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James Francis Cooke

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THE ETUDE

JANUARY

1940

Price 25 Cents

music magazine



THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

(Continued on page 72)

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"SORRY, MR. ORMANDY, but you're not allowed."

"Excuse me, sir, but persons over twenty-five are not permitted to attend."

"I'd be very glad to let you come in if I could, madam, but these concerts are for persons between the ages of thirteen and twenty-five. So sorry."

Thus are "bounced" persons who try to crash the Philadelphia Youth Concerts, those interesting musical evenings that pack the city's Academy of Music six times each year. In the case of Mr. Ormandy the early decision has been reversed, for he is now conductor of the Philadelphia Orchestra and consequently leader of four of the Youth Concerts. In other words he now can feel perfectly free to come in at the back door. It was before he occupied this position that he found at the front door that a rule at a Youth Concert is a rule. So strictly enforced is this age limit rule that some patrons take advance precautions. One young woman, for example, proved beyond a doubt that she was eligible for admission by displaying her birth certificate. There in black and white she had the evidence: not until well after midnight would she reach the age of twenty-six.

Unfair to oldersters? Not at all. They have concerts of their own. These concerts are given for those music lovers who are between the ages of thirteen and twenty-five, and seats in the large auditorium are insufficient in number as it is. This year the balcony was sold out in ten minutes after the seat sale started; the entire house was disposed of in an hour and a half. The disappointed persons who never even managed to get to the ticket window have waited for a longer period, but realize they have only themselves to blame. They didn't get in line until 7:30 a.m. To secure these tickets you really must arrive early. Setting an example—and possibly a record—was

Have You Youth Concerts in Your Community?

By
Blanche Lemmon

THE ETUDE in this issue launches a new department dealing with young men and women of the "teen" age. We desire to keep in touch with all music youth movements in the country, and letters addressed to this office will be welcomed by Miss Lemmon. A former pupil of the late Alexander Lambert, Miss Lemmon is an experienced teacher whom Mr. Sergei Rachmaninoff and other musicians of note have paid the great compliment of engaging her to teach members of their families.

the boy who first greeted the ticket-seller at 9 a.m. He started the line, that was later to extend over blocks and blocks and blocks of the city's streets, at 4:45 in the morning.

This mental picture of early risers and the long cue of eager ticket buyers gives you an idea, perhaps, of the interest taken in Philadelphia's

Concerts for Youth at which the boys and girls hear not music that is "played down" to them or chosen because it isn't "heavy," but regular symphonic fare such as is served to their elders when they attend Philadelphia Orchestra concerts. Except for the fact that the conductor introduces each number with a few words, and that the audience sings one song or two, and that the price is attractively low, there is no difference between these concerts and those that are given for adults. And do the youths in the Philadelphia area love it? Each year the demand for tickets grows greater.

The person who conceived the idea of giving concerts for persons of this age was Dr. Stokowski, permanent conductor of the Philadelphia Orchestra at that time. He, like many other conductors, had directed children's concerts and had thought and spoken of the little people as the Orchestra's future audiences. And then it occurred to him that there was a more immediate future audience that probably was not being reached at all: the boys and girls who attended the junior highs, the high schools and the colleges, the group who would soon be mature men and women. Prices asked for the regular symphonic concerts were necessarily high; many of these students probably could not attend even if they were interested in great music. In some way their needs must be met.

The first step taken in this direction was a Youth Concert, launched in the spring of 1933. At this successful trial offering, Dr. Stokowski suggested to his youthful audience that they might help to make more such concerts possible, and asked them to send in their names if they were interested. Even he, perhaps, did not expect a response so immediate and so gratifying. Volunteer committees sprang up, grew, became organized, developed chaperons, and took over important duties. Soon there were committees enough to take charge of everything except building the symphonic programs, a task which, naturally enough, the conductor wishes to keep as his own. At the (Continued on page 55)



THE PHILADELPHIA YOUTH CONCERT "WAITING LINE"
Thousands of students stood in line for hours to buy tickets. The box office opened at 9 A. M. The first boy customer arrived at 4:45 A. M.

Music and the Dawn of a New Day

WAKE TO THE DAWN of a new and modern era in musical life! With every dawn comes new hope. Frank Dempster Sherman caught this in his lovely quatrain:

"Out of the scabbard of the night
By God's hand drawn
Flashes his shining sword of light,
And lo, the dawn!"

In all the confusions, the disorders, the turmoils and the hates apparently verging on one side to sheer anarchy and on the other to pure idiocy, there are still endless manifestations of the human will indicating that, with time, order will again come from the world chaos and happiness will again be restored. If you think for a moment of the origins of the world's behavior for the past six months, it may all seem clearer. The international whirlwind did not start with material things; it started in the brains of men and women who, instead of taking a hopeful, constructive, friendly attitude, have taken the opposite stand.

Guns do not fire themselves. Wars are started in someone's brain; and the confusion stops only when understanding comes into the minds of many. Therefore anything, which will bring more happiness, more understanding, more contentment, more order to the world and readjust the jumbled minds of men and women, is one of the remedies for world chaos and is of vast importance to every individual in our modern scheme of civilization.

Ever since the earliest times, mankind has looked to music as one of the divinely appointed agencies for leading man away from the mundane things of life to a higher stage, where he may have a loftier vision and a broader concept of his relationship to others.

Music is one of the great human factors in forwarding the best in our modern scheme of living, and THE ETUDE MUSIC MAGAZINE again accepts the challenge to promote in every possible way the use of music to this end.

In this issue of THE ETUDE MUSIC MAGAZINE will be found changes based upon long and cooperative correspondence with our subscribers. It is THE ETUDE adjusted to the new day. You notice at once that it is not so tall. The smaller piano and the smaller music carriers called for this, as did the eye

experts who tell us that the notes on the music rack should always be easily within the normal range of vision. The ETUDE of yesterday was too tall, and we are sure that our readers will welcome this new "format" (as printers call it) as a valuable, practical, long-needed improvement.

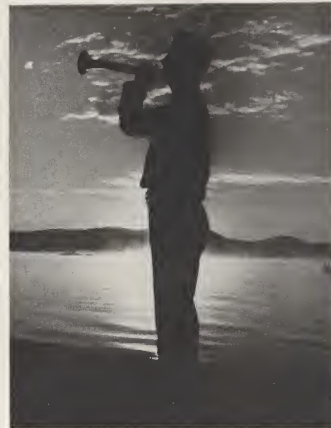
Next, note that the paper is pure white, not dull in color. This, together with a much sharper, slightly larger and clearer type, will make the entire magazine far more readable. We consulted a famous oculist about these betterments, and he approved of them in the highest terms.

However, these matters of physical improvement are merely incidental compared with the more comprehensive and practical editorial program we have prepared for you, in keeping with the new age. While we retain all of the fine substantial study features which have made THE ETUDE friends everywhere, we have made the publication more comprehensive, more directly appealing to the musical needs of this great hour in world affairs. But this is only a beginning. We hope to make it better and better as the issues roll on. The greatly expanded musical interests of the world call for this. We welcome your cooperation at all times. We want you to write us fully and freely. Tell us what you want most. Tell us what you do like and what you do not like. Write personally to The Editor and state frankly any idea you may have for the betterment of your ETUDE.

A very large part of the success of THE ETUDE, through the years, has been due to the cooperative spirit of our readers, who have gone far out of their way to introduce THE ETUDE into new homes, schools and studios.

Our editorial in the October ETUDE held forth for "Music Now, More than Ever." Judging from the many letters received, many of our readers realize the wisdom of working for music with all imaginable enthusiasm at this time in the world's history. Be proud of the fact that you are engaged in music with its fine influences, its splendid opportunities for promoting lofty human ideals, its inspiration at this hour when spiritual courage is one of the greatest needs of life.

Thus does THE ETUDE greet its army of ETUDE friends, faithful and true and all engaged in a kind of royal progress to a finer, more beautiful life.



MUSIC HAILS THE DAWN

Happy New Year to you—all of you—everywhere in Music Land.

Biographical:—Arthur Judson was born February 17, 1881, in Dayton, Ohio. He studied music in New York, under Max Bendix and Leopold Lichtenberg; played the violin in small orchestras; and then conducted an orchestra of one hundred men at Ocean Grove, New Jersey. From 1900 to 1907 he was Dean of the Conservatory of Music of Denison University, Granville, Ohio; developed it from a small music school to a modern institution known throughout the Middle West; and in June, 1931 he received the honorary degree of Doctor of Music from this University. From 1915 to 1935, Mr. Judson was manager of the Philadelphia Orchestra. In 1915 he organized his Concert Management Arthur Judson, Inc., first in Philadelphia, then with a branch office in New York. In 1926 the Judson Radio Program Corporation was organized to provide artists and programs for commercial radio broadcasting; and two years later this and the Concert Management Arthur Judson absorbed the Wolfsohn Musical Bureau (founded in 1884 and oldest in America). In December, 1930 all of these were merged into Columbia Concerts Corporation, a division of Columbia Broadcasting System and largest booking bureau in the world (managing one hundred and twenty-five artists and organizations), with Mr. Judson as president. Since 1922 Mr. Judson has been manager of the New York Philharmonic-Symphony Orchestra and, since 1923, of the Stadium Concerts, Inc.; and for five years he was advisory manager of the Cincinnati Orchestra. For all these services to music he was decorated by the French Government with the Order of Officer of the Académie des Beaux Arts.

WHAT'S IN A NAME? A rose by any other name would smell as sweet. But, if a rose is a singer and not a flower, she will soon find that without a name she can not bring many ticket buyers to the box office. Shakespeare was a master showman, and he must have known this only too well.

"However, he must also have known that a name of any permanent value cannot be founded upon anything but real worth. Tons of paper and oceans of ink have been wasted in trying to make 'names' for would be artists who get no more for their attempt than bitter disappointment and chagrin. More than this, no manager can pick up 'talent' which is only fair and good; and by some secret alchemy of showmanship make it great, unless the merchant by some very shrewd clairvoyance discovers undeveloped greatness. Still, millions have the Hollywood idea that, by big type, colors and explosive advertisements, the public may be coaxed into believing that a great genius has been discovered. In other words, the 'would be' must make good in an extraordinary way and prove it to the experienced musicians and managers, before he is worth spending a penny on.

The Making of a Name By Arthur Judson

Noted Concert Manager—President of the Columbia Concerts Corporation—Manager of the New York Philharmonic-Symphony Orchestra



DR. ARTHUR JUDSON



AMPARO and JOSÉ ITURBI with their plane. Iturbi has been under Judson Management since his arrival in America in 1932.



BIDU SAYAGO, Brazilian soprano of the Metropolitan. A "sellout" under Judson Management.

An Interview Secured Expressly for THE ETUDE by Grant Heywood

"As a young man I was for many years a violinist and a teacher. I aspired to be a virtuoso. One day when I was professor of music at a midwestern university, I sat down and began to appraise my assets. I soon realized the truth, when I compared my talent with that of the great violinists I knew. There was no use to be pushed on by well meaning relatives and friends. I resolved to get into my present field. If I had not, I am quite sure that I might still be back in my same position at that university. The trouble is that only a very few people are willing to sit down and make an inventory of their real assets rather than their desires.

No "Excelsior" at a Bound

"To make an artist with a name that will earn money year in and year out, is, I believe, no easy feat. It is not based upon a few temporary successes. The reason why artists get such attractive fees is nothing more than the old law of supply and demand. The manager is not like the average business man or manufacturer. Let us suppose that he has a demand for a dramatic soprano. He cannot reach out and get one if one does not exist. Unlike the automobile manufacturer, he cannot increase the size of his factory and increase his supply. He cannot create a great artist. Only God can do that, and the Almighty has given us very sparingly. Only about every ten, fifteen or twenty years does an artist come along in the various musical fields, who is a top genius.

"In starting to get a name, before any consideration is given to any kind of publicity, there must be long preparation. The potential artist must have three fundamental qualifications. First, Complete technical mastery combined with an ever growing repertory. This is usually mentioned last, but I place it first. Without it, even the greatest natural genius in the world has nothing to sell and nothing that can be depended upon, year in and year out, to give satisfaction.

Second. The artist must have something to say. By this I mean that there must be a distinctive individuality of interpretation that moves the public with which the artist comes in contact.

Third. The artist must have personality, that something in appearance, manner, behavior, and thought, that intrigues the public. Even when on the stage the artist should be able to make a favorable impression upon as many people as possible.

"One of the things which needlessly discourages some young American artists is to witness the furor that greets certain European prodigies when they make their debuts in New York. They fail to realize that these young people do not drop into success. They frequently have worked for years with European audiences. The first night that Horowitz appeared at Carnegie Hall, he was instantly greeted with thunderous applause after his first number, and he has (Continued on page 62)

Wartime Musical London, Paris and Brussels

By Maurice Dumesnil

Distinguished French Musician, Author and Educator

This is M. Dumesnil's vivid diary which he brought to America just in time to be printed in this issue. Wholly impartial, it conveys to readers of THE ETUDE some of his impressions upon musical conditions at this vital time in Europe.—Editorial Note

Somewhere in Normandy, in September

VILLIERS LE SEC IS OLD, very old. My home has spent at least a century and a quarter under its slate roof. About one in the morning, one night last September, I was awakened by the jangling of the bell which probably had not rung at that hour since the house was built. At the door were two gendarmes. "Monsieur, do you know that the light is burning in your kitchen, and a beam may be seen from the outside?" I hurried to find a covering and the only thing at hand was a copy of THE ETUDE, with a picture of Johann Strauss II, which I placed in the transom; and there the famous Austrian composer served to complete the "black-out" required by the war.

Ineligible for military duties after three years of service in the Great War, I decided that I should fulfill professional obligations in America. Economically, every month to be fed is a liability in a time of hostilities, when it was impossible to gather properly the crops, and with millions of apples and other fruits and vegetables rotting on the ground. Accordingly I motored to Paris in order to try to secure passage on my way to the capital. I encountered English troops arriving, singing bravely along the road. Drawn by the voices and the shrill music of the harmonicas, the country folks gave up their breakfast and rushed to their doors to watch the parade. Wish me good luck as you say goodbye (the first war song hit in Europe today), the boys sang. Bravo, soyez les bienvenus!, the French crowd countered. I improvised myself interpreter: "Here it's not goodbye," I shouted, "it's welcome!"

Paris, early October

At the Gare Montparnasse a special train has been provided to remove the entire staff of Radio National (the Government controlled broadcasting organization) to Rennes in Brittany, about one hundred and fifty miles away. There are music stands, double basses and around ninety thousand pounds of orchestral scores and parts which are being piled up in baggage cars. My friend, René-Baton, one of the leading conductors, is taking the train very calmly. The conglomeration is incredible.

Imagine four hundred and thirty temperamental artists, many with their families, bawling children, the pet canary of a prominent prima donna, all kinds of dogs and cats from French poodles to Great Danes. Someone had even added a final touch by bringing along a parrot which squawked aloud every now and then.

In many compartments anti-aircraft strategists by means of match sticks representing brigades and divisions, are fighting the war vigorously. As the train leaves, the whole group bursts into singing a new version of Tipperary.

"It's a long way, the way to Rennes, it's a long way to go." The French learned to sing in English, during the last war.

The Conservatoire National was also moved out of Paris, but to a closer exile. Hardly had the belated students of the American Conservatory of Fontainebleau rushed to the last available boats, when the great palace of Francis I was requisitioned for that great national school of music. The studios were equipped and tuition was resumed in November. This was also the



WAR—SANDBAGS—OPERA IN PARIS The famous National Grand Opéra in Paris, with its striking exterior sculptures which make it like an outdoor Art Gallery, as it was being curtained with sandbags to ward off enemy bombs.

Antwerp and Brussels

Antwerp at once offered a great contrast despite the shrinking of maritime traffic. The busy avenues, the Neon signs glow, the brightly illuminated cafés offer a general uneasiness, a latent fear of tomorrow. The opera season was already on its way, and, looking at a poster, I saw a double bill: "Daphné" of Richard Strauss, and "Médée" by Darius Milhaud, both in first performance. The impression was one of disappointment. In "Daphné," sure enough, one notices here and

time set for the reopening of the Ecole Normale de Musique and the Schola Cantorum. Both, however, are bravely facing the danger of bombardment, and it is in their own buildings and in Paris that the classes are being held.

Paris, during the day at least, has preserved in many spots much of its accustomed liveliness. Back of the Opéra, for instance, the Galeries Lafayette and the Printemps still display their bargain counters along the sidewalk; and the same feminine crowds assail them, picking eagerly through odd materials. Everyone carries a gas mask enclosed in a cylindrical conception somewhat resembling the boxes used by botanists and butterfly hunters. It is lucky, however, that policemen never look inside, for they might discover, in lieu of the mask, tobacco, pipes, Turkish cigarettes, powder puffs or cosmetics!

Radio programs continue to elicit much criticism. Since M. Jean Giraudoux' appointment as general director, too much of the time has been monopolized by personalities of the world of letters who lecture way over the heads of their audience.

One night during an alert (as the French call the sounding of the sirens)—or was it a mere

alarm given in order to keep the population up to the mark—I had the opportunity of witnessing from a suburb a truly unforgettable sight: the aerial defenses of Paris in action. A ring of some fifty powerful searchlights rising, revolving, crossing rays while every other part of the landscape remained in complete darkness. This mighty spectacle was more than thrilling; it made one feel the actual presence of war together with a comforting sense of protection, and it brought visions of another world, of another planet where ocular vastness would assume meanings unknown to us.

The Belgian School of Today

Music in London

Begin the Year With Music

By Florence Smith

Mid November; good bye, Europe

Begin the Year With Music

By Florence Smith

Creating a Character in an Opera

By
Friedrich Schorr

A Conference Secured Expressly for
THE ETUDE Music Magazine
by
ROSE HEYLBUT

"put feeling" into *The Dream* aria. She did not even realize that an acquaintance with King Henry had anything to do with a thorough performance of *Elsa*. But it has. King Henry is part of the tradition of "Lohengrin."

Acquiring Tradition

The sort of study which our young singers need more than any other, perhaps, is a penetration into musical tradition and all it implies. It is a significant thing that, at the present time, there is not one major artist among the American singers in the Metropolitan Opera. A German wing, who has not studied abroad. This means only one thing, that our American artists have not yet learned Wagnerian tradition as thoroughly at home as they are compelled to learn it abroad. And there, perhaps, lies one explanation of the less developed state of American artistry in German opera.

Does it follow, then, that the remedy lies in a speedy departure for foreign shores? Not at all! Geographic location has little to do with it. The remedy lies in developing here at home the same earnest, thorough, and penetrating methods of study that form the foundation of the work abroad.

What, in a word, is "tradition"? It is a deep and painstaking study of every single detail—historic, literary, musical, dramatic, human—that lies behind and around the music one is studying. It cannot be acquired hastily. It can scarcely be acquired through the easy method of waiting for a lesson to be assigned. It requires the most devoted care on the part of the student in researching, independently, into any and everything that may even remotely touch his work. Often this research leads nowhere, but it must be gone through, notwithstanding, in the hope that the next clue (*Continued on page 66*)

Dreams of Old Musical Vienna

How Musical History Was Made Over Cups of Coffee

By
David Ewen



AT THE FOUNTAIN HEAD OF MELODY

This is a "Heurige," a little tavern, in Vienna, where unaffected simplicity, sincerity and happiness rule. It was in such congenial spots that many of the finest inspirations of Haydn, Mozart, Beethoven, Wagner, Brahms and Johann Strauss were awakened.

THE TRAGIC FATE OF VIENNA, once the musical capital of the world but today trampled under the heel of Nazi oppression, momentarily brings back to mind that which has been the symbol of Viennese good living for so many years—the café-house. For more than two centuries, native Viennese have regarded their favorite café-houses as a second home. Sitting in front of his *café mit schlagobene*, or biting into his *Linsortorte*, a Viennese spent more hours at the café than at home or business. In Vienna, friends have been met and gossiped with, guests have been entertained, newspapers have been read, chess or cards have been played, politics has been discussed, and even important business negotiations have been consummated, in the noisy, smoke filled, overcrowded atmosphere of the café-house.

The influence of the café-house on the social and even political life of Austria has been remarked by some historians. What has barely pointed out is the fact that the Viennese café-house has also played a rôle of great importance in musical history.

From the early nineteenth century until the World War, Vienna was the greatest center of music in the world. As the home of some of the greatest composers of all time—Mozart, Beethoven, Schubert, Johann Strauss, Bruckner, and many others—Vienna, for more than a century, was the scene of the greatest outpouring of musical genius that history has known. The café-house—exerting a far reaching influence on the lives and social habits of every true Viennese—inevitably played its part in the production of this music.

