. Sometimes I've longed to run off where there is no music at all.

Miss Pace: Run off where there is no music? There is no such place, Arline! Even the birds and leaves and brooks—all make music in some form. And wherever there are people there is always some kind of music! Sit beside me while I read this book *(taking book from piano or table)*. It will prove that music is *everywhere!*

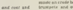
Arline *(opening book)*: Oh—here is a picture of an Eskimo!

Miss Pace: Yes. Listen, Arline. *(Her voice trails. Arline smiles. They turn a page and continue to read in pantomime.)*

(Enter the "Pictures" and stand in line.)

One Child: We are pictures from the book Arline and Miss Pace are reading. Perhaps you, too, will be surprised to learn that even in remote lands people have music.

Child of New Guinea: Yes. New Guinea is *my* land. The people of New Guinea have music for festivals and dances. Young men play this music on crude bamboo drums, shell trumpets and other rough instruments. Of course the music is queer. Still, it proves that even in New Guinea people long for and have some music.



Eskimo Tribal Melody

Javanese Child: Would you like to hear about the music of Java? In the Javanese gamelans or orchestras, young and old, even the children, play. They play gongs, drums, bells, pipes and other instruments. Their scale is a five note scale. Let me play it on this piano.

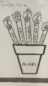
(Continued on next page)

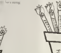
Flower Pots for Memory

By Sister Angela

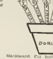
Cut small imitation flower pots from colored paper. Fasten these in a row to a large sheet of paper by pasting the edges, leaving the centers and tops free. Then fasten this sheet with thumb tacks to the studio wall or blackboard. Cut imitation straight stems from green paper.

Each pupil (or club member) writes her name on a flower pot, as there must be a flower pot for each pupil. As the pupils memorize their pieces, the titles of the pieces are written on the stems and inserted in the pots.





Little players, what is here?
Flower pots in a row
Plant your seeds by practicing
Memory flowers will grow



FARAWAY LANDS

Continued

(Plays C D E G A.) It is different from your scale. But how fond the Javanese are of their weird, minor music!

African Child: Permit me to speak of Belgian Congo in Africa. In my land we have few instruments. We must depend a great deal on rhythm. We play difficult rhythms on crude drums, on homemade xylophones of bamboo and gourds and on equally rough instruments. Our music is dull and monotonous. However we cherish it!

Bedouin Child: Salaam! *(Bows.)* We, the Bedouin Arabs, of Arabia, enjoy music. Yet we have only such instruments as the *rababe*. The rababe has but *one* string! We play it with a bow. Trills, grace notes, sliding sounds, make up the wailing music of the *rababe*. Limited though our music is, we love it! *(Bows.)*

Child of Ecuador: My home is in the jungles of Ecuador. Our typical instruments are reed flutes, drums and pipes of Pan—all handmade. With no written notes, and no fine instruments, we still make the air ring with an eerie kind of music. For even in the jungles of South America music is enjoyed!

Eskimo Child: Greetings from Eskimo Land! Perhaps you imagine that the Eskimos do not have music. Yet they have. Little drums, decorated with bone, are their only instruments. But the musicians play them with a will! Of course Eskimo music is queer. However it is a kind of music. Thus even Eskimos have music.

First Child: Look! They're closing the book! Let's go! *(They go.)*

Arline: Miss Pace! That was interesting! *(Slowly.)* Am I the same girl who was too lazy to study music in summer? Why, think how eager I should be! *(Goes to piano caressing keys.)* I have a beautiful instrument, not a crude, homemade one. I have written notes and musical masterpieces to choose from. How much I have!

Miss Pace: Shall we start the lesson now, Arline?

Arline: Yes, please! I must start making up for lost time this very minute!

THE END

(Note: Children of other countries may be included. Music by composers of the various nations may follow the playlet or may be introduced as each child tells of his own country.)

My Practice Period

(Prize Winner in Class B)

I take joint lessons on piano and clarinet, but because I am more interested in the clarinet I am going to write about my daily practice period on this instrument. My practice period is in the evening and usually lasts a half hour. When I start to play my clarinet it is apt to give poor tones so I play high and low tones, holding them out as long as I can to warm the instrument. In winter the clarinet does not play so well on account of the cold. After the horn begins to produce good tones I play about fifteen minutes from my exercise book. Then the other fifteen minutes I practice the pieces for our orchestra and these are mostly waltzes, marches, and so on. At present I am also practicing on a piece I am going to play on our program.

So you see, I find my practice period very interesting.

