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James Francis Cooke

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THE ETUDE

October 1939

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music magazine



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THE WORLD OF MUSIC

ROBERT TEICHMÜLLER, famous piano teacher of Leipzig, died recently, two days after his seventy-third birthday. A native of Brunswick (Germany), he prepared for a virtuoso career and played many times at the Gewandhaus Concerts but was compelled to abandon the work because of an inflammation of sinews, and so he turned to teaching. He became associated with the Leipzig Conservatorium in 1907, was made a Professor in 1908, and became head of its piano division in 1920. He knew Brahms, heard Liszt and Clara Schumann play, and counted many artists among his friends.



ROBERT TEICHMÜLLER

MUSICAL POSTAGE STAMPS are to be issued by the United States Post Office Department, honoring our American composers, Edward MacDowell, Victor Herbert, Eliezer Noyen, Stephen Foster and John Philip Sousa—a part of a series of about thirty-five recognizing American authors, poets, musicians, scientists and inventors.

THE AMERICAN SOCIETY OF RECORD-ER PLAYERS, of Provo, Utah, gave on July 3 a concert of music of the Thirteenth to the Eighteenth centuries for the recorder, viola d'amore, lute and other instruments of that musical era. This group of musical antiquarians possesses one of the largest collections of recorders in the United States. It holds also the distinction of being one of the liveliest centers of American Indian musical research in our land.

PAUL CALLAWAY, organist of St. Mark's Episcopal Church of Grand Rapids, Michigan, has been called as organist and choirmaster of Washington (D. C.) Cathedral. A native of Illinois, with a college education from the University of Illinois, he was first prize in the piano division of the Intercollegiate Competitions held at the University of Missouri. At twenty he began five years of study with Dr. E. Tertius Naub, during which time he was organist and choirmaster of St. Thomas' Chapel.

JEANNETTE VREELAND, eminent American festival soprano and Bach interpreter, died July 20th, at the home of her parents in Denver. Born in Los Angeles, she was taken to Denver by her parents, to study with Percy Retzor Stephens, her only teacher, to whom she was married in 1921.

SIR DANIEL EYERS GODFREY, foremost of British Leaders of the British Isles, died on July 20th at the age of seventy-one. Sir "Dan" came of generations of bandmasters. He attended King's College School and then the Royal College of Music from which he received the Honorary Diploma in 1890 and was appointed conductor of the London Military Band in 1894. He became an honorable member at Bournemouth, a famous seaside resort, first as conductor of a band of thirty-one musicians, and twenty years later he was giving six hundred concerts a year with an orchestra of thirty symphonic proportions, at fifty cents admission.

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

BELA BARTOK, eminent Hungarian composer-pianist is announced to visit us during the present season.

THE ROBIN HOOD DELL concert season at Philadelphia closed on August 10th, when the most successful series of this fine movement became history. Miss Frances A. Winter, Chairman of the Women's Committee of the Philadelphia Orchestra, spoke gratefully of the united sentiment which had made this triumph possible.

RISÉ STEVENS, young American contralto of the Metropolitan Opera Company, is announced for the role of Carmen for the Glyndebourne Festival of next summer.

DANTE FIORILLO, of Westfield, New Jersey, has been named as the Pulitzer Prize winner in the field of music for this year. The award carries with it a traveling scholarship of fifteen hundred dollars for the continuance of studies with the advantages of European instruction.

MENDELSSOHN'S "ELIJAH" was presented on August 27th, as open air opera at the New York State Fair Coliseum, with a chorus including the Rochester Chapel Choir of sixty voices and the Syracuse A. Capella Choir of sixty-five voices. Mark Love of the Chicago Opera Company sang the role of Elijah, and John T. Clough, conducted.

HOMER HENLEY, widely known voice teacher and writer of San Francisco, passed away on June 23rd at the age of sixty-seven. He was long a valued contributor to our singers' columns of *This Etude*.

PERHAPS THE LARGEST ORCHESTRA ever assembled played at the Western World's Fair at San Francisco, on June 23th, when ten thousand young musicians combined in playing *Treasure Island March*, written especially for the occasion by Carl Sticha. *Merry Melodians*, Waltz and other popular numbers. Edwin Franko Goldman, guest conductor of the event, led the named band in his own *On the March*.

FERRUCCIO BUSONI'S "Doctor Faust" is announced for its first performance in Italy during the coming season of the Teatro San Carlo of Naples.

CARROLL GLENN, violinist, has received the annual Town Hall Award, at having won the most outstanding performance of the year by his debut under thirty years of age, in this popular concert room of New York. The award carries with it the conferring of an Honorary Award and an engagement in the Town Hall Endowment Series of the ensuing season, which in this case will be on February 14th.

AN EIGHTHEDFOD, instituted on July 4, 1920, in the little mining town of North San Juan, California, by Welsh players of the gold mine camps, was held recently at the Golden Gate International Exposition.

GIOVANNI GAIDA, a well known Italian violin maker of London passed away on July 9th, in his seventy-seventh year. His instruments "possess a marked individuality, an even and an excellent tone" and the large proportion of them are in the possession of professional players.

ALEXANDER LIPPAY, composer, conductor, teacher and impresario, died on May 24th in Manila. An experience of the opera houses of Mannheim, Cologne and Frankfurt he drifted to Manila where he became known as the "Music Bringer" of the Philippines. As leader of the Manila Symphony Orchestra, for which he trained many of the musicians, as director of the Academy of Music of Manila, and as the moving spirit in enlisting the world's great artists to stop in their world's travels, he developed in these stranded Philippine islands a genuine musical culture and have for the first products of our greatest creative geniuses in the tone language. Verily a prophet has gone to his reward, and his works shall live.

HISTORIC LA SCALA OPERA HOUSE has been rechristened and henceforth is *Teatro della Scala*, as composer, *La Scala*; that is, it is of instead of at Research Chamber.

HENRY TOLHURST, widely known through his work in Great Britain as a violinist and organist, and especially as composer for the violin, passed away on July 9th. A native of London, born in 1841, he was also a composer and conductor. He was the founder of the Guildford School of Music.

(Continued on Page 685)

Competitions

PRIZES OF TWO HUNDRED FIFTY DOLLARS and One Hundred Fifty Dollars, each, are offered for the best and second best Concert Piano Solo and for the best and second best Entertaining Piano Solo, in *THE ETUDE* Piano Solo Competition Prize Contest. Competition open to all composers, extraneous members of the staff of *The Etude* and employees of *The Theodore Presser Co.* (closes November 1, 1921; complete information will be found on Page 614 of this issue.

THE CHICAGO COUNCIL OF TEACHERS OF SINGING offers its annual prize of One Hundred Dollars for a song to words chosen from the Psalms, by the composer. The prize is endowed by the W. W. Kimball Company. The competition closes November Fifteenth, and complete information may be had from Walter Allen Stills, P. O. Box 674, Evanston, Illinois.

THE PADERWISSE PRIZE COMPETITION offers \$4,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious work for a solo instrument with sym-

phonic orchestra. Works must not exceed fifteen to twenty minutes in length and must be received before February 1, 1920. Full information from Mrs. Elizabeth C. Allen, Secretary Paderwisse Fund, 200 Huntington Avenue, Boston, Massachusetts.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 613 West 155th Street, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin and Orchestra" by a native American composer. The prize is awarded by an internationally known violinist, with the option of giving premium performance of winning work. Competition closes April 30, 1920. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

AN ANTIQUE MUSICAL INSTRUMENT EXHIBIT is to be an important feature of the Tenth Annual Chicago Antiques and Hobby Fair at the Stevens Hotel from November 13th to 18th. Harpsichords, square pianos, melodions, organs, harps, trumpets, and all the other instruments that belied, serenade, dignified or moblized people of earlier days will bobnob with barrel organs and busy-bodies. Dr. Hovest A. Waxmeyer, of Hollywood, will exhibit his collection of saxophones made by their inventor, Adolph Sax, about 1850.

PRINCE MAHMUD, twenty-one year old brother of the Sultan of Trengganu, is a student of the violin.

ALL JOHANN STRAUSS' PROPERTY, including his two-story estate and rights to his music, has been decreed by the municipality of Vienna to be the property of the city, the composer's descendants thus losing all their holdings.

THE CANADIAN COLLEGE OF ORGANISTS held its annual convention on August 28th to 30th, at Hamilton, Ontario. A profitable program was carried through, with lectures and lectures by widely known artists, with social events and slight evening entertainments, for many years a popular Jersey, is chairman of the Hamilton organization for the current year.

CATEAU STEGEMAN TRACY, widow of Dr. James Mearns Tracy, has receivedorary degree of Doctor of Music from the national organization for the current year.



CARROLL GLENN



PAUL CALLAWAY



PAUL ANDREWS

"MUSIC, NOW, MORE THAN EVER"

THIS is the second time that THE ETUDE MUSIC MAGAZINE has presented an editorial upon this subject. When the war horror of 1914 broke upon the world we made clear to our readers that, in the intense nervous strain of the hour, music was one of the providential gifts of the Almighty, destined to help mankind stand the terrific inhuman pressure.

Since that unthinkable war, the musical situation in America has changed radically. At that time it was indicated by THE ETUDE that our isolation from Europe could not fail to prove a means for starting new energies in America, which would vastly improve and broaden all musical interests in the new world. We have need only to call the attention of our readers to the following amazing changes which have occurred since Sarajevo:

FIRST: The unprecedented musical achievements in public schools in all parts of America, setting new standards for the entire world.

SECOND: The pronounced elevation of standards in American symphony orchestras, choral organizations, and in chamber music.

THIRD: The creation of new music schools of the highest possible type in various parts of the country. These schools rank with the foremost institutions for musical education in all lands.

FOURTH: The publication in America of an enormous number of excellent musical works and musical books of extremely high character.

FIFTH: The creation of huge and far-reaching organizations for recording and broadcasting music upon a scale far greater than in any other country of the world.

Broadly speaking, through events entirely beyond our control, our musical interests in America, educational, professional and industrial, were compelled to advance in the years succeeding the great war and were benefited more than during the entire preceding century. Certain mutations in the art and the industry itself affected a few disadvantages for the time being, but these conditions were in no way attributable to the war. America certainly had no wish or design to profit from the unthinkable disasters of others. It has given millions in the past to succor those in distress overseas. Nevertheless, in 1914 those business and professional men and women who went about their affairs, minding their own business and redoubling their energies, as our President suggests at this time, had few business or financial worries.

The war of 1914, detested and unwanted by everyone in America, unquestionably placed music upon a new basis in the United States, a basis of independence which compelled the most distinguished artists and teachers of the world to come to America and work with Americans to create what is now the most eminent musical center of all history. We wish that this musical prosperity might have come to us through less tragic circumstances than the cataclysms which the cosmic march of fate brought upon our colleagues in Europe.



THE CRADLE OF LIBERTY
Independence Hall in Philadelphia as seen from the rear during a patriotic celebration.

The outstanding military music of the past fifty years, the magnificent marches of the late Lt. Comm. John Philip Sousa, U. S. N. R. F., were written by one of the kindest and loveliest men we ever have known. Firm and understanding, associated all his life with the Army, the Navy and the Marine Corps, his motives were entirely patriotic rather than combative. In the Great War he was one of the first to enlist as a "dollar a year" man. Notwithstanding this and his fearless attitude, he hated fighting and quarrels, and no man was happier when the armistice was declared.

THE ETUDE, published on Chestnut Street, Philadelphia, just about a mile from Independence Hall, the "Cradle of Liberty," is a musical educational magazine. It cannot permit its opinions to be swayed or colored by political, racial or religious conditions.

The founder of THE ETUDE, the late Theodore Presser, as is well known, was born in Pittsburgh, Pennsylvania in 1838. His father, Christian Presser, and his mother came from the Saar district on the borderland between France and Germany. Personally, he was intensely American and a man of great tolerance and human breadth. While he naturally had a sincere respect for the *gemüthlich* German people, German science and industry, as well as German culture, he had a bitter hatred of brutal militarism, which he had inherited from his French speaking father. The men in whose direction all of his interests now rest are all Americans with ancestry reaching, in many instances, back to the earliest settler days of our country. All of the publishing traditions and policies behind THE ETUDE are unshakably American in practice and in spirit. It has in its employ men and women of many different nationalities, races and creeds. The private opinions of the editors of a magazine or of the employees of a business might differ from the general policy, but in the case of THE ETUDE we can assure our readers that all those concerned in its publication are wholeheartedly American and American as judged by the ideals, principles and constitutional foundations of our country from its beginning.

THE ETUDE prays that the conflict abroad may be mercifully short. It feels the deepest sympathy for all who are subjected to the cruelties resulting from hate, intolerance and the injustices of war. We hope that our friends in all lands, who have devoted their lives to the art of music, may be spared.

Meanwhile we are confident that American workers in the field of the tone art will labor more energetically than ever to bring our public to a realization that music and music study are providentially destined to help us in enduring the ghastly burden which war brings upon the minds and souls of all, whether combatants or noncombatants. When the pressure upon your nervous system seems unbearable turn to your music, and you will find a relief, a solace, and a sanctuary which will bring you rest and peace.

"Music, Now, More Than Ever."

Youth and Music Discipline

MANY readers of *THE ETUDE* have already seen the United Artists' film, "They Shall Have Music," in which Jascha Heifetz plays the stellar rôle. The astounding virtuosity and masterly interpretation of Heifetz will, of course, command first attention from musicians, and this film is notable for the extraordinary tonal reproduction of his playing. It is the best sound film we ever have heard. Another factor, which is of most importance to all players on the violin, is that the great magnification, which the moving pictures make possible, shows Heifetz not as a diminutive individual playing upon a stage possibly one hundred, two hundred or three hundred feet away from the student observer in a concert hall, but Heifetz in the huge proportions of the motion picture screen. It presents cinematographically thousands of pictures of his hand positions, his technical agility, and his bowing, which cannot fail to be most impressive to violin students and teachers.

Music teachers will be enormously interested in the very sympathetic acting of Walter Brennan as the old music teacher in this film. In this portrayal Brennan's notable genius rises to one of its greatest heights. The playing of the California Junior Symphony Orchestra, as well as that of some extraordinarily precocious youngsters, is also very noteworthy.

However, far more than these artistic achievements, there is in this picture a broad human, exceedingly interesting and exciting story, which has unusual educational and sociological significance. In fact, insofar as its objectives are concerned, the script might have been prepared by the editorial staff of *THE ETUDE*, as it represents the very things for which *THE ETUDE* has been endeavoring for many years to secure recognition. (If you read the editorial in *THE ETUDE* for September, "Musical Crime Prevention," you will know just exactly what this means.) In the Heifetz picture a group of boys, smothered by the restrictions and oppressions of the slums, encounter the uplifting influence of music and gradually they are raised out of the dregs of human life into a higher sphere.

Now all this would be poppycock, if it were not substantiated by fact and experience; and *THE ETUDE* has for years been collecting these facts and experiences. In two great settlement schools, the East Side Music Settlement School and the Henry Street Music Settlement School in

the lower East Side of New York City, amid just such slum conditions as this picture shows, there has not been, with the thousands of pupils who have passed through admission to the school, one single pupil who, after Juvenile Criminal Courts. This is based upon reports furnished to us by the schools. A letter just received at *THE ETUDE* office from the famous Hull House Music School in Chicago, located in a district showing the second highest juvenile delinquency rate in the city of Chicago, gives the statements of the directors of the school during the last forty years, Miss Eleanor Smith, Miss Gertrude Smith and Miss Alice Birmingham. These indicate that no contemptuous student, among the thousands who have studied at the school in this period, ever has been charged with delinquency, although during the same period, hundreds of children in the district have required court attention. While in all music settlement schools there are students from other more fortunate districts, the majority come from the environment of the School.

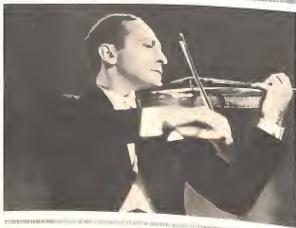
The absorbing power of beautiful music is one of the greatest disciplinary forces in life. This same principle applies to children in all classes, and in many cases even more so to the so-called fortunate children in homes where there is plenty, which frequently means "plenty of indulgence." Bringing disaster to these undisciplined children. This is something which surely calls for the serious attention of all civic minded people.

At a private view of "They Shall Have Music," just before its New York appearance, your editor sat beside one of the greatest police commissioners New York has ever seen, Commissioner Mulvaney, and he said that this picture

upon actual conditions which can be remedied by music. *THE ETUDE* strongly recommends all of its readers to see "They Shall Have Music" and urges the parents of children, everywhere, not to miss it.

We heartily wish that every legislator of city, state or nation, could see "They Shall Have Music," so that they might, once and for all, realize that the purchase of musical instruments, or the purchase of musical instruments, is not a rather that of pouring money down an artistic rat hole, but not possible by any other means.

We are pleased to receive news from Hollywood that other important cinematographic productions of a high order, with a very decided appeal to the vast music loving public, are to be issued shortly.



HEIFETZ "MOVIE" DEBUT

The new Heifetz picture proves to be a momentous argument for the value of music study in making fine citizens.

How People Are Swayed by Song

By MARK SULLIVAN

An Interview with the Distinguished Author and Commentator

Secured Expressly for THE ETUDE By FLORENCE LEONARD

Millions of Americans know the name and sound of Mark Sullivan, through his sadly syndicated newspaper articles, and through his memorable books. He is here persuaded to turn his penetrating journalistic eye upon music and brings to light many delightful facts which our readers will be eager to peruse.

Mr. Sullivan was born at Acandole, Chester County, Pennsylvania, in 1874. He was graduated from Harvard in 1900, and received his LL.B. in 1903. He has honorary degrees of LL.D. from Brown University and Dartmouth College, and the degree of LL.D. from Washington and Jefferson College, Bates College, and St. John's College. He has been a member of the Board of Overseas of Harvard University, Broun Lecturer at Yale, and a member of the Board of Visitors at the U. S. Naval Academy. His best known work is his contemporary history of the United States, in six volumes, known as "Our Times."—EDWIN S. MOTT.