Music That Reflects Environment

Of course, the entire history of Viennese light music springs directly from the café-house. The waltzes of Josef Lanner, the first waltz king of Vienna, the waltzes, polkas, quadrilles and Viennas of the famous Strauss family (the two marches of Josef Strauss and Johann Strauss, Eduard Strauss and Josef), and the gay dance music of the lesser waltz composers, their almost all were written for the café and given their first performances there. But, for the vital importance of the café-house in the everyday life of Vienna we would probably not have today the *Blue Danube Waltz*, the *Tales from the Vienna Woods*, the *Artist's Life* and the hundreds of other Viennese dance numbers which have become for us symbolic of Vienna's pre-War gaiety of spirit.

But not only light music was the legacy of the café-house to the tonal art. It may be recalled that it was at a café-house that Schubert sketched, on the back of a menu, one of his immortal songs, *Hark, Hark, the Lark!*, at the *Biersack*. It was at the *Biersack*, too, that Schubert spontaneously composed his *Overture in the Italian Style*, prompted by the waltz of a friend that he could not write an overture to *la Rossini* in ten minutes. It was at a café, the *Golden Lamm* (The Golden Lamb), that Jacques Offenbach, during the Viennese Carnival of 1864, first induced Johann Strauss to try his hand at the composition of operettas. It was in the café-houses of Vienna that Wagner's music was first heard by music lovers, conducted by the same Johann Strauss, who filled his programs with light hearted waltzes. And it was in the café-houses that most of the major composers in Vienna sketched their works, planned them, wrote out their motifs, and practically laid out the groundwork for the symphonies, operas or concertos which were to be the proud ornaments of musical literature.

There are today still in existence in Vienna two café-houses that played a part by no means negligible in musical history. One of these is the *Zu den Rebbuhn* (To The Partridge), situated in a small street, *Goldschmidtpasse* (Goldsmith Lane) which branches off from the Graben. The *Rebbuhn* has not radically changed in appearance from the café of 1820, when it was the gathering place of musical celebrities. At one of the tables in the *Rebbuhn* would sit Ludwig van Beethoven, patiently sketching the plans for his last quartets or last symphonies, and sometimes as absorbed in his work that, when it was over, he would call the waiter to pay his check even though he had forgotten to eat his dinner. On other evenings, Beethoven—in the company of his good friends Anton Schindler and Ignaz Schuppanzigh—would indulge in good-humored conversation at the *Rebbuhn*. Not far distant from Beethoven—and looking at him with idolatrous eyes—was Franz Schubert, surrounded by his famous intimate circle: the singer of the Vienna Opera, Vogl; the poet Mayrhofer, the painter Schwandl, Schubert, modest, unassuming and diffident, would indulge with carefree spirit in the pleasures of wine drinking, smoking and conversation. Schubert and Beethoven, though they were separated by only a few tables at the *Rebbuhn*, had never met each other personally, and were not to meet until the last days of Beethoven's life.

The Birth of Master Songs

Many times, when the spark glowed hot within him, Schubert would spend hours in composing at the *Rebbuhn*, completely oblivious of his friends at his side, completely forgetting Beethoven a few tables (Continued on page 49)

DURING THE SPRING OF 1939, The National Broadcasting Company inaugurated the first scheduled broadcasting of television in America. A limited number of television sets were at that time made available on the public market, and daily television programs were begun. This newest miracle of electrical engineering has pushed the horizons of human communication still further back. It is now possible for people to sit comfortably in their homes, seeing and hearing what goes on in the world outside.

The tandem harnessing of sight and sound would be amazing enough as a laboratory experiment. Its public launching opens the way for potentialities in the fields of education and entertainment as limitless as man's ingenuity has been able to devise since the tales of flying carpets and magic lamps. Television is still too young to be out of its experimental stages. As far as the intricate equipment itself is concerned, constant research is going forward toward the greater perfection of lighting, pick-up, and transmission. As far as possible program material is concerned, the surface has scarcely been scratched. There is every reason to believe that the next few years will enable the average citizen to see and hear presidential inaugurations, travel tours, political meetings, boxing matches, and tennis tournaments. Medical students of the not too distant future may look forward to witnessing the greatest authorities in their fields lecturing, demonstrating and operating. And the music lover stops to ask what television will do for music.



Television Broadcast of a Chinese Performer, Professor Wei Chung Loh

The Fusing of Two Arts

Music will undoubtedly play an enormous part in the development of television. Technically, there is nothing in the nature of either music or television to make them unsuitable for each other. Mechanical obstacles of the kind that made percussion instruments disadvantageous during the early days of phonographic recording, no longer exist. In theory, there is no form of music which cannot ultimately reach the world through television. In practice, much remains to be done. For example, television is not yet ready to go into Carnegie Hall or the Metropolitan Opera House. Aside from questions of cost, the required lighting is still too glaring to use on a stage, already "in action" according to stage needs. But these problems are now being studied, and it is thought that they will soon be solved.

However, an amazing beginning has already

Television and the Music of Tomorrow

By
Rose Heylbut

best, there is but little "action value" in a straight musical performance. Fingers in motion, arms busily bowing, and the open mouths of vocalists do not represent the maximum of visual entertainment.

As Mr. Morton points out, one of the quirks of human psychology is that people will readily accept radio music, without any visual images whatever; but the moment that the visual element is added, they desire something more dramatic than the gestures involved in singing and playing. That, at least, represents one side of the case. The other side points to the keen interest that a different type of music lover feels in watching the performers and seeing "how it is done." If some people close their eyes at a concert, others use opera glasses. And part of



MARGARET BRILL, Harpist, in a Television Broadcast

been made. Opera has been telecast from the NBC studio, as have been recitals of instruments and singing, and orchestral performances. It is of especial interest to note that the Birthday Program in honor of Mme. Chaminade, with Dr. James Francis Cooke, Editor of *The Etude* appearing as speaker and Henrietta Schumann at the piano, was one of the first "occasion" programs to be sent out by television.

Radio Entertainment Pro and Con

According to Alfred H. Morton, NBC's Vice President in Charge of Television, televised music falls into two groups. There is the non-visual music, which forms an integral part of the program without being seen; as, for example, the performance of the orchestra during the televised versions of three of Gilbert and Sullivan's operettas. The orchestra was clearly heard while the screen reflected the costumed performers. In this way television approximates the living theater, where the orchestra is heard from the pit, complementing the stage action without drawing attention from it. In the second place, then, there is the visual music, seen on the screen as it is heard over the "mike."

It is the visual music which will undoubtedly have the more interesting development. A question persists, though, whether this development will proceed along educational or entertainment lines. At first glance, it would seem an unimpaired asset to amusement possibilities to see as well as hear. The addition of sound to the silent "movies" proved to be just such an asset. In the musical world, however, there are experts who wonder whether the same result will be obtained from the converse process of adding pictures to radio. Their arguments are that music lovers wish to hear rather than see. At concerts people listen intently with their eyes closed. And, at

the charm of a vocal recital is the human coloring which the singer's bearing and expression give to him and phrasing. Finally, be it "dramatic" or not, the complete sight plus sound reproduction of a concert is an achievement that the majority of music lovers will welcome. The triumph of one of these schools of thought over the other will decide the ultimate rôle that television is to play in the world of musical entertainment. And it is the public itself that will have the last word in the decision.

On the other hand, there is no doubt and no limit to the future of television in musical education.

"The ultimate reach of television," says Mr. Morton, "will do many times more for the general appreciation of music than broadcasting has done—and I say this with full recognition of the strides that radio alone has made. The majority of people are naturally eye-minded; modern people have been made more than naturally so, by the current emphasis on pictorial material—motion pictures, pictorial magazines, tabloids, and the like. Television will seize hold of this tendency and harness it to a new stimulation of learning interest."

Television and Teaching

Before long, musical instruction will be made available by television. Piano teachers will demonstrate arm positions and finger technique, illustrating the resulting sounds over the microphone. The reading of notes, the bowing of stringed instruments, the "sweet" notes of saxophones and clarinets will be taught to beginners while advanced students can observe the technique of masters. Singers will (Continued on page 50)

RADIO

New Records for Home Music Lovers

By
Peter Hugh Reed

TWO OF THE RECORD COMPANIES have recently made real contributions to recorded Americana in the albums: *Early American Ballads* (Victor set M-604), and *Favorite Negro Spirituals* (Muscraft set 35). John Jacob Niles, accompanying himself on a dulcimer, is said to sing in the authentic manner of the early American mountain folk; he gives us six early American ballads which he has collected and arranged. They include *The Gypsy Laddie*, *Barberry Ellen*, *Lullie Lullay* (*The Coventry Carol* with an American tune) and *The Seven Joys of Mary*. In turning to the famous Hampton Institute for spirituals sung by its Quartet, Muscraft has done wisely, for the Negro spiritual, in order to have the authentic "feeling," should be sung by several voices; and the Hampton Institute Quartet has long been admired for its performances of the traditional Negro works. The set contains in all ten spirituals, many of which are old favorites, but several of them—like *Reign, Massa Jesus, Reign and Mary and Martha Jes' Gone 'Long*—are less often heard. All are sung with a conviction and feeling that eliminate monotony in sequential playings.

There is a growing interest in American music, which the record companies are wisely meeting. From Victor (set M-608) recently came an album of American Music for Orchestra, played by the Eastman-Rochester Symphony Orchestra under the direction of Howard Hanson, who has done much to promote and encourage interest in American music. The selections in the album are Chadwick's *Jubilee* from "Symphonic Sketches," MacDowell's *Dirge* from the "Indian Suite," Paine's *Prelude to "Oedipus Tyrannus"*, Kennan's *Night Soliloquy* and Griffes' *The White Peacock*. There is healthy elation in the Chadwick music, an appropriate note of dramatic import in the Paine score, and great depth of feeling in the MacDowell. Kennan's short piece for solo flute and orchestra is a work of genuine beauty and inspiration; and the Griffes composition is colorful. With the exception of the MacDowell and the Griffes works, these are first recordings.

Among new symphony recordings Bruno Walter's warm and spirited performance of Schubert's great "Symphony in C major" (Victor set M-602) and Weingartner's finely controlled and tonally rich reading of Brahms' "Symphony, No. 1, in C minor" (Columbia set M-383) occupy conspicuous places. They may well be acclaimed as the best performances of both works on records, even though to both notable justice has been done previously. Howard Barlow's perform-

original six of the first mentioned work, inflates the music to symphonic proportions (Victor set M-603); while the Lener String Quartet with Aubrey and Dennis Brain (horns) (Columbia set M-379), playing all six parts of the "Divertimento in D," preserve the eighteenth century qualities of the music. Both works, admirably rendered, will undoubtedly establish their separate audiences.

Toscanini's admiration for Rossini is further evidenced in his dramatically taut and dynamic reading of the *Overture to "William Tell"* (Victor set M-605). The recording, made in the studio from which the NBC Symphony Orchestra from broadcasts, although an improvement over those previously made, still offers room for more spaciousness of tone.



Toscanini and the famous N.B.C. Orchestra



Calmo



Con Amore

ance of Goldmark's "Rustic Wedding Symphony" (Columbia set M-385) emphasizes the lyrical charm and grace of this simple, naive score. The work, more a suite than a symphony, has no program, other than titles of its five parts, the sentiment of which finds the fullest play in the music. They are: *Wedding March*, *Bridal Song*, *Serenade*, *In the Garden*, and *Dance Finale*.

In his *Truermusik* (Victor disc 15643) Hindemith pays homage to the late King George V, for this reflective and deeply felt music was written on the occasion of that monarch's funeral. The work is scored for solo viola (played in the recording, by the composer) and string orchestra.

Monari's "Divertimento in F major" (K. 347) and his "Divertimento in D major" K. 334) are given widely different treatment in two new recordings. Ormandy, with the Philadelphia Orchestra, playing four movements of the

Victor honors our neighboring Republic, Mexico, with its recording of Carlos Chavez's "Sinfonia India" and "Sinfonia de Antigua," played by the Symphony Orchestra of Mexico (set M-503). The distinguished Mexican composer-conductor plays his own works, and also his arrangement for orchestra of Buxtehude's *Chaconne*. The two symphonies are music of deftly planned effects, melodically concise and rhythmically stimulating. The first is based on genuine Indian melodies, and the second on incidental music that Chavez wrote for a production of the Greek play by Sophocles. This music deserves to be heard.

Chamber music enthusiasts will find much about which to be gratified in the Pasquier Trio's performance of Beethoven's "Trio in G major, Op. 9, No. 1" (Columbia set 384). This highly artistic ensemble attests the worthiness of the early work of the great Titan. Janos Scholz and Ernst Victor Wolff unite again for a performance of another of the viola da gamba and harpsichord sonatas of Bach. This time it is the "Sonata in G minor" (third), unquestionably the foremost of the three sonatas that Bach wrote. The opening *allegro vivace* is the impelling Bach, and both Scholz and Wolff play it with appropriate brilliance and vitality. The recording of these works is excellent.

Muscraft, in its set 36, almost surpasses its own high standard of (Continued on page 54)

RECORDS

Musical Triumphs in Motion Pictures

A History of the Art, from Jazz Singer
to Today

By
Mary Harbord

ONCE AN ART MEDIUM HAS GROWN familiar, it is far too easy to accept it casually, forgetting the years behind its gradual development. So it has been with music in the field of motion pictures.

We have become accustomed to the stream of first class musical films from Hollywood and Europe and are seldom conscious of the great expenditure of time, capital and creative energy which has made these films possible. We do not appreciate the importance the years of development have had in making it possible for good music to reach an immense new audience through motion pictures.

A stimulating survey of the important steps in the growth of music in motion pictures, during the last ten years, was presented last November in the Skylight Theater in New York, in a program of the Musical Adventures club. This subscription organization sponsors five programs each year, to increase interest in good music in every medium. For the second Adventure this year, Mr. Arthur De Bra, of the Motion Picture Producers and Distributors of America, or, as it is more familiarly known, the "Will Hays Office" was asked to prepare a program showing what contributions the finest musical motion pictures have made toward increased interest in music.

On the day of the program, Mr. De Bra discussed informally the high spots in musical pictures of the last ten years, interrupting his lecture to illustrate his points by having excerpts of the films shown on the screen.

The Movie Art Moves

Limiting his material to feature length pictures of classical or semiclassical music level, Mr. De Bra started his views with October 23, 1927, when Warner Brothers released their much heralded Vitaphone picture, "The Jazz Singer," featuring Al Jolson. This is the film which staggered Europe with its musical possibilities. The Vitaphone mechanism was a hybrid—pictures projected on the screen from film, with music and sound coming from a whirling wax disc synchronized with the projector.

With "The Jazz Singer" a new dramatic implement was discovered. It was found that music and song could be used to heighten the effect of a crisis or to act as a turning point in the dramatic action of the story. Presently the theme

melody was used to strengthen the dramatic continuity of the picture. In time the theme song grew to be an artificial interpolation in the action just because it was thought that every picture must have one. It was a popular adaptation of the idea of the Wagnerian *leit-motif*. When it was no longer an integral part of the picture as it had been at first, the theme song was ridiculed out of existence by cartoons, jokes and critics' lips.

The most important contribution of "The Jazz Singer," however, was of the whole world to the fact that the "movies" had become "talkies." Millions who saw the picture were immediately enthusiastic over the possibilities it unfolded. Three years passed. Audiences grew accustomed to the novelty of hearing screen characters burst forth in song and were not disturbed by the fact that the background music came from an unseen orchestra.

On November 30, 1930, Warner Brothers announced a Vitaphone operetta in technicolor, "Viennese Nights", an original story by Sigmund Romberg and Cesar Hammerstein. This picture, featuring Alexander Gray, created a new pattern for musical films. It was a transitional step from the incidental music of the theme song period to an original, well planned musical drama written especially for the motion picture medium.

At this point in the program, Alexander Gray singing *I Bring a Love Song* from "Viennese Nights" was shown on the screen. Then before the house lights came up at the end of the song, a spotlight was focussed on the side of the stage and Mr. Gray, in person, appeared taking up the song. As his rich voice filled the

auditorium, there was apparent the sharp contrast between the living voice and the inadequacy of the earliest film recording, good as it was. Some justification of the battle of the critics of that time against "canned music"—as they called the Vitaphone discs—could be understood.

The Movie Opera

The next big step forward came with the Grace Moore picture, "One Night of Love", released by Columbia on July 6, 1934. The formula for this picture had been presaged by "The Muse Tonight", featuring Jan Kiepura, a European film imported by Universal in 1933.

"Be Mine Tonight" was a combination travesty and "scenic", with the merest thread of a story, using, however, three operatic arias. The movies, with their greater flexibility and greater illusion of reality than the opera stage, where the audience is always conscious of the proscenium dividing them from the singers, now presented grand opera selections in a natural setting "so that," as Mr. De Bra said, "in the exploitation vernacular 'the public would go for them'."

The scene chosen from "One Night of Love" was that in which Grace Moore is singing *Violetta's* aria from "La Traviata" from the balcony over the courtyard, to the accompaniment of the music students practicing across the way. Almost overnight Grace Moore was ensnared in the hearts of millions of theater goers. Mr. De Bra commented, "To Miss Moore and to music lovers



ALLAN JONES INITIATES NEW MOVIE TECHNIC

With the famous Donkey Serenade a new type of musical treatment was introduced in the movies in the highly successful film "Fletch."

Sempre Libera was an old favorite; to many of the new music movie audience it was a previously undiscovered source of inspiration.

With the overwhelming success of "One Night of Love", musical films gained a secure position. They became a box office. "Naughty Marietta", introducing the popular combination of Nelson Eddy and Jeanette MacDonald, followed on February 20, 1935, from the studios of Metro-Goldwyn-Mayer. Attempts had been made on Broadway to revive the musical comedies of Victor Herbert. The music was still popular, and it was (Continued on page 61)

MUSICAL FILMS

Current Films with Worth While Music

THE NEW YEAR OF 1940 will see the release of what promises to be one of the most important musical films in many months. At the present writing, the name of the picture is hovering between *Victor Herbert* and *The Great Victor Herbert* (Paramount), and directorial policy may order still another revision of title before it comes to the screen. But it is about Victor Herbert. Oddly enough, the picture is not in any sense a biography of the great popular composer. The son and daughter of Victor Herbert have felt that a full biography of their illustrious father, with its stress on student years and the like, might or might not achieve its suitable setting in the screen, with the result that Paramount has not attempted a work of documented research. However the period is that of Victor Herbert, and he appears in the film play, as a lovable individual who guides the destinies of the hero and heroine. Of greatest importance is the fact that the entire musical setting—"spotted" solos, background music, orchestral selections, and so on—has been fitted together from Herbert numbers exclusively. Thus it will rank as one of the few musical films of which the entire score represents the work of but one composer.

Such an undertaking presents its own problems. For one thing, the acquisition of the rights to the various selections has involved four full years of work. Of the thirty-four Herbert melodies used, some were acquired directly from the composer's estate, while others had to be repurchased from previous owners. It is thought that the Herbert film will contain more music than any other musical motion picture ever produced. There is small doubt about the popularity of the featured selections, since they include such favorites as "Sweet Mystery of Life," *To the Land of My Own Romance*; *A Kiss In The Dark*; *Time Alone*; *Lullaby*; *Kiss Me Again*; and *All For You*.

Victor Herbert (who undertakes no actual musical performance in the picture) is to be portrayed by Walter Connolly, whose striking resemblance to the composer makes it possible for him to go through the rôle of the great man. The hero is handled by Allan Jones, American tenor, who followed orchestral appearances with Walter Damrosch by motion picture appearances in "Rose Marie" and "Show Boat." Mary Martin essays the heroine, and later, her daughter, bringing to the screen voice quality and musicianship of a far higher order than that shown by her. The cap into fame as the interpreter of a "hot" number entitled *My Heart*

By
Donald Martin

Belongs To Daddy. This is Miss Martin's first screen appearance, and great things are expected of her. Among the supporting members of the cast is Susanna Foster, grandniece of Stephen Collins Foster.