Eloise Margetta (Age 13),
Texas

My Practice Period

(Prize Winner in Class C)

It is a lot of fun to practice, if you make a game of it. I like to start with my scales and pretend they are warriors and knights preparing to go to battle. When I increase my speed, they are trotting, and when I ripple, they are galloping. The chords and triads are [illegible] and pages. I like to pretend the piece I know best is the king and the piece I am learning is a knight in waiting who is soon to show his prowess. Occasionally I have a tournament. Also I have a grand ceremony when a new king comes to the throne. It is a lot of fun and my practice period is over before I know it.

Sometimes I play in recitals with other pupils of my teacher. This takes a lot of work to be successful, but the practice I do with my knights and pages helps me to play well at the recitals.

James R. Soule (Age 10),
Vermont

MELODY CLUB, Lakeland, Florida.

Honorable Mention for January Puzzles:

Judith Feinsinger, Roberta Riddle, Betty Madigan, Joan B. Ford, Anna Peters, Mary A. Sheehan, James Blackwell, Hilda Ritter, Elsie Scoggins, Laurie Johnson, George Lott Jones, Zona Adelsky, Catherine Wade, Margaret Manners, Jack Murphy, Florine Marston, Max Minneway, Anna Lee Alden, Mary Virginia Blake, Peggy Ann Bolton, Harriet Hansen, Sabine Watson, Jane Dale, Betsy Balkmetic, Anna Mary Sloan, Dorothy James, Nancy Strauss, Eileen Irene Newberry, Bill Mumford

Prize Winners for January Composer-banner Puzzle

Class A, Phyllis Ziegler (Age 14),
Ohio

Class B, Marie Jose Manez (Age 11),
Manitoba

Class C, Laura Ehrenfreund (Age 10),
New York

Junior Etude Contest

[illegible] original [illegible] a Junior Etude [illegible] contest [illegible]

Class A, [illegible] sixteen [illegible] Class B, [illegible] Class C, under [illegible]

[illegible] best contributions [illegible]

SUBJECT FOR THIS MONTH

"The Violin"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than April 15th. Winners will appear in the September issue.

CONTEST RULES

1. Contributions must [illegible] one hundred and fifty words.
2. Name, age [illegible] must appear in upper left corner and your address in [illegible] of your paper. If you need more than one sheet of paper, be sure to do [illegible] on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries [illegible]
6. Entries which do not meet these requirements will not be eligible for prizes.

My Practice Period

(Prize Winner in Class A)

I belong to the Conway Music Club and I like this better than any of the other music clubs I have belonged to. One reason I like this club best is that we all work together in our music. We all practice at exactly the same time, not at our teacher's studio of course but in our own homes. We all go to our pianos at exactly *four* o'clock every afternoon except Sunday and we all know that the club members are practicing at this time. This helps us a lot in our interest and enthusiasm.

The member who does not miss one practice time at four o'clock for a month is awarded a prize and if any one has not missed during the entire season he gets an extra prize. Our motto is "practice makes perfect."

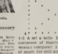
Doris Musgrave (Age 14),
South Carolina

N. B. The above is an excellent idea and very original. Club members, here is something worth trying!

Insertion Puzzle Square

By Stella M. Hadden

Insert a letter in each dot.



1-2 A set of bells. 3-4 First name of composer of Narcissus. 1-3 French woman composer. 3-2 Short passages of music for drill and practice. 1-4 a cornet player. 4-2 Instruments of the brass family.

Honorable Mention for Practice Period Essays in January:

Ruth Cohen, Dolores Ziff, Joyce West, Frances Patrick, Betty Ann Tay, Jimmie Lee Tallon, Priscilla Smith, Marjorie Popky, Patricia Cavell, Charlotte Baker, Don Bennett, Gloria Schwartz, Elizabeth Rosner, Ellen Gunderson, Lorraine Andrejewski, Nata Jane Rally, Irene Havlik, Beulah Willard, Bernadette Hyman, Louis Rosetti, Aaline Aur, Mary Eloise Pike, Cecile Matthews, Jessie Stevens, Ronald Richard, Roberta Evans, Beverly Newton, Bettina Andrews, Jack Starr, Anna Mae Davison

Answers to Composer's Names Puzzle

M	I	N	G
O	L	I	O
Z	I	I	U
A	M	E	N
R	E	N	O
T	R	H	D

Reading down: Mozart, Gounod

Dear Junior Etude:

I am an invalid girl and cannot sit up much. One of my hobbies besides music is making folks out of peanuts and walnuts. I am sending a picture of a group of these dolls. I have made about one hundred and eighty of them including men, women, children and animals. Some of them were exhibited at the New York World's Fair last summer and I am [illegible]

I also [illegible] and play several small instruments.

[illegible] friend,
Daisy Welch [illegible]

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(See letter above.)