THE MOST DRAMATIC EXAMPLE that I recall of masses of people swayed by song was in the Progressive Party movement of 1912. In the "Armageddon" which Theodore Roosevelt precipitated by "throwing his hat in the ring," great crowds surged up and down the streets of New York, singing. They put the ardor and reverence of a crusade into two old and familiar songs, one religious: *Onward, Christian Soldiers*, and the other semi-religious, a revival of the Civil War song, the *Battle Hymn of the Republic*.

The effect of these stirring songs by thousands of voices, on the emotions of both singers and listeners, was phenomenal. No art of oratory could match these marching crowds as a thriller of souls.

Another remarkable example, where the song had a strongly opposite effect, was at the time of the National Democratic Convention of 1920, in San Francisco. The song was *Tammany*. Sung by the New York delegation, with its band as accompaniment, the word "Tammany," drawn out into *Ta-ma-ny-ny-ny-ny*, had, because of the strange vocal sound and the peculiar rhythm of the syllables, such an eerie effect that it created a Tammany shiver in the listeners and did harm, undeservedly, to the Democratic cause.

The head of any nation, who desires war, knows that he can depend on song to rouse and to keep alive the spirit of war among the people. *The Marseillaise* and *Die Wacht am Rhein* are two famous examples of the war song; and they have created more war spirit among the citizens of their respective nationalities than any fiery oratory of statesmen.

Now what is cause and what is effect in this matter of the influence of singing, is hard to determine. The "why" is still more difficult to analyze, and it goes very deep. The influence of words and the memory of them are counted as perhaps the strongest of influences. But the influence and associations of sound are so strong as to be difficult to understand.

Sounds of the Voice Have Influence

THE SOUNDS OF MY PERSONAL VOICE, without reference to words, can have a strong effect on the emotions of my hearers. The sound of a syllable with an *O*, as in *glorious* or *gold*, distinctly affects the ear. President Roosevelt, by his effective use of inflections of his voice, over the radio, could move people by reciting the Polish alphabet. There is a deep significance in this fact, especially since the radio came into the world.

With every book I have written I have made the test of reading it aloud to a man and having him read it aloud to me, in order to make sure of a musical effect, an agreeable effect, to find the "unpleasantness avoided." I strive, of course, for the word that is intellectually exact, but also I strive to make sentences that are rhythmical to the ear.

Have you read "Ethan Frome"? No. Then will you answer these questions: Does the sound of the title suggest comedy or tragedy as the subject? Yes, tragedy. Does it suggest summer or winter? Yes, winter. Does it suggest that the scene is laid in the South or in New England? No. English, of course. Whenever I have asked these questions of anyone who did not try to analyze, but thought merely of the sound I have always got those answers. See what that woman did! With her

combinations of vowels and consonants she suggested the whole mood of her story.

Sounds That I Remember

I HAVE ALWAYS BEEN SUSCEPTIBLE TO SOUND EFFECTS. The clank, clank of the whetstone against the scythe, the low and high notes of the ax in the woods, and the swish, rustle and crash of the falling tree; the two pitched whines of the crescent saw, high for the faster sawyer,

lower for the slower one; these are vivid in memory.

The bells, as I heard them, vibrating swells, then popular across the hills; the frogs—especially the voices of the "knee-deeps" not yet full out of the swamp, all are potent to evoke the past. But these sounds were not the only ones which early fixed my attention. The differences in vocal sounds, such as my father's pronunciation of *us* (tea) as *ay* (tay)—eighteenth century English preserved in Ireland after it had changed elsewhere; his accenting of syllables to conform to the cadence of Elizabethan verse (as I afterward learned); and particularly his violin playing of old Irish tunes; these sounds and similar ones made impressions on my mind which never can be forgotten.

Perhaps they explain in part why the importance of song in a nation's history has been of such great interest to me.

Piano sang, in "The Republic." The introduction of a new kind of music must be shunned as imperiling the whole state, since styles of music are never disturbed without affecting the most important political institutions. The new style, gradually gaining a hold, justly infuriates itself into manners and customs; and from these it issues a greater force . . . goes on to attack laws and constitutions, displaying the utmost anomalies, until it ends by overturning everything, both in public and in private."

Certain it is that the mood of a whole country at a given time has its relation to the popular music of that time. It is true also that a strong national mood may be created by popular music. The general mood is now a gloomy one, but of some one of great vitality were to step up to the radio with a "Yip-A-Idy-I-Ay," the mood would change all through the United States.

Typical Moods in Songs

A SONG OF THE LAST 1920's, expressing the spirit of the boom years, was called *My God, How the Money Rolls in*. The words ran,

*My sister she works in the laundry,
My father makes synthetic glue,
My mother she takes in washing,
My God, how the money rolls in.*

But about three years later everyone was singing a different tune. *Brother, Can You Spare a Dime?* and that tune lasted, with its mood, until the elections of 1932, when a vision of hope found expression in *Happy Days Are Here Again*. Then, after only two or three years, everyone was singing *The Music Goes Round and Round*, and a good many things besides music were going round and round. I cannot yet name the logical successor to that song. It may not have been written.

Some Effects of Jazz

THE JAZZ PERIOD is a most distinctive era in the popular music of America. It began longer ago than is commonly realized. It began in 1911, with Alexander's *Ragtime Band*, written by Irving Berlin. This song "set the shoulders of America swaying [in a new] acclimated jubilation," as Alexander Woodcock wrote. It marked a revolution in American popular music, and it corresponded with a revolution in popular manners. For it was about this time that women began, generally, to smoke, that they began going to night clubs—then called cabarets—and that the short skirt came into vogue.

At the same time there came similar changes in dances, "Ragtime" became popular, as the song *Everybody's Doing It*, attested. The favorite dances were the turkey-foot and the tango. (About 1914, when our government had some difficulty with Mexico, thehibition waltz, then popular, was borrowed to describe President Wilson's Mexican policy, his alternate treacheries and timidity as "one step forward, one step backward, sidestepping, hesitating.")

The old waltz and the two-step fell into disuse. The popularity of the rag-time dances continued and grew more extravagant until about 1920, which was the real period of jazz. The waltz, with its gentle sentimentality and stately dignity, had been a part and a symbol of the standards of manners that accompanied it. Its tempo the tempo of the national pulse. The rowdy game crashers that showed up in the side of the room came in a jering spirit, jeering at old time styles of music and dancing.

Origins of Jazz

DID THE NEW STYLE OF MUSIC originate in the South, as some writers believe? In the early 1920's, when the first of the early songs, those which had by this time achieved a secure place in American song lore, there was surely to be found that syncretized rhythm which later became the chief substance of the ragtime. It is in the first lines of *Carry-on*—*we back to old Virgin-ny-ny-ny*, and of *Swing low-swing low, sweet cherr-o*. But it is also found in other music. It is a characteristic of the Hungarian rhythm, the "Hungarian stretch," and it may have become popular because of the strange influence of alien masters—Hungarian, Russian and others—in the great metropolises of New York. For in any country, at any time, the popular moods of art, music and dress, are determined by the metropolis. Is the momentum acquired there, they spread throughout the country.

Enter the Coon Song

REY THE NEGRO MAN INTERPRETATION of the cakewalk, in the early 1900's, the extravagant response to rhythm, exaggerated beyond even the dainty's natural response, began the vogue for "ragging it," and marked the transition to the new kind of song, the roost song.



Mark Sullivan

Time, Only, Tells

By
PAUL HINDEMITH

A Conference with the Most Discussed of
Modern Composers, Secured Expressly for
The Etude Music Magazine

By HOWARD DONGAN LAIRD



PAUL HINDEMITH

Paul Hindemith was born at Hameln, Germany, November 16, 1895. His family is Silesian. He lives in Switzerland and his music is barred in the land of his birth, not because of any racial restriction, but because the powers that be do not approve of his kind of modernism. He is said to have been an able violinist at the age of thirteen; and he studied at the Hoch Conservatorium under Arnold Mendelssohn and Bernard Schell. It is something of a surprise to those who learn that for many years he played in clubs, wrote heads and in musical comedy theaters. For eight years he was concertmaster in the Frankfurt Opera and became familiar with the operatic repertoire. Jovial, blind, blue-eyed and extremely unassuming, it is hard to believe that he is recognized as one of the leading young composers in his country.

For many years, he devoted his attention to quartet playing. The Amar-Hindemith Quartet became a leading group of Europe. His works, performed at European Festivals, commanded wide attention for their constructive and radical tenderness. On the other hand, he regards his own music as "Gebrauchsmusik" (practical music, or music of the people). His early works reflected the types of his great predecessors: Brahms, Strauss, Debussy and Reger; but his later works are distinctly Hindemithian. He has composed ten works for the theater including "Mahlis der Mäher," an opera in seven acts. There are seven works for large orchestras, including a symphonic suite from the opera "Mahlis der Mäher," two concertos for small orchestras and compositions for other instrumental groups, including, all together, over forty works. Of piano solos and piano duets, vocal solos and choral numbers, there are numbers in all, to which may be added two sonatas for organ and twenty-one pieces for special objectives and occasions, including his music for the movies and for mechanical instruments. When he was attacked in his native land for writing music that was unacceptable to the New Regime, he was twice defended in the *Algemeine Musikzeitung*, by Dr. Wilhelm Furtwängler. While treated personally with consideration in his native land, it was made clear to him that the governmental authorities of the Third Reich would not tolerate his works. Therefore, his remarks in this conference are of especial interest.—*Editor's Note*

"TIME IS THE ONLY TEST by which a work of art may be properly appraised. Unless a composer consciously chooses to cater to a known and definite public taste, which is infinitely different from that which the world already knows, he is likely to suffer bitterly from the attacks of those who are valiantly fighting for the music of yesterday and who resent change of any kind. This has happened so many times in the history of art, particularly musical art, that it seems almost fatuous to mention it. What, for instance, in this day could be more obvious than the beautiful, clear, pure architectural lines of Franz Josef Haydn. Everything seems so simple, so clear, so open, when placed beside the music of some of our later composers. Yet, in Haydn's own day, well established critics tried to influence Emperor Joseph II by calling Haydn a trickster and a mountebank. One of his worst crimes, according to his critics, was trying to form a new school; and his compositions were classed as trifling, hastily put together, and overloaded. Imagine this of Haydn, whom so many musical snobs now reject as unbearably old fashioned! One can still learn much from "Papa" Haydn.

"When we come to Beethoven, he is found faced by a barrage of offensive criticism which in this day seems comical. Listen to this! One of the most gifted composers and critics of the period was the Bohemian, Johann Wenzel Tomaschek, who wrote of Beethoven, 'Harmony, counterpoint and rhythm, and particularly musical aesthetics, he did not seem to have overly much at heart; hence, his larger works are defaced by occasional trivialities.' Only in the archives of the largest libraries can one find preserved any of the one hundred and ten works of Tomaschek, Beethoven's critic. They are practically never heard in this day, except as relics of a departed era.

Richard Wagner had to contend with a wave of acid invective like that which has greeted few other composers. This did not come from enemies, but from those who were convinced that Wagner was all wrong and they were all right. Wagner's critics are now chiefly known because they deliberately bumped their heads up against the wall of Wagner's marvelous artistic structures. Let us recall some of the caricatures which the genius of Bayreuth had to read. When "Das Rheingold" was given in 1869, the Munich critic of the *Berlinische Echo* wrote:

"When the King (Ludwig) left the box there broke out an immense tumult of applause and hisses; in the end the enthusiasts, conquered, for politeness forbade, when the curtain was raised, that the exhausted singers should suffer after nearly four hours of strains. The success of the opera can be regarded as at best an equivocal success." Even the celebrated critic, Hanslick, wrote that he "regretted that he had to undergo the torture of hearing 'Das Rheingold' again."

The Source of Originality

"THE BASIS of all worth while composition must be, of course, inspiration and worth while musical ideas; after these comes technique. There seems to be an impression that there is in this day, too much of technique. It is my impression that there is not nearly technique enough. One cannot learn how to be a composer, in the modern sense, by a few years of harmony, counterpoint and theory in a conservatory. It requires years of daily intimacy with music of all kinds, not merely the process of playing it or hearing it, but that of investigating and studying this music as a great natural phenomenon. One must have had fine teachers, when that can be obtained; but what we learn from teachers is only the first step of a grand exuberant, a magnificent staircase ascending to the clouds. This is the process which all great composers have followed, particularly such modern masters as Strauss, Pfitzner, Reger, Debussy and Stravinsky.

"When a composer writes, he must be able to do so without any consciousness of technique. A great novelist or a dramatist rarely never thinks of grammar, of syntax or rhetoric; if he were obliged to do that, everything he wrote would be artificial, unnatural and temporal.

Moreover, some very fine authors have hardly ever studied grammar in a formal way. What they know they have imbibed unconsciously through association with cultured people. For the same reason I think that it is unfortunate that so many composers expect to get their inspiration from a keyboard. Ivory and ebony keys, or fiddle strings, are poor sources of originality. It is true that, while improving, an excellent melody may crop up; but the best ideas are those which come when one is thinking of music only and not of any instrument. A piano keyboard is sometimes very desirable for trying out compositions and revising them. Many composers use the piano legitimately for this purpose. That is, a keyboard is very useful as an instrument of control, but its value as an instrument of invention is not great.

"In my own case, I am almost always on tour; and if I had to wait for a keyboard or an instrument, I could not continue anything. You see, I am presenting the importance of imagination in composition. To me, the composer must be wholly unhampered by mechanical contrivances of any kind. This presupposes absolute pitch, which I possess. It is my conviction, however, that absolute pitch is by no means merely a gift. I believe that it can be cultivated, that almost anyone with musical inclinations can by means of intense concentration and

venting practice develop absolute pitch. Certainly this is an interesting subject for experiment which teachers may not test on their pupils. What is absolute pitch? Nothing but pitch memory. If one can remember the quality as sound, the timbre, such as the timbre of the flute, the violin, the French horn, the harp; if one can remember colors, red, blue, green, yellow; why is it not possible to develop a sense of absolute pitch?

Unexhaustible Fundamentals

"PROBABLY THE MOST ICONOCLASTIC MUSIC, the most radical, the most revolutionary, has been written during the last twenty-five years. Every extreme has been apparently touched. This does not mean that all rhythmic and chordal combinations have been accomplished, that the composer

of tomorrow can have no new and inviting field to enter, but it does mean that the means have already been established.

"Some new tone colors may be added to the composer's palette; but these cannot make material changes in the structural basis of music. Electrical instruments afford an interesting field for speculation. I have been very much interested in them for years; but it is far too early to prophesy what may be done in developing a new medium operatic in this field. Certainly nothing can ever take the place of the real players in person, who play individually or in groups such as in your magnificent orchestras of Philadelphia, and Boston. Musical standards in America, as in other countries, vary considerably to the highest, but the standards set by

the foremost American organizations are as fine as the best to be found anywhere in the world. As far as this, American audiences are fair, open-minded, and filled with curiosity to hear new works with new ideas and new style.

"The process of creative composition is a wholly individual matter. Musicians, for the most part, have composed not so much because they wanted to, but because the force to compose is irresistible. Social changes, politics and war may affect the composer's life, as they did the lives of every master from Palestrina to the present day, but just as the spores continue to flow and the trees and flowers throughout the world continue to bloom, so more and more will music continue to be created, despite all the tragedies, famines, airplanes, submarines and a world of strife."

Radio Flashes

By PAUL GIRARD

WILLIAM S. PALEY, president of the Columbia Broadcasting System, stated recently that last year was the most fruitful of all years in Columbia's program work. Improvements in established programs and developments of new ones led to better programs and better program balance.

"It is interesting to note that since the rôle of radio broadcasting has become continuously more important," says Mr. Paley, "as a means of mass communication of information—in addition to its rôle in the field of entertainment, education and culture—there is increasing evidence of a quickening of public thought on this subject." The most spectacular developments in broadcasting services during the year, he contends, were in the field of international news; at the same time the American national scene was also a source of considerable news broadcasting. Of the programs which have become accepted by the CBS institution, the program the Air Contends to bring Sunday morning services to its large audience; the New increased evidence of nationwide listeners; the Children's Hour gave in merit and approval of children, parents and educators; the Columbia Composer's Commission provided a splendid new group of musical works for radio; and the American School of the Air found greater acceptance in the class rooms of the nation. Sooner or later, it was bound to happen. Yes, did have a musical quiz on it. If you do not know about it, you are interested, tune in Sunday at 4:00 P.M. EST, Columbia time. The program is appropriately entitled "So You Think You Know Music!"

Richard Leonard, production director of the NBC Symphony Orchestra, believes that the radio would appeal to Wagner, Berlioz, Rimsky-Korsakoff and other great composers of the past, if they were alive to-day, "not because of their limitations, but because of its new possibilities in sounds and combinations of instruments."

He feels that he would be writing for it if they were.

"Radio has enabled composers and conductors to discover in music," says Mr. Leonard, "defects and weaknesses that have always been inherent to it. In his efforts to correct these defects in broadcast music, conductors have given the masses a new discovery." He feels that new conductors should follow the lead of Stokowski, Toscanini and Bruno Walter in their willingness to experiment with broadcast music to get the best results in dynamic shadings and balance.

As a conductor sends part of his orchestra to play for a distant effect, when an entire brass section leaves its accustomed position to play into the open piano with the strings held down by the *zastato* when a trumpeter directs his whole into a huge orchestra, when a clarinet plays without a water; when one musician plays with only a mouthpiece; when radio musicians do things of this sort, they are playing in a new technique for radio music of the future.

Who are these pioneers? Chiefly the dance bands. Mr. Leonard says. It is the dance bands which have taken the lead in experimenting the scope of orchestral playing by exploiting the electronic microphone. The new sound, the new technique, the electrical group are some of the products

The Tragedy of a Deaf Musician

The Dramatic Fate of Friedrich (Bedrich) Smetana

By DR. WALDEMAR SCHWEISSEMER

SMETANA, THE GREAT CZECH composer, like Beethoven, became deaf. Also, like Beethoven, he was fully aware of the tragic nature of his fate. On one occasion he described the difficulties with which he had to contend: "Just imagine the whirl of music within me who has lost his sense of hearing! Nobody has the slightest idea how a deaf person's thoughts evaporate. If I do not write them down at once, after a little while I do not know what they are, and my fate was as a possessor of a phenomenal memory!"