Scores That Intrigue

Another January release of outstanding mu-



BURGESS MEREDITH and BETTY FIELD in John Steinbeck's "Of Mice and Men," for which the American composer Aaron Copland has written the musical score. This is a United Artists release.

ical importance is "Of Mice And Men" (United Artists), based on John Steinbeck's much discussed novel of the same name, produced by Hal Roach, and directed by Lewis Milestone (who directed *Imitation of Life*). The picture was by Werner Janssen provided the musical score). The Steinbeck picture is not in any sense a musical film; it is musically important because it stands as a straight picture for which a distinguished composer has been engaged to write the music and because it is the first of the musical scores for a moving picture was written. In 1912, by Joseph Carl Breil, for "Queen Elizabeth," with Sarah Bernhardt in the title rôle. In the present case the composer is Aaron Copland. "The Red Badge of Courage" won the \$50,000 Oscar Victor award in 1930. Copland has steadily adding to his musical stature since then in the fields of orchestral music, incidental

music, ballet and opera. Mr. Copland, incidentally, is the first American composer to win a Guggenheim Fellowship award for music. For "Of Mice And Men," Mr. Copland promises a non-conventional film score, discarding the neutral mood so often employed in background music, and offering themes which will reflect the rugged native American atmosphere of the story.

Until recent years it has been rather unusual for a composer of reputation to be brought to Hollywood for the creation of purely background music. The normal procedure was that settings of this kind, involving no "stars," no "big names," and no actual musical performance, had been left to the staff music librarian to send up to the studio in something suitable, and to let it go. Hence the engaging Mr. Copland by Frank Hatch is another step in the direction of making the average movie audience music conscious by providing them with the best, as has been the case with scores created in recent years by Schönberg, Korngold, Janssen, Still, and others. This is a laudable procedure. It would be pity to allow musical movies to remain at the level of a medium-grade background music, with names, though they may be famous names, mostly unknown to the hear background music of symphonic value, cannot fail to carry a symphonic impression away with them.

Another Notable Enlistment

It is reported that John Charles Thomas, the noted American baritone, has finally capitulated to the lure of Hollywood, after having for years rejected offers from practically every known producer in the motion picture industry.



The Glad Days of Victor Herbert, with Walter Connolly, known for his likeness to the composer, as he plays for Mary Martin, the heroine. A Paramount picture.

these columns. It is a safe hazard, though, that Mr. Thomas will be given ample scope for displaying his art.

Anyone who has the musical welfare of motion pictures at heart will be encouraged by the news that Werner Janssen, the eminent American born conductor and composer, has resigned his post as conductor of the municipally sponsored Baltimore Symphony Orchestra, to become musical director for Walter Wanger Productions.

During two seasons as conductor of the Baltimore orchestra, Mr. Janssen brought it distinguished national recognition. The conductor feels, however, that continued work in motion pictures offers greater scope and greater opportunities than those of a three months season with a symphonic organization (incidentally Mr. Janssen opens the question as to whether a so limited season is *(Continued on page 10)*

The Etude Music Lover's Bookshelf

By

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.

The "Forty-Eight"

A witty writer in our western states spoke of Bach's "Forty-Eight Preludes and Fugues" as the constitution of the piano student. They are really more than that, as the great pianists of the nineteenth century attested. So far as the keyboard of the piano is concerned, we think that a better simile would be that they are the gateway to a higher temple of the Pianist's Art.

It is a pity that the student who must forever pass through this gateway to the temple of the Pianist's Art upon a lower level. Charles W. Wilkinson, author of many books upon how to play masterpieces for the piano, has written a manual for the performance of the fugues and preludes in terms of the technique of the piano students, and as an aid to the unraveling and interpretation of these masterpieces, insuring a more intelligent keyboard rendering. An average of three hundred words is given to each fugue and prelude, and will be of help to the students, particularly those who are obliged to study without a teacher. All of the fugues are obtainable on records by able players; and we can easily see how a diligent and persistent student, deprived of a teacher, could make a study of these fine records, and could make a very interesting study of the "Preludes and Fugues," that with later additional instructions from a really competent teacher would lead to their mastery. The writer has known several great pianists who could play the great organ light from memory.

"How to Play Bach's Forty-Eight Preludes and Fugues"

By: Charles W. Wilkinson

Pages: 135

Price: \$2.25
Published by: Chas. Scribner's Sons (N. Y.)
William Reeves (London)

MEN OF MUSIC

Twenty-one outstanding musical creators, from Bach to Stravinsky, have been selected to make the new and excellent volume, "Men of Music," designed to be of stimulating as well as entertaining assistance to the new world of music lovers who look to radio and record performance for a deeper familiarity with great masterpieces. This is represented in a carefully prepared list at the end of the book, which also gives the prices of the best records.

There is always a keen desire to know more about the personalities of the composers, particularly the influences which led them to produce their masterpieces. The writers show a bold attitude in trying to carve out of the available material in the vast musical archives, that which will make these great musicians more human. As Moscheles said: "It is interesting to note that at a Chopin concert a lady was heard to say, 'It's a pity he's so insignificant looking'; and that Moscheles found Chopin's tone 'too small.' John Field, who was jealous of Chopin, called him 'a sickroom talent.' Yet, where in the musical world can be found a more fervid or exquisite genius. At this, however, we must not be too generous. With great ability, never could have achieved such a success as a virtuoso as was his robust friend Franz Liszt. The book is filled with

EXTRACTING FUN FROM MUSIC

Here is an author who comes to us with the frank confession that his book, "Music for Fun", is written for an audience about which he says, "The less they know about music, the better." He contends that there are only 1,300,000 musicians and music-lovers in America, representing at a liberal estimate one per cent of our population. Perhaps he is right and perhaps he is wrong. We never have made an accurate survey. Figures would seem to indicate that there are vastly more than this number of musical instruments,

BOOKS

Making Five Finger Piano Technic Vital

A Highly Instructive Article
for Younger Teachers

By

Harold S. Packer

FIVE FINGER TECHNIC, with the potential pianist, is an essential part of his building material. The most perfect architecture depends upon its smallest piece of stone, so does one of the greatest arts, music, depend upon this most minute detail.

It is the task of the teacher to seize upon its most essential features and to present them in a manner which at once captivates the pupil's interest and industry and at the same time perpetuates in the instructor the maximum aesthetic satisfaction at a minimum of effort. The pupil benefits to a large degree by the mutual enthusiasm thus aroused, while the teacher finds his idealism bearing fruit and consequently derives increasing delight in his artistic pursuit.

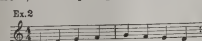
The teacher never must take things for granted. Things, obvious to the teacher, are not necessarily obvious to the pupil. Take, for instance, the teaching of the five finger exercise shown in Example 1.



Let us consider some interesting means of focusing the pupil's mind on the sounds represented by these notes and thus place before him a delightful picture, or visualization, of the musical shape these sounds can take.

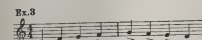
Picturing Musical Shape

If we are to give the notes of the five finger exercise musical shape, the mere affixing of a common, or $\frac{1}{4}$ beat, time-signature, as seen in Exercise 2, will help a great deal.



Now we know where the beginning of the measure really is; but we will not stop at this point, we will find more interesting things with which to deal.

We could accent every note in each measure of the five finger exercise as indicated in Exercise 3, but this would not be in keeping with the delineation of musical shape; we must think of the rhythm designated by this particular time signature. We must remember that the second and fourth beats of each measure in our exercise are weak accents; a strong accent falls on the first and a medium accent takes place on the third pulse of these measures.

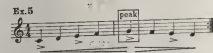


In Exercise 4 we can clearly see these accents arranged properly in order of their importance.



Our next consideration is that of shading, for our exercise would be merely an ugly, mechanical drill unless we used this device. There is more point and shape to the manner of performing

our five finger exercise outlined in Illustration 5, for now it has a definite climax or peak.



We have before us a precise picture in musical shape. Now, in order to carry out the above interesting suggestions, we must concentrate on ways and means of improving our five finger technic.

Improving Finger Technic

Before we consider some interesting ways of improving finger technic, we must first discuss the different kinds of touch we wish to improve. There are two main types of finger touch. The first is the bent finger or percussive touch, which is accomplished by the finger pushing the key down from a vertical angle; and the second is the flat finger or nonpercussive touch which is fulfilled with the finger pulling the key down from a horizontal angle. Since the former touch is the more fundamental touch of the two it will be dealt with first and it will be briefly summarized in its various aspects, in order that the pupil shall gain a perfect understanding of what he would like to accomplish with this touch.

1. The pupil would like to obtain the best position his particular fingers, hand and arm require at the keyboard.
2. He will gain flexibility by substituting sufficient weight for the maximum muscular power possible.
3. He will make his finger joints (knuckles and phalanges) strong enough to support the weight and muscular tension imposed on them.
4. He will gain equality of time and tone for each note of the above five finger exercise.
5. He will develop greater finger strength so as to be able to control the up and down finger muscles and to increase or decrease the tones of our exercise at will.
6. He will be able to increase speed and develop the necessary endurance power.

Well here is a real surprise. The following exercise if properly practiced will help the pupil to do all these things. Let us consider this exercise in its various stages.

1. Make sure of the correct posture of the body

- at the piano.
2. Let the right arm, hand and fingers hang limply at the side.
3. Clench the fist.
4. Move the fist backwards and forwards, in order to determine the exact amount of tension compatible with flexibility at this joint.
5. Lift the entire arm with the fist drooping from the wrist to about six inches above the keys represented by one five finger exercise.
6. Sway the arm up and down from the shoulder, keeping the rest of the arm relaxed until a state of plant balance is reached.
7. After having made certain that the fist is hanging, let the arm drop to the most natural position the fist can take on the five keys specified.
8. Particularly note that the wrist must bend gradually downwards at the moment the fist contacts the keys.
9. Test for wrist, elbow and shoulder plasticity as follows: for the wrist, move the fist up and down like the movement of a rocking-horse; for the elbow, sway the body back and forward so that the upper and lower arms form part of a hingelike movement; for the shoulder, rotate the upper arm, producing the movement of a swing.
10. Test for rotary freedom of the forearm, made possible by keeping the upper arm still at the side, and rock the fist on the keys as if turning a door knob to the right and left repeatedly.
11. Once the percussive tones made by the above muscular actions have faded away, resume the original position first taken after the drop of the arm.
12. Take the thumb out of the fist, lift it and put down the key slowly and silently with a firm, deep pressure of the finger.
13. Once the thumb will support the arm, lift the wrist to the normal playing position.
14. Take the second finger out of the fist and depress it, lifting the previous finger.
15. Have the finger joints correlate physically so as to maintain the correct curve without breaking in.
16. Lift and depress the third finger, and so on until all five fingers are taken from the fist.
17. Play silently from the fifth finger back to the thumb, and successfully duplicate the solidity of touch already experienced when using the fist.

(Continued on page 60)

Training the Hands for Definite Goals

By

Ellen Amey

IN WORKING TOWARD A GOAL it is important to keep in mind the objectives that tend to mark the course and to bring us straight to the point at which we aim. In the matter of finger training the prerequisites are control and strength. These two words exactly denote what is to be sought in developing a reliable finger technic. All gradations of touch, time, tone, tone color, phrasing and the binding of inner and outer voices depend on the conscious control of the fingers. Experience with the law of inertia has taught that control should be exercised with the first digital movements. The release of a key is just as important as its attack; which means that the movements of the extensors should be as carefully timed as those of the flexors. A. K. Virgil claimed that it is more difficult to leave a key properly and in time, than to attack it. In his invention of the clavier he used a "click" to record the up stroke of the finger as well as a "click" to record the down stroke.

The lack of action of each individual finger makes a poor showing, particularly with adult beginners. They are apt to mistake weakness for stiffness. The purpose at this point is to learn the cause of the trouble and to decide on the course of treatment. There may be reasons for a physical stiffness in some cases, but the handicap is more often weakness from inaction. This is only a technical matter that may be corrected by movements which will increase the blood supply to the muscles exercised. These movements should be made from the knuckles, or third joints, with the fingers held in a curved position as in piano playing. They should be made rhythmically and with a feeling as in a stretching exercise, rather than an exercise in which to acquire strength in the drop. The result will be that of a physiological law. The flow of blood will increase the energy of the digits and give them greater strength and control.

A Medico Prescribes

For finger stiffness a physician has suggested treatment given for stiff or ankylosed joints of the fingers. First he uses passive motion, then active motion and last massage. This tends to break up any adhesions present around the finger tendons and produces an easy flexor movement of the digital muscles and joints. With this end in view the adult pupil, or anyone who needs special exercises for weakness or stiffness of the finger muscles and joints, should know how to effect relaxation, how to carry the hand to the keyboard, how to take with ease the proper position, and how to retain this position through control of the arm and hand. The fingers may then be exercised under the same conditions as if they were used in piano playing. The object should be to strengthen them enough to allow control and to give the pupil the assurance that he is gaining control of finger movements. There should be also a sensation that each finger is able to bear the weight of the whole arm without a sagging wrist or weakening phalanx, and to balance that weight as they change from one finger to another. Simple five finger exercises are best for this work, practiced first at a table and then at the keyboard where the fingers have to meet resistance of the keys.

The several requirements for a dependable

For both the finger touch and the timing of a movement, there is nothing more helpful than the single note exercise played with a single finger. It will strengthen that particular digit and help one to gain the balance of weight with a single finger motion.



The two note exercise, played with two fingers, combines the timing of the downward and upward strokes for a true legato, and, consequently, requires the shifting of balance and weight from one finger to another.



In both of these exercises the arm moves only as it carries the hand along the keyboard when the fifth finger changes its key.

Note that when two fingers are employed, as in Ex. 3, the finger playing the appog-



giatura is held close to the key. The finger playing the principal note should have a wider stroke, otherwise an inexperienced player is apt to push into the key and use no finger motion at all.

In Ex. 4, a rhythmic form often used by Mozart, the action is reversed, because the first note of every two bears the accent. The effect is produced by a slight wrist motion to aid the fingers.



Choosing pure basic material and creating it from steps and half steps stimulates interest in five finger study. For example, use the first five tones of the major and minor scales, and play them consecutively on each tone of the chromatic scale, first (Continued on page 56)



Ellen Amey in her studio

Music and Study

never closes one door without opening another, and this seems especially true in the matter of music; for, while just at present grand opera opportunities are fewer than ever, never before in the history of music have there been so many other opportunities of making a singer not only as distinguishable himself but also can make a comfortable living.

"The radio is an excellent outlet, not only for the established singer, but also for the beginner. Many a young artist has begun as soloist on a studio 'sustaining' program and been quickly selected for a sponsored program, who would otherwise have waited interminably for his big chance. The important thing for a beginner is to obtain a hearing, and this the radio offers freely and unconditionally. Not only can a soloist obtain auditions and try-outs, but the singer in choir or chorus may find also this work through radio.

"It always has seemed to me that too many young singers handicap themselves with a diversity of interests. To make the most of one talent one must organize all other activities around it and restrain all impulses which do not tend to develop or improve it. This is imperative, not only for the student but for the established artist as well. One does his best work by keeping wholly to himself, by working hard, and by talking very little about it.

"When speaking of hard work I do not mean vocalizing for hours on end. Singing is only a small part of our 'work.' Reading musical history and tradition, as well as familiarizing ourselves with the work of our contemporaries, comes under the heading of work. So does piano study. Intelligence is not measured by our ability to memorize a rôle in five days or to acquire a good French accent. It is not what we know, but how we utilize that knowledge, that determines our intelligence. We can demonstrate it by our ability to look ahead, to foresee possible difficulties and to prepare for them. For instance, I read recently of one of the Sherwin-Williams auditions winners who surprised his fellow artists by rehearsing his rôle in 'Macon' in full costume. He explained that he feared the frills and furbelows of such a costume might distract him during the actual performance; so he was accustoming himself beforehand. That was intelligence. Another singer, fearing the footlights would make her nervous, sang with the chorus for a whole week before making her début. Again, intelligence.

"Every body on Its Own Bottom"
"I am frequently asked if 'influence' is not more important nowadays than ever before. I do not know. I do not see how it ever could be the 'open sesame' that so many

people believe. It is true, of course, that, if one knows persons of influence and importance, they may, through their social or business connections, be able to secure auditions or trial appearances for an unknown young singer; but they will not be able to do this singing for him. What comes of the audition or try-out will depend wholly upon the singer and what he does with the chance given him. There is no 'influence' like ability; both natural and cultivated.

"The same common sense viewpoint must be applied to the overworked theory of 'charm' and 'personality.' Both attributes are good to have; but they do not take the place of talent, at least not with musically sophisticated audiences. A dimpled cheek will not atone for bad enunciation, nor will a radiant smile make them forgive a bad tremolo, or other defects. Such things may be of use in 'revue' and musical comedy but, we are not discussing that field of music.

"To succeed, not merely in a material sense but also in that deeper, finer way which gives satisfaction to the soul, one must bring a tremendous sincerity to his work. One must work for the love of music,



"How would you like to sit in a draft all evening?"

rather than for applause or other considerations. I think so often of Kenyon Cox's 'Gospel of Art' which runs:

'Work for the work's sake;
Paint or sing or carve
The thing thou lovest,
Though the body starve.

'Who works for glory
Misses of the mark
Who works for money
Coins his very soul'

'Work for the work's sake then
And it may be
That these things
Shall be added unto thee.'

"The true artist never allows the public's adulation to go to his head; he knows, better than anyone else, whether he has sung well or badly. Artists who attach too much im-

portance to the public's reactions suffer greatly during their professional life; and later, when they grow old and retire, they become lonely and unhappy. Those who live only for their art do not experience these emotional fluctuations; they live in contentment and an inner peace which nothing can destroy. Moreover, when their time for retirement comes, this spiritual tranquility becomes even greater and more comforting.

Vistas That Beckon On

"I look for our country to make great strides in music; but at present much of our viewpoint and approach is wrong. We think too much of the interpreters of music and too little of its creators, the composers. People go to hear Heifetz and Flagstad, not because of what they are doing to play or sing, but because they are great names, great artists, and the public is curious to gaze at the star rather than to listen because the star is going to play Brahms or sing Wagner. We never can claim to be a musical nation until we place music above personalities. In Europe a music lover says to you: 'This afternoon I am



"How would you like to sit in a draft all evening?"

going to hear Beethoven's 'Appassionata.' Here he says 'I am going to hear Moritz Rosenthal.' You see the difference?

"It is so wrong, so unsound, this ignorant worship of personalities. After all, a fine tenor is a fine tenor, a fine pianist is a fine pianist; then what difference does it make who sings or plays the music so long as it is well done? The genuine music lover is a 'music' lover, not a star worshipper. The radio has done a great deal of educational work, but the public needs what psychologists call 're-education.' When the listener can say 'Ah, Schubert's 'Unfinished Symphony!'' and sit down to enjoy without knowing whether it's being conducted by Toscanini or John Smith; only then can we be musical education as a nation."

Current Films With Worth While Music

(Continued from page 14)

adequate to bring any orchestra to the full accomplishment of its possibilities). Thus, he exchanges a brief session with one city for continued work of national outlet, Mr. Janssen, who won an Academy award with his first musical film score, has begun writing the music for Wanger's forthcoming "City For Sale," after the completion of which he will at once begin work on the music for "House Across The Bay."

We Go "Young" Again

During the holiday season, Paramount released "Gulliver's Travels," a feature length cartoon in technicolor. This playful version of Jonathan Swift's masterpiece is the first long color cartoon to appear on the screen since "Snow-White And The Seven Dwarfs." The picture drawings are the work of Max Fleischer, veteran animated cartoonist, who celebrates, during 1940, his twenty-third year in motion picture work. His new film has its catchy featured songs, by Leo Robin and Ralph Blumberg, and a score by Victor Young. Mr. Young is a veteran in the musical end of motion picture production. After much experience as conductor and composer, he took over the Atwater Kent radio program (of happy memory) in 1929. Since then, he has devoted himself to film work and recordings.

On the whole, the outlook is that 1940 will contribute greatly to the advance of music in the films. In addition to the usual fare of "starring" vehicles, tremendous advancement is being made in the engaging of ranking musical personalities to take charge of the musical settings of nonmusical films. It is heartening to see the film industry looking to music to build the mood for entertainment which, up to now, has ranked almost exclusively as a visual commodity. It is not too much to hope that progress of this kind may change the entire status of music in the movies. We had occasion to ask a motion picture executive why the films have not seized the matchless opportunity they have of making movie operas. His answer was that the average motion picture audience is not yet ready to accept them; thinks them "highbrow." If that is the case—and a motion picture executive ought to know—it is a pity. And for that reason, music lovers must haul the steps that are now being inaugurated to wed music to the movies in a worthy way. If the public is given fine music along with its motion picture fare, it cannot but react in a favorable manner. And once it does, that opera, and all good music, cannot long remain absent from the screen.