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST
TO ALL MUSIC LOVERS

Advance of Publication Offers

—April 1940—

[illegible] the books in this list are in [illegible] publication. The low [illegible] Offer Cash Prices apply [illegible] placed Now. Delivery [illegible] will be made when the [illegible] published. Paragraphs de[illegible] publication follow on these pages.

[illegible]	$0.75
[illegible] Book—Dvořák—Tapper	.10
[illegible] for Technic and Style	.20
[illegible]	.25
[illegible] Mother Goose, The—[illegible] and Sawyer	.30
[illegible]	.40
[illegible]	.35
[illegible]	.10
[illegible]—Ketterer	.30
[illegible]	.90
[illegible]	.25
[illegible]	.25
[illegible]	.25
[illegible]	.25
[illegible]	1.25
[illegible]	[illegible]
[illegible]	.20
[illegible] Music [illegible]	.10

[illegible] FOR THIS MONTH—The [illegible] this month is based on a charm[illegible] photograph by the well-known [illegible] commercial photographer [illegible] Roberts. The details of our adaptation of this cover were [illegible] by Miss Verna Evelyn Shaffer of Philadelphia.

COMMENCEMENT MUSIC—The program of commencement and graduation exercises is enhanced by appropriate musical numbers vocal and instrumental. Presser Service experts know compositions that have given pleasure in the past, and from their records they gladly will select for anyone having in charge the music of the commencement program choruses—for mixed voices, girls voices or men's voices—or instrumental selections such as piano ensembles for various groupings—one piano, four hands, one piano, six hands one piano eight hands two pianos four hands, two pianos eight hands, etc. This material may be had for examination.

If the school chorus is capable of something more pretentious, a cantata or operetta single copies of the vocal score of appropriate works may be obtained "on approval." Descriptive booklets and folders listing cantatas operettas and choruses also may be obtained Free by writing to Theodore Presser Co., 1712 Chestnut St. Philadelphia Pa.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—A few more installments are forthcoming before this series completes its successful eight and one-half year "run" as a regular feature of THE ETUDE MUSIC MAGAZINE. The pictures and "thumb-nail" biographies of those composers, musicians and educators who have not been mentioned thus far in the regular alphabetical listing that is those whose portraits can be obtained then will be published and this comprehensive and authoritative compilation will be completed.

Yes, the end is in sight—the end of this magazine feature, as such, but definitely not the end of it as a reliable reference source for teachers, students and fans." Subscribers to THE ETUDE since 1932 soon will have a complete set of *The Etude Historical Musical Portrait Series*. This post feature is not limited to these alone however since the Theodore Presser Co has made it possible for new subscribers and music lovers everywhere to purchase separately any or all installments in the series for 5 cents each.

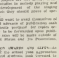
MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano*, by **Ada Richter**—How often have we wondered why it is that many pupils who have studied music for years find it difficult to play simple hymns without bungling. The reason is that hymn tunes are written primarily for singing and that groups of tone which sound so harmonious as vocal chords are awkward to reproduce on the piano because many times they are too spread out to lie easily under the hands.

In the preparation of the pieces for Mrs. Richter's *My Own Hymn Book* the melody has been reduced to single notes for the right hand supported by accompaniments of extreme simplicity. The contents have been divided into two sections "Hymns for Every Day" and "Hymns for Special Occasions." In the first section are some twenty famous hymns such as *Rock of Ages Come Thou Almighty King, Nearer My God, to Thee, Hymn of Our Fathers* and *My Faith Looks Up to Thee*. In the second section are those used for Easter Christmas, Thanksgiving Missionary Services and Gospel or Evangelistic Meetings. Among them are *Joy to the World Come Ye Thankful People, Come Come Ye Faithful, Raise the Strain From Greenland's Icy Mountains O Little Town of Bethlehem What a Friend We Have in Jesus He Leadeth Me O Happy Day* and *Blessed Assurance*.

This collection of over fifty standard hymns will come in handy for use in the home or Sunday School where experienced players are not always available. For studies in melody playing and for the development of the singing legato touch they should prove of special value.

Many will want to avail themselves of the special advance of publication cash price 30 cents postpaid for copies ordered now to be forwarded upon publication. No sales will be made outside of the United States and Its Possessions.

GRADUATION AWARDS AND GIFTS—As the end of the school year approaches teachers and students look forward to the final exercises that for some at the latter mark the last day of their connection with the school. All students long for the day when they will receive their diplomas or certificate teachers must plan for the awards that are to be made on the books of achievement Even private teachers, who follow a definite program, realize the psychological value of a certificate of promotion.