Smetana's life span ran from 1824 to 1884. He was, in his day, a famous pianist and a good friend of Franz Liszt, who recognized Smetana's talent very early. Twice during his childhood he was seriously ill, although not much is known about the nature of his disease. For several years Smetana was occupied as conductor in Göteborg, then in Prague, where he conducted at the Prague National Theater. One of his first opera was "The Bartered Bride," which was an immediate and great success. To-day it is well known in all civilized countries. This opera was written in 1866. In 1874 the composer's hearing was so seriously impaired that he was obliged to leave his position as conductor at the opera. Thereafter he lived in the country.

It can be noticed that he heard a sound differently in each ear, the high notes sounded differently in his right ear than in his left ear. However, his deafness bothered him less than the humors and the noises in his ears, which were louder than his inner sense of musical hearing. This was exactly the same as with Beethoven who always said that the humors he heard constantly in addition, Smetana showed signs of distress which made him stagger when he walked. He even consulted physicians, some of whom forbade him to listen to music, in order to spare his sense of hearing, while others tried local treatment. None of these treatments, however, were successful. One day Smetana was troubled by an irrepressible A-flat major chord, which he heard in the highest position as though played by piccolos. In this state he thought of a series of important compositions of which he said, "Of all these works I have not heard one note, and yet they live within me and produced, by mere imagination, tears of emotion and enthusiasm. At times he would be so badly depressed by his suffering that he



SMETANA

would sit for hours without nation and think of nothing but his misfortune.

Like Beethoven, Smetana tried to forget his suffering in his work. He has illustrated by music his tragic fate, with touching impressiveness, in the last movement of his celebrated string quartet, "Aus meinem Leben." Smetana has told about the reasons for the creation of this work in a letter, which shows clearly that he had then already fully realized the grave importance of his disease. "For six years, I have been completely deaf," he writes. "Since that time, no one could reach my ear. I have to imagine the sounds and can thus hear them as in a dream only. And thus I wrote this quartet as a requiem for ourselves and past time. I have described the beginning of my deafness, and I have attempted to show it in the manner as I have done it in the *faute* of the quartet with the E-flat in the second above the treble staff on the first violin. For weeks before I was completely deafened, I had been pursued each evening between six and seven o'clock by the loud sound of the A-flat major chord (A-flat, E-flat, C) in the highest position, as if played by piccolos. This would last half an hour, sometimes even a whole hour without interruption, and I could not do anything about it. This occurred regularly, daily, like a warning call for the future. Therefore I have tried to represent this sound by a requiem, my fate by the shrill, yelling E in the *faute*. That is why this E must be executed *fortissimo* during its entire length."

He never had no pains in his ears. During the performance of his opera "Libens" (1881), the composer could not hear one sound. Yet he was not discouraged in his work. He wrote, during this period, some

of his most particularly beautiful songs. Smetana's illness took a completely different course from that of Beethoven, who, it is true, was entirely deaf during the last years of his life but was in all other respects mentally well and efficient. In the year 1882 Smetana's ability to speak ceased (the motoric aphasia), pointing to a disturbance in the brain. Beside the noises in his ears, he believed he heard voices. He wrote, "In my head there is not only a whistler or sings, a discord of voices whose originators I cannot see, they laugh and insult me; they call me an idiot." He then wrote a second string quartet, in C major, "Composed during a nervous disease" which was originated by deafness."

During the occasional bright interruptions of his disease, which progressed progressively, he completed his last opera, "The Devil's Wall," and a composition, "Carnival in Prague." He suffered mania, real enthusiasm and sudden plumes of exaltation. He saw hallucinations, and finally was taken to an insane asylum in Prague, where he died after a short time.

There is no uniform explanation for the Czech physician believes that a certain lack of Otosclerosis (hardening of the eardrum) was a disease of the ear causes the auditory canal to grow narrower. However, he does not give proof as cause for the ear disease, the physician's disease of the brain, while the composer's diagnosed as general paralysis. It has been said it is probable that the nerves of hearing had been affected, not the middle earing. The same thing applied to Beethoven: musical value of his compositions diminished by the deafness appeared in him in no way.

The composers had mastered thoroughly the entire technique of instrumentation and composition. The case of a person who was born deaf is entirely different than that of a person who has become deaf after a while. For the former, sound and music will be a secret that cannot be solved; just as a person who was born blind, the color of the rose, remains inaccessible and blind, will always

For decades, Smetana could hear very little. Thereby, he had gathered enough training during the last, the deaf period

OF THE MANY QUESTIONS that have been put to me by young contraltos, all over the country, there is one so often repeated that it seems a good point with which to begin a talk to singing students. The question is, "How far up shall an alto voice carry its chest tones, and where shall the high register begin?" Vocalists who think in these terms are laboring under the false impression that the deeper voice has three separate registers: the deep range, the middle range, and the high one. They appear to believe, further, that there are separate boundaries within the total scale, which can be marked off, much as the separate colors are marked off on a color chart. As long as such an impression persists, there is need for correcting it.

As a matter of fact, there is no such thing as a boundary of range within the complete vocal compass. Of course, there is a note below which one cannot go; similarly, there is a note above which one cannot go. But between those two natural limits, the vocal scale should be completely even and unbroken. The purpose of scale-building is to effect a uniform passage from deep tones to middle ones, from middle tones to high ones. The full scale—which takes long years of its mastery—must progress from tone to tone smoothly, without the slightest variation in color or quality. Thus the mental approach, which thinks in terms of frontiers of range, deflects the very purpose of practicing. That, perhaps, is the best answer to the question. Try to get rid of the habit of clurring your voice into separate little islands of range. Actually, they do not exist. Try to approach your work with the idea of a single total line, along which you pass

Some Reflections on Singing

By MARIAN ANDERSON

Distinguished American Contralto

A Conference Secured Expressly for
The Etude Music Magazine

By ROSE HEYLBUT

evenly, smoothly, without the slightest break or change of color.

We Follow the False

WE HAVE BEEN LID into this error of breaking up the natural range of the voice into little sections, by a loose use of such terms as "upper tones," "middle voice," and like these. These, in themselves, are entirely proper, provided they are correctly employed. The middle voice, to my mind, is best defined as that compass of tones which is most natural and most frequently used. Both in practice and in the interpretation of songs, the middle notes

of the voice are sung more often than those at either extremity. In scale building, too, the younger singer begins with the note that lies most smoothly in the voice, and adds higher and lower tones only after the first note has become sure. It might clarify matters, perhaps, if the term "middle voice" were regarded less as a boundary of range, than as the average, natural singing voice. It does lie between the upper and lower tones, to be sure, but it is a mistake to think of it as a sort of vocal equator that divides the full scale into smaller sections, requiring different technical approaches. Teach yourself to think straight line, and the problem of range will become much simplified.

The next thing to be considered is the question of color in chest tones. Actually, there is no such thing as a chest tone. Progressive teaching methods are noting that curious expression out of the singer's dictionary of terms; but our used to bear a great deal about "dieging on the chest" and the very fact that questions about "chest tones" still arise proves that the matter has not been entirely settled. We know, of course, what the term "chest tone" means; it is that curiously thick, heavy tone which comes as the result of forcing the voice. Its weightier quality has been most mistakenly confused with the darker coloring of the contralto voice. But the true contralto color cannot, and must not, be forced; either it is natural, or it is not contralto. The true alto voice carries its heavier timbre and darker color into the highest tones of its scale. Pushing on the voice in order to force quality is nothing more or less than faulty vocal production. "Chest tone" has neither meaning nor value—except as something of which to rid one's self.

On Common Ground

CONCEPTS OF COLOR are the same for all voices, regardless of range or color. The breath must be supported by the strong muscles of the

abdomen; it must be vocalized, in small quantities at a time, against the vocal cords; and it must be resonated in the cavities behind the nose and above the soft palate. There is no other way of vocalizing correctly; no way, for example, of resonating tone "on the chest." The method I have outlined so briefly is the natural way of singing, and therefore it is easy. That is to say, it can be learned by a child, as it can be by an adult. It is easy, if it is not bedged about with unnatural restrictions. It is an odd thing to realize, but at one time of our lives, we were all perfect vocalists. Children, even during our babyhood, Watch a little baby as it coos, or even cries, and you will see the perfect coordination between breathing and vocalizing. Notice, too, that the baby's tones are always round and full. That is why a tiny mite of a child can make so much noise. It has vocal power because in breathing and production are entirely natural. It is only as one becomes self-conscious about the vocal instrument that bad habits creep in, and the old, natural habits have to be relearned. Tones cannot deviate from the natural method of resonance are harsh and forced. They are unpleasant to listen to, and ultimately, they harm the voice.

While the natural method of singing can be made easy by a correct approach, it is no easy thing to sing well. That is because those natural methods of breathing and emission must be thoroughly and consciously mastered into a system that is at all times completely controlled. Oddly enough, the more natural a function is, the more difficult it is to control. It is through the involuntary motion of blinking the eyelids several thousand times a day; but just let us concentrate on it for a minute or two, and this blinking will increase so rapidly that it becomes annoying. The singer's task involves three important steps. First, she must find her way back to that early, natural manner of vocalizing. In the second place, she must analyze the correct vocal emission, and become minutely aware of how it feels. In the third place, then, she must synthesize her feelings so that she knows exactly what she is doing, and can control her total progress with each note she sings. The baby's full, round note is natural enough, but uncontrolled. The singer's tone must be fully natural, and, in addition, it must be the result of willed control.

The True Teacher

THE SINGER'S MOST VALUABLE HELP comes from the teacher who not only knows what he is about but also is able to impart his counsel in a way that strikes home. I have always felt that teaching is a rich career in itself. Occasionally one hears a rather doubtful career aspirant saying, "I'll give myself another year, and then, if I don't succeed as a singer, I can teach."

An attitude as deplorable as that should be discouraged. The real teacher does not regard his work as something to which to resort when other goals have failed. He consecrates his life to the education of others, and makes his work as rich and vital as that of any public performer.

In preparation for a career, the student should avoid the mistaken thinking in terms of time. I am often asked, "How long shall I study? How long will it take before I can give concerts?" And I am sorely tempted to answer, "Probably forever." Because the beginner, who goes to work in such a mental attitude, is hopelessly on the wrong track. The determining factor in building a career is not time, but the student's ability to assimilate knowledge, and to give back what has been learned in the form of controlled accomplishment. Some students are more gifted than others; they learn more rapidly; they have fewer obstacles to overcome. All these conditions must be taken into consideration. Art cannot be sketched out on time-table principles. While I am ardently opposed to



MARIAN ANDERSON
Singing at the Lincoln Memorial in Washington for
one hundred thousand listeners.

How to Make Money by Teaching the Piano

Prerequisites

Technical Competence. which will enable the teacher to play any of the material he teaches, is essential. He must be prepared to give a clear, definite explanation of fingering, phrasing, dynamics, key signatures, time signatures, and meter, occurring in each teaching exercise, in order to acquaint the student with the correct rendition of the work at hand. He must have mastered all the major and minor scales and arpeggios, and several compositions suitable for program performance. The teacher must be equal to the demands of any usual occasion calling for artistic rendition.

Harmony. The beginning instructor must have a fundamental knowledge of harmony, covering the formation of major and minor triads and chords, as well as of dominant and diminished seventh chords. Musical terms should be at his tongue's tip—at least the more commonly used ones. This knowledge may be supplemented by a standard musical dictionary such as Grove's, in which may be found lesser known definitions and data.

Musical Form. The instructor should have a sufficient knowledge of musical form to enable him to explain simple melodic structures to the pupil. Motives and phrases may be pointed out to the students in teaching compositions. By teaching the use of simple musical phrases, the student is enabled to analyze the piece into its fundamental phrases (or motives), thereby gaining a comprehensive understanding of the whole composition. It is well to illustrate the relationships among motives closely resembling one another. This will provide the pupil with a basis on which to develop a more complete knowledge of musical forms.

Music Appreciation is a desirable component of the teacher's background, as it makes possible the discussion of musical ideas and landmarks of various composers. The usual course, taught in the public high schools in music appreciation, harmony, and theory, constitutes sufficient training for the private teaching of beginners. One should not be satisfied, however, with this amount of knowledge; it suffices only as minimum teaching equipment. If a teacher should start his career with this minimum experience, he is advised to make a habit of reading good publications, a list of which appears in the bibliography at the end of this series.

The teacher has a responsibility to himself which demands continuous broadening of his background and musical perspective. Wider understanding of music brings finer ability to apply the knowledge which one already possesses, and it brings a deeper appreciation of the art. It may be that tones are but noises when falling upon a totally inexperienced ear.

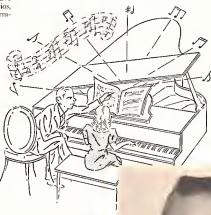
If the instructor is financially able, he may attend a summer session at a nearby university to increase his pedagogical equipment. Most summer courses are offered at very reasonable fees. Those who are unable to attend an institution of higher learning need not despair; there is nothing taught in the great universities which a person may not learn by himself, provided he is endowed with sufficient intellectual curiosity. Extension courses are offered by many colleges of music at very reasonable rates.

Personality is a very important element in one's teaching career, and it must be considered among other prerequisites. The teacher must strive to develop a sincere interest in children, in new ways to alert to discern their point of view. He must study their individual problems, in order to be able to select the proper material for their needs. Such a mental attitude on the part of the teacher will create an effective approach to juvenile problems. Then to gain youthful confidence, a cheerful demeanor should be maintained.

The teacher should have a strong missionary fervor with respect to his profession, which implies a desire to instruct and assist. These virtues, coupled, are incorporated in a sincere attitude toward the progress of the pupil.

Self-confidence and a cheerful disposition are guides. The instructor must be confident of his own ability; an apologetic approach to the public will never bring success. "Believe in yourself."

The aspirant should bear in mind that he is initiating himself into an honorable profession—one that serves the cultural life of the community and one that distinguishes himself.



A good personality enables one to mix with all varieties of people. It is a universal tendency of human nature to be attracted to cheerful persons. Cheerfulness arouses the positive impulses of one's associates, rather than their negative qualities. "Laugh and the world laughs with you; weep and you weep alone."

Appearance. The piano teacher should dress well. A pressed suit, polished shoes, fresh necktie, and so on, are good investments. People are not impressed by eccentricity and carelessness of dress. The day of the long haired musician is past, and with him has gone his peculiar luhedness.

Active Enterprise and self-promotion are further prerequisites. The beginning teacher must expect to put forth considerable energy in building his career. He must bear in mind that, at the onset, his time will not be bought unless he really goes to work just as any salesman would to sell his merchandise. To sell his time, the teacher must acquaint his friends with the fact that he has something desirable to sell, and he must endeavor to display his merchandise in an attractive manner. This undertaking requires energy of purpose and a great deal of ingenuity. Enterprise will enable the teacher to put the tricks of the trade into practice.

Technical equipment and personality may be stressed as the prime teaching prerequisites. Of course not everyone is vivacious and cheerful by nature, but anyone can make a definite effort to be cordial in his social relations. A sensible bit of advice to anyone is to control his temper; for, when he shows anger, his listener gains an immediate advantage over him. And the time may come when the very person who angered him may become a friend, when there will remain a latent feeling of past unpleasantness. If one knows another person to be mistaken and unwilling to be convinced, it is better to allow the error to discover itself to him. A higher regard for the teacher's character will then result.

The qualities of an attractive personality can be developed to a considerable degree, if one makes a deliberate

By

WALTER ELLIOTT

Prominent Piano Pedagog of the Far West

WALTER ELLIOTT

The author of this treatise is Supervisor of Music in the Tehachapi Union High School of the Pacific Coast. It has been written out of an experience which enables him to discuss his theme in a vigorous manner that is both convincing and decidedly helpful to the young teacher. His thoughts on the vital question of "Acquiring Pupils" are packed with practical suggestions.—EDITOR'S NOTE.

effort to do so. No possibility of developing a pleasing presence should be neglected.

Acquiring Students

THE GREATEST problem of the beginning teacher is that of acquiring students. There are important principles which may be laid down in this respect, but always it is to be remembered that acquiring students is an art and not a science. A teacher is successful in securing pupils if he puts forth active enterprise, if he is alert to his opportunities, and if he is persistent in his purpose. His own personality is an asset of great importance, as has been previously pointed out.

Newspaper Publicity is helpful. At the outset of one's career, he may make an announcement through the local paper, and usually the editor will write a news story to be printed in a prominent place in the paper. Since the teacher will require professional statements and stationery, these may be purchased at the newspaper office and the transaction will further good will in this direction. Editors make it their business to keep everyone well knowing, and they are usually able to suggest names of prospective students.

The beginning teacher must not ask himself, "Why should not parents send their children to me for instruction?" Instead, he must ask himself, "Why should students be sent to me?" To this question the proper answer is that music is a cultural subject, and, whether or not children become professionals, they will certainly develop some understanding and appreciation of good music. Music gives a person a broader outlook on life, and wider scope of human culture. The primary concern of the piano student should not be to acquire an impressive technique, which is really a mechanical performance; instead, his chief interest should be to cultivate natural expression and musical appreciation.

It is the experiencing of tonal beauty simultaneously with the effort put forth to manipulate the keyboard properly that makes for a sound musical education. Such a student, carefully nurtured, may later develop into fine musical ability—in either voice, an instrument, or the dance. A musical training received in childhood, when one is naturally receptive, is really a mechanical performance; instead, his chief interest should be to cultivate natural expression and musical appreciation.

The objective of music teaching to-day is the encouragement of this innate love of tone and rhythm and its development to the highest possible degree. Once the child's desire for music is definitely developed, various technical devices are available to direct its progress in sound channels.

The Best Foundation in the World
Is Money.