ORGANISTS, BE CAREFUL. Bear in mind that your instrument is a vehicle of continuity and smoothness of tone, without the least display of any degree of accentuation to disturb or mar its evenness; consequently it is an instrument to engender calmness of spirit, meditative thoughts, and ideas of eternities; so it naturally drifted and found its true niche in the sanctuary of the church, and all the master composers have viewed this instrument as existing in that environment. As the Church stands for purity, you can see from that viewpoint that you, an organist, should aim at perfection in handling your instrument, as far as your talent and application to hard work will allow. With this in mind, be anxious to obviate the intrusion of any disturbing element in your rendition at the service.

"Be careful" at the beginning of this article was educed by the observing of a few disturbing elements in the playing of several organists. In one instance the choir and congregation were dragging the tempo during the singing of a hymn. The organist, in order to pull the singers up to time, pumped out each successive beat on the pedal for several measures. Finally, this did have the desired effect; but it was trying and tiring to the organist to the hearers; and it made one feel as if he were witnessing the coralling of a herd of horses rather than experiencing elevation by a hymn.

A Gentle Remedy

How much easier and less fatiguing to the organist, and less annoying and noticeable to the listeners, if the organist had added some 4ft stops to his foundation stops; and if this did not prove effective, had added still further a 2ft stop, and even discontinued the pedals. The brilliancy and acuteness produced by this arrangement would surely have stimulated the lagging singers to come up to the desired tempo, and especially if the organist had gradually accelerated the time.

Frequently lagging in hymns is caused by incorrect pitch in the singers; and in such cases this remedy of added 4ft and 2ft stops is efficient, not only for tempo, but also for the pitch; and it is far superior to beating time with the pedals. However, if a choir itself lags in tempo or sings off key, usually the fault may be traced back to insufficient practice at rehearsals. If after due practice, the error persists, it would be better to change to singers with native discernment for accurate pitch.

Another cause of lagging is for the organist to announce the hymn tune on his instrument at a certain tempo and then, at the time for congregation to begin to sing, the organist produces a state of hesitancy and uncertainty in the singers, which naturally results in a lag. This fault of changing the tempo seems to be habitual with some organists, as several instances have been noticed.

The Phrase a Notice of Beauty

Another example of carelessness was observed during the rendition of an organ prelude; and this was a negligence in phrasing. The organist gave a continuous flow of sound from the beginning of a movement to the end. That is to say, there were no phrasal outlines whatsoever

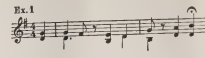
exhibited in his playing. If organists would but realize the enormous power of clean cut phrases, there would be less of marred or undefined meanings in their interpretations. While an accompaniment may exist as a continuous background to a melody, still the melody itself should in a poem is defined by certain inflections and retardations in the voice of the reader.

To illustrate, let us select any hymn tune, say, *Old Hundred*, which is written in quarter-notes

Thoughtless Errors at the Church Service

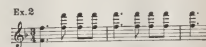
By Eugene J. Marks

Music and Study
tune, *Old Hundred*, written in quarter-notes, is too often blurred as follows:



Of course such playing is due to thoughtlessness, as every musician well knows that this entire phrase should be rendered with a sustained legato touch. There is no remedy of a technical nature for such faultiness; nothing eradicates it except eternal vigilance and care. The same mistake is encountered when some of the fingers are allowed to leave the keys before the time of the notes is completed, even in the middle voices. The careless hand produces a ragged and unsmooth rendition, whereas a smooth legato in all parts will give an artistic and desirable performance.

Another disconcerting negligence which has been noticed is the playing of notes or chords when they should be repeated in order to make the meaning or metric rhythm of the musical phrase clear. A special instance of such playing was in the rendition of the *Intermezzo* from "*Cavalleria Rusticana*" the organist played a chord where the melody note "B" appears as in the following excerpt:



which was rendered with a sustained, unrepeatable chord as an accompaniment, as follows:



which rendering, anyone can easily see, kills all rhythmic measure beats. Even with changes of positions of the accompaniment (as given in the piano arrangement of this piece), the desired rhythmic division of the melody would be lost. In order to render this melody note "B" according to its rhythmic formula or the demands of its metre, it must be repeated as written, as a tied "B" destroys the melodic intention of the composer and makes the phrase unintelligible.

For a prefatory recital to a regular church service the organist had selected several pieces. These works evidently had been chosen at random; and he meandered from one piece to another, without having finished any one completely, and with all odds entirely ignored. Perhaps the organist had reached a decision made by others, that the preliminary organ numbers are designed to drown the noisy entrance of late comers, and that no one listens to them. The purpose of an organ prelude, however, should be to eradicate perturbed thoughts and to prepare the minds of the congregation to receive openly the Gospel message; but, from such an erratic meandering as a portion of this piece and then a touch of that one, we cannot conceive of this mental condition being improved. It is far preferable to finish a piece entirely, then allow a short silence (even as much as thirty (Continued on page 53))

Why Not a Mothers' Study Group?

A Record of One Teacher's Experiment With Mothers of Pre-School Children With Suggestions for an Interesting Project That Brings Extra Income to the Teacher

By
Mary Jarman Nelson

SINCE FEES FOR TEACHING pre-school children are necessarily higher than those for school age children (because the very young must come to lessons much more often), many friends and neighbors were financially unable to send their children to our classes. They had been told often that we were doing very little during the first stages that they could not do just as well at home. In fact, they were sometimes surprised to observe a lesson, which the child and I preferred to call a "visit," as it took place in the flower garden with us picking daisies, petals and singing: "One-I-love, two-I-love," or still more shocked to walk into our house and find a small boy and "teacher" sitting under a table (it was his idea) and pretending we were in the cockpit of an airplane (we had just been singing a song about one).

Of course, I told these mothers, as far as actual piano playing was concerned, it was wisest to have the children under an experienced teacher. But there was a great deal of background in the form of singing, game playing, and crude instrumental work, that a small child needed before he ever approached the piano. This sort of thing was so much fun, that it was really a shame they were missing it in their homes.

The Ice Is Broken

Finally, an energetic mother, whose older boy was studying with me, asked if I would conduct a study course, if she would round up a group of mothers who would be anxious for this sort of fun, but ignorant of how to go about it. I agreed delightedly.

In larger communities it would be wise to have a "key" woman, who is prominent in women's clubs, P.T.A. groups and so on, to advertise by word of mouth, and telephone, as well as by newspaper notices, the organizing of such a group.

Any teacher, the majority of whose pupils are in school or kindergarten, must squeeze in lessons between the time school is out and dark, and tax Saturdays to capacity. The prospect of filling a vacant morning pleasantly (and profitably) without having to watch the clock like a hawk, was most agreeable.

We met first for a morning discussion and coffee in the studio. Previously typed forms A and B were passed out. It is so very easy to have misunderstandings about a new undertaking, when agreements are made only verbally. I carefully went over the outline of the course planned for six weeks (which turned out to be ten, the mothers were so interested) and invited questions and suggestions. All who decided to "sign up" filled in the questionnaire, with original suggestions for added interest.

Forms A and B

Before the first meeting the answers were carefully tabulated, and transferred to index cards. During the course various items were added to each mother's card, for my own record. The following material was assembled in a 12"x18" red rope folder (cost: \$c each, at the stationers):

The best all-round Pre-School music Book I could find.

A loose-leaf notebook containing music paper, library list, list of fifty easy "repertoire" songs, and blank pages for notes and assignments.

Another loose-leaf notebook, to be made into a "Sofa Book" for the child.

A mimeographed "text-book" of my own authorship.

A pencil—with the request that it was not to be removed for writing telephone numbers, grocery lists, or Junior's arithmetic.

The library consisted of some sixty books, collections, individual songs, and articles clipped from magazines, covering every phase of pre-school musical activity. Each was numbered. This library was placed on a table in our front hall. A chart with name slips hung above, so between meetings any mother could come and exchange a book, without interrupting a lesson.

It must be remembered that although some of these mothers had studied piano four or five years in their youth, some had sung in choral societies or belonged to chamber music groups, none had ever taught music. A few had tried to teach their own children duets, and to make them "count"; which was about as sensible as trying to teach them that "The square of the hypotenuse of a right-angled triangle is equal to the sum of the squares of the other two sides."

Our greatest problem was getting the mothers to sing spontaneously, away from the piano and away from the books, and to lose self-consciousness in games and crude dramatizations.

We divided our songs into the following general groups:

1. Lap Songs—To be sung to the child when he is very young.
2. About-The-House-Songs—To be sung at any time of day. This included all sorts of "activity" songs and games.
3. Sofa Songs—Sung from a book, with the child looking at music and pictures, at that time of day when the child climbs up beside his mother and says: "Read me a story" or "Sing me a song."
4. "Instrumental" Songs—Songs to be sung first then transferred to glasses, xylophone, and finally piano.

Then there were also many instrumental compositions to be played (Continued on page 53)

THERE IS AN OLD, OLD TALE about several blind men who were to "see" an elephant for the first time; and naturally their way of seeing was to approach the animal and to feel what it was like. Each one touched a different part of its anatomy, and to the man who touched its massive side it was just like a wall, while the man who felt one of its legs declared that elephants must be living tree trunks. The reactions of the others were just as strange, even to the man who grasped the tail and said, "An elephant must be a sort of snake!"

A lesson lies in this story—all were right and all were wrong. A man with open eyes could tell them of the elephant's size, could interpret the animal's appearance. Man is by nature curious, and from earliest times he sought an explanation of the things about him, whether they were phenomena of nature or the handwork of men. Interpretation, then, fills a need. To interpret one must explain, one must make clear what is hidden. The meaning of things must be brought out by either artistic presentation or sympathetic understanding.

As applied to music, interpretation is supremely important. The interpreter of music is the performer of music, and he may be an instrumental or vocal soloist, or the conductor of a group of musicians. He has to take into consideration many points of performance: tempo, dynamics, attack and release, phrasing, nuance, inflection and articulation. Add to these emphasis, mood, and the individual emotional and intellectual reactions, and we see that interpretation is not so simple a matter as we might first believe.

The Spirit of Interpretation

In any case, interpretation in music is the expression of an individual's conception of the subject, which may vary from the simplest song to the most complicated symphony. Every serious musician should give thought to his manner of interpreting; for, if he feels that he understands a piece of music, if he feels that he has caught its meaning and spirit, he must be sure that he is giving a form to his means of expression which actually conveys and explains that meaning to others.

Does interpretation call for merely the following of a musical score? Most musicians are able to read the printed form and markings which record on paper a piece of music. But interpretation involves more than a mechanical rendering of what appears in that score. If it were not so, how regimented and dull all music would be. At best, the musical score is a "blue-print"; and, while it does contain the composer's ideas and thoughts, and guides the performer, it is subject to the differences in emotional and intellectual reactions from what appears on the musical page. No particular reactions are in evidence if there is only a following of certain notes, and a spiritless observance of the ordinary musical rules, the dynamics and agogics indicated by the composer.

If we were to take ten leading musicians—let us say violinists, for example—and have each one interpret the same concert, the musical effect in each case would be different. The differences, however, would not lie in the notes, the

Getting the Meaning to the Audience

The True Significance of Interpretation in Band and Orchestra Music

By
William D. Revelli
Famous Band Leader and
Teacher-Conductor, University of Michigan Band

Intonation, the dynamics; they would arise from individual moods, temperament responses to the symbols found on the "blue-print"; and they would be guided either consciously or unconsciously by the interpreter's ideas of the composer's intentions.

But wherein are these differences evident? We do not have the interpreter of music explaining in words his feelings on the piece being performed; nor do we get his meaning from the expression on his face, nor necessarily from the movements of his body. If he is a conductor, those explanations are received by the members of the musical organization which he directs. But for the audience interpretation is dependent upon the individual's choice of tempos, his handling of dynamics, his use of *diminuendo* and *crescendo*, his transference of mood to the players, his balancing of instrumental voices with or against each other, and his method of delivery. These matters we must examine closely, if we are interested in interpretation.

Tempo

In reading scores, many tempo markings are too indefinite to be regarded as authentic. For instance, we cannot say that *Andante* always has the same meaning—it may mean one thing with one composer, and something else with another. We cannot attach definite and limited meanings to any of these terms; and this fact is more apparent when we check up on the metronome markings given by the composers themselves. With each composer the nature of the tempo determines the exact meaning of *allegro*, or *andante*. It is for this reason that we can not rightfully criticize the tempo used by a performer, so long as the tempo taken correctly defines the spirit and intention of the music, and so long as it is musically sound.

BAND AND ORCHESTRA

Frequently composers used dynamic terms when in reality they were thinking in terms of mood, and not so much of variations in motion or speed. Again tempo is dependent upon the nature of the music, not upon a set of metronomic figures. It is not difficult to know just when a correct tempo has been set, for the tempo is right at that point where the listener is not conscious of it, where the music expresses itself most naturally, and where tempo and expression are most clearly in focus. In the course of observations at high school contests, I have often become tempo conscious only when it misfits. A great many times *allegro* are too fast and *andantes* too slow, for tendencies are usually in the direction of excesses.

It is advisable to assume from the outset a tempo which best adapts itself to what the composer had in view. It is psychologically incorrect to begin rehearsal at a very slow tempo and then gradually to work up to the correct tempo. Regardless of the tempo necessary for the movement, providing the performers have at least some technical ability, they should play and hear the selection with all of its contrasts, climaxes, inflections, dynamics, and so on, in correct tempo at its first performance. In this way they get the important first impression which subtly influences the effect for which they will later strive. The good derived from this method overcomes the mistakes which are made in speedy passages; that fact, the result is usually a more careful attention to dangerous passages on the part of the players.

The conductor must always be judicious in his choice of tempo, although he is not restricted too thoroughly. The matter of tempo will always claim his attention if he wants to be accurate in interpretation.

Dynamics

Dynamics are not always unchanging signposts—probably no two performers react to them in exactly the same manner. That is one reason why even our major symphony orchestra conductors find it necessary to rehearse dynamics, and to have everyone reach an understanding, and a balanced conception of the dynamics as scored. If all of the players visualize and feel the dynamics just as the conductor does, then the effect of the whole is just as he conceives it. This will be true whether a piece is rehearsed or not.

In the same way that *andante* or *allegro* do not always mean the same thing, *piano* and *forte* may separately have different meanings at different times. How soft shall a *piano* be, or how loud a *forte*? The answer depends entirely upon the composer, then the character and mood of his music, and his conception of the dynamics to be employed.

We cannot conceive of a piano, as used by Wagner in the *Death Scene* of "Tristan and Isolde," as being similar to the piano found in places in the *Overture* to "The Magic Flute" by Mozart. They are opposite in moods, and this fact must be given consideration by variations in intensity and volume as applied to the term *piano* in each selection.

Music and Study

Attention must be given to a matter which is recognized by every competent musical interpreter, that of indiscriminate and wholesale dynamic markings. In almost every instance musical scores for band and orchestra give a certain dynamic level, such as a *pp* or *ff*, not only to one voice or section but to all the other sections as well. If we play such passages as marked, with all choirs faithfully observing the dynamics as written, the effect is very unusual, and the parts are unbalanced. It is at this point that the musical intelligence and aural conception of the conductor come into play. The important thing is to bring out the voice or voices deserving the limelight, and to subdue the others in such a way as to interpret properly the composer's intentions.

In editing the parts to accomplish this end, it is advisable to red pencil the dynamics so that they appear as they should be played by the individual voices, even if they are at variance throughout the organization. Instrumentation affects dynamics, and occasionally we find that the balance of a composition is greatly improved by alteration of dynamics color and blending, whereas the musical effect would be completely distorted if the original dynamics were maintained.

We have already noticed that dynamics mean different things when used by different composers. This is no less true when used in different works of the same composer. For instance, the pianos of Wagner's "Das Rheingold" are hardly to be interpreted in the same manner as those in his "Götterdämmerung." Frequently, also, we find that the dynamics written in opera scores are reduced to *ppp*, whereas if the same composition is performed as an orchestral or band concert number, the same dynamics would be ineffective. In the first usage they are purposely reduced so as to keep the orchestral accompaniment incidental to the singing. Naturally, these dynamics are not applicable to the same selection as transcribed for instrumental performance.

The Crescendo and Diminuendo

Perhaps the most effective tools in securing tonal contrast and in arousing interest in a particular passage of music are the *crescendo* and *diminuendo*. Properly used, these tools can do much to make possible adequate interpretation.

In order to make clear our idea of how *crescendo* and *diminuendo* should be understood by instrumental players, we usually employ the following imagery:

Let us use a sustained tone in building a well conceived and properly graduated *crescendo*. This tone is to be held for sixteen counts at M.M.—60, and, allowing four counts to each "block" representing a change in dynamics, we go from *pp* to *ff*.

Ex. 1

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>
<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>	<i>pp</i>

Next, we subdivide these "blocks" into a total of eight, as follows, with two counts to each, and corresponding changes in dynamics, going from *fff* to *ppp*.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>
<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>

The next step in a proper conception of *crescendo* is a division into sixteen blocks, with one

count for each, so that the *crescendo* is systematically graduated and the change is accurate. The same plan works in studying *diminuendo*. This method of developing dynamic control helps to eliminate the common fault of *crescendos* and *diminuendos* which are merely sudden changes of dynamic level. Naturally, the better the control, the more effective the *crescendo* or *diminuendo*.

If the wind player will feel that in making the *diminuendo* he is lifting the tone rather than dropping it, he will be more likely to retain a steady pressure and intensity, and therefore have better tone and intonation. The common error lies in thinking of a *diminuendo* as dropping off, which causes a relaxation and a correspondingly bad effect on the tuning and quality of the tone.

Of course there are varying degrees of *crescendo* and *diminuendo*. Sometimes a *crescendo* is merely a slight lift in tone or phrase, and at others the change is very great in scope. One sometimes hears *crescendi* which are grossly exaggerated and others which are not brought up sufficiently. The amount of *crescendo*, to repeat what has been said so often here, depends upon the character, mood and style of the music, upon the passage, its position in the phrase, and from what and to what it is leading. I once heard an able conductor say, and very aptly, "Some *crescendi* are meant to be no more than a slight breeze barely rippling the waters of a quiet pool; others are meant to be mighty winds forming foaming waves in the ocean."

Examples of the use of the first type of *crescendo* are to be found in the quiet evening scene, and the scene as written in the storm scene of the *Overture to "William Tell."* Both types are frequently employed in the same composition, as witness the *Prelude to Act 1* of the opera

"Lohengrin." This prelude is very highly colored with dynamics, yet in the opening measures they must be treated very sensitively, while in the middle of the selection the *crescendo* leading to the climax of the *Prelude* must be built up gradually until it has reached a tremendous peak. This requires excellent control on the part of players, and a careful treatment so as not to reach the peak of the *crescendo* too soon. When the peak is reached it should be with a tremendous power.

Mood

Too often we hear musical performances which are mechanically perfect but lack emotional value. Usually in these it is evident that careful attention has been given to drilling of notes, rhythm and dynamics. Yet neither the conductor nor the performers have caught the spirit, or mood, of the composition. In spite of the perfection of ensemble, there is a coldness or stiffness of interpretation. Notes and careful markings of symbols do not of themselves create mood—that is distinctly a part of the conductor and performer. To a large extent the conductor is responsible for moods established in his musical organization for the different pieces of music. His personality has much to do with the success of his integrating the separate moods of the individual players so as to approach that which expresses his interpretation.

The greatest conductors are the most successful interpreters usually because they have not only interpretative genius but also the unusually vivid personality and means to project the force of that genius on the players, whose performances in the last analysis are the final determinants of interpretation.

To establish the proper mood for the artistic (Continued on page 55)

Making Mid-Winter Piano Study Fascinating

By Alice Thornburg Smith

Mid-winter is the time when the piano student either does his most serious study, or it is the season he takes for a big slump. The first enthusiasm of renewed study after the summer vacation has died down; the holidays have taken their toll of lost practice hours, so February and March are either dull or inspiring as the teacher makes them. No shifting of responsibility there. Thinking of these things, the conclusion was reached that if adults were achieving results with safety weeks, give-to-charity weeks, be-kind-to-animals week, and so forth, it might also be the answer for the young piano student.

Therefore, we announced that five prizes would be awarded for extra practice during the month of February. Ten hours of practice were required, after which, all time, even minutes, counted toward a reward. Mothers were held responsible for counting and recording the time for students too young to do so themselves. Did it work? Like a charm! Even the boys entered in with enthusiasm. One Junior High School boy would set his alarm clock for six o'clock, and get an hour of practice before anyone else in the family was up. (I'll not say any more about the families, too, entered into the spirit of the contest and did not come to the piano's mother said that he gave them all a laugh, sitting at the piano wrapped in an old fur coat, for early mornings in February even in southern California, are nippy, to say the least. Another mother reported that her son, aged ten, after

doing thirty minutes before breakfast, announced, "Thirty minutes practice, and I feel like a million!"