On another page in this issue of THE ETUDE MUSIC MAGAZINE there is a Theodore Presser Co advertisement in which a few appropriate awards for music students are illustrated and listed. These awards include medals, pins, diplomas and certificate forms. Of course the reward cards, colored stars, etc., as listed in the *Music Teacher's Handbook* always are obtainable too but these as a rule are used generally throughout the entire teaching season.

Just a word here about the special service rendered at this season by Theodore Presser Co for the convenience of patrons who do not have ready access to metropolitan shopping conveniences. The engraving of initials, names and dates on medals or pins, and the engrossing on diplomas and certificate forms are done by the same individuals who perform this art work throughout the year there are no extra engravers or penmen upon whom we can call, and each individual can turn out just so much work. We ask our good friends in the teaching profession to anticipate their needs for this service well in advance so that there may be no last-minute delays or inconveniences.

Parents, relatives and friends of graduates frequently come to us for suggestions as to appropriate gift remembrances for music graduates. Naturally the range is so wide that space in these notes can permit mention of only a few items. A book or set of books, on music—*Grove's Dictionary of Music and Musicians Music Lovers Encyclopedia* (Hughes) *Our American Music* (Howard) *Great Works of Music* (Goepp) *The Standard Opera and Concert Guide* (Upton and Borowski) *The Victor Book of the Opera, Standard History of Music* (Cooke) *American Opera and Its Composers* (Hipsher)—these and many others make desirable gifts and really worthwhile additions to the musician's library. An album of music for piano voice, violin, etc., often is welcomed. And then there are the many interesting novelties in musical jewelry available these, too are appreciated especially by young students as promotion rewards.

Catalogs, fully illustrated, may be had free of charge, and prices on the books above mentioned cheerfully will be quoted. Write the Special Service Department of Theodore Presser Co for information on engraving or engrossing service.

POEMS FOR PETER (*A Book of Rote Songs*) *Texts by Lysbeth Boyd Borie, Set to Music by Ada Richter*—Rated high in the lists of "best selling" poetry books for children the volumes *Poems for Peter* and *More Poems for Peter* by Mrs Borie are combined in this new music book for which Mrs. Richter has provided tuneful melodies for the favorite poems in each. The collaboration of these two successful contributors to the child literary poet and musician, has produced a book of songs that should prove most interesting to the tots and helpful to teachers and parents. Mothers who like to play and sing for their children will be delighted with this collection.

During the current month the advance of publication cash price offer will be continued. Orders for single copies may be placed at 30 cents, delivery to be made when the book is published.

JACK AND THE BEANSTALK, *A Story with Music for the Piano, by Ada Richter*—A piano teacher when asked why her class enrollments were so large replied "I would attribute my success to the copious use of supplementary material particularly those publications which deal with well known stories in an appropriate musical setting." This is indeed the reason why one teacher in a community will be unusually active while others, with perhaps as much academic knowledge at their command, will have many unassigned teaching periods.

The juvenile student who is nearing the end of the first instruction book has sufficient technic to begin the study of books, such as this, dealing with fairy tales set to music and other collections of piano pieces of a descriptive and imaginative nature. *Jack and the Beanstalk* depicts in a most graphic manner the story of Jack and his exciting encounter with the bad, ugly Giant. The composer Ada Richter once again will quicken the hearts of the many little musical tots who were so enthusiastic about her *Cinderella*.

The following numbers, of the ten which Mrs. Richter has composed to illustrate the story are outstanding "Climbing the Beanstalk" (a clever little piece in broken triads) "Fe-Fi-Fo-Fum" (the song of the Giant, with his implied threat concerning Jack) "The Hen" a piece lying well under the hands, suggesting the clucking effect of the hen [illegible] laid the golden egg! "The Giant and His Wife" (a little dialog in E Minor) "The Golden Harp" is splendid piece in broken chord style and one which will be a favorite, as it would be an effective solo piece used apart from the story! and "The Chase" (the most exciting of all, as Jack escapes from the Giant and slides safely down the beanstalk to earth again!

Jack and the Beanstalk may be presented as a playlet, or as a piano recital feature. The continuity of the story is maintained by text between each number and five of the little pieces have words which may be sung, or recited. The grading is from 2 to 2½.

In advance of publication single copies of this book may be ordered at 25 cents postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, by **Thomas Tapper**—The big attraction, for little folk at least, in this series of biographies of the great composers is the packet of cut-out pictures that are to be pasted at designated places throughout the story. In the preparation of these sheets of pictures there is quite an amount of detail that must be attended to and every endeavor is made to make this outstanding feature of the booklets as attractive as possible. The work of securing the best and most appropriate pictures, and the making of the cuts from which they will be printed for the booklet, have caused the delay in the publication but those who have ordered copies may rest assured that every effort is being made to complete this work as soon as possible and that the copies they have ordered will be delivered when the booklet is ready for distribution.