CERVANTES

Identification with Community Life

Pastors' service areas will be of greater assistance in acquiring pupils than a lively interest in the life problems of the vicinity. All organized groups offer this opportunity in one way or another, among which are churches, business clubs, women's clubs, lodges, parent-teacher associations, and all such activities. One should not hesitate to take advantage of each situation as it arises, wherever a few words may be mentioned about music and teaching.

Pastors are usually able to supply leads. If you are not already acquainted with the community minister, he should be made your next acquaintance; at the same time it is graceful to make an offer of assistance with music during the services. The pastor will very likely announce your name from the pulpit and state your plan to teach.

It is often possible to play the piano or organ for Sunday church services. An occasional school as an offering, which will not interfere with the important projects of the church, will always be appreciated by the pastor and members. It will display, again, the teacher's ability and his desire to be an asset to the community. He will receive the backing of the minister and will receive introductions to prospective students who attend Sunday School. He may also meet the parents of these children, and through various other efforts he may anticipate satisfactory results.

All this may be done wholeheartedly and sincerely, with a preponderant spirit of neighborhood service. Altruism will necessarily enter into one's community activities; if he is chiefly concerned with making money, his service can be charged with only as unethical. The teacher must have the cultural interests of the community at heart, and the community will reciprocate by taking an interest in him.

There are some piano teachers who will accept a position to help the Sunday School teacher by accompanying songs during classes. If the opportunity offers, he may also accept a class or perhaps conduct a Christian Endeavor or Epworth League meeting. Interest in music can often be stimulated among these young people.

Conversations frequently lead to mention of music. One should explain, whenever possible, that piano lessons are an important factor in the character formation and cultural development of a child. At the same time, good results will prevent the teacher from committing breaches of professional restraint.

The Principal of the grammar school may be approached, and his too may be asked to make personal announcements in classes. Perhaps the piano teacher will be allowed to appear before the student body to give a brief recital—first to eighth grade children are all eligible projects for instruction. In giving a recital under these conditions, two good results may be gained in case there are other items on the program; otherwise a whole group of interesting compositions may be presented. Just at the end of the performance, one flashy piano solo will be very appropriate to bring the recital to a climax. Be sure that you pick the kind of pieces that children will like—something to excite their imagination, such as Clara Schumann's *Gollywog's Cuck*, or Debussy's *Clair de lune*. A few words may be said about each piece to emphasize the idea that the composer had in mind when he wrote it. Keep in mind that you are dealing with untalented and vain young people working with children.

Promoting Community Interest

A GENERAL INTEREST IN MUSIC may be furthered by the teacher if he will enlist the services of some distinguished pianist, whose names he may know, to give a concert in cooperation with an organized group of civic minded townsmen.

When the Women's clubs give music especially cooperative in this

respect. An endeavor of this kind will surely attract interested parents, some of whom may be approached at a later time concerning piano instruction for their children. The teacher may likewise expect to be asked about piano lessons by some of the parents.

These events should be well advertised by means of hand drawn posters, mimeographed circulars to be distributed by school children, and by news stories in the local papers. Distinguished musicians usually draw newspaper articles, and news stories may be run in the paper with the news story. They are ordinarily quite willing to help further community interest in music, if one approaches them in the proper manner.

These musicians often supply their services on a percentage basis, or for a reasonable fee. To defray the expenses which are incurred, tickets should be printed and sold in advance of the event. It is advisable to invest the \$15.00 or \$20.00 charged by the commercial printer for these tickets, as the goodness of the print contributes to the dignity of the affair.

Cooperation of local businessmen may be obtained by calling on them and asking for donations to make it possible to bring such a fine musician to town. If the businessman is asked to donate, he should be given a few complimentary tickets; the number of tickets to be given may be determined by the donation. After the concert is over, the teacher may call again to inquire how the event impressed the sponsors. Such con-

versations can easily lead up to teaching and teaching prospects.

All of these ideas are tricks of the trade and will, in one way or another, bring the desired pupils to one's studio. The central thought is to break in aggressively at the start and make people music conscious. The musician has something to his advantage when he makes the public aware of the fact that he has an interest in community betterment. There will be always someone to perceive the good which is involved.

Tickets could be turned over to the organization which may sponsor the affair, and this organization will appoint a ticket committee. In some cases, committees may take entire charge of proceedings while the teacher remains as initial sponsor.

If the school should wish to cooperate, the children may take home two or three tickets each, to be sold to friends.

There is also the possibility of the teacher choosing to rent his own hall, to take charge of ticket sales himself. In whatever manner the event is carried out, the price on the part of the teacher will bring about the desired results.

Bringing the Celebrity

TO ILLUSTRATE HOW SUCH A PROJECT may work out in practice, the following personal experience may be related. For some time I had heard an eminent artist perform over the radio station, and admired his performance so profoundly that I felt a true desire to study under the man. It so

happened that I was situated in a small town somewhat over a hundred miles from the city in which the artist lived. The desire to study under this individual grew, until one day I found my telephone office and found his address in the directory. I proceeded to write the artist, telling him of my great pleasure in hearing him perform over the radio, and inquired concerning his fees for lessons, at the same time telling him that I was very desirous of studying under him.

A few days later an answer arrived acknowledging my letter, and stating that he was very interested in me and that his lesson fees were extremely high. Undaunted, I proceeded to write another letter in which I repeated my resolve to become a pianist as soon as possible. This time I added a few lines to tell him that his fees were beyond my financial means but that I would make every effort to get to him by the same. The return answer to this letter was much more encouraging. This time the gentleman decided to give me an audition to see what I could do. His interest was very interesting. I decided to teach for a price, since I had so far to come for the lessons.

A date was set for my first lesson and when the time arrived I was there at his studio to begin my career as a pupil of this fine artist and to initiate our friendship that will live with me for the rest of my days. I cannot say that all famous musicians have the time to spend on mediocre students, but I will say that this gentleman proved his greatness, not only as an artist, but also as a very sincere friend. After several months of study and progress our friendship grew stronger and more personal. During that time my studies with this artist became known in the community in which I lived. So much was asked about my acquaintance with the master musician that I decided to sign a publicity if he would condescend to visit our town and perhaps give a recital. There was at first a slight hesitation; but, after I had described the interest of the people in the townpeople, the dear old gentleman gladly gave his consent to come.

The best thing for me to do was to make preparations for his coming. First of all, was adequate publicity. Thanks were due the local editor for his generous cooperation in this matter. Weekly articles were published free and willingly, to announce the coming recital. When the day arrived, everything was in readiness for the concert. A piano distributor from a nearby town donated the use of one of his professional instruments free of charge. The school and clubs also aided in promoting the event. It seemed that the ball had started rolling, everything went along with it.

Here and there, groups of people stopped me on the street to inquire about the master pianist; to express their interest shown toward the coming event.

The concert proved very successful; people from far and wide came to the little town to hear this fine musician. The publicity, that money could not buy, was derived from this single venture.

After the performance the master was introduced to a number of prominent citizens; and, when asked what his thought of performing for such a small town, he politely remarked that it was the same as playing for a large family of friends. The warmth and hearty welcome he experienced proved that even though one is not appreciated and enjoyed the concert.

The teacher will find himself acquiring students several years later as a result of publicity attention upon ventures such as these.

Giving a date for a concert is a matter of considerable importance, especially in a small town. One should avoid conflict with other events, and it is best to select a time when little else is taking place to attract public attention.

(Continued in This Issue for November)



"YOUTH TO THE FRONT"
This picture of the Nacahora, Pa. boys and girls Dram Corps could have been added incessant color and motion to the great exposition.

THANKS FROM MME. CECILE CHAMINAUE

Monte Carlo
France
July 16, 1939.

DEAR DR. CORNELL:

I come to ask your advice in reference to the quantity of charming letters and cards which I have received every day during the past two weeks. I am anxious all these wishes referring to my birthday anniversary, but it seems impossible to begin to thank everyone, especially as some letters do not bear addresses, and others are not very legible.

I would be grieved not to show my feeling for all these manifestations of good wishes and sympathy, and I come to ask you if it would be possible to have some list in your grand journal "The Etude," so that I could make known to the authors of these letters that that not being able, much impressed by their many expressions of sympathy, and that not being able, to answer all, I beg them to accept my affectionate thanks.

I count upon your kindness to render me this service and, if that is not possible, in my own place may be another aid. Thanks to you, and believe me, please, in my deep and sincere appreciation of the kindness of my American friends.

C. C. CHAMINAUE

EDVARD GRIEG, AT THE OUTSET of his career, had the good fortune to win the friendship of Ole Bull, who with his great heart welcomed his young countryman to the artistic life of Norway, and tried to induce him to join in the establishment of a Norwegian Academy of Music. In his invitation, Ole Bull wrote: "My business in the world is Norwegian music. I am not a painter, not a sculptor, not a literary man. I am a musician. And as such my nation must believe me when I say that I hear a wonderfully deep and characteristic sounding board vibrating within its breast. The aim of my life has been to draw strings across it and enable it to speak out, so that its deep voice can resound in the hall of the temple and, as Norway's own church music, carry the preacher's word to the hearts of the people; so that, on the battlefield, it may bring the nation's hearths and homes to the minds of our country's defenders; so that it may sound out from orchestras to build up our Norwegian art on a sure foundation; so that it may ring out from pianos all over the country into family life, where these notes will speak to the feelings, shaping and elevating more than all the speech in the world—unexpressed in charm and clarity. I have spent my life in the endeavor to scale the same grey peak as have the other Norwegian artists, to overcome our denationalized musical sense."

Grieg as Student

AT THE LEIPZIG CONSERVATORY, Grieg found anything but the congenial atmosphere he had expected. Of Louis Plahn, his piano teacher, he wrote: "His method of teaching was about the driest imaginable. As he sat during the lesson hour in plain coat beside the piano, a little fat, bald man, listening to his pupil's playing, his right forefinger behind his ear, he would repeat continually till one nearly died of boredom, the words 'Immer Lauter, stark, hochheben, langsam, stark, hochheben' (always loud, loud, raise high, slow, loud, raise high). It was enough to drive one crazy."

In Ignaz Moscheles, however, he found a different kind of a master. Although, like other teachers in the ultraconservative school, Liszt, Chopin and Schumann were taboo, Of Moscheles, Grieg writes: "Hard things are said of old Moscheles as a teacher. I must defend him with the utmost warmth. It is true that he was naive enough to believe that he could impress us when during lessons he set himself on all possible occasions to run down Chopin and Schumann, whom in secret I loved. But he could and did play beautifully, sometimes for almost the whole of the lesson. Specially fine were his renderings of Beethoven, whom he adored. They were faithful, full of character, and noble without any striving after effect. I studied with him dozens of Beethoven's sonatas. Often I had not played four bars before he would lay his hands over mine, push me gently off the stool and say, 'Now listen to what I make of it.' In this way I was initiated into many small technical secrets and learned to appreciate to the full his brilliant interpretations."

"It was said at the Conservatory—though as Luck would have it I did not witness it myself—that during lessons he would give his pupils the following advice: 'Play diligently the old masters, Mozart, Beethoven, Haydn—and me!' I cannot vouch for the truth of this, but mention it because at



Grieg while a student in Leipzig

A Musical Viking

New Vistas of the Life of Edvard Grieg

From a Recent Comprehensive Biography

By DAVID MONRAD-JOHANSEN

With the permission of the Princeton University Press and the American-Scandinavian Foundation

There is something essentially heroic about the life of Edvard Grieg, modest, retiring, candid, but fearless. Most of his childhood was given over to fighting his ever-recurring physical frailties. A glorious and beautiful spirit in a body weakened by tuberculosis, he resembles Chopin, Stevenson and Keats. His humor, his delicacy, his freshness, combined with his northern vigor of soul, are inimitable. He made himself one of the most distinctive figures in musical art despite the fact that he is not famed for any great symphony or opera. The author of his new biography, one of the richest which has yet appeared, is David Monrad-Johansen, himself a noted Norwegian music critic and composer, who depended upon musical conferences with Grieg's widow for much of his material. The work has been credulously translated by Midge Robertson, and becomes a "must" book in any adequate musical library. The following selection from this volume gives interesting and penetrating pictures into the life of the great master of Norway.—EDITH'S NOTE.

his desire I grappled with his "Twenty-four Characteristic Studies, Opus 70" which I do not regret having studied with him in, definitely from beginning to end. I liked them and did my best to satisfy both him and myself. He may have taken note of that, since he became steadily more sympathetic towards me. And a quite simple, to be sure, but for me momentous success it was when one day, after I had played one of his studies without having been stopped once, he turned to the other pupils and said, "See, gentlemen, that is musical piano playing! How happy I was! That day the whole world was bathed in sunshine for me."

Pupil and Pedant

HIS HARMONY STUDIES WITH RIEGER, the great theory expert, were almost disastrous. Rieger hammered away at Grieg with his strict theories, but one cannot shape jewels

by hammering them. Papperitz and Haugmann, however, understood the young man better. He writes of Hauptmann: "Finally, I had lessons from Moritz Hauptmann. I still think that dear old man for all he taught me through his fine and intelligent observations in spite of all his learning, he represented for me the absolute antithesis. For him rules signified nothing in themselves, but were an expression of nature's own laws. An episode, that in a weak moment I might call a 'success', I will put in here. Before I knew Hauptmann—I was not yet sixteen and still wore my child's blouse—I had attended in Privat-Friedrich (a kind of yearly private examination in which all the pupils, without exception, had to take part) the honor of being allowed to play a piano piece of my own composition. When I had finished and had left the piano, I saw to my great surprise an elderly gentleman get up from



Edvard and Nina Grieg in 1904

He teacher's table and come towards me. He laid his hand on my shoulder and said only, "Good day, my boy. We must be good friends," I said Hermann, Nussli. I loved him from that moment. Ill as he was in the last year of his life, he gave lessons at his home, the Thomasschule, Sebastian Bach's old school. Here I had a personal score that one spot of the yellow brown stuff that was always dripping from his snuffy nose. He used to sit with a big silver snuff box in his hand so as to forestall all drops. He had no luck. Then it was used as a cloth to wipe the book of studies, where its traces are still plain to see."

Youth Survives Waterloo

WITH CARL RENVICKER, HOWEVER, he did not fare so well, as he tells in the following remarks: "In my last year at the Conservatory I had lessons in composition with Carl Reincke, who had then just entered upon his new duties as conductor at the Gewandhaus Concerts and master at the Conservatory. To illustrate how things went at these lessons, I will only say that I, who had announced that I knew nothing whatever either of the theory or form of the technique of string instruments, was ordered to write a string quartet. I felt that a thing like that might as well have been proposed to me by my porter N.N.—so utterly absurd I thought it. It made me think of my old nurse. If she wanted me to do something I didn't feel able to and I objected, 'I can't,' she would answer, 'Put can't away from you and take hold with both hands.' This saying, which has many a time comforted me, did it here too."

"What Reincke did not teach me I tried to pick up for myself from Mozart and Beethoven, whose quartets I studied diligently on my own initiative. I got through my task in some kind of a way, the parts were written out and were played by my fellow students at one of our private exercises. The directors of the Conservatory, the three of them, were present at the quartet at the Haupt-Frühsing (public performance of the best works of the students). But Ferdinand David, the distinguished violinist and teacher, who was present at the rehearsal, thought otherwise. He took me aside and gave me the advice—as well meant as it was wise—not to play the quartet he performed. "Die Leute der ersten Sagen, es ist Zinkunfunde!" (The people will say, it is music of the future!)" he said. In thinking it Zinkunfunde! he was, however, mistaken. It went the Schumann-Gade-Mendelssohn way. But that it was an utterly undignified piece of work I realized very soon and have prevented a grateful David from preventing execution."

"After the negative 'success' meted out to my first string quartet, Reincke said, 'Next you must write an overture!' I, who had no notion either of orchestral instruments or of orchestration, was to write an overture! Again I thought of my porter N.N. and of—my nurse. I set to work with abandon and of minutes. But the rehearsal I sat literally stuck fast in the middle of the overture and could not get any further."

"It was fortunate for me that I heard so much fine music in Leipzig, especially orchestral and chamber music. That compensated for the instruction in the Conservatory, which I did not get at the Conservatory. It developed my mind and my musical critical sense to the highest degree, but at the same time it confused me and when I was capable of doing, and thus confusion was the result of my stay in Leipzig. It would have seemed to me quite natural if neither the director of the Con-

servatory nor the teachers had taken any interest in me, for in the three or four years I was there I achieved nothing that could awaken expectations of a future. When, therefore, in these glimpses of the Conservatory I have had to find fault with several things, both in persons and in the institutions, I hasten to add that I take it for granted that this was first and foremost, my own nature that led to my going out of the Conservatory almost as ignominious as when I went in. I was not strong enough for competition. I was heavy, not very communicative, and anything but quick to learn. We Norwegians develop, as a rule, too slowly to be able to show the best of ourselves. It is not to our credit that eighteen ways we are capable of. However that may be, I didn't in the least know how to deal with myself."

An Idyl of the Heart

AFTER LEAVING LEIPZIG, Grieg went to Copenhagen, Denmark, where he resided from 1862 to 1866, coming under the fortunate influence of Gade, and also the gifted Rikard Nordraak.

In Copenhagen, Grieg also resumed his friendship with the lovely Nina Hagerup who was to become his wife and the greatest influence in his life. Nina was his first cousin, and like Edward, had been born in

Bergen but had lived most of her life in Copenhagen. Those who heard her inimitable recitals with her husband praised her beautiful voice, and her musicianship. Grieg wrote of his wife as follows: "While I was acting as conductor in Christiania, in 1865-1867, I met her, just at this time reached the height of its glory; she performed many times. The audiences of that time, had, however, a very primitive outlook, and their conception of art was too brutal for them to appreciate renderings which laid emphasis mainly on the inner spiritual life. In the end it came to be that we made music only at home for ourselves or in the company of friends. But in Copenhagen, where I gave concerts almost every year, my wife was the darling of the artists and of the music-loving public. All my songs from this time on time came into being and were all written for her. To give my feelings expression in romances became a law on a condition of existence, as necessary as breathing. In the songs from my second period (from about Volume III in the Peters Edition) the composer will be able to observe a greater tendency towards contemplation, towards digging deeper into myself. My wife's interpretation became by degrees correspondingly spiritualized."