Progress that month reached a new high. Students, who were usually full of practice alibis, found they really could find time. The mothers were grateful, as they always are, if you help them to get even a toehold on this practice problem.

The winner of first place in the contest came in with forty-three hours and nineteen minutes. Her sister also made a good score. Their family reported the most musical month in its history.

Those who were only runners-up in February, had a new chance in March, for the March contest was a review contest. For each page of review work well done, two points were given. If it was memorized, five points were given. If it was not, four points were allowed. Regular work had to continue as usual, but more time was taken at the lesson for hearing review pieces. Intermediate students were allowed to go back as far as second grade pieces. Advanced students could not go farther back than third grade. Numbers which had been put aside for months, even years, were brought out and enjoyed again.

And so we weathered what might have been a hard winter, musically speaking, and came to the first of April (when we always start our study of our June recital numbers) with the chances looking bright for a good public performance with which to close the year's work.

Real Art in Violin Playing

By
Albert Spalding

Albert Spalding, the distinguished American violinist, was born in Chicago, August 15, 1888. His early training was with his mother, an excellent pianist; following which were years of study in New York, Paris and Bologna. His debut was made in Paris in a joint recital with Patti. His American debut was in 1908 with the New York Symphony Orchestra. He has appeared with most of the major orchestras and has given countless recitals in America and abroad.—Editorial Note.

IT IS MY BELIEF, reluctant but nevertheless emphatic, that the average violin student in this country has an improper conception of the time, effort, and training necessary to enable him to become a first rate artist. He measures

One often can become a skilled artisan by these methods, but it takes "the study of a lifetime" to make one an artist. European students apparently are more aware of the tremendous amount of thought and labor required in the pursuit of their art than are those of America. They realize, more than do our students, that quick learning often precedes poor results. Our students need sympathy and enlightenment, however, more than condemnation.

A violinist who constantly endeavors to improve the mechanics of his technic, without giving thought to the aim of that technic, is walking up a blind alley. He should stop to examine the spiritual quality motivating any technical skill in art. He should ask himself whether he is merely trying to play faster than he has heard any one else play before; whether his only bid for listeners is the suppression of his *vibrato*; whether he is striving for perfection of the *arpeggio* and *spiccato* alone, or whether he is attempting to convey feelings, impressions and emotions.

A mind completely submerged in technical processes will seldom glimpse visions of beauty. The urge a student has to play notes clearly and fluently is commendable; but this urge should not absorb his entire work. A violinist who wishes to become an artist must look beyond the face value of notes, and must possess more than mere dexterity of bowings and fingerings.

The Composer's Mood

As a beginning in this search for deeper values, a student might imaginatively inquire into a composer's mind. What moved a composer to select a certain order of notes? What "feeling" has he tried to record? What mood did he mean to crystallize?

A crystalline life would be certainly a very easy one if all he had to do were to jot down the first melody that came to his mind. This is not the way most composers reach paper (judging, at any rate, from my own experience as a composer). Let us take for granted, then, that a composer starts with a definite idea. This idea

ALBERT SPALDING, America's Eminent Violinist

From a Conference Secured Especially for
The Etude Music Magazine

By Albert Green

VIOLIN
Edited by Robert Braine

may be derived from a scene or picture—a brook winding over a quiet countryside; or restless waves dashing against a stony cliff. On the other hand, this idea may originate in a feeling or emotion—concrete or abstract. It is not necessary that we inquire too specifically into the origin of every piece of music, so long as we feel, or are deeply impressed by, its motivation; for sometimes the impulse of our heart is more authentic than the product of our logic.

Even a short inquiry into the art of composition will convince a student that violin music is more than just a combination of notes resulting in melody, and that speed and agility are not the only qualities needed for a satisfying performance. There is a warm meaning in every note a composer puts on paper. The conservation of this warmth in the interpretation is the aim of the true artist.

The "feeling" in a piece of music may be suggested to a pupil by his teacher, but this "feeling" will always remain only the teacher's emotional conception. An enterprising student does more than just accept a teacher's performance.

Though artistic examples are valuable, because they reveal the emotional depth certain artists have found in a sheet of printed music, it still remains for the pupil to sound his own depths, to live his own music as he lives his own life. Furthermore, we are all at our best when we express our own emotions.

It goes without saying that a student must cultivate his musical nature or his interpretative outlook. For even though his performance carries the conviction of his individuality, it may still fall short of artistry. Sincerity alone is not a guarantee of beauty. Nevertheless, no student should despair because of early imperfections. No artist ever started with polished results. A student should strive to broaden his emotional interpretations and to heighten their conception so that they will grow in value to himself and to his listeners. After much diligent study he will learn to arouse in his audience the same high emotions he feels in his own soul. The conviction and interpretative power mature with open-hearted study. A musical interpretation, however, which is sincere and emotionally alive, has no reason for shame even though it be immature. "Let us admire where admiration is due," once said a great painter, "for cast aside the daisy because it is not like the rose."

Inspiration from Others

A student could also help himself materially by studying books and magazines pertaining to music, for these are sources of technical and spiritual help. Here he will find theories concerning correct methods of study, valuable advice of comfort and encouragement, and a wealth of other material. He should remember, however, that the road leading from the abstract to the actual must be kept always open. Theories should be weighed for the actual values they contain—"Thinking constantly translated into doing."

Recently a student asked whether an audience responds more when a violinist plays to their hearts or when he plays to their minds. The division made in this question is an obscure one. The two faculties are so closely associated that I, for one, am not able to (Continued on page 58)

Are They U. S. Citizens?

Q. Will you please tell me if the following composers are or were United States citizens: Levitzki, Lavallée, Godowsky, and Rachmaninoff?—*Mr. M. G.*

A. I have asked Dr. James Francis Cooke about these musicians and he has given me the following information:

Levitzki and Godowsky were from Russia, but became American citizens. Rachmaninoff has taken out first papers as an American citizen. He is utterly opposed in every way to the present Russian regime. He is Slavic-Aryan. Levitzki and Godowsky are of Jewish extraction; Lavallée, French Canadian.

The Tremolo

Q. In *43 Secret Mystery of Life* the last few measures are written thus:

Ex. 1

also in *Arise* one measure is written

Ex. 2

and the same notes repeated. As both of these are thirty-second notes just how should they be played? As a tremolo?

—*M. A. K.*

A. You are right. They should be played as a tremolo.

When to Pedal

Q. I have a number of students who have not yet learned to use the pedal. I learned to press the pedal down at the beginning of each measure instead of the suspended pedal. What do you advise? It is easier to teach as I have been taught, but I do not want to be "behind the times."

2. What does *no corda* mean?
3. I start teaching the scales in two tetra-chords. Do you think this is a good method? Should I quit the scales when the pupils start their velocity studies?

—*Mr. O. H. B.*

A. 1. The pedal usually comes up, not down, on the beat. As an experiment try playing the *Dorothy*. The pedal should come up at the exact instant that each chord is played. If it does not seem natural for you to do this, I strongly advise you to get the little book of pedal studies by Gaynor. You will find this an excellent help in teaching your pupils how to pedal. It may be procured from the publishers of *True Erv*.

2. *Una corda* means that the soft pedal is to be depressed at this point. It is to be kept down until you see the term *tre corde*. *Una corda* translated means *one string*. When this pedal is depressed the action of a grand piano moves a little to the right so that the hammer strikes only one string—two on present-day pianos. When it is released the action moves back and the hammers strike all three strings.

3. There are many ways of practicing scales, but your method seems all right; however, since most music is written in either three- or four-beat rhythms, it is well to practice your scales also in triplets. By all means keep on with the scale work, regardless of what else the pupil is doing.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

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

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.

Music Dictionaries

Q. Will you please tell me where I may obtain a music dictionary? And will you also give the list of books, and their prices, that are used by Oberlin College Freshmen.—*L. B.*

A. You may secure a music dictionary from the publisher of *The Erv* or from any good music store. If you want a small one I suggest "Elson's Music Dictionary," which costs about a dollar and a half. If you want a larger one I suggest the "International Encyclopedia of Music and Musicians" by Oscar Thompson. And if you want the largest and best one in English, buy "Groves Dictionary of Music and Musicians." Freshmen at Oberlin use a variety of books and materials. In the Terminology course they study "Music Notation and Terminology" by Gehrken. Any of these may be procured from the publisher of *The Erv*.

What Does a Hold Over a Bar Mean?

Q. I will you please explain to me about the pass over the bar in the example shown?

Ex. 1

Ex. 2

2. Also, in the same piece "Sonata in C-sharp minor" by Beethoven, please tell me how this measure is to be counted.

—*R. B. K.*

A. 1. The *f* fermata placed over this bar line indicates a breathing point—silent pause. It would not be good musical taste to pass on to the next count without this break, because of the contrast. It would be very much like the little girl who said, "I have the hives and a new hat!" Some editions are here marked with a comma (,).

2. In copying this I see you have marked all the notes sixteenth notes whereas the

last four notes should be thirty-second notes. This probably accounts for your inability to place the four counts. The counts come respectively on the notes B, E, A, and D-natural. Since this measure has twenty-one notes instead of the usual sixteen and the tempo is so rapid, I advise you not to try to distinguish between the various number of notes to the beat.

Clefs in Male Voice Music

Q. Will you explain the use of clefs in music for male voices and tell me how to play such music on the piano?—*Mrs. G. F. L.*

A. When the G clef is used in music for male voices, it is understood that the parts are to sound an octave lower than written. When the F clef is used, the notes sound as written. Because the second tenor and first bass parts often cross it is difficult to play such music on the piano, and you will just have to do the best you can. The important thing is to play the first and second tenor parts at the same pitch at which they are sung by the men making these parts.

What is the Rhythm of the Scherzo?

Q. I have been under the impression that the *scherzo* is always written in two-four time. However, I know of one, by Mendelssohn, that is written in common or four-four time; it can be found on page 122 of *The Erv* for November, 1929. Is it imperative that this kind of music—*scheros*—be written in two-four time? Would not four-four time be just as well?—*Mrs. A. A. K.*

A. The *scherzo* was first used as a Sonata movement by Beethoven, who felt that it was not so limited as the *minuet* which had been employed by Haydn and Mozart. Since the *minuet* is in triple measure, most *scheros* also were written in three-four time; but there are many examples of *scheros* in other varieties of measure, and there is no reason why a *schero* should not take any form desired by the composer.

Playing Popular Music

Q. 1. Does playing popular music hinder one's ability in the more serious music?

2. Would you please make a list of this year's popular music that can be played by a person in the third grade of piano study. I can play such pieces as *Sir Galahad March* and *By the Sea* which appeared in the June issue of *The Erv*. It would be very helpful if you published more music like these pieces.

—*C. E. M.*

A. It depends on the amount of time you spend on each. In general it may be said that playing popular music of the jazz type tears down what the teacher of serious music is trying to build up; so if you spend an hour a day on each your progress as a musician will be retarded. But if you spend most of your time studying and practicing serious music and play popular music only occasionally by way of diversion, no particular harm will be done.

3. Popular music is even more difficult to grade than serious music and I am not sufficiently expert as a "swing fan" to provide you with such a list as you want. If you can play third grade music well you should be able to learn almost any of the popular songs of the day—at least after a fashion.

What Does zu Mean?

In the June issue of *The Erv* the above question was asked but not completely answered. C. E. M., kindly informs us about this direction as follows:

"I do not have at hand the miniature score of Tschalkowsky's 'Fifth Symphony'; but I do have the scores of the Brahms symphonies, Eulenberg edition. In many places in these the mark *zu* occurs, usually following a passage where the instruments were 'divided,' and indicating that the instruments—flutes, bassoons, horns, violas, and so on—were to play in unison. It is a German expression meaning 'for two, or both,' while the marks *ad* or *al* to which you refer, are French expressions for the same idea."

Questions About Form

Q. 1. Should the three periods of a simple ternary form be separated by double bars when the second period is in a different key?
2. Would it be better to indicate the change of key by merely placing accidentals before the notes affected and omit the double bars?
3. Would the same answers apply to compound ternary form, or if the periods are repeated?

4. I am writing a composition in the key of C-flat major, with the middle period in the key of F-flat major. In this middle portion be written in the harmonic key of E major?
5. Give me the name and address of the publishers who carry the Peters Edition. Leipzig, Germany—V. P.

A. 1. Yes.
2. It would be better to do it this way if the second period begins in the tonic key and merely modulates to a new key; but if the entire second period is in a different key, it would be better to change the signature.

3. Yes. Repeated sections are always enclosed within double bars.
4. Yes. Why not write the rest of the piece in the key of B and have the signatures uniform?

5. Peters Edition publications may be procured from the publishers of *The Erv*.

Practical Hints in Melody Writing

By

G. William Henninger

Instructor in Theory of Music
Pennsylvania State College

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

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Ex. 101

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Ex. 109

Ex. 110

Ex. 111

Ex. 112

Ex. 113

Ex. 114

Ex. 115

Ex. 116

Ex. 117

Ex. 118

Ex. 119

Ex. 120

Ex. 121

Ex. 122

Ex. 123

Ex. 124

Ex. 125

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Ex. 137

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Ex. 197

Ex. 198

Ex. 199

Ex. 200

Ex. 201

Ex. 202

Ex. 203

Ex. 204

Ex. 205

Ex. 206

Ex. 207

Ex. 208

Ex. 209

Ex. 210

Ex. 211

Ex. 212

Ex. 213

IN THE years 1809 and 1810 there came into the world three great artists whom a tragic fate removed all too early from their admiring contemporaries. They were Mendelssohn, Chopin and Schumann. After a century and more, their works still enchant those who love and feel music.

Of the three, Chopin alone chose to compose for the piano only. "Why do you not write an opera?" Asked Count Perthus of him one day. "Ah! Monsieur," replied Chopin, "Let me write music for the piano; it is all that I know how to do."

Chopin came to Paris in the fall of 1831, in the full flower of Romanticism. He gave his first public concert early in 1832. On that occasion he played his "Concerto in F minor" and his "La ci darem" Variations with Orchestra from the "Don Giovanni" of Mozart, before a large audience. In 1833 he was heard again, this time in a concert with Liszt and Hiller. Each of these concerts attracted an illustrious assemblage. With Liszt, whose friend Chopin had become, he shared the enthusiasm of a loyal public. His life, his rare distinction of character, his Polish origin, also, just at the time when Poland stirred all classes to romantic generosity—all these elements made Paris glory in him. Heinrich Heine, the most admirable of all the German poets, whose friend Chopin was, called him the Raphael of the piano. "Poland gave him her feeling for chivalry and her historic suffering; France, her elegance and grace; Nature, a countenance of charm and refinement, a heart which is noble and filled with genius. He is neither Polish, nor French, nor German. He comes from the land of Mozart and Raphael. His country is the realm of music and poetry." No heart that was not warmed unto his art.

Contemporaries Acclaim

He associated himself with all the great artists who were in Paris at that time—Heine, Liszt, Meyerbeer, Halévy, Rossini, Delacroix, Berlioz, Thalberg, Stephen Heller; and from the moment of his appearance anywhere he was greeted with murmurs of pleasure and feverish anticipation. The great singer, Artot-Padilla, wrote to him in 1841: "My dear Chopin, do you know that you make me jealous? Wherever one goes all the women are talking of Chopin: 'Do you know Chopin? Have you heard Chopin?' I would like to have Chopin here!—Chopin here, Chopin there—towering like a pyramid. . . ."

Even his rivals loved him. "Caro Chopinette," Liszt wrote to him, "I am profiting by this occa-

Chopin's Nocturne Op. 32, No. 2

A MASTER LESSON

By

Isidor Philipp

Eminent French
Piano Virtuoso and Teacher

Chopin, the immortal dreamer



M. Isidor Philipp in his studio in Paris, which has been the rendezvous of many of the greatest musicians.

sion to repeat to you, even at the risk of seeming monotonous, that my affection and admiration of you will ever remain the same."

"It is not well to listen a whole evening to our Chopin," said Madame de Girardin. "Existence is far from pleasing the day after these feasts when a superior being has led you into the world of fairies and of dreams."

Moscheles, in one of his letters, gives an account of a soirée held in honor of Chopin and himself at the court. "Yesterday," he writes, "was a day not to be forgotten. At nine o'clock in the evening Chopin and I were conducted to the Chateau St. Cloud. We walked through a number of rooms in the palace till we came to the *salon carré*, where the royal family were assembled. It was only a small gathering. Around a table were seated the Queen, the Duchesse

d'Orléans and the maids of honor. Chopin, applauded and admired as a favorite, played some *Etudes* and *Nocturnes*. After I had performed in my turn some *Etudes*, old and new, meeting with like approval, we took places together at the piano. While we played a *Sonata for Four Hands*, the close attention of the little group was not broken except by the words 'delicious,' 'divine!' At the end of the *Andante* the Queen said softly to her maids of honor, 'Would be inconsiderate to ask for a repetition of that number?' We began again, abandoning ourselves, in the *Finale*, to the veritable delirium of music. The passionate impetuosity of Chopin seemed to electrify our audience, who praised us most enthusiastically. Some days later the King sent to Chopin a gilt cup and to me a traveling-case. Chopin always loved to joke, and he said to me, 'The King sent you a traveling-case so that he might the sooner be rid of you.'

The Artist

As a pianist, Chopin was unique. Moscheles, Mendelssohn, Meyerbeer, Heller, all pronounced him incomparable. Stephen Heller and Mathias have often spoken to me of the power of his playing, of the *bravura*, of the extraordinary gradings of tone. Sir Charles Hallé said: "It was a marvel to hear that genius, to watch his hands so supple, so aristocratic, moving over the keys." "Those who have heard Chopin," so Mathias declared, "can say that never since that time have they heard anything to approach him. His playing was like his music. And what virtuosity! What power! But it lasted only a few moments. Such exaltation, such inspiration! The whole man vibrated with it. The piano became intensely alive, so marvelously that one shivered. I repeat that the instrument which one heard when he played never existed except under the fingers of Chopin."

"Liszt is a demon," said Balzac, "and Chopin is an angel."

At the close of his life Chopin's playing had become very weak in tone; but he managed his effects with so much art, so much skill, that he always achieved the same success. For his last concert in Paris he played his *Barcarolle*, so Sir Charles Hallé told me, *piantissimo*, but with such contrast in nuancing that his lack of power was not felt. "And how he understood the pedals! It was unique." (Continued on page 58)

See opposite page for lesson on this piece by ISIDOR PHILIPP

MASTER WORKS

NOCTURNE

FR. CHOPIN, Op. 32, No. 2

Grade 7. Lento M. M. ♩ = 60

23 *delicentissimo*

24 *Ped. simile*

25

26 *agitato*

27 *p*

28

29 *cresc.*

30

31

32

33

34

35 *p*

36 *sempre cresc.*

37

38 *Ped. simile*

39 *Ped. simile*

40 *cresc.*

41 *f*

42 *sempre più cresc.*

43

44 *cresc.*

45

46 *meno forte*

47 *cresc. sempre*

48

49

50 *Ped. simile*

51 *ff appassionato*

52

53

54

55

56 *Ped. simile*

57

58 *dim.*

59 *p*

59 60 61

62 63 64

65 66 67

68 69 70

71 72

73 74 75 76 77 78

delicatissimo

Ped. simile

leggiere

Ped. simile

ritard. - - - lento

FASCINATING PIECES FOR THE MUSICAL HOME

SAUCY DAMOSEL

WILLIAM BAINES

The varieties of touch which the composer has indicated in this piece will have a great deal to do in adding vitality to the performance. In other words, the fingers must paint a little "sound and color movie" which keeps changing with every note. Grade 4.

Daintily M.M. $\text{♩} = 132$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

mp

mf

poco accel.

a tempo

poco rit.

mf

a tempo

poco accel.

poco rit.

a tempo

poco accel.

poco rit.

f a tempo

Fine

Broadly

mf

mf

cresc.

dim.

a tempo

mp

f

mf

D.S. al Fine

Grade 3½.

Gracefully M.M. ♩ = 144

FROM LONG AGO

ELVA CHITTENDEN

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SPIDER DANCE

TARANTELLA

Helen L. Cramm never wrote a more charming piece than this. The tarantula, from which the tarantella is named, is a forbidding kind of spider. Here, however, we have to think of a very lively spider with his delicate gossamer web dancing from strand to strand as he makes his lacy pattern. Played rapidly this piece becomes a gem. Grade 3.

Presto M.M. ♩ = 160

H. L. CRAMM, Op. 18, No. 2

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THE ETUDE

JANUARY 1940

DAWN FAIRIES

At dawn, as Nature awakens, the graceful figures of dancing Fairies reflect themselves in the azure-blue waters of a mirror lake.