For those who have not placed orders for advance copies there still is time this month to secure a first-off-the-press copy at the special pre-publication cash price 10 cents, postpaid.

SYMPHONIC SKELETON SCORES, *A Listener's Guide for Radio and Concert*, by **Violet Katzner**—

No. 1—Symphony No. 5 in C Minor Beethoven
No. 2—Symphony No. 6 in B Minor Tschaikowsky
No. 3—Symphony in D Minor Franck
No. 4—Symphony No. 1 in C Minor Brahms

Final work on these timely books for music lovers is progressing rapidly and it is quite likely that this will be the last month that copies may be ordered at the special pre-publication price. As previously described, the basic idea of these *Symphonic Skeleton Scores* is to present the unbroken melody line of each movement of the symphonies with the instrument featuring the melody properly named. Beyond this however there is a valuable analysis of the form of each movement, with the *Exposition, Development* and *Conclusion* clearly identified and subdivided into the various themes making up each section.

These clever "scores" will be of much interest to radio listeners and concert goers as well as to the thousands who enjoy the fine recordings of world famous orchestras. Hearing a symphony with the aid of these books will add immeasurably to one's enjoyment and understanding of the great master works for orchestra.

These four symphonies will be issued in separate books, any one of which may be ordered now at the special advance of publication cash price, 25 cents postpaid the set of four at 90 cents postpaid.

EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE, *For the Piano* by **Cedric W Lemont**—Piano teachers need no introduction to the charming compositions of this talented American composer. Their practical value in teaching lies in their close adherence to grade in the technical figures introduced, and in their melodic qualities that appeal to the students. And yet all of his works faithfully can be described as "good music." His piano suites are frequently programmed.

This new set of studies will provide much practice in the technical problems encountered by pupils in grades three and four such as legato and staccato playing octaves chords arpeggios running passages phrasing pedaling etc., and the material is designed for the equal development of both the right and left hands.

Lemont's new opus will be found in the *Music Mastery Series* the volumes of which generally are priced at 60 cents each. However while this work is in preparation single copies may be ordered at the special advance of publication cash price, 20 cents postpaid.

TWELVE MASTER ETUDES IN MINOR KEYS, *For the Piano, Op. 29* by **Franciszek Zachara**—The work of engraving the plates for this book of advanced studies is completed and it will not be long now before copies will be delivered to advance subscribers. This probably will be the last month during which orders at the special advance of publication cash price 20 cents postpaid can be accepted.

The Publishers believe that this most recent addition to the *Music Mastery Series* will fill a need in the curricula of teachers who have piano pupils in grades six to eight in that it will provide study material not only in the minor tonalities, but in those figures of advanced technic frequently met with in modern compositions. It should prove excellent as supplementary material to the studies of Czerny Heller Cramer and Moscheles and as a preparation for the Chopin *Etudes*.

AT THE CONSOLE, *A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs*, by **William M. Felton**—To many there is nothing so fascinating as the console of a large organ. Most organists are familiar with its large array of pipes the manuals, the pedals the draw-knobs or stops etc. But to many the newer and fewer gadgets of the Hammond organ usually are a puzzle until their practical simplicity asserts itself. With this wonderful instrument an infinitely greater number of tone combinations is possible. Electric organs are coming into such general use that organ music published today should contain registrations suited to both types of instrument.

In our new book, *At the Console*, both manners of registration are given and in addition to this valuable feature this new collection represents a large diversity of styles which should be welcome to the busy church organist. Included are many good pieces and arrangements not found in other collections. Unhackneyed appropriate material is not always easy to find.

Among the compositions that will be included are the following *Romanza* from the *Violin Concerto* Wieniawski *Arioso*, Handel *Sarabande* Bohm *Triumphal March* Grieg *Dialogue* from the *Magic Flute*, Mozart *Scherzello*, Beethoven *Prelude in E Minor* Chopin *Chaconne* Durand *Melodie* Boellmann and *Extase* Ganne.

Those wishing to avail themselves of the special advance of publication cash price 75 cents, postpaid for single copies may remit now delivery to be made upon publication. Copyright restrictions compel us to limit the sale of this book to the United States and its Possessions.

SIDE BY SIDE, *A Piano Duet Book for Young Players*, by **Ella Ketterer**—Many practical teachers use piano duets as early as possible in the pupils instruction, especially where two youngsters in the same family or two young friends, have begun study at about the same time. Not only are duets handy for giving more pupils an opportunity to appear in studio and public recitals but their value in teaching is great. Especially are they useful where the pupils feeling for rhythm is not any too apparent and many teachers believe in the early introduction of them to prepare students for future piano ensemble work.