According to Nina, her betrothal to

Grieg came at a time when they had played the "Symphony in B-flat major" of Schumann as a duet. The magic of the romantic Schumann vividly overpowered the couple. Their marriage was opposed by the parents of both; but, according to form, this did not expedite the matter, for although they were engaged in 1864, they were not married until 1867. This was one of the ideal romances of musical history. Listen, however, to what Nina's mother said of Edward the eve of their marriage. "He is nothing, has nothing and writes music no one will listen to."

Winning the Lion's Accolade

HOW AMBITIOUS WAS HER OPINION is shown by a lengthy letter which was received from the Abbe Franz Liszt from Rome, to whom Grieg had sent a copy of his now immortal "Sonata, Opus 8." Liszt wrote with the fullest enthusiasm and praise of the young master's work: "It has given me sincere pleasure to read your sonata. I find it a composition vigorous, thoughtful, original and containing excellent material, indicating that you will rise to the highest ranks." This valuable letter was engaged in that, they were not married until 1867. This was one of the ideal romances of musical history. Listen, however, to what Nina's mother said of Edward the eve of their marriage. "He is nothing, has nothing and writes music no one will listen to."

(Continued on Page 602)

A Magnificent Musical Undertaking

TWO THIRTY YEARS DR. Walter Damrosch has conducted the NBC Music Appreciation Hour. The general plan for the coming year remains unchanged. There are four series of programs (A, B, C, and D) which are graded to meet the requirements of different age levels. Thus, Series A, at 2:00 P.M. (Eastern Standard Time) on the days announced, is devoted to orchestral instruments and the human voice; Series B (2:30 P.M.), to music as an expressive medium; Series C (2:00 P.M.), to the musical forms; and Series D (2:30 P.M.), to the times and moods of the great composers. As an innovation for this year, in Series C and D the entire second set of Verdi's "Aida" will be broadcast from the Metropolitan Opera House, preceded by Dr. Damrosch's verbal expositions.

Here are the dates of the broadcasts as scheduled:

DR. WALTER DAMROSCH

SERIES A	Schedule of Broadcasts	SERIES B
2:00 o'clock, E. S. T.		2:30 o'clock, E. S. T.
"My Musical Family".....	Oct. 13, 29	Nature in Music
Violins and Violas.....	Oct. 27, 30	Animals in Music
Flutes and Basses.....	Nov. 10, 19	Trees in Music
Harp and Piano.....	Nov. 24, 30	Fun in Music
Flute and Clarinet.....	Dec. 15, 21	Fairy Tales in Music
Oboe, English Horn, Bassoon.....	Jan. 12, 40	Motion in Music
Flutes and Trumpets.....	Jan. 26, 30	The March
Trombones and Tuba.....	Feb. 23, 40	Joy and Sorrow in Music
The Human Voice.....	Mar. 5, 40	The Song
Drums and Cymbals.....	Mar. 19, 40	Dances of Europe
Other Percussion Instruments.....	Apr. 9, 40	Dances of America
Students' Achievement Program.....	May 3, 40*	Students' Achievement Program

SERIES C	Schedule of Broadcasts	SERIES D
2:00 o'clock, E. S. T.		2:30 o'clock, E. S. T.
Folk Melodies of Great Music.....	Oct. 20, 30	Early Composers
Round and Canon.....	Nov. 3, 30	Rock Program
The Fugue.....	Nov. 17, 30	Harold Program
Three-Part and Round Forms.....	Dec. 8, 30	Haydn Program
The Overture.....	Jan. 5, 40	Mozart Program
The Opera (2 to 3 P.M.).....	Jan. 19, 40*	Beethoven Program (2 to 3 P.M.)
The Classic Suite.....	Feb. 2, 40	Schubert Program
The Modern Suite.....	Feb. 16, 40	Wagner Program
The Symphony.....	Mar. 1, 40	Beethoven Program
The Symphony (continued).....	Mar. 15, 40	Beethoven Program
The Symphony (continued).....	Apr. 12, 40	Mendelssohn Program
The Symphony (continued).....	Apr. 26, 40	Mendelssohn Program
Students' Achievement Program.....	May 3, 40*	Students' Achievement Program

* 2 to 3 P.M., Eastern Daylight Saving Time.

† Broadcast from the Metropolitan Opera House, New York, by special arrangement with the Metropolitan Opera Guild.



An idea of the richness of these programs may be obtained from the following rather amazing list of over one hundred and fifty compositions which will be performed. In many instances these works are to be obtained also upon records; and the catalog numbers are accordingly given in the list, thus enabling the students, who may desire to hear the works repeated over and over again, to do so. It is also possible to secure student's work sheets and teacher's guides at nominal prices:

Composer	Title	Series and Price
Gaetano Cappuccini	Fourth Suite in D Major (1822)	B-10
Anton Bruckner	Mass in D Major (1855-1863)	B-10
Pyotr I. Tchaikovsky	Opus 18, No. 1, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 2, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 3, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 4, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 5, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 6, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 7, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 8, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 9, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 10, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 11, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 12, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 13, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 14, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 15, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 16, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 17, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 18, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 19, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 20, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 21, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 22, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 23, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 24, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 25, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 26, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 27, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 28, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 29, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 30, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 31, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 32, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 33, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 34, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 35, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 36, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 37, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 38, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 39, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 40, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 41, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 42, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 43, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 44, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 45, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 46, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 47, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 48, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 49, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 50, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 51, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 52, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 53, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 54, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 55, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 56, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 57, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 58, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 59, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 60, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 61, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 62, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 63, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 64, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 65, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 66, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 67, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 68, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 69, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 70, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 71, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 72, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 73, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 74, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 75, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 76, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 77, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 78, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 79, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 80, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 81, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 82, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 83, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 84, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 85, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 86, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 87, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 88, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 89, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 90, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 91, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 92, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 93, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 94, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 95, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 96, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 97, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 98, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 99, in C (1876-1878)	C-7
Pyotr I. Tchaikovsky	Opus 18, No. 100, in C (1876-1878)	C-7

WHO HAS NOT HEARD from the lips of young pianists such expressions as, "Bach is highbrow and dry as dust." "Bach is good for technical development only." "The pedals should never be used in playing Bach." There are reasons for such widespread attitudes. Whatever is presented in an unintelligent, uninteresting and uninspired manner, is sure to evoke similar responses. But why "pale" on Bach? Is he not universally called "The Father of Music"? That his works can be presented in an intelligent, interesting and inspired way, every artist and competent teacher will agree.

Polypionic (many voiced) music is a more complex than homophonic (one voiced) music. It is not necessarily easier to project one than another. As we will presently see, there is a considerable mass of polypionic music which is easily playable. On the other hand, much homophonic music is difficult to render. Obviously the success of rendition depends on the player's understanding and approach. It is his right to conclude that many of the above attitudes toward Bach's music are traceable to mental blindness and indifference and that, in all likelihood, those who so express themselves do not present homophonic types in any attractively musical manner.

Canonic Imitation

HANS VON BÜLOW SAID, "The soul, or rather the foundation, of all polyphony is imitation," and the most practical approach to the mastery of this musical device is the *Canon*. An excellent preparatory work by Heinrich Pfizner is entitled "Systematic Training for Polyphonic Playing." It is of the elementary grade and presents a sane and interesting solution of the mechanics of the execution of polypionic music.

We are fortunate in possessing a most charming work of elementary and intermediate difficulty in the Two Hundred Short "Canons" by K. M. Kump. The canons of these musical tidbits consist of but one line and none of them exceed two lines. The easier examples are in the diatonic keys, and by degrees are of more difficult signatures and rhythmic patterns introduced. A number of editions include textual analyses, which are most helpful.

A third work, one which deserves wider use in our country, is the "Canons and Fugues" by Knecht (1784-1853), in two volumes. These belong to the intermediate and advanced grades of difficulty.

Bach's Inventions

WE HAVE THUS far seen that even the most elementary polypionic type may have musical and art values. After mastering the canons, the next logical steps are the "Two Part Inventions" by Bach, his "Little Preludes" and, finally, his "Three Part Inventions." The Busoni edition of the Inventions is a model of clearness and musical interest.

All of the above compositions, when properly studied, are anything but "dry as dust." While they do not, it is true, bear any fancy titles, they were neither conceived nor intended "for technical development only." We have seen that the *Invention*, No. 1 of *Fugue*, No. 10 are nondescript in the same sense as "Prisoner No. 22343." Like prisoners so numbered, all of these compositions have the right to retain their inherent individualities and souls. The student has not solved his problems, until, and unless, he has liberated these little and great treasures from the shackles of attractive sounds. It is the mission in Bach's day to attach titles to musical compositions, and these specific dance forms, sonatas and the like. Such appellations do not convey clues to aesthetic content or to interpretation. While titles could easily have been attached to them, we are met by just another challenge

How to Make Polypionic Music Interesting

Practical Doorways to the Art of Performing Interwoven Melodies

By

Sidney Silber

In a German Conservatory we used to hear an old pedant play almost daily one of the Bach Church arrangements for piano. His performance was as monotonous as that of a stamping machine. Years later we heard the great Busoni play the same piece, and his transcendent performance was unfortunately beautiful. Polyphony is more than ever a part of music. Modern composers are making us their free contrapuntal treatment. We advise our readers to secure "The Art of Interweaving Melodies" by Dr. Preston Ware Orem, and discover the devices that composers, from Palestrina to Stravinsky, have used to make their music fascinating.—Eugene's Note.

to that most important ingredient of music making—*inspiration!*

For example, if the dominant mood of a fugue be playful, it might be called *Fuga Gioiosa*; if melancholy, *Fuga Poetica*. Let us try to name a few of the numbers found in the first book of Bach's "Well Tempered Clavier," No. 1, which may be named *Prelude*, No. 5, in D major, *Fuga Eroica*; *Prelude*, No. 8, in E-flat; *Prelude*, No. 10, in C minor; *Prelude*, No. 16, in G major, and *Shepherd's*; *Prelude*, No. 20, *Children at Play*; *Prelude*, No. 23, *Pavane Chorea*; and so on with practically all of them.

Are Fugues Riddles?

IN REUBEN STEIN'S BOOKLET, "A Conversation on Music," his interlocutor asks, "But is not the fugue, actually, a dry academic form?" To which the master replies, "With all others, but not with Bach. He knew how to express all imaginable emotions in this form. If we take the 'Well Tempered Clavier' alone, the fugues are of a religious, heroic, melancholy, majestic, lamenting, humorous, pastoral and dramatic character—often one thing, their beauty. Add to these the preludes, whose charm, variety, perfection and splendor are all entrancing."

Fugues represent:
1. The highest form of tonal logic;
2. Musical conversations or arguments.
Limitations of space do not permit outlining the formal structure of some of these fugues, interesting as this would be. That

phase of study need not be gone into very deeply at the outset. Later, it will be instructive to become acquainted with the many and varied information concerning formal structure will be found in E. Prout's book "The Fugue." Other references are, "Fugue," by James Higgins; "Analysis of Bach's 48 Preludes and Fugues," by Dr. Hugo Riemann. Articles on the fugue are likewise in "Groves' Dictionary of Music and Musicians," as in Stainer's and Barrett's "Dictionary of Musical Terms." It is well, however, to bear in mind that the mere possession of this mass of learning does not guarantee the ability to project the musical contents of fugues artistically. It is interesting and helpful to have an intellectual grasp and command of musical form; but this is, after all, only the mental side. What I am stressing is the somatic, emotional phase that which, unfortunately, is most frequently overlooked and which accounts, in great part, for the lack of interest in polypionic study.

The Plastic Touch

IN ORDER to express FUGUES in an artistic and unusual way, the student must develop the power to press down simultaneously several keys with different degrees of pressure, or velocity. The result, so characteristic of the piano at its best, that in fact, it may be called "the lure of the instrument," is plastic touch. The effect upon the ears is precisely the same as the images made upon the eyes when looking

through a stereoscope. To those who may not be acquainted with this ingenious device, it may be said that the stereoscopic oblong card on which are pasted two identical photographic views, side by side, on an adjustable rack, and focusing the same to the individual's vision, all objects on the card are seen through the glasses as they appear in Nature. That is to say, there is a definite foreground, middleground and background, in a most perspective manner. In polypionic music must be heard in the same manner. In passing, we would impress young pianists with the necessity of projecting homophonic music in the same manner. If a melody, with harmonic background, is not produced in this way, the general tonal mass will be flat and dry as dust.

Example and Precept

TO USE POLYPHONIC MUSIC solely to gain finger control and finger independence is a fool's errand. How can any musically inclined person be expected to work at anything which fails to engage his musical interest? Five finger exercises, where incessant literal repetitions of short bits are employed, as in Herz and Pischka, can produce only brain fog, musical dullness and musical vacuity. There is nothing inherently bad in the Herz or Pischka exercises. It is in their unintelligent use that harm may result. In the hands of the vast majority of young players, the temptation to become mechanical (which is but another word for soulless) invariably leads to mind wandering and mental fog of concentration. It is possible to include in a reasonable number of literal repetitions of such bits and to play them artistically; but the chances for rapid progress are small and with the increase of repetitions. The human mind and soul are so constituted that sameness begets lack of interest and attention. Hence, a good rule is: *Do not do the same thing too often in the identical way.* For that matter, five finger exercises, scales and arpeggios can and should be played musically, and in other words, with the dynamic and rhythmic intensity and patterns. This is the everurgent requirement for music-making. Avoid becoming a slave to a rote system.

That Two Voiced Fuguetta

WHAT A HAPPY-GO-LUCKY future is presented in the following *Fuguetta* from Bach's "Little Preludes and Fugues."



Can you not imagine a violoncello giving forth this theme? And the other part, which is somewhat of a means to an end, easily be played on a viola. Here we have two friends discoursing musically with one another. A pleasant conversation! You will find it helpful to play each part separately, always producing less sound in the places where the other voice part (that is not the initial theme) appears. Play the parts, at first, without any accessories or embellishments, and use this as a *prelude*, and the like. Only after facility is attained, should these "musical frills" be added to the main line. They are, after all, only incidents and beauties.

It would be equally uninteresting to play each part and each voice with one and the same pressure or weight throughout. This would be unmusical or, more aptly, *pedalistic*. The essence of music-making lies in the importance given to interrelated factors. The only feasible way in piano playing is to control relative "masses" or weights on the several tonal lengths, the strong and weak beats, by observing dynamic changes, *crescendos* and *decrescendos*, as well as fluctuations in tempo.

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The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

Borrowed Chords and Altered Chords

Part II

MANY TIMES YOU WILL COME ACROSS the false dominant seventh spelled as if it were a true dominant seventh. Do not let this prevent you from recognizing it. Sometimes this descriptive spelling is done through the ignorance or carelessness of the composer or publisher, especially in the case of popular music. Sometimes it is done deliberately, on the theory that even though the notation may be technically incorrect, the chord is easier to recognize when spelled like a dominant seventh. Phonetic spelling, in other words. Again, some musicians argue that it is correct to spell such a chord as a dominant seventh, since it can be best explained as a triad with the flatted seventh added merely as a splash of vivid color—thrown in for seasoning, like nutmeg in apple pie. In that case the chord would simply be called a borrowed chord, and not an altered chord. Choose whichever theory you prefer.

Here are two examples, both from the realm of popular music, illustrating the false dominant seventh which is an elaboration of the subdominant triad—an A-men chord with fancy trimmings. The first is from *Kalua*, by Jerome Kern. The second example is from *Go! Go! Go! Friends*, from "The Little Show" by Kay Swift.

Ex. 11

While all seem light in E-flat - - -

Ex. 12

Oh we're frolic - - -

This quotation from *Kalua* by Jerome Kern is an example of the false dominant seventh. It is a borrowed chord, introduced by the composer from "The Little Show" by Kay Swift. The chord is a false dominant seventh, spelled as if it were a true dominant seventh. It is a borrowed chord, introduced by the composer from "The Little Show" by Kay Swift.

In the second song the chord is spelled as if it were the dominant seventh of E-flat, the altered note being written A-flat instead of G-sharp.

Here is another false dominant seventh—this time an elaboration of the sixth-diminished triad borrowed from the minor. It is from *Keweenaw* by Hugo Frey.

Ex. 13

Ex. 14

This article is the fourteenth in a series on "The Doorstep of Harmony," The first appeared in *The Etude* for January, 1938.

This quotation from *Keweenaw* by Hugo Frey, and the next one, from *Four Old Folks* by Gita Rice, are reproduced by permission of G. Schirmer & Co., owners of their copyrights.

The chord in the first measure, marked 49, sounds like a dominant seventh belonging to the key of A-flat, but it is really an elaboration of the triad on La⁶ in G minor. Instead of having a triad dotted above it to make a true dominant seventh (E-flat, G, B-flat, D-flat), it has an altered triad dotted below it (making the seventh chord C-sharp, E-flat, G, B-flat).

The false dominant seventh which is based on the minor sixth-floor triad is frequently borrowed from the minor triad to which it belongs and used in the corresponding major key. Do you remember that old tune, *On the Beach at Waikiki*? If so, codger your brains and recall how harshly chopped the next to the last chord sounded. It was a false dominant seventh, borrowed from the sixth floor of the tonic minor. Here is a similar use of this same chord, from *Dear Old Pal of Mine* by Gita Rice.

Ex. 15

While sweet dreams end you,

Ex. 16

Dear old pal of mine.

The false dominant seventh of the one marked 49.

Another chord which lies under false colors is a pseudo-major triad, famous in musical circles under the name of "Neapolitan Sixth." The reason why it is called a "sixth" chord is not relevant at the moment; that will be explained later. It is supposed to have originated in Naples, but we will not go into that either. It sounds just like a major triad; in fact, we would be perfectly justified in calling it that, and in explaining it as a borrowed chord belonging to a related key. But well informed professors of music prefer to ex-

* The use of these symbols in this work is not to be confused with the use of the same symbols in the system of sight singing, in which the letters of the minor triads are placed below the staff and the letters of the major triads are placed above the staff. In the present writing they are used to indicate a key signature change.

plain it this way: The supertonic triad in C minor (Ex. 15b).