The melodic and pianistic genius of Evangeline Lehman is splendidly exemplified in this lovely valse-scherzo. It should be studied at a very slow tempo and then advanced gradually to the metronome speed so that there will be a foundation of note accuracy. Then the piece will *spin* with grace and fluency. Grade 4.

EVANGELINE LEHMAN

Tempo di Valse M.M. ♩ = 66

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THE ETUDE

♩ Coda

ON WINGS OF SONG

When the poet Heine wrote "On Wings of Song" (Auf Flügeln des Gesanges), he gave to art one of its most exquisite gems.

The poem is one of sheer beauty. A brother and his little sister are at the banks of the Ganges river in India. They wander in a garden of roses and watch the lotus blooms floating in the water. They look from the violets at their feet, up to the stars, and listen to the rustle of the sacred stream.

Mendelssohn has given a most appropriate musical setting to this chaste and pure lyric and the melody is perhaps his loveliest theme. Grade 3½.

Arr. by William M. Felton

FELIX MENDELSSOHN

Andante tranquillo M.M. ♩ = 63

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JANUARY 1940

37

WID A BANJO ON MY KNEE

KENNETH BRADFORD

Grade 2½.

Allegro comodo M.M. ♩ = 88

Plink, plink, plink plink, Rest-in' on my knee. That's the way my ban-jo sounds.

When I play for me. An-y tune in an-y rhy-thm makes no dif-frence, I can play 'em, Plink, plink, plink a-plank, Wid a ban-jo on my knee. I'm com-ing, I'm com-ing.

All the dar-kies am a-weep.

Tempo I.

ing, pochetto rall. subito f. Rum-dum did-dle, did-dle dum-bum-bum, Rum-dum did-dle, did-dle dum-bum-bum.

Rest-in' on my knee. That's the way my ban-jo sounds. When I play for me. p cresc. An-y tune in

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38

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THE STUDE

Sometimes 2 feel like a 3/4 time

an-y rhy-thm makes no dif-frence, I can play 'em, Plink plink, plink a-plank, Wid a ban-jo on my knee.

DON'T BE WEARY, TRAVELER

S. COLERIDGE-TAYLOR

A vigorous setting, by a distinguished composer, of an American Negro melody. Grade 5.

Allegro moderato M.M. ♩ = 96

Op. 59, No. 12

an-y rhy-thm makes no dif-frence, I can play 'em, Plink plink, plink a-plank, Wid a ban-jo on my knee.

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This page of musical notation is a single system from a score, consisting of eight staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p*, *mf*, *f*, *ff*, and *pp*. Tempo and performance instructions include *poco rit.*, *a tempo*, *cresc.*, *poco a poco*, and *rall.*. The notation includes various musical symbols such as slurs, ties, and articulation marks.

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FIFI
THE LITTLE BALLET GIRL

BERTRAM ALTBAYER

Arr. by Louis B. Mainey

PIANO ACCORDION

Tempo di Valse

Tempo di Valse

mf ① ③ ①

Cantabile
p ① ③ ①

a tempo
mf ① ③ ①

Ossia

rit. ① ③ ①

Ossia

a tempo
mf ① ③ ①

rit. ① ③ ①

Ossia

Bass Symbols ①=Major Chord. ②=Minor Chord. ③=Seventh Chord. (-)=Counter Bass.

NOTE:- This arrangement may be played on the 12 BASS accordion by using major chords and playing the fundamental bass of the chord indicated in place of counter bass.

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Hammond Organ Registration
Sw. A# 00 55 32 100
Ped. 4-2

Prepare { Swell: Strings, St. Diapason 8, O.
Great: Soft 8' & 4'
Pedal: Lieblich & Bourdon to Sw.

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WILLIAM S. NAGLE

Moderato

MANUALS

PEDAL

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THE ETUDE

FREEDOM

Bernice M. Wells[†]

ROSSETTER G. COLE

Andante espressivo

Andante espressivo

mf
When I have bow'd my ev'-ry thought to Thee, When I can see with in-ner

f *dim.* *mf*

light di-vine That all Thou art is here and now and mine, Then I am free, Then I am free.

mp a little slower
When I a-bove all sin and pas-sion rise, And thought with Thee is raised un-
a little slower

mf *mp*

to the skies, And trust-ing-ly my hand with-in Thine lies, Then I am free, Then I am free.

mf *dim.*

with confidence
When I can see Thy will is best for me, And joy-ful-ly re-sign my will to Thee, And

mp *mf*

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seek no love but Thine, ah, ten - der - ly, Then life will prove in - deed that I am free.

erese.

f *ff* *dim.* *mp* *p* *pp*

Edward J. O'Brien

Allegretto M.M. - 84

A BAG OF WHISTLES

BAINBRIDGE CRIST

ff

My fa - ther and moth - er were I - rish, And I am I - rish too;

mf *p* *mf*

I pipe you my bag - of whis - tles, And it is I - rish too.

rall.

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THE STUDY

ten. *sfz* *a tempo*

'Twill sing with you in the morn - ing, And play with you at noon,

ten. *f*

And dance with you in the eve - ning To a lit - tle I - rish tune.

rit. *ten. // p* *a tempo* *ten.* *f* *a tempo*

colla voce *ten. //* *p* *ten.*

For my fa - ther and moth - er were I

f *a tempo* *rit.* *a tempo*

rish, And I am I - rish too; And here is my bag of whis -

ten. *meno mosso* *erese. ten.* *meno mosso*

tles, For it is I - rish too.

rit. // ten. *a tempo* *rit.* *colla voce* *f a tempo* *ff*

JANUARY 1940

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

CATCH ME IF YOU CAN!

ELIZABETH L. HOPSON

Grade 1½.

Moderato M.M. $\text{♩} = 88$

Musical score for 'Catch Me If You Can!' in 2/4 time, Moderato. The score is written for piano and includes various dynamics (mf, p, f, pp, cresc., dim., rall., a tempo, decresc.) and fingerings. The piece is copyrighted by Theodore Presser Co. in 1939.

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Allegro M.M. $\text{♩} = 93$
All is excitement—
many planes are flying about.
What a sight!

WINGS ON REVIEW

RENÉE MILES

Grade 2½.

Musical score for 'Wings on Review' in 2/4 time, Allegro. The score includes lyrics and various dynamics (mf, f, pp, cresc., dim., rall., a tempo, decresc.). The piece is copyrighted by Theodore Presser Co. in 1939.

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THE ETUDE

See them assemble again in close formation!

Now they break formation

Some are landing here.

Musical score for 'Grasshoppers' Frolic' in 2/4 time, Sprightly. The score includes lyrics and various dynamics (mf, f, pp, cresc., dim., rall., a tempo, decresc.). The piece is copyrighted by Theodore Presser Co. in 1939.

Others are flying off,
probably to their own airport.

How wonderful it was!
Some day I going to be
a pilot.

Musical score for 'Grasshoppers' Frolic' in 2/4 time, Sprightly. The score includes lyrics and various dynamics (mf, f, pp, cresc., dim., rall., a tempo, decresc.). The piece is copyrighted by Theodore Presser Co. in 1939.

Grade 2½.

GRASSHOPPERS' FROLIC

BRYAN DORITY

Sprightly M.M. $\text{♩} = 152$

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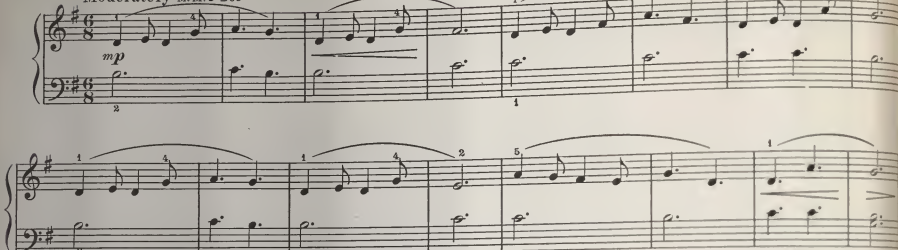
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SUNNY GARDEN

SARAH COLEMAN BRAGDON

Grade 1.

Moderately M.M. $\text{♩} = 66$



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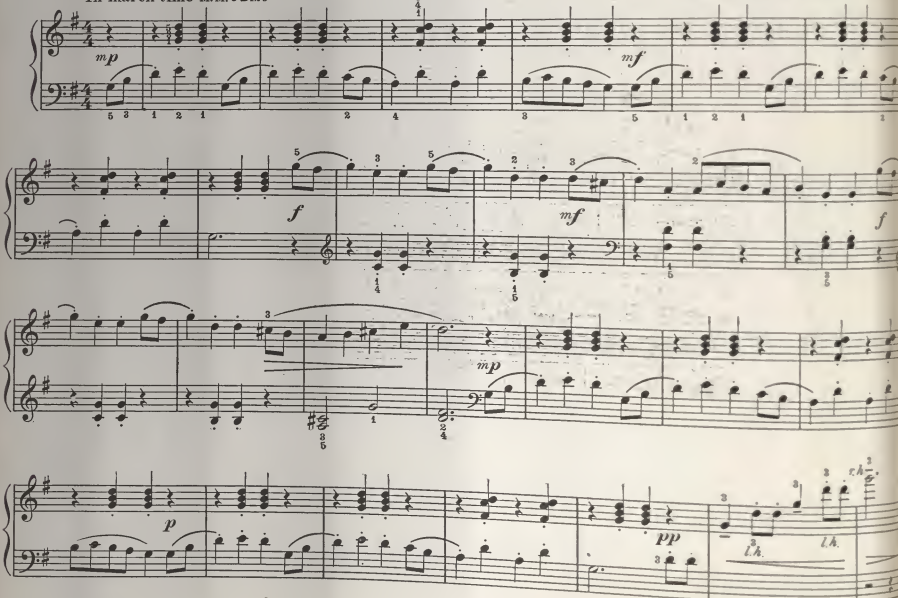
THE BAND IS COMING!

MARCH

BERNIECE ROSE COPELAND

Grade 2.

In march time M.M. $\text{♩} = 126$



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Dreams of Old Musical Vienna

(Continued from page 10)

away. The *Rebuhn*, as a matter of fact, is connected with one of Schubert's greatest works. One evening, at this café, a friend of Schubert (Rancharter, by name) brought him a volume of Müller's poetry. As Schubert's friends were busy in their merry conversation, he glanced casually over the verses. After a few minutes he impatiently for paper; and, in the midst of the furor of the café, and with his friends looking on, he conceived the first song of his exquisite song-cycle, the "Müllerlieder."

One more important element in Vienna's musical life could be witnessed at the *Rebuhn* in 1820. During late afternoons, and each evening, there took place concerts of popular Viennese music by a four piece orchestra. The leader of this orchestra was Josef Lanner, later to become the first waltz king of Vienna; and the violinist of this group was Johann Strauss, the first, a great waltz composer in his own right, but more famous as the father of another Johann Strauss, the composer of the *Blue Danube Waltzes*. In the *Rebuhn*, Lanner's early waltzes were introduced, and they made so great an impression upon Franz Schubert, that, inspired by them, he composed his own set of Viennese dances, the *Ländler*.

A second café-house, still in existence in Vienna, was intimately associated with Johannes Brahms. It is the *Rothén Igel* (The Red Hedgehog), situated in the corner of Wildpret Market, close to the *Augustinerstrasse*. Here the methodical Brahms visited for a period spanning thirty years, eating his meals, meeting his friends, planning his greatest works, and even sketching many of them in great detail, making the *Rothén Igel* so much of a home that it was soon known throughout Vienna as the *Brahms café*. Here he discussed with his friend, Joseph Joachim, the great violinist, his concerto for violin and orchestra. "I think with deep melancholy," wrote one of the visitors of the café, "the glorious evenings when Rottenberg and I sat alone with him in the *Rothén Igel*, and the silent Brahms thawed and showed us glimpses of his great and strong soul."

Genius in Repartee

It was at the *Rothén Igel* that a historic meeting took place between the two great Viennese composers

of the day, Brahms and Bruckner, who (as was known throughout Vienna) were antagonistic to one another. "I really cannot make out what you are trying to say in your works," Brahms once told Bruckner. "Never mind, *Doktor*," answered Bruckner, "that is quite all right. I feel the same about yours."

It was in an attempt to end the quarrel between these two leading composers of Vienna that friends of both composers arranged a meeting between them at the *Rothén Igel*. It was during the autumn of 1889. Bruckner, quite amicably, came early and had consumed two or three portions of *Nudelsuppe* (noodle soup) by the time Brahms arrived. For the next few minutes there followed a frigid silence. Finally, attempting to dispel this embarrassing quiet, Brahms called for a bill-of-fare. With feigned good humor he called out to the waiter: "Now we shall see what there is to eat. Walter, bring me smoked ham with *Knödel*." At once, Bruckner joined in by saying: "Ah, that's it, Herr *Doktor*. Smoked ham and *Knödel* (dumplings)! At last we have a point on which we can freely understand each other." This witticism eased the tension and for the rest of the evening a genial relationship existed between the two composers. However, this meeting at the *Rothén Igel*, successful though it proved to be at first, did not have permanent results. Bruckner and Brahms were too far apart temperamentally. When they separated after this pleasant evening together, they were still at odds with each other, and afterwards still treated each other with cold aloofness.

Other café-houses which appear in musical histories include the *Dommayer's Casino* where, on October 15, 1844, Johann Strauss, the son, made his memorable debut as a conductor of light music, and was so successful that he was forced to repeat his own waltz, the *Stange-dichte* (Epigrams), eighteen times; also, the *Dianasaal*, where this same Johann Strauss, on an unforgettable winter evening in 1867, introduced a set of waltzes called *The Beautiful Blue Danube* to an excited audience. Finally, there was the *Zum Rothén Kranz* (To the Red Wreath), in the *Himmelpfortsgasse* section, where in 1829 Franz Schubert and his brother went for dinner. The food was completely tasteless to Franz, and he pushed it aside impatiently. This was the first realization that both Franz and his brother had that the composer was fatally sick.

Zum Rothén Kranz was the last Viennese café-house that Schubert visited. A few weeks later he was dead.

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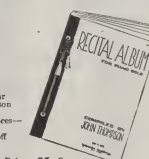
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JANUARY, 1940

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(Continued from page 50)

Adjustments are constantly being made to combine something of the screen technique with the techniques which are entirely television. For one thing, notes of any kind are taboo at the moment the cameras begin shooting. Rapper, performers, and directors are told to keep notes before them, "just in case," no matter how familiar they are with the music to be performed, will have to reacquaint themselves with the lyrics. The common singing and playing everything by heart. Again, the makeup and costuming of television make demands of their own. A decade ago, there was the earliest television television was made, and it was thought that black and white would "take" best. In those days, there were reports of black lips, dead-white cheeks, and heavily penciled eyebrows. The television experiments in the camera's sensitivity to light, however, have done away with the need for such startling makeup. Today, television's panchromatic cameras are able to pick up the color motion picture, with an emphasis

By George Brownson

Let us suppose, for illustration, that the names of the key signatures are to be learned. Write each signature on a conveniently sized card, and on the other side of the card write the name of the key with that signature. Place the cards in a

However, there are at least two methods of linking stations together in a network, both of them relying on the use of a radio beam. The first is the automatic relay network, in which each station is an ingenious device that receives a program from one direction and passes it on, by means of a narrow radio beam, to the next television station in the network. The relay conductor, capable of passing, without too much distortion, the great number of electrical frequencies used in transmitting television images. Thus, nationwide television networks are possible, and the stations, under management, seventeen other stations, television licenses and are ready and waiting to send out telecasts in their own territories. The "mike" has at last been joined by its brother, the "television camera," and together, they, the pair alone, are going to do amazing things for music.

In like manner cards may be used for learning the birth and death dates of composers, the names of the notes, of lines and spaces, and so on.

By HENRY S. FRY, Mus. Doc.

Ex. Deap. of the Pennsylvania Chapter of the A. O. O.

EX/DENR 01/01/01

Q. I am enclosing a list of the stops on our three manual organ. From the enclosed set up will you kindly suggest how I can imitate as nearly as possible a French Horn, Bassoon, English Horn and Horn?—J. V. M.

A. We suggest that you consult your Rector as to how often and where in the service to use the chimes. If they are to be used during the service they might be occasionally employed for giving out the hymn. Of course they can be used during the hymn, ludes, and in the Creed.

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(Continued from page 21)

Another error is the habit of dropping a beat at the end of a phrase, especially at the finality of the imperfect cadence usually in the fourth measure of common time, when a note is often held for three beats and a rest occurs on the fourth. The rest is usually deleted and only the beats allotted to the measure. This dropping of a beat at this cadential point is not confined to an occasional occurrence here and there, but in certain localities it seems to be quite general, in fact it occurs so frequently, and in so many communities, that it may be said to be almost universal. Another point at which this error is exhibited is at a change of tempo, such as:—

Ex. 4

(Continued from page 22)

I. Survey of home situation: equipment, needs, interests of children, problems, and so on (see questionnaire).
General bird's-eye view of all pre-school musical activities from birth to seven years.

III. Music tests of talent and knowledge of theory. In order to work with the group intelligently and intensively, we gave the Kwalwasser-Ruch's standard test of Musical Accomplishment designed for Grades IV-XII in public schools. Thus individual deficiencies in theoretical knowledge were quickly

The errors herein mentioned were so evidently the result of thoughtless inattention that they may serve as danger signals to some organist. Eternal vigilance is the cost of victory and must be the watchword of every performer before the public. The least mishap will be observed, whereas perfection will be unacclaimed and accepted as a natural due.

located, and books given to such members to study privately, so as not to waste the time of the general group. The Seashore talent tests were given at an evening meeting. Since our studio is not soundproofed, we found less disturbances from outside noises than. The two mothers whose talent rated highest, and who at the end of the course had accomplished most with their children, were the ones with least training.

IV. Becoming familiar with material for children, both books and recorded music. Many volumes were reviewed and tried out on children in the homes.

V. Methods and demonstrations of teaching children to sing. My nephew, and children who were not self-conscious before a group were used as "guinea

VI. Continuation of IV, and V.
VII. Making the Sofa Book. Each mother, together with her child, made a book of his favorite songs, from many sources, copying folk-songs, cutting out others, being careful not to disregard copyrights. Each
(Continued on page 61)

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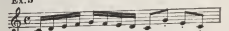
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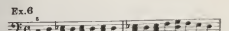
Training the Hands for Definite Goals

(Continued from page 17)

the minor and then the major. This includes all major and minor triads. In connection with this work, Exercise 5 may be used to try speed over slow practice. The eighth notes to be detached by a wrist movement (ex.5 staccato).



Strength and uniformity of touch will be seen in Ex. 6, which is excellent to use as a sequence study. It should be played consecutively on each tone of the chromatic scale.



Independent action of the fingers while the hand is held in a contracted position, as in playing Ex. 7, requires the utmost relaxation. The finger movements suggest those which are necessary in playing some passages found in Chopin and Debussy.



To develop free action when the thumb may be sluggish in lateral movements, hold the second and third fingers of the right hand on D and E above middle C and reach the thumb from C to F passing under the fingers without turning the hand; then reach from C to G. The following exercise is very good for the thumb and it requires finger action.



There are many exercises for the fourth and fifth fingers. The following, taken from a LeCouppé study, is good.



If valuable exercises are needed, valuable material may be found in the usual teaching repertoire. Weber's *Perpetual Motion*, the *Rondo* from his "Sonata in C major," is full of suggestions. MacDowell's *Heavenly Music* contains a few similar ones. Lavigne's *Pavane* has some that should be used in every young piano student. The construction and the finger-

ing of the cadenzas in Liszt's *Liebes Traum*, No. 3 should be known, even though the piece may not be studied. The cadenza in Scott's *Lotus Land*, where the notes form a broken ascending seventh chord—E-flat, G, A-flat, B-flat, D-flat—gives an excellent exercise for gauging distances to be reached as the hands, which are used alternately, play a position higher each time.

The essential work, however, lies in the scale and chord exercises, broken chords and arpeggios—in all the keys. In these are found all the basic material for creative work. The fingers trained in the study of this material will easily follow the tactical image wherever it appears, either in pure form or complex arrangement.

An exercise using the notes of a group of progressive chords is valuable in many ways. Played in each key as the pupil is taken through the scales, it will supply voluminous and exhaustive material for the Chords furnishing the material an



Each chord, played thus, will develop all the fingers in arpeggio style.