Miss Ella Ketterer's piano compositions and instruction books are used by her music teaching confreres everywhere because they not only cover vital features of piano instruction with the least possible "waste motion" but they also possess melodic and rhythmic qualities that instantly attract the pupil. This new collection of ten piano duets will be welcomed especially for pupils in grades one and two. They are mostly in the five-finger position yet variety is achieved by the use of various tonalities, at least seven different keys being introduced. In some of the duets the melodic line is in the Primo in others the Secondo carries the melody.

Teachers wishing to make the acquaintance of this new book of piano duets may obtain first-off-the-press copies by ordering now at the special advance of publication cash price, 30 cents postpaid.

WHEN THE MOON RISES, *A Musical Comedy in Two Acts Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann*—The Publishers regret that the preparation of this operetta has been delayed and that it will not be possible to deliver copies in time for Spring performances. There are so many details that enter into the preparation of an operetta publication that an advance announcement of the exact date when the book will appear is not always possible. We sincerely hope to have copies of the Vocal Score ready for late Summer delivery in ample time for the preparation of next season's production by high school and community organizations.

For any reader of these notes who has not seen the previous announcements of *When the Moon Rises* it may be well to point out that, this is a full evening length musical comedy with sparkling dialog and tuneful music presenting opportunities for attractive dance numbers. It may be inexpensively staged as only one scenic setting is required and most of the costumes of principals and chorus are modern dress but an elaborate presentation will enhance the beauties of the singing and dancing numbers. It does not require a large cast or chorus, and demands no extraordinary singing or histrionic ability of any of the participants.

When the Vocal Score containing complete dialog words and music is issued it is planned to have available on a rental basis a helpful Stage Manager's Guide and the complete Orchestration. Orders now are being entered for the Vocal Score only at the special advance of publication cash price 40 cents, postpaid.

THE MAGIC FEATHER OF MOTHER GOOSE, *An Operetta for Children Book and Lyrics* by **Juanita Austin**, *Music* by **Henry S Sawyer**—The two main essentials for a successful children's operetta are outstanding features of this work—an interesting plot and pretty little songs And then from the teacher producer's point of view the participants can be costumed and the operetta inexpensively staged at a minimum of expense. Incidentally the story has a lot of educational value as the author reveals the identity of several historical figures about whom some of the Mother Goose jingles were written.

The cast may be large or small according to the number of children available. Eight children, able to speak lines sing or dance take the leading roles in addition to that of Mother Goose which can be played by a larger or older child, or an adult. Then there should be a chorus of little tots. The dialog is written in easy conversational style and the music entirely in unison, doesn't require the singing of any note higher than D on the 4th line of the treble clef. The dance numbers are short, simple and characteristic.

Here is your opportunity to make initial plans for next season's operetta. A single copy of the vocal score with piano accompaniment and full directions for costuming and staging a production, may be ordered now at the special advance of publication cash price 30 cents, postpaid.

MELODIES EVERYONE LOVES *A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged* by **William M. Felton**—The previous compilation of popular tunes in playable piano arrangements made by Mr Felton *Play With Pleasure* ($1.00) is one of the most successful volumes of piano music on the market. The advance sale of *Melodies Everyone Loves* indicates that it, too, will be welcomed enthusiastically in the home and studio.

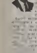
In recent years publishers have had ample evidence that modern facilities for hearing music have caused many adult music lovers to turn or return to the piano in order that they can make music. Grown up beginners instruction books are in great demand and more

(Continued on Page 288)

MELODIES EVERYONE LOVES [illegible] and more requests are being [illegible] for pieces and arrangements [illegible] well to which do not require [illegible] dexterity. [illegible] we are [illegible] of [illegible] of this collection [illegible] every type of [illegible] early [illegible] and folk [illegible] opera [illegible] compositions frequently [illegible] the radio. These [illegible] all [illegible] arrangements [illegible] of them [illegible] performance ability of about [illegible] and four. They are not [illegible] back fond memories [illegible] pieces, [illegible] melodies that are known and [illegible] people of today young and [illegible]

[illegible] another opportunity is [illegible] ordering a copy of *Melodies* [illegible] at the special advance [illegible] cash price 40 cents post[illegible] only in U.S.A.

[illegible] PRELUDES, *From the Well Tempered Clavichord, Book 1* by Johann [illegible] Bach. *Compiled by Orville A.* [illegible]—This is the era of "streamlining" [illegible] is in keeping with the times that the editor and compiler of this work has set apart in one book twelve [illegible] *Preludes* from the *Well Tempered Clavichord, Book 1* by Johann Sebastian Bach for the purpose of making these [illegible] piano compositions [illegible] to the young [illegible] student.