Ex. 15

is altered by flattening its root (Ex. 15b) after which it may be inverted and used as in Ex. 15c.

In other words, you can start with the diminished triad on Re of the minor scale, and by lowering its root obtain an altered chord which gives the impression of being a major triad belonging to an entirely different key.

You will come across this impostor supertonic often. It occurs, for instance, in Chopin's famous *Prelude* in C minor. In this piece the composer foals us momentarily by using the chord first as a real major triad in an actual modulation from C minor to A-flat major, and then, in repetition, as a false major triad in the best Neapolitan fashion: Here it is.

Ex. 16

Ex. 17

The Neapolitan Sixth is the one which appears in the fourth measure, marked 24. The similar sounding major triad occurs in the fifth measure, marked 4 in the key of A-flat.

A slight variation of the Neapolitan Sixth appears in an equally famous prelude. The chord which harmonizes the first note of the familiar three-note theme of Rachmaninoff's *Prelude* in C-sharp minor is an elaborated version of this distinctive altered triad.

Ex. 17

This quotation has been transposed into the key of C minor, partly because it is easier to read in this key, and partly so the student can compare its harmony with the little succession of chords in Ex. 15c.

son of the Neapolitan Sixth. Of course it really is neither a Neapolitan Sixth nor a major triad at all but is one of those false dominant sevenths. The presence of B-natural in the left hand part of the chord in question makes it an altered seventh chord belonging to the seventh floor of the scale (Ti). However, the only difference between it and an ordinary Neapolitan Sixth is that the Re triad, instead of being alone, had a Ti triad dovetailed to its lower half before it was "Neapolitanized." The resulting effect is a little richer, but otherwise the same as that of an ordinary Neapolitan Sixth.

Here are a few more cases of chords which have been borrowed, or altered, or both, as they appear in *Nova* by Walter G. Samuels.

Ex. 18

When those flash-ing eyes - - -

Ex. 19

by - so - - -

This quotation from *Nova* by Walter G. Samuels is reproduced by permission of G. Schirmer & Co., owners of its copyright.

Here is a piece in D minor which introduces 2 x a dominant seventh chord belonging to the key of A-flat major. Its presence there is a sort of musical pun. Two of the right-hand notes of the chord, G and D-flat, sound exactly like the two most important notes of dominant seventh harmony in D minor, G and C-sharp.

Ex. 20

So the composer has substituted in place of the dominant seventh in D minor, which ought to have been the next to the last chord, a borrowed ninth chord, thus bringing a fresh coloring to the piece. Notice also that the next chord (at y), instead of being a simple tonic D minor triad, has been enriched by the addition of B-natural, so we will have to call that a borrowed chord, too. It is the Re seventh in the key of A minor, borrowed to "double" for the tonic triad in the key of D minor.

Other examples are found in *Of Man* by Peter Hunt "Show Boat" by Jerome Kern.

Ex. 21

Show us the dream called Re - - -

Ex. 22

Oh de - er dream did I long to see -

At x we have a diminished seventh chord belonging to E-flat major, borrowed to enrich the key of the minor triad. At y we have a more complex chord that admits of two explanations. It can be labeled an altered version of the diminished seventh chord already mentioned, with D lowered to D-flat, or we can call it a borrowed chord—So in G-flat major—introduced as

(Continued on Page 685)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

IN THE SEPTEMBER ISSUE of THIS magazine we had under discussion some of the problems incident to the organization and functioning of our grade and junior high school instrumental program. These groups are, of course, precursors to the high school instrumental organizations upon which we center our hopes and activities. The grade and junior high groups represent but the beginning and intermediate steps of our instrumental work, and it is felt that the attaining of a complete schedule would be aided by a discussion of the high school instrumental program.

Behind a discussion of this type lies the realization that in such case there are differences in set-up, personnel, organization, and membership. The type of program most effective in one locality might be unwieldy or ineffective in another; and in any case the ideas and initiative of the director decide to a great extent the manner of the program. Yet we can follow the lines begun with the junior program suggestions and develop a high school program in keeping with the ideals and purposes set forth for these preliminary instrumental groups.

Objectives

THE OBJECTIVES of the preliminary groups are a counterpart of the aims of the senior groups; and, in accordance with the principles set forth previously, our high school groups would:

1. Continue to develop an appreciation and an understanding of the best in our band and orchestra music literature;
2. Develop further the technical skills and proficiencies upon the individual instruments as begun in the preliminary groups;
3. Provide opportunities for the development of individual leadership, musicality and character;
4. Promote the desire for creative expression and personal satisfaction in performance through full and chamber-music ensembles;
5. Try to "socialize" each student, making him understand the full values of his membership in the musical unit.

On the whole, striving for these objectives would encompass a wholesome improvement of the participant. Musically the student should improve his precision and control, his expression, style, technique, reading ability, and general understanding of important musical works. Socially he should gain greatly from the requirements of a social group such as a band or orchestra, in which cooperation, the exact performance of an individual part, and mutual understanding are so essential to the welfare of the ensemble.

Perhaps the objectives listed are idealistic, but their attainment would certainly lie in keeping with the high plane of our modern educational policies. In some ways the instrumental education program has particular advantages in being able to provide opportunities for growth in each student of characteristics and capacities which are so recognizably desirable.

Organizational Set-up in the High School Program

THE MODERN AND FUNDAMENTAL high school instrumental program should include by

The High School Instrumental Program

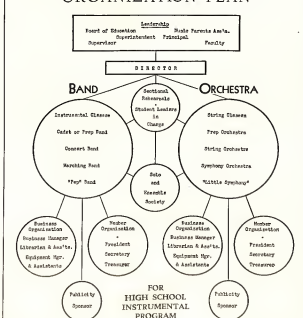
By

WILLIAM D. REVELLI

all means far more than just the regular band and orchestra rehearsals. If the preliminary groups have provided the required training, students leaving these pre-high school classes will now have the ability and technical skill to enable them to enjoy the experience of ensemble, solo, and chamber music performance more fully than ever in

Band units
Beginning Wind and Percussion Classes
Cadet or Prep Band
Concert Band
Marching Band
"Pop" Band
Orchestra units
Beginning String Classes

ORGANIZATION PLAN



their earlier stages of training.

Therefore, the ensemble, solo phase of musical activity should be more greatly stressed in the high school program. Naturally, much of this activity will be extra-curricular, with special rehearsals called before and after the regular school day. In our high school program, then, we can list the following organizations whose functions fit into a complete set-up for the modern high school instrumental plan:

Prep Orchestra
String Orchestra
Symphony Orchestra
"Little Symphony" Orchestra
Combined: Solo and Ensemble Society
The beginners wind percussion and string classes consist of those students who failed to begin their instrumental study during the grade or junior high levels. There is, however, a definite place for them. Although they do not usually excel, they are

serious and interested students, compensating for lost time in beginning their instrumental studies, by diligence and application. While arrangements for this group should not be overdone, the opportunity for this type of student should be provided.

The Preparatory (Prep) or Cadet Band constitutes a training group for those students who are not qualified for Concert Band membership through lack of experience or talent. This would be true of the Preparatory Orchestra as related to the String and Symphony Orchestras. If the enrollment of the instrumental department is such as to permit it, it is well to insist that all students serve at least one semester in the Prep organization. Along these lines, membership in the Concert Band and in the Symphony Orchestra should be gained by examination only.

The Cadet Band and Prep Orchestra rehearse daily, and are accredited with half of the credits given to Concert Band and Symphony Orchestra. These organizations should have an individuality and dignity of their own, so that when they are in concert groups, they will have functions and a place in the program important enough to hold the interest and enthusiasm of their members.

The Concert Band meets daily and should be composed of selected musicians. This organization is composed of the best of the winds, and the director is wise to choose with an eye to quality rather than numbers.

The Marching Band membership consists of the personnel of both the Cadet and, so far as possible, the Concert Band. Marching drills are held after or before school hours. This organization is important in its power to build school and community spirit. It can be a real source of pride.

The "Pop" Band is made up of a selected group of twenty to twenty-five players which rehearses once a week before or after school. It appears at pep rallies, assemblies, basket ball games, and similar events. Naturally, no extra credit is granted this group.

The String Orchestra is more and more being recognized as a separate organization in the high school program. It should be rehearsed frequently, preferably at the regular orchestra period, with winds excused for a sectional rehearsal. This allows for separate study by the orchestral woodwinds. Under the advice of the director and guidance of the student leader these winds can go over material which expresses for such groups, as well as cover the "spots" of the regular orchestral numbers. The strings, on the other hand, will study literature of the string orchestra. One of the advantages of dividing thus lies in the fact that tuning the strings is often more exacting, and there is not the idle waiting and loss of time on the part of the winds.

The Symphony Orchestra rehearses daily, and is composed of the best players of the department. Here again admission to this organization is by examination only, with closest attention to quality. The two concert organizations mentioned above represent the best efforts of the instrumental program; upon their success hinges the worth of the entire program for any serious director.

The personnel of the "Little Symphony" is selected from the twenty or twenty-five
(Continued on Page 673)

THE ELEGANT LOWER'S BOSS OF ART

By B. MEREDITH CADMAN

More Rosa Newmarch

Since 1900 Rosa Jefferison Newmarch (Mrs. Charles Henry Newmarch) has kept her pen busy creating critical and appreciative literature of music. While a large part of her life (she is now eighty-two) has been given to books and articles upon Russian and Czech-Slovakian masters, she has found time to do a most valuable work in connection with the program notes for the Queens Hall Orchestra concerts of Sir Henry Wood. In all, she has given a really magnificent musical literary gift to England and to the world. Her latest volume is the fifth in the series of the "Concert Goers Library" of descriptive notes, and it includes interesting understanding upon thirty orchestral compositions, largely those of modern composers, such as Bartok, Bax, Bloch, Delussy, de Falla, Hindemith, Holst, Janacek, Rachmaninoff and Sibelius.

England still holds to its quavers and demisquavers, which make books published in England difficult for some American readers to enjoy.

"The Concert Goers Library," Vol. V By Rosa Newmarch
Pages: 98
Price: \$1.50
Publishers: The Oxford Press

Classic Hymns

The hymn literature of the world now has a background of centuries. Many of our best hymns are over one hundred years old, and several go back three hundred years. Martin Luther's "Ein Feste Burg" is dated 1597.

A new hymnal, "Christian Worship and Praise," includes six hundred and ninety-nine hymns selected from thousands and representing as nearly as possible hymns that are classic, along with the best of the more recent works that are likely to become classics. The Editor is Henry Hallam Tweedy, and he is to be congratulated upon his selections and the fine manner in which they have been edited. The book is designed to meet the requirements of any orthodox group desiring a comprehensive volume suitable for Christian worship.

"Christian Worship and Praise," Edited by Rev. Henry Hallam Tweedy, D.D.
Pages: 356
Price: \$1.50
Publisher: A. S. Barnes Co.

Black and White Harmony

The black and white piano keys form a very effective background for the study of harmony, if they are properly employed. In fact the pupil who can write harmony exercises and hear the tones as he writes them is rare. Eventually, of course, those who desire to become composers must do more than sit at the keyboard; the piano is an immense help. Most students study harmony, however, because it is an essential in any worth while system of studying musical interpretation. A knowledge of harmony is more or less useless until it is flexible, and by this we mean that the student must be able to identify chord progressions equally and easily. To do this, the system of analysis by the centuries old system of shorthand known as "figured bass" (Generalbass in Germany; Basso continuo in Italy; Thompson-bass in England; Basse in France), is very valuable. Ever Clifford (1561-1633) and Monteverdi (1567-1643), figured bass has been part of the legitimate equipment of most composers. It is possible and enjoyable to study har-

mony without it, but, since so large a part of the musically trained public is familiar with it, there is a definite advantage in taking it up.

A new "Keyboard Harmony," by Modena Scoville, is an addition to an already long list of books upon the subject. The author has handled the material excellently, particularly from the standpoint of combination for pianists. With alert teachers and reasonably smart pupils who can play the piano up to the fourth grade, excellent results, as well as a lot of highly intelligent diversion, can be had from this very practical book. The writer likes the book because it is short and concise on text and long on practical examples. The author is instructress in music education at New York University.

"Keyboard Harmony," By Modena Scoville, B.S., M.A.
Pages: 50 (octavo size)
Price: \$1.00
Publisher: Carl Fisher, Inc.

Née Hickenlooper

THAT Olga Samaroff (*Sch-wol'-rind*) Stokowski, born Hickenlooper, was persecuted by the keen and arrogant impetuous, the late Henry Wolfson, that no matter how fine her talents or how excellent her training, it would be impossible to succeed in this country as a pianist with the name of Hickenlooper, represents a turning point in the entire musical attitude of America. Miss Hickenlooper was proud of her name. She was a second cousin of the City War General, Andrew Hickenlooper, of Cincinnati, Ohio, and she had in her polyglot veins the blood of the New England Palmers, Lays's, Stancocks, Albans, Pierses, Chechmans, Minors, Goldens, Goodlows, and Darlings, as well as of the German Loomings and certain French and Slavic ancestors. Wolfson explained that the names of her fine Anglo-Saxon ancestors were all right for membership in the D.A.R., but were unfortunately taboo for a concert program, and that, unless she could dig up something with an "idiotic touch," a "clue" in the end, a career as a pianist was impossible.

It was not, therefore, until she found the same Samaroff dangling upon a remote corner of the family tree that Wolfson was really enthusiastic. Olga Samaroff Here was a name that would meet the commercial needs of the *entrepreneur* in providing the local musician with a means of selling tickets. Wolfson was a wise man, because the people of America, in those days, were so commercially minded that they judged everyone who might be in their own racial class as cold and devoid of artistic talent. So the little American pianist, born in San Antonio, Texas, pretentiously gave up her family name for one of an ancestor of whose she knew little and cared less.

On one point, however, the young pianist was obstinate. Wolfson insisted that an American debut without European press

notices was undeniably rash. Olga insisted that this consent to assume European superiority should be dispensed with; and she made her New York debut on January 18, 1905, with the New York Symphony Orchestra, and Dr. Walter Damrosch conducting.

The struggle leading up to this is characteristic and interesting as the more mature Samaroff tells it very graphically in her recently published book "An American Musician's Story." After her American training she went to Paris as a young girl and studied with Antoine Marmontel (then over eighty) and Ludovic Brasseur. She then received the first scholarship ever



OLGA SAMAROFF STOKOWSKI

given an American girl at the Paris Conservatoire. There she studied with Delaborde. Meanwhile she lived in a convent and had her general education. Her word-study of life at the Conservatoire is a most picturesque one. She next left Paris and, with her grandmother as companion, went to study in Berlin. There she became the pupil of Ernest Hutcheson, Ernst Jedliczka and the noted American teacher of theory and composition, Otis B. Boese, himself a pupil of Hauptmann, Richter, Moscheles and Kullak. Upon leaving these teachers, she did not step to the concert hall but to the altar with a Russian girl and she had her marriage annulled by three years, during which time she lived in Berlin and Petrograd. At the end of this period she divorced her husband, Boris Lantaky and she had her marriage annulled by the Pope (what a wonderful state name, for that day, "Boris-lantaky" would have made).

Returning to New York with a capital of only four hundred dollars, she was obliged to depend upon her mother and was obliged to finance her Carnegie Hall ventures. This they did in grand manner, giving up virtually every dollar they owned. It was a long gamble along unexplored ways, but her success has been extraordinary. In fact, in a few months she had paid off her indebtedness to her family and she attributes this as much to the good

business management of her mother as to her own ability. Successes in Europe were followed by more successes in America; but soon she was "made."

The entire book is told in casual "fireside talk" fashion, which makes it very readable. Mme. Samaroff practically states her good fortune in having, at the start, the help of Miss Dehon, a friend of artists, who recognized the keyboard genius of the young woman, and then pays a tribute to American and women of artists who have sufficiently helped young artists.

The chapter upon "Some Aspects of Life Upon the Concert Stage" is just what the aspiring artist needs to know and will answer scores of his questions.

In 1911 she married Leopold Stokowski. Naturally the chapter "Behind the Scenes of an American Orchestra" is one of the most engaging in the book. There are numerous references to Stokowski's internationally recognized ability as a "supreme conductor," but with laudable good taste there are few personal comments upon her marriage with the great leader, which terminated in 1923 by divorce.

The remaining chapters of the book deal with "Music and the World War," "The War Musical Ideal in the United States," "Life as a Music Critic in New York," "The Schubert Memorial," "Tracing the Pattern of Musical Destiny," and so on, outlining briefly and accurately the author's brilliant and useful career. The book is an excellent one (for the study of life, an interesting background of musical careers, and a past few decades).

"An American Musician's Story," By Olga Samaroff Stokowski
Pages: 326
Price: \$2.00
Publisher: W. W. Norton & Company

Immortal Franz

The many facets life of the great Franz List has been an unending attraction for writers ever since those days when he was amazing Europe with his virtuosity, shocking it with his romances, real and grotesque, impressing it with his regal generosity, not only of money, but also of his spirit and of his own precious time, as well as astonishing it with his occasional powers to monastic piety. It was List's peculiar privilege to be in intimate contact with practically all of the great musicians of his time. Despite the fact that those who would belittle him try to make him out a flashy showman, who would stoop to tricks like that of sending him self bouquets to be delivered over the headlights, List, on the contrary, was a man of tremendous power, fine originality and extraordinary training. There are those who feel that List and Wagner were mutually indebted to each other, and guidance of List, and that List's great ability as a composer had as powerful an influence upon a master's life as did Beethoven.

It has remained for a Hungarian writer, Zolt Harsanyi, to place List in a novel, which is really not a novel but a fictional presentation of the life of a famous musician told with the brilliancy, power and charm of a novel, but very evidently based upon a microscopic respect for the main facts of the composer's personal life. The dialogue is, of course, for the most part entirely imaginary; but it is uncanny in that it seems to proceed without the suspicion of fabrication from the mouths of the actual characters.