Schumann's much loved *Arabesque* has four voices carried through its first theme. All these parts change at different times, and each voice has something definite to say. Brahms has even more complexities in rhythm and phrasing. Each speaks with two, three, four or more voices simultaneously, each with clearly grounded phrases that are definite in accent and in rhythmic flow.

In his limited survey it can be easily seen that endurance, speed, agility and skill, gained through practice to develop strength and control of the fingers, constitute the fundamental physical part of piano playing. To have a cultivated technique usually means the ability to act voluntarily and like a reflex action. Proper finger training should bring out that instinctive response in tonal quality, phrasing and accent which will express or carry to the listener such a message or conception as the pianist may find in the written music.

We had an occasion not long ago to help a young teacher discover a serious flaw in his teaching method. It was causing him to lose many of his students. The young man in question was a fine musician and an excellent performer. He was very

THE PIANO ACCORDION

Hints to Accordion Teachers

By

Pietro Deiro

As Told to Elvera Collins

MUSICAL STUDENTS FALL PREY to much gratuitous advice to them, and when they began to teach he naturally expected his students to be endowed with his own talent. The result was that he gave them lesson assignments which were far too difficult for them. This is very discouraging to young folks, as they never have the satisfaction nor the pleasure of perfecting a lesson.

Each lesson assignment should be somewhat more difficult than the previous one but a gradual, progressive program should be worked out and the material should be within the technical possibility of the student.

Some accordion teachers have lost many pupils without stopping to analyze the reason. They have allowed their teaching methods to get into a rut. The fundamentals of music naturally remain the same, but during the past ten years, other methods of teaching have made rapid strides. A veritable wealth of diversified teaching material is now being offered by publishers of accordion music, yet we find many teachers who continue to follow the same outworn teaching program that they did six or seven years ago. A small group of selections forms the repertoire, and every student must go through this list, regardless of individual characteristics or talents.

Technical studies can develop a student, but it will be found also that certain passages in various selections form a valuable part of the technical training. These can be assigned to meet the individual needs of each student. There never seems to be the same practice resistance when a student is working on a selection as when he is merely doing exercises.

When making out a music order it probably is easier merely to list the same old selections each time; but we believe that it is the duty of teachers to take time to become acquainted with new arrangements and compositions so their students may have the opportunity to study them. New technical studies are being published from time to time, to prepare the accordion student to meet the rigid technical requirements of professional playing. Accordionists must remember that (Continued on page 63)

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continued from page 28)

Mademoiselle Gavard, to whom Chopin dedicated the *Berceuse* (and, by the way, she played this very

"Dear and illustrious Master,
I regret extremely that you
did not find me at home, when
you did me the honor of wish-
ing to see me. Today I am writ-
ing to pray you to grant me a

Chopin insisted that the scales be played in stretching, but without fatigue. He laid much stress on passing under the thumb, in scales and arpeggios. These were to be practiced at first very slowly, and then gradually accelerated. He taught first the scales with the black notes, and then those with the scale of C, the most difficult. He desired absolute suppleness of the arm combined with firmness of the fingers. He advised the use of the "Études" and "Exercises" of Clementi, and the "Études" of Cramer, the "Well Tempered Clavier" of Bach, and finally some "Études" of Moscheles. Occasionally, for the study of sonority, he added the "Études" of Field, and his own.

"Chopin," said Liszt, "had a temperament of extreme nervousness; yet one could not help loving him. He knew how to restrain himself, but without being able to control himself completely; and he drilled himself every morning in conquering his passions, his hatreds, his anger, his love, his grief, his impetuosity. Did he know Young's 'Night Thoughts'? Had he been inspired by them? One could almost believe it in reading some of his nocturnes."

In the middle section, measures 27 and 50, the two hands should first be practiced separately and slowly. *portamento*, and then very *legato*, but never *forte*. Measures 37, and 38, 49 and 50, may be studied thus:

In measures 11, 12 and 13 the bass should be sustained without the help of the pedal, except where the pedal is marked. The passages in small notes, from Measure 14 up to the section in twelve-eighth rhythm, must be done without hurrying. The *agitato*, which follows, is to be expressive yet with care in the nuances which are marked. But, I would re-

The Etude Music
(Continued f

One more word of advice to performers. The first duty of a virtuoso is to impart confidence to the audience. An accident does not matter if it is merely an accident. But if, through nervousness, one becomes insecure, or shows fear of an accident, the audience also becomes uneasy and does not listen attentively. If the tone becomes uneven; if the lines of the melody are not clear and distinct; if the listener does not follow the text as calmly as if he were reading it, he will no longer listen.

Remember the thought of Leonardo da Vinci: "Study without enthusiasm ruins the memory; for the latter does not then retain what it takes in."

(Continued from page 15)

The chapter upon "America's Musical Problem" picks up some very interesting keynotes. The book penetrates a new world in the tone art.

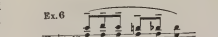
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hearts,' sings James Russell Lowell.
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Ex. 4

Ex. 5

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Making Five Finger Piano Technic Vital

(Continued from page 16)

- Be certain at the outset of this exercise that a portion of arm weight, first released on the fist, is carefully transferred from the fist to the thumb and retransferred to the remaining fingers of the hand.
- Now try the exercise in reverse order, that is, beginning on the fifth finger instead of the thumb.
- Once perfect equality for all five fingers has been experienced, repeat the exercise, sounding the keys and build up the tone from *pp* to *ff*.
- Make sure that all five fingers maintain their proportionate share of finger power, especially the fourth and fifth fingers; and, if there is any loss of power, repeat the exercise until it can be played in its entirety without the slightest loss in finger power.
- Now give the left hand adequate attention.
- Once both hands have mastered each step of this exercise, take the usual position at the keyboard for each hand in turn, and develop the speed gradually, from *adagio* to *allegro*.

Developing a Melody Touch

We will next deal briefly with the flat finger or nonpercussive touch; and we shall find that the particular pains we have taken to master the previous bent finger touch will stand us in good stead here. Instead of pushing the key we now pull it down, thereby producing a mellow, singing quality of tone, which is of exceptional value in the performance of melodies.

The next exercise, in its graphically arranged steps, will aid the pupil to master this most wonderful means of obtaining tonal beauty in piano-forte playing.

- Let the relaxed weight of the arm fall upon the thumb.
- Transfer some of this weight to the second finger, which must be in a flat attitude on the top of the key.
- Pull the key down into sound with a slow, controlled draw of this finger from its original spot on the key.
- As the key is being pulled down, due to finger contraction, permit the wrist to lift slowly as the arm comes into action.
- Let the arm follow the hand and fingers to the initial stage of the exercise above the keys.
- Once the exercise has been mastered, employing the thumb and second fingers, do it with all the other pairs of fingers.

If this procedure is correctly accomplished, it should seem as if the arm, hand and fingers had been dropped into a tank of water and then permitted to rise out of the water into the air again without loss of resistance. Try this next time you are in swimming, to sense properly the physiological and psychological effects.

The Perfect Tone Picture

By practicing in the manner outlined in this article, instead of merely strumming out each note of the five finger exercise, without shape, without rhythm, without shading, and without the means of gaining them, we avoid torture of our own ears and those of our teachers also. Let us not practice incorrectly and waste precious time but apply the above interesting points to making good tone. There is no very good reason why the tones made at the piano should suggest some one pounding on an anvil. Good sound at the piano keyboard must be controlled by our touch, if we are to make anything we play to be beautiful. Even the anvil would produce good tone if it were tempered like a well tuned piano. Think of the wonderful means at our finger tips, and make the best use of them.

To our picture to a perfect conclusion, let the most earnest pupils study the expression marks in Exercise 6 and put them accurately to musical use. Because by so doing we will actually make the five finger exercise interesting as a single entity and will in addition find the application of it of practical and musical value in the playing of pieces and studies.

Ex. 6
From *Adagio* to *Allegro*

In conclusion we quote an excerpt from F. S. Bach's *Prelude in D Major*, No. 4. Of "Six Short Preludes" to exemplify what great compositions we can perform by making five finger piano technic interesting.

Ex. 7
Andantino grazioso (S.M., 4=4)

By putting this scheme into daily use we soon will have added a valuable tool to our technical equipment.

"Music, to the mind, is as air to the body."—Plato.

FRETTED INSTRUMENTS

Artistic Effects on the Guitar

By

George C. Krick

A GUITARIST, HAVING ATTAINED a fair amount of technical proficiency on his instrument, will find it quite enjoyable and profitable to make a study of the many ornamental effects possible on the guitar.

So called "harmonic tones" are used extensively, and we will discuss them first. The natural harmonics are produced by touching the string at the proper fret with a left hand finger and striking it with the thumb or one of the fingers of the right hand. The string must not be pressed down on the finger board, but the finger should just touch the string and then be quickly raised a fraction of a second after the string is plucked. To play several notes harmonically, the finger should be held stiff and straight across the strings exactly over the metal fret—not between frets as in ordinary fingering. To get a clear bell like harmonic, it is advisable to pluck the string somewhat nearer the bridge than is usual.

In Spanish guitar music, harmonics are usually indicated by the abbreviation "Ar," followed by the number of the fret over the open string. For instance, if we see the three line E below the staff, or the open sixth string, topped by Ar. 12, this string should be touched at the twelfth fret and plucked as directed. These natural harmonics can be produced on the twelfth, ninth, seventh, fifth, fourth, and third frets, and, beyond the end of the finger board, on what would be the sixteenth and nineteenth frets. This applies to any of the six strings. It can be readily seen that the placing of a finger on any of the frets immediately divides the string into certain sections, the resultant tones of which are based on scientific principles. Lack of space, however, prevents us from going more deeply into this phase of the subject.

The Harmonic Octave

Now let us for a moment dispense with the left hand and use only the right, extending the index finger of this hand so that the tip comes in contact with the first string at the twelfth fret, at the same time plucking the string with the thumb or

third finger. This produces the harmonic octave of the same string. We will now stop the first string at the first fret with the first finger at the left hand, and with the index finger of the right hand extended, touch the string at the thirteenth fret and pluck it with the thumb or third finger; which gives us the harmonic octave of F natural.

We now are prepared to play in harmonics the complete chromatic scale on the first string, by stopping the string at each fret with the proper left hand finger and using the right hand fingers as already indicated, twelve frets or one octave above. This of course applies to all strings.

Occasionally we come across a three note chord with the top note to be played as a harmonic. In this case the notes of the chord are fingered by the left hand as usual. The right hand index finger touches the top note twelve frets higher with the thumb and second finger strike the remaining two notes on the inner strings simultaneously.

The glide, or *glissando*, is very effective on the guitar, if executed properly, and it should be practiced extensively until mastered. It is usually indicated by a straight line between the two notes involved. Strike the first note and glide to the next, keeping a firm pressure as the

finger moves across the frets, in order to maintain enough string vibration to sound the higher note without striking it again. Observe the same rule on the descending glide. If the glide ends with a grace note followed by the principal note, this note is to be plucked again. Glides of two or more notes are performed in a similar manner, although occasionally it is necessary to substitute another finger, which is done immediately after the glide has been started.

The legato is quite an important phase of guitar technic and should be practiced religiously. It is generally indicated by a curved line connecting the notes to be played thus. It is most effective when these notes are located on the same string, the first one being plucked, the others produced by dropping the fingers

quickly and firmly on the proper frets, the notes sounding without the assistance of the right hand. In descending passages it is necessary to place all fingers needed on the

respective frets and, after striking the first note of the group, the others are snapped quickly in succession. This so called slur and snap employed in *legato* is used also to play grace notes. If the grace note is below the principal note, it is played in the usual manner and the principal note slurred; if above, the principal note is snapped after striking the grace note. If there is a group of two or more, all the notes, including the principal note, are slurred or snapped after the first note of the group has been plucked. When a chord accompanies the principal notes, the lower notes of the chord are played together with the first grace note and the following grace and principal notes are slurred or snapped.

To get a *staccato* effect, strike the note or chord and immediately drop the fingers of the right hand back on the strings to stop the vibration and muffle the tone. When playing five or six string chords it is advisable to use the palm of the right hand, when this *staccato* effect is desired. Another way of producing the *staccato* when playing chords, one that is most effective on the plectrum guitar, is to release the pressure of the left hand fingers for a moment after the chord is struck with the plectrum. Care should be

taken, however, not to lift the fingers of the strings, and to relax the fingers just enough to cause a break in vibration.

Other Effects

The *pizzicato* is used considerably in modern Spanish compositions, and its use in the proper place adds variety to one's technic. To execute it, lay the outer edge of the right hand along and over the bridge, covering a small section of the strings at the same time, then strike the strings with the tip joint of the thumb, being sure that the hand is entirely relaxed. To get satisfactory results, the practice of major and minor scales is strongly recommended, until the right hand accustoms itself to this position.

The *vibrato* is employed to prolong the tones. Since the string vibrations of the guitar are comparatively short duration, the *vibrato* should be practiced and used extensively. To execute it properly, press the string firmly with the tip of the finger and play the hand back and forth, keeping it relaxed and the thumb exerting only a slight pressure against the neck of the instrument. When using the *vibrato* on double notes or chords it is advisable to keep the thumb close to the neck. It is important that the tip of the finger be kept in the same place during the time of the *vibrato*—if moved sideways it will cause a deviation from the correct pitch and a "blue" note will result.

Why Not a Mothers' Study Group?

(Continued from page 53)

book was different, reflecting the personality and interests of the individual child.

VIII. Instruments—both "rhythm" and those of definite pitch.

IX. Preparation for piano—"Finger Plays"; duets with mother (one or two notes for child).

X. The child at the piano. Survey of much material. Demonstrations by my pre-school pupils.

Some of these ladies, I think, had entered the group with the idea that "teacher" would do all the work. But they soon found that they were mistaken. I was determined that they should have "value received" and should leave the last class meeting with a great deal more knowledge and skill than they brought to the first one. There were a few who, at the beginning of the course, wondered if it were not going to take too much time from bridge; but, before the classes were over, they were asking for (and getting) a great deal of extra time. They all seemed to enjoy getting "back to school" and having some home work to do.

Typed assignments were handed out at each lesson. Only one mother was called on under each heading,

but all had to be prepared, as we drew names from a basket to decide who was "it." Here is a typical assignment:

- Briefly review two books, discussing each from the standpoint of musical content, word content, practicality, eye appeal, and so on.
- Select a partner who represents your child and teach her an "activity song."
- Sing three songs of any type without music or piano accompaniment.
- Of three songs to be chosen by the instructor, which is the most suitable for transferring to an instrument? Why?

The performance of the assignments naturally brought about much discussion, criticism, and light on various home conditions.

Should other teachers try this experiment, I'm sure that they can add innovations and original ideas. If a gay informal atmosphere pervades such group meetings, any teacher who has no children of her own will not only profit financially, but will learn just about as much from mothers, as mothers learn from her.

Musical Triumphs in Motion Pictures

(Continued from page 13)

found that through the film the story tempo could be enlivened for the new generation. In the stage operetta, it was necessary to interrupt the plot action while the characters faced front and sang; in the movies, the singing could be done while the action was proceeding, and the two reinforced each other. From "Naughty Marietta" was shown the scene at the ball where Miss MacDonald and Mr. Eddy sing *Ah, Sweet Mystery of Life* on the staircase, instead of having to trot down to the footlights.

All this time recordings were still being made on wax discs, and synchronized with the film. Then it was found that for large halls the sound-track is preferable to the wax discs. Movietone had used, however, in 1926, the film soundtrack to make an interesting "musical," "Hearts in Dixie," with an all colored cast. Eventually disc recording was abandoned in December, 1933, but the film-sound process was not fully perfected and its advantages demon-

strated until the Twentieth Century Fox' picture, "Here's To Romance," was released on August 27, 1935.

Step by Step the Show Advances

Following the formula set by "One Night of Love," that is, of providing a natural, believable setting for opera arias, "Here's To Romance" brought the magnificent voice of Nino Martini to the movie public. Also in this picture appeared the late Madame Schumann-Heink, singing Brahms' *Cradle Song*—an example of the great service the films do in permanently recording great musical performances. A month later Lily Pons made her screen debut in RKO's picture "I Dream Too Much," in which she sang the *Bell Song* from "Lakmé," *Caro Nome* from "Rigoletto" and Jerome Kern's beautiful *Jockey on a Carousel*.

On April 30, 1936, Universal gave "Showboat" to the world. Since the beginning of musical pictures there had been much interest in using the folk music of America. One of the greatest examples of musical Americana, "Show Boat" continues to hold its place as one of the foremost musical films of all time. Its music, written by Jerome Kern, and inspired by Negro spirituals and folk (Continued on page 65)

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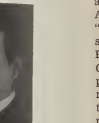
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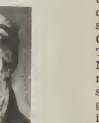
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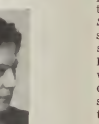
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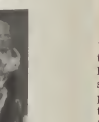
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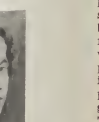
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(Continued from page 61)

The "Firefly" of Rudolf Friml represented another endeavor to present

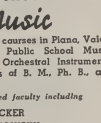
through the realistic medium of the camera an operetta written for the stage. It was released by Metro-Goldwyn-Mayer in September, 1937. This picture, featuring Jeanette MacDonald and Allan Jones, brought many of the old favorite songs to the screen; but it demonstrated that, in general, adaptation of stage material is not so successful as material written especially for movie production. The important contribution of this picture was not in the revival of the old music but in the technic used in presenting an original number with

Readers of THE ETUDE: Would you like to see a full length film patterned on this Musical Adventures program, to be available for music conventions, clubs and educational showings? What pictures would you like included in this film? What new trends in movie music do you hope to find in tomorrow's pictures? Looking to you as the discriminating musical audience of America, the motion picture industry solicits your opinion. Write us your suggestions. Your letters will help to determine the future course of musical movies.

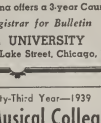
You will have, by writing, a definite voice in improving music in the movies. Your answer, after consideration by THE ETUDE, will be put in the hands of those who are the determining factors in the moving picture field.

"100 Men and a Girl", from Universal in September, 1937, brought the personalities of Leopold Stokowski and Deanna Durbin to the screen, and also made two other important contributions. In this picture the first use was made of "mul-

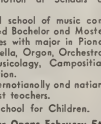
title channel recording." Instead of recording the music through one microphone, on one sound track, many microphones, placed in the different sections of the orchestra, picked up the sound; and the resulting sound tracks were later blended on a single track on the film. Thus when Mr. Stokowski worked with these sound tracks to produce the finished effect, it was as if he were mixing music on a sound mixer. Also in the picture music palette, the color picture music gave social motive to the play. The problems of a group of unemployed musicians were solved by a girl who succeeded in getting a great conductor to sponsor them. As Mr. De Bra said "Art has been tried



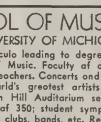
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TER KNUPFER
AMUEL A. LIEBERSO



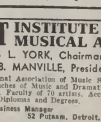
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**Semester begins
February 12th**



Conservatory

described in THE ETUDE for October features Jascha Heifetz and was released by United Artists on July 25, 1939. Again, the movies made it possible for the music of a famous virtuoso, formerly enjoyed only by those who could buy concert seats, to be brought within the reach of every theater goer who can pay his twenty-five cents.

In those early years when "The Jazz Singer" and "Viennese Nights" first appeared, musical pictures were looked upon primarily as a novelty. That they were more than that was obvious and which would soon be replaced in the public's fancy by some other innovation. Any possibility of their ever reaching a high point of record-making perfection was viewed with gloomy skepticism by the critics. That production genius was not to be denied, but the early opposition to the picture was a sure sign of proof of the perseverance of the motion picture industry in work through all its devious channels and vast resources to give the greatest entertainment value to the American public. The major problem has been, of course, the persistence of the mechanism, and improvement of films through engineering research and experiment.

The extent to which music is not being used dramatically is shown in an interesting way in the current Warner Brothers picture, "Elizabeth and Essex," the last film on the program. In the original version, the execution of Essex was photographed in all its gruesome detail, with background music written especially for it. Before the picture was released it was feared that the music conveyed the action as well as the picture did, without causing revulsion in the audience. Therefore the conclusion of the execution was cut, and Elizabeth is shown, sitting alone with her grief, while the music visualizes the unhappy scene at the execution block.

More musical pictures are on the way. Soon to be released from M-G-M is "Balalaika" with Nelson Eddy. From Universal comes the new Deanna Durbin film, "First Love." Paramount has "The Great Victor Herbert," Twentieth-Century Fox is preparing a biography of Stephen Foster in its "Swanee River." At the conclusion of the program, Mrs. Harold Vincent Milligan, president of Musical Adventures, expressed the reaction of the entire audience by saying, "Certainly this has been thrilling. Only when we have seen this progress step by step can we fully appreciate the way in which the motion picture has equipped itself to give us new musical experiences."