Bach [illegible] can [illegible] much to the [illegible] of [illegible] musical [illegible] the young music student but [illegible] *Well Tempered Clavichord* as [illegible] could not be given to a pupil as [illegible] these twelve selected *Preludes* [illegible] coming book giving these [illegible] which will be welcome by [illegible] and it [illegible] to prove [illegible] music pupils [illegible] who is [illegible] in [illegible] the art of music [illegible] of this book. While [illegible] detail handling of [illegible] reading lithographic [illegible] necessary to the [illegible] the first edition orders [illegible] will be accepted from [illegible] low advance of publi[illegible] 25 cents postpaid.

THE THRESHOLD OF MUSIC, *A Layman's* [illegible] *Language of Music*, [illegible] Abbott. [illegible] the author's [illegible] to Dr. Walter Dam[illegible] [illegible] of the NBC [illegible] Hours he has come [illegible] of many music [illegible] understanding of the [illegible] hear from the radio. He knows that many of [illegible] most surely have [illegible] or the inclination to [illegible] the study of harmony [illegible] the various theoretical [illegible] thoroughly competent. [illegible] And yet some [illegible] of these sub[illegible] in music to [illegible] understanding of the [illegible] which originally ap[illegible] series of articles in THE [illegible] Magazine Mr. Abbott [illegible] the layman how to [illegible] music and enjoy it, how [illegible] converse intelligently on [illegible] quotes [illegible] music [illegible] and the volume is pro[illegible] Many students, after [illegible] articles in THE ETUDE have [illegible] interest in this new work [illegible] ordering copies for their reference libraries. Teachers of music theory in schools and colleges also will appreciate Mr. Abbott's logical presentation of the subject.

The special advance of publication cash price at which copies of *The Threshold of Music* now may be ordered is $1.25, postpaid.

CHANGES OF ADDRESS—When changing your address, always give us at least four weeks advance notice advising us of both your old and new addresses. Following these instructions carefully will prevent loss of copies.

VALUABLE PREMIUMS GIVEN IN EXCHANGE FOR ETUDE SUBSCRIPTIONS—The following list of rewards are a few selected from our premium catalog. The merchandise is high class and represents the product of responsible manufacturers. Any article you may select will please.

Bon-Bon Dish: This attractive, three compartments Bon-Bon Dish is 7" in diameter and has a walnut handle. Awarded for securing one subscription not your own.

Chromium-Finish Bread Tray: Unlike sterling and silver plate this Bread Tray will not require constant polishing. Its chromium finish always will be just as bright and attractive as the day you receive the Tray from us. Size 13" x 6". Your reward for securing two subscriptions.

Can Opener: A new can opening machine which quickly and easily opens square, round or oval cans with standard rims. Fastens on wall. Eliminates danger of cuts. Awarded for securing one subscription, not your own.

Chromium Plated Serving Tray: This attractive tray is made of heavy gauge metal finished in chromium. 16" x 10½". Conservative design with handle opening at each end. Can be obtained for only five subscriptions.

Yellow Scissors Set: This two-piece scissors set is very practical. It includes one pair of 8" household shears and one pair 6" embroidery scissors. Handles of scissors in three colors, green, wine and blue. Awarded for one subscription, not your own.

Round Aluminum Fruit Bowl: New Wrought Aluminum Bowl. Diameter 11". Exceptionally smart finish, with an attractive wrought design in the center of the bowl. Awarded for securing two subscriptions.

Send post card for complete list of rewards given for subscriptions to THE ETUDE.

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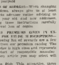
Next Month

SPRINGTIME BRINGS ANOTHER STIMULATING ETUDE

MAY Features that Will Fascinate ETUDE Readers



OSCAR LEVANT

A SMATTERING OF IGNORANCE

Oscar Levant, whose new book, "A Smattering of Ignorance" [illegible] The Etude [illegible] interview [illegible] May number [illegible] Mr. Levant [illegible] the popular [illegible] Piano."

NEW INSIGHTS IN THE MASTERY OF DEBUSSY

The distinguished pianist and teacher, M. Maurice Dumesnil [illegible] this manuscript with [illegible] lengthy and closely booked [illegible] Every lover of the works of Debussy will find this a most informative article.

WANTED GOOD STUDENTS

Richard Lahlen, [illegible] tenor of the Metropolitan Opera Company, claims that there is a dearth of students who are willing to make good by work. Unlike the man who said "Opportunity may be knocking at my door, but every time I open it I find the Fuller Brush man," Mr. Lahlen, who by the way is American born, insists that the opportunities for singers are greater than ever.

BREAKING INTO RADIO

How can I sell myself to radio? [illegible] of young artists [illegible] asking this question [illegible] radio [illegible] Conrad Ashland tells what your chances are and how to get an opportunity.