(Continued on Page 665)

Remember that many of our readers may have difficulty in securing the books listed in this department. This EXCISE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.



Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

"Several teachers in our town want to cooperate for our mutual benefit. We do not want to 'organize' a union or anything like that, and just a kind of musical club does not seem rough. We have met once a month at each of our homes, and have had discussions, papers on various musical topics, and have played some ensemble music, and so on, but there does not seem to be any incentive to continue.

"What we would like to know is whether we do go from here? Could you help us?"

A. C. Colognesi.

OCTOBER, 1939

[View all posts by Dr. David M. Williams](#)

complex soon melts away and the young

the morning of the lesson day.

The Hungarian Dance, No. 6

Johannes Brahms

A Master Lesson

By

MAURICE DUMESNIL

OF COURSE EVERYONE IS FAMILIAR with this *Hungarian Dance*. It is one of Brahms' most popular compositions and certainly the favorite among the two sets written by the master in 1869, originally for piano, four hands. Many instrumental combinations have been published, including orchestra and band, and one hears it frequently over the air. Hence the question arises at first thought: was it advisable to devote a lesson to an arrangement, and more, to a simplified version?

The answer is most decidedly in the affirmative. Here is a very brilliant recital piece, full of color, rhythm and that fascinating *Magyar Stilmann* (tuning of the scale); certainly an excellent number for cloaking a group, or a program. In a more concise form, it contains some of the elements typical of the Lust "Hungarodies." The original two hand version is derived from the four hand score first conceived, however, and it is practically unplayable in the correct tempo, because it is overloaded with notes and the intervals are most awkward. Of the many pianists whom we have heard play it, none actually respected the text. One of these occasions was when François Blaud, dean of the French pianists who died a few years ago close to his ninety-sixth birthday, performed it at one of his last Paris appearances. This was one of his favorite encore pieces, and his interpretation of it was supremely distinctive, elegant and aristocratic. He was, in his heyday, a rival of Liszt and Anton Rubinstein, and it was the latter who once said: "This Piano, he can play my *Valse Caprice* better than I do!" Indeed, while Rubinstein played the middle section *fortissimo*, and often fell on, Blaud reached for those high notes gracefully and poignantly, treating them like gems. He probably also played this *Dance* better than the natives!

Later I heard Edmund Moor go through it in his own improvised fashion, one day when his rambling thoughts led him on the subject of the Hungarian folklore. Moor was born near Budapest, and throughout his life he remained indeliberately attached to the melodies of his native land, despite the fact that he became a British citizen and ultimately lived in Switzerland. The inventor of the double-keyboard piano which bears his name admired greatly the Brahms "Hungarian Dances," but he contended that they were generally played without the proper atmosphere, thus losing their sobriety and their atmosphere of languorous violins and frenzied dances.

A Unique Contribution

THE "HUNGARIAN DANCES" occupy a special place in the production of Brahms. He always intended that they were mere adaptations of the most popular tunes. Nevertheless, they bear in their working

on the unmistakable stamp of the master and show that that, next to his symphonies, quartets, trios and sonatas, he could be equally successful when handling the smaller and lighter forms. In fact the naive music of Hungary exerted upon him an artistic influence, and it is not uncommon to hear some of it in his chamber music productions, an striking example being the *Finale* of the "Piano Quartet in G minor."

If we consider the date of Brahms' birth, 1833, we find that these "Dances" belong to the already mature period of his career, despite their fresh, youthful and alert spirit.

The *Dance No. 6* is simple and almost classical in structure. With the exception of a few measures (31 to 54) gone to F major), it remains steadily in the key of

The first chord is played loud and wrenched off the keys; and, in spite of the dot, one must push down powerfully and into the full depth, in order to avoid dryness. Do not be afraid to lift the right hand at least seven or eight inches high, so the second beat can strike its proper aspect. We can compare this motion to that of a rubber ball striking the ground, rebounding, and falling down to stay put.

Measure 2 is played with a *capriccio*, with fantasy, as if hesitating. The tempo has suddenly slowed down. The triplet in sixteenth notes can be interpreted thus,



in order to avoid a sluggish feeling. The dotted notes with *legato* sign indicate a

tendency to exaggerate at first and to play the upper notes *forte* and the lower notes *piano*; thereafter the volume can be adjusted to the suitable proportion. Let us mention this passage as being played by two clarinets, the first one more clearly heard than the second. Orchestral performances constantly call on the part of the conductor, for delicate and even infinitesimal tonal adjustments of this kind, and pianists can derive much profit from developing their imagination along similar lines.

At the *ritu* (measure 13) there comes a complete change, and it occurs very abruptly, as a surprise. One must pass from lingering freedom to sharp rhythm and revert brusquely to the decision of the opening. No more *rubato*.

Contrasts are most effective when their constitutive elements work together in well balanced proportion. In the present case:

1. *Tempo* (here the *andante* becomes *vece*).

2. *Shading* (the *piano* turns to a *forte*).

3. *Expression* (the improvisation-like delivery becomes a fiery, dynamic rhythm).

These principles, varied as convenient, apply to all styles and all periods of music.

At measure 19, it is a tradition to let the *tempo* slightly, after striking the B, and to carry this through to measure 21, where the figure in sixteenth notes must be played once more with snap and crispness.

"Spirit" and "Batter"

THE SECOND "IDEA" EXTENDS OVER MEASURES 22 TO 33. Here is where one can use the sound of dash and fire! Special attention is to be given to the left hand; two different kinds of attack are used: the notes on the beats must be strongly marked, while those off beat are played more lightly and specifically. It was Charles Marie Vidar who once said: "The pianists do not play enough basses," in which he was right, since the basses are the foundation of the harmonic edifice and to neglect them means the collapse of the whole structure.

At measure 34, the contrast is purely of dynamics. *Non-legato* touch is used in the left hand while the right hand brings out the upper notes of the chords like a percussive effect, or as a piccolo would come through, somewhat shrilly, in an orchestral performance.

The fun at measure 39 must convey the impression of a skyrocket soaring upward; and, after the top note, the hand and the forearm go up frankly, then fall back on the B where once more the *tempo* is let down slightly through the next measure.

The *Andante* brings a new element, it is dramatic and somewhat pompous, but the phrase retains a great character of dignity and statelyness, which should prompt us to go to the keynote to the interpretation. Here the tones must be rich and full. The sonorous octaves in the bass are separated, but attacked with much weight from the forearm.

Measure 46 is played *martellato* (hammered, detached) in both hands. Be exceedingly careful to keep strict time, and be sure not to hurry. Every sixteenth note in this measure has its own importance and this whole passage is absolutely necessary, and the slightest carelessness in this respect would be fatal. The same applies to measures 51 to 58 and 59. This section is played *ritardando*, and one must push right into the new faster *tempo* exactly on the first beat of measure 51, without any giving up towards it. It is important to give special care to observance of the punctuation.

Measures 53 to 59 are played *staccato* and playfully, with a "wiping" touch.

We now come back to the beginning (*de capo*), this last recollection may be played exactly like the first time. It is

(Continued on Page 681)



MAURICE DUMESNIL

Distinguished French Pianist, Conductor and Teacher.

D, oscillating between major and minor. The two "ideas" of the first part branch likewise into the same two differently treated in each instance. The *Andante* constitutes the *trio*, with its accented *de capo* and *cresc.*

The opening measure must be played in such a way as to set the scenery and create the atmosphere. Be careful not to attack before being thoroughly prepared. Much of the effect in any performance depends upon this initial impression. Consequently, it is recommended, after sitting down, to take time, get the fingers ready, set the wrists, and concentrate the mind on the quality of tone to be extracted from the keyboard. Mental attitude must always precede technical realization.

portamento (non-staccato) which continues in the next measures, up to the *ritu*. The measures 3, 4 and 5, and also 7, 8 and 9, Measure 6 is played like measure 2. At measure 4 lift the hand again as at the elegance; the wrist should be as flexible and the grace notes delivered fast. Measures 10, 11 and 12 are a repetition of 2. 4 and 5 still, the *ritardando* must be more off. Throughout this first portion it is advisable to bring out the upper notes in the notes, however difficult this may appear, it can easily be done by a little stiffening of the fingers concerned. It is good prac-

FASCINATING PIECES FOR THE MUSICAL HOME

GYPSY SONG

Arranged by William M. Felton

From Carmen

GEORGES BIZET

Grade 3. Allegro moderato M.M. ♩ = 116

p

sempre staccato

Ped. simile

mp

mf

f

sempre stacc.

IN THE SULTAN'S PALACE

DAVID NASON

The Slaves light the incense pots.

Andante M.M. ♩ = 54

Musical score for 'The Slaves light the incense pots.' in 2/4 time, Andante (M.M. ♩ = 54). The piece begins with a piano (mp) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

The Dancing Girls.

Allegretto M.M. ♩ = 72

Musical score for 'The Dancing Girls.' in 2/4 time, Allegretto (M.M. ♩ = 72). The piece begins with a piano (p) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

Musical score for 'The Dancing Girls.' in 2/4 time, Allegretto (M.M. ♩ = 72). The piece continues with a piano (p) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

The Sultan Dreams.

Andante M.M. ♩ = 54

Musical score for 'The Sultan Dreams.' in 2/4 time, Andante (M.M. ♩ = 54). The piece begins with a piano (mp) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

The Sultan awakens.

And the Dance continues.

Allegretto M.M. ♩ = 72

Musical score for 'The Sultan awakens.' in 2/4 time, Allegretto (M.M. ♩ = 72). The piece begins with a piano (p) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

Musical score for 'The Sultan awakens.' in 2/4 time, Allegretto (M.M. ♩ = 72). The piece continues with a piano (p) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

Musical score for 'The Sultan awakens.' in 2/4 time, Allegretto (M.M. ♩ = 72). The piece continues with a piano (p) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a piano (p) dynamic.

A WINTER'S TALE

The dramatic genius of this American composer's work is finely indicated in this very colorful piece. The grace note (an *acciaccatura*, or short *appoggiatura*) before the chords in the right hand is played slightly before the count. Do not play this piece too rapidly and observe the expression marks very carefully. Grade 4.

Molto moderato M.M. ♩ = 66

FRANCESCO B. DE LEONE

espressivo la melodia

pp

p

dolciss. pp

pp

p

cresc.

mf

sentito

dim. ed allarg.

due pedale

1

2

3

4

5

6

7

8

9

10

11

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14

15

16

17

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42

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44

45

BLUE ROSES

HOMER TOURJÉE

Grade 8.

Tempo di Gavotte M.M. $\text{♩} = 104$

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UNDER THE ELM TREES

Carl Wilhelm Kern, who was recently honored with the degree of Mus. Doc. by Illinois Wesleyan University, is a German-born composer and musicologist, long resident in St. Louis. His great melodic fertility and fluency of style have given his piano pieces great popularity. He has published over 1500 compositions.

Grade 4. Andante M.M. $\text{♩} = 80$

CARL WILHELM KERN, Op. 578

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THE ATUNE

ALLA MARCIA

A stately sonorous march in this fine American composer's best style. Play with relaxed arm movements, watching the phrasing closely and making sure to change the pedal with each change of harmony. Grade 4.

JAMES H. ROGERS, Op. 53, No. 1

Moderato M.M. ♩ = 132

f *sonore* *marcato*

sempre forte e ben marcato

mf *cresc.* *ff*

p *ma sempre marcato* *non legato* *f*

ff *Fine* *p subito*

poco più animato *non legato* *mf* *cresc.*

f *mf* *accel.* *cresc.* *molto*

MASTER WORKS

HUNGARIAN DANCE No. 6

See another page in this issue for a master lesson on this piece by Maurice Dumesnil.

JOHANNES BRAHMS
Arranged by Maurice Dumesnil

Vivace
Grade 34

The Vivace is only for the first bar. Here it slows down and becomes "tempo rubato".
Bring out the upper notes slightly.
Lift the hand gracefully.
Lift the hand

p molto sostenuto
Marking discreetly these figures will enhance the rhythmic effect.

Relax on these two bars, and retard without dragging.
Blink vivacious and breezy.
Pick into faster tempo all at once.
Vivo, in tempo
In this passage, observe carefully the punctuation in the right hand.
Lift hand and relax the tempo on this

and the following measures.
Light and crisp again but still *p*
Throw hand and fore-arm in a rotating motion, in order to "whip off" the grace note.
(Keep strict tempo)

Hold full value.
Very staccato.
Give proper support by marking the basses.
The tempo continues exactly, but the change to *Andante* is sudden.
Allegro-moderato
Play detached through quick finger action. Accentuate slightly the first note of each measure.

Brilliant, like a sky-rocket.
Lift hand and relax tempo. *Al fine*
Light and crisp again.
Prolong slightly, but make no actual stop.
Hold down these chords their full value.
Andante
Both hands detached. Strictly in tempo. Somewhat pompous.

Sonorous, marked and detached.
Do not hurry, play melodically.
Make these heard distinctly.
Suddenly faster Vivace, in tempo.
marked
mf (repeat p)
Accentuate these bass notes.

Fine
Loud, marked, absolutely no retard.
deciso

650 100 101 102 103

No. 53 marked
 Lightly, playfully. Lift the hand in between.
 "Wiping" touch from finger tips.
 Rotating the hand.
 This hold not too long.
p legg.
sempre p
Da Capo
 53 54 55 56 57 58 59

AIR

Arr. by Preston Ware Orem

From the Overture No. 3 in D

J. S. BACH

Familiarly known as the "Air for the G string," this movement is originally for String Orchestra. It is here transcribed in the original key. In the form of a violin solo it has appeared upon the program of practically every great violinist. The notes are set forth in doubled length, in order to facilitate readings, and better to display the rhythm.

Grade 5. **Largo** M. M. ♩ = 63

mp
non legato
cresc.
dim.
mp
cresc.
dim.
cresc. poco a poco
dim. e rit.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GO, LOVELY ROSE!

Edmund Waller
(1806 - 1887)

W. LAWRENCE CURRY

Moderato e teneramente

mf

cresc.

ff

dim. e rit.

a tempo

agitato e crescendo

agitato e crescendo

Go, love-ly rose! Tell her that wastes her
time and me, That now she knows, When I re-semble her to
thee, How sweet and fair she seems to be. Tell her that's
young, And shuns to have her grace spied, That hadst thou sprung In

des-erts, where no men a - hide,

Thou must have un-com-mend-ed died. Small is the worth Of

beau-ty from the light re-tired. Bid her come forth, Suf-fer her-

self to be de-sired. Then die! that she The com-mon fate of all things

ten. rare May read in thee; How small a part of time they share That are so

won-drous sweet and fair!

marcato

rit

mf a tempo

rit

mf a tempo

legatissimo

SEEK THE LORD IN PRAYER

ROBERT HUNTINGTON TERRY

Andantino *p*

Wouldst thou know the way to light-en Ev-ry

load of grief and care! Seek the pres-ence of the Saviour, Car-ry all to Him in prayer. Wouldst thou find the joy of

be-ing Used of Je-sus ev-'ry-where? Close-ly walk be-side the Mas-ter-Of-ten seek His face in prayer.

Wouldst thou have a pow'r for ser-vice, In life's con-quest have a

share? Lean up-on the arm Al-mighty, Spend much time with God in pray'r. Wouldst thou have di-vine en-

rich-ment-Grace for all you have to bear? God will bless with rich-est measure All who go to Him in pray'r.

Hammond Organ
Registration

Sw. A³ 00 8800 000
Sw. B 00 0810 010
Gt. A³ 00 4301 000
Ped. 4-1

MY FAITH LOOKS UP TO THEE

OLIVET

LOWELL MASON

Arr. by Van Deaman Thompson

Moderato espressivo

MANUALS

PEDAL

Sw. A³ Chimes
pp
soft 4' only

soft 16'; Ch. to Ped.

Sw. B
Sw. Flute with Trem.
pp
Gt. A³
Ch. Unda Maris

Gt. Chimes
Chimes
pp

*Notes marked * may be "thumbed" on Gt. Chimes or other 8' stop, or may be omitted.

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OCTOBER 1939

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ROMANY CAPRICE

RUSSELL WEBBER

Adagio appassionato

VIOLIN

PIANO

The musical score for "Romany Caprice" is presented for Violin and Piano. It begins with the tempo marking "Adagio appassionato". The Violin part features a melodic line with various ornaments and slurs, while the Piano part provides a harmonic accompaniment with chords and arpeggiated figures. The score includes dynamic markings such as *cresc.*, *rit.*, *mf a tempo*, *rall.*, *mf*, and *ff*. The tempo changes to "Allegro" in the latter half of the piece, where the music becomes more rhythmic and energetic. The score concludes with a final cadence in the Piano part.

Più mosso

This section of the musical score is marked "Più mosso". It consists of three systems of staves. The first system (measures 1-4) is in 2/4 time, with a key signature of one sharp (F#). The melody in the treble clef features eighth-note patterns and rests, while the piano accompaniment in the bass clef provides a steady eighth-note accompaniment. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) concludes the section with a final cadence. Dynamics include *mf* (mezzo-forte) and *f* (forte). Fingerings and articulations are indicated by numbers and accents throughout the piece.

Allegro

This section of the musical score is marked "Allegro". It consists of two systems of staves. The first system (measures 13-18) is in 2/4 time, with a key signature of one sharp (F#). The melody in the treble clef is more active, featuring sixteenth-note patterns. The piano accompaniment in the bass clef continues with eighth-note accompaniment. The second system (measures 19-24) concludes the section with a final cadence. Dynamics include *ff* (fortissimo) and *f* (forte). Fingerings and articulations are indicated by numbers and accents throughout the piece.

MINUET FROM "DON JUAN"

W. A. MOZART

SECONDO

Transcribed by
M. MOSZKOWSKI

Allegretto M.M. $\text{♩} = 128$

mp

dim. e rit.

molto p a tempo

p

cresc.

f

un poco staccato

un poco staccato

cresc.

ten.

ff un poco allargando

MINUET FROM "DON JUAN"

W. A. MOZART

PRIMO

Transcribed by
M. MOSZKOWSKI

Allegretto M.M. $\text{♩} = 126$

mp

dim. e rit.

molto p a tempo

p

cresc.

f

cresc.

ff un poco allargando

ten.