"It is time that Wagner, Strauss and Debussy—who fostered a false ideal and thereby helped deflect the current of music into a stagnant pool—were put aside and childish things no longer fit to tutor mature minds."—Edward Robinson.

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Creating a Character in Opera

(Continued from page 9)

may be more fruitful. Obviously the young lady, who knew nothing of King Henry, lacked the first perception of tradition, no matter how much hard work she put into her high-C's.

Penetrating a Personality

How should the singer approach the task of creating a character so that it will ultimately reflect living reality and authoritative tradition? Let us use my beloved *Hans Sachs* as an example. It would be an extremely unwise thing to sit down with a score of "Die Meistersinger" and sing off the notes. "But," you ask, "am I not going to learn those notes?" Yes, you are; but the difference between learning to know *Hans Sachs* and learning to sing the notes of his part, marks the entire difference between artistry and colorless dictionism.

The first thing to decide, in approaching any character, is whether he is historical or imaginary. On this you have interpretation will depend. Obviously, *Hans Sachs* was historical—a real human being. The next step, then, is to find out all about him—his life, his times, what he did, how he looked, what his age stood for, who were his contemporaries, the relation in which he stood to his contemporaries. *Hans Sachs* involves a complete knowledge of the Mastersingers, whose are he himself, perfect. In this particular case, a full documentation lies easily at hand. A complete statement of the Mastersingers' contests and rules is to be found in Wagner's own libretto; indeed, the text of "Die Meistersinger" is used in many college literature courses as the most authentic textbook on this period. If, however, the explanation of "mastersingers" were not so accessible, the conscientious student of *Hans Sachs* would simply have to go to some library and dig out the facts for himself.

Spiritual Unity with the Authors

When the historical and period background is in good order, the student must look next to the librettist and the composer for their personal indications about the character to be studied. Wagner, himself, gives detailed directions for the singing of his operas; and the earnest student will make it his business to read all that Wagner wrote and most of what has been written about him, in order to get at the pith of these directions. Yet, notwithstanding this, I know a young singer who ventured one of the minor parts in "Das Rheingold" and admitted rehearsal, that he had not yet read the Libretto!

Wagner says expressly that the singer must learn to speak beautifully and correctly. At once, a new field of work opens itself before the student. He must speak well, learn to enunciate, rub off all roughness and self-consciousness in articulating. Further, Wagner required his singers to recite their lines before they sang them. He says:

"In my opera there exists no difference between so-called 'declained' and 'sung' phrases. On the contrary, my declamation is equivalent to song; my song, to declamation; and the definite cessation of 'song,' followed by the customary entrance of 'recitative,' with the conventional differentiation of two varied styles of singing, has no place in my art."

One must learn *Hans Sachs* as one would a dramatic play, without music, to make the lines and the character come alive. Such preparation will depend. Obviously, before the musical score is touched, if the character—any character—is to live as a person and not merely as a rôle that has been coached. The study of the score itself is a never-ending task! To know the notes means very little. Each time one sings them, one must strive to penetrate them more deeply, to clarify them more completely, to build a well rounded, living world with *Hans Sachs* as its center. *Hans Sachs* has been selected because I have lived with him and loved him well for many years. But the method of approach to the character, historical or imaginary; and no character can be made to live without it. That is part of the work of tradition.

Is There Sex in Teaching?

Many have asked whether a man teacher is competent to build a woman's voice, and vice versa. There can be no objection to either condition, provided the teacher can give the pupil a complete understanding of what must be done. This depends upon the pupil's receptivity as much as on the teacher's explanations. If a man teacher has an intelligent woman pupil, who understands exactly what he means, and acts upon it, he should do very well with her. But if a soprano pupil needs more than normal demonstration, it follows that she will learn better from a soprano who can show her what to do, more effectively than a tenor or a baritone could. The function of the teacher is threefold: he must give his pupil a positive grasp upon the right thing to do; he must make his pupil aware of the wrong things

he may be doing; and he must teach his pupil to be his own critic and his own teacher, so that he can hear himself and help himself when "lesson time" is over. How he brings this about depends upon the individual grasp of his students. That is why vocal teaching must remain a highly individualized matter.

As to range of voice, there are no special problems that present themselves to any one category of voices. Neither is there any special method of singing; there are only good and bad singing! The good way is built upon the old *bel canto* style, exploring every tone of the voice, placing it well, and developing the tones by faithful scales and exercises. There is no equal to the old grand scale, where each tone is sung slowly on a full breath, to probe the full possibilities of the voice. After this preliminary practicing, which should be done for every day, there can be no set routine. Each singer must work at his special difficulties. One may need to develop a longer breath, while another has to learn to avoid straining up to his tones. The individual needs make their own practice rules.

Wagner and the Voice

It is a great mistake to accept the frequently heard dictum that "Wagner spoils the voice." Wagner does not "spoil" a voice—provided that the voice is fundamentally suited to Wagnerian singing. That is to say, it must be a voice of natural volume and power. Wagner requires a great deal of *forte* singing because of the importance of the orchestra. But the well trained, well used voice can sing *forte* as readily as *piano*. If a voice is not equal to Wagner (for reasons other than those of natural range, power, or other essentials), it is not being correctly used; and a voice so misused will ultimately be "ruined," even by doing folk songs. There is one thing, however, that

the baritone—and all deep voices—should watch with care. That is the question of range. There are cases of prominent singers who have become tenors' voices. This does not mean that every baritone can do the same. What it does mean is that, in the first case, the singer really was a tenor all along, and that he did not discover the fact until it was too late. In the second case, it often happens that a baritone (or alto) has one or two high notes that may even be higher than the normal tenor (or soprano) range. But that does not make him a tenor. The lowest pitched Wagnerian tenor aria is the Spring Song from "Die Walküre"; but a baritone, even one with a few high tones in his voice, feels uncomfortable when he attempts to sing it. The state of being a baritone or a tenor is never determined by the presence of one or two high notes. It depends solely upon the natural color or timbre of the voice, and the feeling of ease and comfort while singing. Many excellent voices have been ruined by the mistaken attempt to convert a low voice into one to a different register range.

As to the concert or the opera, it is undoubtedly true that the complete "show" of grand opera makes that form seem more glamorous. On the other hand, the very absence of this "show" in concert work makes it harder to cover over one's shortcomings. But the question of "glamour" or "difficulty" should not enter into the calculations of the serious student. His mission is to be at the side of the platform but—Lawrence Tibbett! When the applause had died down to a point where he could be heard, Mr. Tibbett also spoke to me. He said, "I am glad if Mr. Ormandy has forgotten my name. I am happy to know by your spontaneous greeting that you all recognize John McCormack when you see him." And then—he sang!

That surprise was one of the special events that are made possible each year by an interested and anonymous donor. There was another astonished and gaspingly delighted audience on the evening

when all—albeit a precocious one—who is fourteen years of age. These three will be introduced to Youth Concert audiences this winter, making before them their first appearance with the world famous Philadelphia Orchestra.

Two other contests are held each year: one to choose the best billboard design, the other to select the best program covers. The prize given to the winner in the first instance is a season ticket to all of the Youth Concerts. In the second the award is two tickets to the concert at which the program cover is used.

One night a University of Pennsylvania student passed his Youth Concert ticket along to a friend. He was not ill, but he was familiar with all the orchestral numbers that were to be played and it did not seem to him that he cared on that particular evening to bestir himself to go to the Academy. Nevertheless, he found that it is never a good idea to stay away. The youth to whom he had lent his ticket practically spoiled his luncheon for him by sitting across the table and telling with bursting enthusiasm about the "surprise" of the evening before, and ruined it entirely by relating what happened. Between superlatives he explained that Mr. Ormandy had turned to the audience at the close of an orchestral number and had announced that as a surprise they had with them a singer—a Mr.—Mr. well, he just couldn't think of the name—but he felt sure they would all enjoy hearing him. And at that moment who should appear at the side of the platform but—Lawrence Tibbett! When the applause had died down to a point where he could be heard, Mr. Tibbett also spoke to me. He said, "I am glad if Mr. Ormandy has forgotten my name. I am happy to know by your spontaneous greeting that you all recognize John McCormack when you see him." And then—he sang!

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that Kirsten Flagstad appeared without herald and unannounced. More recently the special events made possible by this generous and unnamed person have been scheduled in advance. Shan-Kai and his Hindu Ballet was one of these, the Ballet Russe another. This year for the first time the Youth Concert series is to include an opera. On April 3 the special event will be a performance of "Carmen," sung by the Philadelphia Opera Company.

There was another unscheduled event that took place at one of these concerts—a glimpse of Walt Disney (he took a bow every autograph seeker checked to see if he had his pencil in readiness for that after-the-performance rush, clutched his program tightly hoping to keep it and Mr. Disney's signature forever after. When the concert was over, however, and the stamped had resulted in only minor injuries, there simply was no Mr. Disney at the stage door. As mysteriously as Mickey Mouse or Donald Duck might vanish from a scene, so Mr. Disney had disappeared.

Philadelphia is proud of the success of its Youth Concerts, and counts them an important part of its cultural life. Mr. Stokowski's theater has been proved; youth is appreciative of fine music and enriches its life with it, when given the opportunity to do so. To those who believe with Luther Burbank that "music is fundamental—one of the great sources of life, health, strength and happiness," great music for youth seems not merely desirable but vital as well. If there are other cities carrying on projects of this sort the youthful Philadelphia committee would like to hear about them and arrange to exchange ideas. Or to cities that are interested they would like to extend the benefit of their six years of experience. At the present moment, however, they are a little weak on one point. They do not know just what step is taken when the Youth Concert enthusiasm becomes so great that a hall seating thirty-two hundred will not accommodate all who want tickets.

Pedal Problems for Little Folks

By Garnet Savory

THE PROBLEM of playing the pedals is always a matter of concern to the teacher of little folks. The pedals are very intriguing for children. Many five year olds have ruined the piano playing position by twisting themselves into awkward shapes reaching for distant pedals. There is only one way of getting around this and that is by some device of a simple nature whereby the little one may play the pedals the same as an

adult. The Jenkins Extension Piano Pedal and Foot Rest, which I have used, aids in securing a correct posture for the child at the keyboard and avoids the hazard of strain upon the wrist and fingers. It allows the child in a natural position plays with more ease and makes better progress. I find that children like their music better and practice more readily if they are given the proper helps at the keyboard.

"There is today a tendency to forget that music is something to be heard, not merely studied."—D. J. B. McEwen.

JANUARY, 1940

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The Old Chief's Story

By Monica Tyler Brown

OLD CHIEF EAGLE EYE smiled fondly at his two grandchildren who were begging for a story. *Chief Eagle Eye*, in his youth, had lived a real Indian life, but at the time of this story he lived in a cabin just like lots of other people. And he knew, oh! so many, many things, and had such interesting stories to tell.

"Now, now," said the warrior, nodding his head with many eagle plumes moving in his bonnet. "You want another story, do you? Well, I will tell you about something that will interest you both; but, first of all, I must show you this," and as he spoke he very gently took from a case a long bone that had been polished to a satinelike gloss.

"Grandfather Chief, why do you keep this big bone in that case?" asked little *White Dove*.

"I have always wondered what was in that queer case of yours, *Grandfather Chief*," said little brother *Blue Feather*.

"My children," answered *Chief Eagle Eye*, "this is not an ordinary bone that we have here. Not at all. This is a priceless treasure. It is an ancient flute that was made by one of the first fathers of our tribe. It has been handed down from father to son for generations. Some day it will be yours, little *Blue Feather*. Then you must learn to play on it."

"Could I really play on it?" asked the boy.

"Yes, child, but it will not make music as beautiful as you can make with your own flute."

"Why?" asked *Blue Feather*. "Why is that?" asked *White Dove*.

The kind old chief puffed gently on his pipe as he began to answer. "Many hundreds of years ago our people lived in caves on the sides of cliffs and mountains. They had many things to learn, for they were young and man was new upon the earth. They did not have musical instruments. They had only rhythm and they could beat rhythm with their hands and with sticks and with gourds and with lots of things. That was the heart beat of music."

"Oh, I know all about rhythm," said little *White Dove*.

"What other things could they make rhythm with, *Grandfather Chief*?" asked *Blue Feather*.

"They stamped with their feet and danced around to express their emotions, and they beat on drums—drums made of hide stretched over hollow logs. Among those early tribesmen there was a youth called *Waban*. His eyes were filled with

dreams and he wandered alone through the forest. When he went to the woods, he went not to hunt, but to enjoy the beauty he found there; the wind whistling through the hollow reeds; the chattering brooklet; the bird's songs. When he heard the flutelike notes of the wood thrush he was enchanted and he wished that he, too, could express himself in beautiful sounds.



The Old Chief

"He worked hard, and after years of experimenting he succeeded in making the flute we have here. *Waban* opened the way and others followed in his pathway. Instruments were then made of reeds and from bones. Then, years and years later, metal was discovered and beautiful instruments were made of this material. It took centuries of hard work to come to that. Today we have such instruments."

"Well, *Grandfather Chief*, I am glad we live now when we have such beautiful instruments," said little *White Dove*.

"So am I," seconded *Blue Feather*; "and I'm glad we don't have to live in a cave in the side of a cliff. And I'm glad I have my beautiful metal flute to play on. Sometimes I do not like to practice, but I am glad I have my beautiful flute."

"But," sighed old *Chief Eagle Eye*. "If *Waban* had not worked so hard we probably would not have our beautiful flutes today."

"I'm glad he worked hard," said *Blue Feather*.

"Yes, we must all work hard, no matter what we do. You see, we old chiefs know that that means. It means that we never know where our work will be found, or how much good it will do. But we must do it well. Remember *Waban* and his flute."

A Change of Musical Diet

By Augusta Wisted

LATELY Jean could not pass a piano without reaching to its keyboard and strumming out a bit of the *Waltz in A-flat*, by Brahms; and during her practice period she spent half of her time playing this piece, even though she knew it perfectly well and was not a part of the lesson to be prepared. A few months ago it was the same with the *Minuet in G*, by Beethoven. In fact she played that so much that her family almost lost their patience and threatened to sell the piano if she refused to get down to work and do something toward the new piece.

Some time later that week Jean's mother struck upon a little idea that she hoped would work. Every single day for a week, including Sunday, she served bread pudding for dessert.

"What bread pudding again?" Jean asked on Friday evening, in a disgusted manner.

"But I thought you liked bread pudding, Jean," her mother urged with surprise in her tone.

"I do; but I don't like any one thing for a steady diet. I'm so sick of bread pudding now that I don't even want to see it again."

"But I'm afraid you'll have to, if you want any dessert," her mother replied firmly and much to Jean's amazement.

"What's the idea?" Jean asked rather saucily.

"Well, you see, my dear, I once took the trouble to learn how to make bread pudding well enough to please everyone in the family; and now that I have made it so many times it really is too much trouble to bother with any other kind of pudding; and since this is a perfectly nice pudding, there is little sense in bothering about anything else."

"I should think you would get tired of making the same old pudding all the time, and then having to eat it, too. It really ought to make you want to make something different."

"Oh, not at all. I don't get tired of doing

it, not any more than you get tired of just playing one piece for three months. In fact it has occurred to me that I am a little hard on you about your practicing and always wanting you to learn something new. The idea must be very much the same as cooking," her mother continued in a very serious tone.

"Mother, I'll tell you what I will do. If you will make a chocolate pudding tomorrow, I will study my new Chopin *Waltz* very seriously," Jean responded with a challenging accent.

This was just what Jean's mother had hoped would happen, and of course Jean had the chocolate pudding the next day. From that time, whenever Jean seemed inclined not to work out new things, her mother served the same dessert at every meal; and while no words were ever spoken again about this matter, the example worked beautifully.

Musical Poles

By Altha M. Bonner

- Two old-time dances of renown
- The land from whence they came
- The man who wrote *The Dancing Doll* (Of course, you know his name)

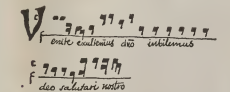


Westmont Rhythm Band, Canada

- Answers to MUSICAL POLES
1-2 Polka, and Polonaise;
3 Poland; 4 Poland

Early Notation

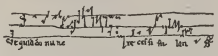
OF COURSE, there always has been plenty of music in the world, but in past ages, there was no satisfactory method of writing it down on paper. So people just learned to sing it, or to play it on old instruments and to pass it on, note by note, and others; and the process was slow and unreliable.



But little by little experiments were made and systems were developed in the attempt to find a good way to write the notes. People could write and read their own

language and so made their own literature, which has come down to us from centuries back; so why could they not write down and read their own music? They had not discovered how; but little by little, through their efforts in making drawings of the music, they did develop notation. You can read it and write it now, and it seems very simple.

Specimens of their early notation which are in the European Museums, show us



some of these attempts made from the tenth to the fourteenth centuries. Could you read these?

School Music

(Prize Winning Essay, Class A)
When the music to the *Overture Roman Carnival*, by Berlioz, was delivered to my school it was bound and numbered so that it could be used for years to come; and it was then passed out to the individual members of the orchestra. The concertmaster recommended fingerings for the different string parts, and we were ready to go to work.

"The different sections and individuals were rehearsed for hours first for intonation and then for phrasing, expression, dynamics, and so on, until it sounded quite satisfactory; then the strings, brass and wood wind choirs were combined.

After much hard work we finally played our semiannual concert and received a fine ovation. Then, having captured honors in our city orchestra contest, we proceeded to the National Orchestra Contest, where we had the thrill of being chosen judges announce, "Lane Technical High School, National Orchestra champions!"

THOMAS PETRICK (Age 15),
Illinois

School Music

(Prize Winning Essay, Class C)
If you appreciate it, makes you think of the pleasant things you cherish. In order to know music you must study it, and that is why we have Music Appreciation courses in school. Music, to me, is one of the best subjects in school; and I always wait impatiently until a music period comes. There, I can sit and enjoy myself for forty minutes, singing beautiful melodies. I hope some day to become a really good pianist and express some of the beautiful music I now admire so much and am learning about in school.

BEATRICE GALBRAITH (Age 11),
New York

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years.

RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriter and do not

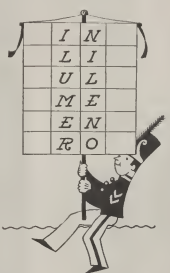
Subject for story or essay this month, "My Practice Period." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January 15th. Names of prize winners and their contributions will appear in the April issue. The thirty best contributors will receive honorable mention.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class). Competitors who do not comply with all of the above rules will not be considered.

Composers' Names Puzzle

By Harvey Peake

IN THE first and last columns of this banner, put the names of two well known composers. (Read down the columns.) Then, reading crossways will give the six four letter words. Which two composers' names will do this?



Prize Winners for October Composer's Chain Puzzle

- Class A, Durecla Rowe (Age 15),
Alabama
Class B, Etelle Robinson (Age 12),
Ontario
Class C, Dorothy Etherson (Age 9),
Maryland

Honorable Mention for Composer's Chain Puzzle:

Joyce Alworth; Don Williams; Ann Goodman; Stephen Froman; Jim Leeman; Leona De-
Sousa; Linda Smith; Bettyrose Mosler;
Dorothy Patterson; Dorothy Terrace; Isabelle Sheetz; Elliott Gailand; Dorothy A. Dunlavy;
Joan B. Ford; Marilyn Roberts; Grace Byrne;
Jesula Stevens; Shirley Phillips; Dorothy Blanke; Estelle Appert; Ben Roberts; Barbara Boyett; Dorothy Schmidt; Rosemary McCreary; Evelyn Allyn; Catherine Con-
sidine; Ethel Sanders; Carol West.

Honorable Mention for October Essays:

Jim Leeman; Anita Dorsey; Hilda Trimmer; Marianna Dumont; Joan B. Ford; Etelle Clark; Dorothy Campbell; Ruth Bonelli; Betty Mason; Betty Lattell; Helen Bernas; John Kindman; Betty Madison; Allen Douglas; Donald Etherson; Nellie White; Mary Ellen Peters; Bob Chambers; Margaret Kenyon; Theodore Pratt; Eva Roberts; Adele Prince; Josephine Palmer; Marie Van Tassel; Kathleen Conway; Edward McVitty; Guy Marden; Hazel Grin; Dolly Martell; Julie Cullen.

Answer to Composer's Chain Puzzle

Grieg-Gounod-Dvorak-Kreisler-Rachmaninoff-Frhm-Liszt-Tschaikowski-Ysaye-Elgar (Substitutions may be made beginning with F and ending with T, as Foot-Ernest)

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