PUPILS RECITALS THAT PRODUCE

The teacher's best advertisement is the right kind of pupils' recital, but [illegible] recitals [illegible] which do the pupil and the teacher little good. A practical teacher [illegible] Johnson tells of her interesting and [illegible] experiences.

plus . . .

many other splendid features, too numerous to do more than list, such as "Reasons for Studying the Piano", by Sidney Silber; "Our Musical Presidents", by Doron K. Antrim; and plenty of new pieces by representative composers to delight your ears and your fingers.

The World of Music

(Continued from Page 21[illegible])

JOHN BARBIROLLI is reported to have renewed his contract as conductor of the New York Philharmonic-Symphony Orchestra for an additional two years.

"SAINTE THERESE," a dramatic oratorio dedicated to the Little Flower of the Child Jesus, by Evangeline Lehman, is announced for performance in May, at the Colon Opera House of Buenos Aires, after which it will be given in other South American cities.

HOWARD HANSON'S "Symphony No. 3" was cordially received when on the programs of January 11 and 13 of the Cleveland Symphony Orchestra under the baton of Dr. Artur Rodzinski.

THE "MASS IN C MINOR" of Mozart had what is said to have been its first performance in New York when presented on January 9, at Carnegie Hall by the Schola Cantorum with Hugh Ross conducting. The quartet of soloists included Marguerite Kozenn, soprano in her American début; Harriet Henders, American soprano whose critics lauded for the "plasticity of her voice" in coping with the tremendous technical demands of intricate passages; Hardesty Johnson, tenor; and Mark Love, bass.

* * *

The Choir Invisible

[illegible]

DR. CHARLES WHITNEY COOMBS, eminent American organist and composer, died on January 24 at Orange, New Jersey, aged eighty. Born at Bucksport, Maine, Dr. Coombs finished his musical studies under leading masters of France, England, Italy and Germany. He was a founder of the American Guild of Organists and held leading organ positions in New York.

MAIA BANG, authority on Paganini and possessor of one of the most complete collections of Paganiniana in existence, passed away early in the year. Unfortunately her "Biography of Paganini" was left incomplete.

ELIZABETH VOSSELLER, co-founder of the famous Flemington (New Jersey) Children's Choir School, passed away suddenly on December 31, 1939. Having started in 1896 with a quartet of little girls, the movement now numbers more than five hundred graduates. It was Miss Vosseller who first noticed and encouraged the talent of a bright young colored lad who was to become the world famous Paul Robeson.

MRS. JAMES F. HILL, a leader in the musical life of Memphis, Tennessee, recently passed beyond. A native of Tennessee, she helped to found the Beethoven Club of Memphis—one of the greatest in the country—and it was due to her efforts that this organization owns its own building in which many of the chief musical events of the community are held.

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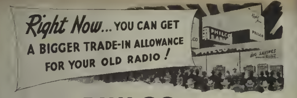

See your PHILCO dealer today!

THIS [illegible] the [illegible] Local [illegible] A[illegible] with Philco's special cooperat[illegible] added value [illegible] new 1940 [illegible] performance [illegible] phonographs.

[illegible] for you to replace your [illegible] enjoy the thrills of a modern [illegible] the capacity [illegible]

[illegible] Philco [illegible]

Your Philco dealer offers [illegible] opportunity [illegible] special [illegible] while they last [illegible] see how much your old radio [illegible] at once. And re[illegible] this [illegible]

PHILCO 217RX WITH WIRELESS REMOTE CONTROL [illegible] thrilling radio. 12 tubes. American and Foreign re[illegible] Built-in Super Aerial System plus Wireless Remote Control [illegible] Tune from any room without wires or connections [illegible] Magnificent Walnut cabinet [illegible] Extra liberal trade-in allowance, easy terms.

PHILCO 190XF [illegible] A sensational value [illegible] performance and beauty. Powerful American and Foreign [illegible] Built-in Super Aerial System with Twin Loop Aerial. Electric Push-Button Tuning [illegible] favorite stations. Impressive Walnut cabinet with [illegible] Control Panel. Special trade-in allowance, convenient [illegible]

PHILCO 150T [illegible] System gives you *powerful* [illegible] Foreign reception [illegible] Tuning [illegible] speaker. Lovely Walnut [illegible] Control Panel. [illegible] all wood; easy monthly [illegible]

PHILCO RADIO PHONOGRAPH 515 Authentic 18th Century Chippendale reproduction, in choice of richly [illegible] rubbed Walnut or Mahogany. Has new Philco De Luxe [illegible] Changer; plays 14 ten and twelve [illegible] order at one loading. Extra trade-in allowance and easiest of terms.

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