PROGRESSIVE MUSIC FOR ORCHESTRA

ELEGIE

ERNEST H. SHEPPARD

Arr. by R. O. Suter

Moderato e tempo rubato M.M. ♩ = 60

Violin *Clar.* *p* *mf*

Piano *p* *mf*

Clar. *p* *rall.* *Fine* *poco più mosso* *f* *p dolce*

Piano *p* *rall.* *Fine* *poco più mosso* *f* *p dolce*

rall. *a tempo* *pizz.* *arco* *legg.* *delicato* *Cl.* *(arco)* *rall.* *D.C.*

rall. *a tempo* *mf* *mf* *rall.* *D.C.*

ELEGIE

ERNEST H. SHEPPARD

OBBLIGATO VIOLIN

Moderato e tempo rubato M.M. ♩ = 60

Clar. *p* *mf* *Fine* *poco più mosso* *f* *pizz.* *arco* *pizz.* *arco* *mf* *D.C.*

arco *pizz.* *arco* *pizz.* *arco* *mf* *mf delicato* *D.C.*

CLARINET in B \flat

ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

E \flat ALTO SAXOPHONE

ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

CORNET in B \flat

ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

CELLO or TROMBONE

ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

JUMPING JOAN

SARAH COLEMAN BRAGDON

Grade 1. Sprightly M.M. $\text{♩} = 84$

Musical score for 'Jumping Joan' by Sarah Coleman Bragdon. The piece is in G major, 4/4 time, and marked 'Sprightly M.M. $\text{♩} = 84$ '. It consists of three systems of piano accompaniment. The first system has a right-hand melody starting with a quarter note G, followed by eighth notes A and B, and a left-hand accompaniment of quarter notes G, A, B, G. The second system continues the melody with eighth notes and quarter notes. The third system concludes the piece with a final chord. Fingerings are indicated by numbers 1-5.

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(NETHERLAND FOLKSONG)

WOODEN SHOES

G. A. GRANT-SCHAEFER

Grade 2. Moderato M.M. $\text{♩} = 138$

Musical score for 'Wooden Shoes' by G. A. Grant-Schaefer. The piece is in G major, 4/4 time, and marked 'Moderato M.M. $\text{♩} = 138$ '. It consists of four systems of piano accompaniment. The first system is marked 'ben marcato' and features a right-hand melody with eighth notes and a left-hand accompaniment of quarter notes. The second system continues the melody with eighth notes and quarter notes. The third system is marked 'legato' and features a right-hand melody with eighth notes and a left-hand accompaniment of quarter notes. The fourth system concludes the piece with a final chord. Fingerings are indicated by numbers 1-5.

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SWAYING WILLOWS

Grade 2.

MARGARET PAIGE

Moderately fast M.M. ♩ = 72

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THE HUNTING SONG

BERNARD WAGNESS

Grade 2½.

Allegro M.M. ♩ = 100

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In Bernard Wagness Piano Course, Book Two

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COLONIAL MUSIC BOX

Andante M.M. ♩ = 138

LOUIS WEITZ

Play with soft and damper pedals held down throughout

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THE DANCING BEAR

Grade 2. Waltz time M.M. ♩ = 144

MARY HELEN BROWN

The lit-tle brown bear is danc-ing round, His front paws in the air, and so He marks the time like 1 - 2 - 3. And jumps from here to there. He turns a som-er-sault so high, A-way up, up, and o-ver he goes, I am a-fraid he'll come down quick And land up-on his nose. And slower then his mas-ter says, "get down, A bow you now must make" oh dear! I know he must be ver-y tired, I'm sure his back must ache.

rit. e dim. to the end

THE SINGER'S ETUDE

Edited by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Stepping Stones to a Singer's Success

By W. WARREN SHAW

NEARLY EVERY ONE who is reasonably good health and who can "carry a tune" can learn to sing—and sing well. It depends mostly upon the personal "urge."

Advanced age, if not too advanced, is not such a serious handicap to vocal achievement as is generally supposed. We often hear a person of mature years say, "Oh, I am too old to learn to sing. If I had commenced in study earlier in life perhaps I might have been able to do something with my voice, but now of course it is too late."

This sounds rather pathetic for those who have retrospectively neglected opportunities; but the adage, "It's never too late to mend," fits in here very nicely. If you are not a near centenarian, there is time to enjoy the blessing of having a melodious and capable singing voice.

Admittedly, it is better to commence to train the voice at the age of fifteen or sixteen, than at fifty or sixty; but remember that in these days people are young at sixty . . . particularly the ladies.

John De Reszák, the famous Polish tenor of the early part of this century, used to say, "The last note I leave is the voice." Which may well be a note of wisdom, as well as of hope, to all potential singers who never have sung, but would rather like to try. At any rate, whether you are sixteen years old or sixty years young, you may reclaim lost ground and, without further wastefulness, still learn to sing.

There is a very good reason for this belief. Because we know of many cases where the study of voice has been taken up long after the usually prescribed limit, with highly satisfactory results to both the student and themselves and their friends, and sometimes to the interested public.

Campanari and Bishman are instances of singers who achieved world-wide fame, as leading baritones of their day, after having commenced their vocal studies comparatively late in life. There have been prima donnas who did the same thing; but it was kept secret because it was necessary for them to "arrive" at the Metropolitan prematurely at a very early age.

Sometimes the urge to sing can be gratified almost at a moment's notice, by the few who are possessor of good health, vocal talent and vocal movement, and this without much preparation or practice. They even may please audiences. Again, there is an army of singing devotees who, because of physical and vocal limitations, and without much preparation or practice, they even may please audiences. Again, there is an army of singing devotees who, because of physical and vocal limitations, and without much preparation or practice, they even may please audiences. Again, there is an army of singing devotees who, because of physical and vocal limitations, and without much preparation or practice, they even may please audiences.

No Excuse Without Labor
Even the well-endowed natural singer must study, and study persistently, before

he may hope to emerge as a recognized artist. Highly important is the growth of musical knowledge and understanding.

There have been a great many truths concerning the vocal mechanism which have been established by scientific investigation, the knowledge of which may be very useful in the course of training; but such knowledge is best treated as a background of understanding of physical processes in order to establish confidence in the mind of the singer. The most important thing to understand is the nature of the vocal mechanism.

We may say briefly that the tone-producing mechanism (vocal muscles and cords) is involuntary in its action, while the muscles governing speech forces are voluntary. This means to the singer that he should not try to do anything with the vocal mechanism. The control of the voice (air-waves) is imperative, but not the direct control of the breath. Nor should the control of the breath be a direct objective. It is merely consequential or incidental to correct tone production and develop a proper articulation of consonants. The correct action of the vocal mechanism must be induced, but never can be compelled. These muscles are gradually strengthened by use—always remembering that they respond only to the will to make a tone or series of tones. All interference

with their normal functioning is caused by the swallowing muscles which are contiguous. The swallowing muscles are voluntary in their nature, and consequently interference can be removed.

With the general understanding that in the throat there are two separate and distinct sets of muscles which are diametrically opposed in their normal functioning, we are safeguarded against many pitfalls which lie in the path of students, during the process of voice development and management. This may be better understood when we consider that during the act of swallowing we cannot produce a tone; the vocal muscles are then quiescent. When one is making a tone—either a vowelized tone or a buzz—the swallowing muscles should be quiescent. In the pronunciation of words there is always the necessary interference with pure tone production, through the use of consonants; but this interference is not necessarily and should not be long continued. The slogan for the singer should be: "Vowels long, consonants short."

Home Study: Then to a Teacher

If you have this desire to learn to sing and at the same time feel a little timid about going to a teacher in your present vocal condition, you may commence a course of study at home, and thus improve the character of your voice considerably.

The Student's Repertoire

By CLAUDE BELLPORTE

THE SINGER who would succeed must have a varied repertoire, calculated to bring out his best and most varied possibilities. The study of this should begin in his comparatively early student years, while he yet has the judgment of his teacher on which to rely and to help him to avoid wandering into unprofitable paths.

Now the very first requisite for a successful addition to one's repertoire is that it shall so lie within this singer's compass of voice that he or she can sing it every tone without the least effort or constriction. If a tone cannot be produced with absolute spontaneity, so that it rises spontaneously from the larynx, flows freely on the breath, and resonates till it fills every cavity which nature provided for a tone in its particular range, how is it ever to vibrate with that appropriate emotional thrill which will carry the message of the singer to the heart of the listener?

With this qualification fulfilled, perhaps the very next is the choosing of a song with an emotional plane that is at least comparatively within the natural experience of the singer. To allow or encourage a girl to sing a love song, or a man to sing a love song, is to ask him to sing a song which he cannot sing. It is to ask him to sing a song which he cannot sing.

and Buterfly" or the tragically emotional "L'air d'été" of "La Tosca" is something less than vocal crime. What can unsophisticated girlhood know of the ravaged soul of a heroine? And yet we must every day hear their pathetic efforts coming from the studios of voice "butchers." Undertake a friendly argument with their teachers (?) and they will hide behind a futile, "Let her do the best she can now and she will do better later." Better let her spend her time on analyzing and interpreting something of which she can somewhere near sound the musical and emotional depths. After to this has been added others of a progressively deeper significance, perhaps in eight or ten years she may reach that technical and emotional place where she can give something like a satisfying interpretation of these master inspirations. But, to the young singer and to the teacher, we would say, "Hands Off!" the grand bi-labial *serm* till the student has acquired that sureness of tone production, of vocal style, and of aesthetic and life which will enable her to approach these sacred heights without risk of ruin to her natural voice and that sense of respect that should be felt for her art.

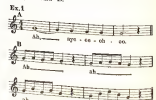
However, after a certain amount of progress, it is advisable to go to a teacher who knows how to sing—just as you would go to a piano or violin teacher who knows how to play. Vocal instruction from organists, accompanists, coaches and musicians who have never learned to sing, should be strictly avoided. Your vocal teacher, however, should be a musician.

If home study is begun without the assistance of a competent teacher, it should begin with single tones within easy range and continue with short scales and arpeggios. The mental attitude is of first importance. The approach should be frank and fearless. Exercises should be sung with the idea of spontaneous expression. A tone, or series of tones, may be virile and expressive, even without the use of words.

The best quality of tone is produced when the fundamental tone is stronger than any of its overtones. The fundamental tone is the vibration of the cords in their entirety. Overtones are the vibration of the various segments of the cords. All vowelized tones are complex in character, containing both fundamentals and overtones. The use of the properly produced hum is best for establishing the fundamental tones, but it is often found that it is better to practice vowelized exercises first.

Begin by standing erect on both feet, stretching the body upward and expanding the torso greatly all around—back, front and sides. You now have taken all the length required to sing a phrase of ordinary breath. During inspiration, the mouth should be slightly open to avoid sniffling or throat constriction by active. A vacuum has been created in the lung cells, into which the air rushes of its own weight, without being drawn in. This was explained in an article on correct breathing, in THE ETUDE for April, 1929.

We now are ready to begin practical vocal study, for which we will use Exercise 1, A and B.



Practice first with "ah," and, when this goes smoothly, then introduce the other vowels—*aye, ee, oi, oo*.

"Ah" is the only vowel you can use without trying to form it. This is the vowel that the larynx call it the only natural opening the larynx can be sung by merely using any thought as to vowel formation. Now sing the hum, and break sharply from the hum into the vowel as indicated in our next exercise.



A good way to secure the correct hum

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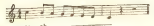
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She Wants to Be an Opera Singer
Q. I am a girl, nineteen, and I am a student of good voice and a half soprano. My teacher studied me as an advanced girl. I am determined to be an opera singer. How can I get into the opera world? I shall be out of high school in another year, and I want to be prepared for what I have to do next in the line of study.—H. B.

A. One of the most important things necessary to prepare for an operatic career is to have a good, well-trained education. Lucille Dellorio, the famous Wagnerian tenor, passed this out to us in his lecture in The Opera for July, 1927, and specified familiarity with languages, literature and other arts. He is a long absolutely essential. Besides these you must have a beautiful, strong, well-trained voice, a pretty face, a fine voice, a healthy body, the ability to act, and a fine musical memory. In order to succeed, it takes years of hard work and self-discipline to learn all that must be learned, and only the most talented reach their goal—an operatic career. Therefore, start learning all these things immediately.

The Soprano with a Break Between Her Registers
Q.—I am eighteen years of age and have been studying two and a half years. A few days ago I underwent for a while and now find that there is a distinct break between my upper and lower registers. The director said that I should sing first alto, then soprano. This would smooth over the break, as it is caused by clearing my throat upon certain notes, but my singing teacher does not agree. Will singing alto help or injure my voice?—J. E.

A.—You must first decide whether you are a soprano or an alto. And never to both, and it is not good for a soprano to sing alto for any length of time. The break in your voice is caused, not by losing the throat, but by using the vocal cords in two different ways upon the low and the higher tones. Your teacher should explain this to you. Perhaps so that you understand it clearly and learn to sing the entire scale in one way. Perhaps the clear, quiet singing of down scales, ascending like this:



As told to Elvera Collins

669

THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

OF ALL MUSICAL ORGANIZATIONS, there is none in which so much of personal and musical pleasure can be injected as in the church choir. Of course the ideal would be to have every one associated with such an organization to contribute equally; but choir members have no well developed wings concealed under their garments; and, till the good day of some such conditions, much of the lubrication of the choir's machinery will fall to the lot of the choirmaster, director, or conductor, according to the dignity with which the church Music Committee endorses him.

For the present we shall leave the highly desirable and essential social activities of the group in the capable hands of the chairman and committee responsible for these pleasures and shall give our full attention to some musical problems involved in the successful maintenance of such a group. And again it is on the conductor that the chief burden will rest.

To be successful, the choir director must, first of all, have an instinct for vocal effects in ensemble. That is, he must be able to hear the voices of each part, to assign them their phrases accordingly; but apart from this and more essential is the ability to judge the effect of all these in unity. Though, as a rule, there are but four parts to require attention, still in each of these parts will be a variety of individual voices to provide an endless source of interest, not to mention the perplexing problems.

Now in all well written vocal compositions the general effect will be pleasing. There will be dissonances, for the same musical reason as that to intrigue our appetites we add cuisiniers to our food. But, whatever the musical art injected into the creation of a vocal work, the skillful composer will conceive things of beauty in such a vocal manner that "art conceals art" and the voice finds, in a well written song, a natural vehicle for display. At the same time the music is worthy the effort and will be a pleasure to the ear of the listener.

A Chief Source of Interest

IN THE WELL WRITTEN singing quartet the composer manages to give each instrument something to say, and that in an interesting manner. This type of writing should be more frequently found in the church anthems that contrapuntal passages and vocal intricacies entirely beyond the average choir, but things in which each voice part is given something interesting to do, with an occasional chance at the leading theme. Good part writing centers, for the most part, about that series of notes where each group of voices will sound at its best. Of all the composers, Handel seems to have had the most delicate feeling for the natural qualifications of the different voices. Especially did he understand how to favor and to bring out the best in the upper registers of the male voice. The brilliant, bell-like, and frequently upward soaring passages so often heard in his works are largely due to his judicious employment of the higher notes of the bass, tenor and soprano. His alto parts seem a bit over-shadowed at times, perhaps due to the fact that the feminine contralto was but beginning to be used in vocal works of his day, so that he felt hampered by the limitations of the boy alto. Some of his late

works surely glorify the contralto voice. Master contrapuntist that he was, his themes are always grateful to the voice. Though his choral writing never has been surpassed, still, with a bit of patience and enthusiasm, many of his finest flights are not beyond the ability of the competent church choir; and, once really tasted, they will remain favorites.

Where Lies Appeal

ANTHEMS, CONTAINING AVERAGE INTERVALS and unusual progressions are almost sure to be cordially out of favor with choir singers, and are a never ending source of annoyance and anxiety to the leader. Those with a fair amount of modulation are advisable, because of their more continued freshness of interest. An occasional one with a transition or "drop" to a key of second relationship will be relished, if this has been skillfully handled by the composer. An unpleasantly obvious and uniform tonality throughout depresses and irritates.

Putting Joy Into Choir Work

By HENRY C. HAMILTON

A certain amount of singing in unison is to be encouraged. It is both effective and grateful for a chorus. The best results may be expected when the middle and upper tones predominate. Alternate passages of unison and harmony may offer splendid contrast. A choral passage leading into a robust unison unison theme in the upper middle register of the voices can be a thrilling climax. In such passages the director must be alert that some low bass does not slip an octave below the rest, destroying the ensemble and presenting an irritating growl to the listener's ear.

Singing without accompaniment is also an important feature of choir work. At first but a few measures will be sufficient; and, if well chosen where harmonies are very clear, they will be appreciated by the congregation. Anthems and releases must be most scrupulously rehearsed. In fact, such a passage should be so nearly memorized that the singers can give at least seventy-five percent of their attention to the conductor; just so that they are able to locate

the proper notes when needed for the part to follow.

Troublesome phrases must be rehearsed separately. This is not always popular with members, but is absolutely essential to a finished performance. The parts not singing may be encouraged to feel that a good listener is on the way to success; or they may be asked to sing their own parts silently while a difficult phrase in another part is being mastered. In a particularly intricate passage, each part should have separate study, whilst the others do theirs silently.

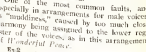
The alert choir leader soon learns that the anthem which sounds attractive, when played on the piano or organ, may be quite ineffective when done by voices. The difference in timbre is too great. Anticipated large effects may be missing. This is where the cultivation of the inner ear for vocal effects becomes necessary. To be able to remember the particular vocal quality of each set of voices and to bear this mentally as the choir sings.

This may be well illustrated by comparing two different harmonic arrangements of the familiar hymn tune. It is not in note or two, or of a phrase may be given to the tenors, as in Example 1a.



which in another setting is transferred to the alto, as in Example 1b. Of course, in will sound identical; but, when sung, what a difference! The male voice begins, about Middle C, to partake of a brilliant, voice is here entering its lower register and becomes more mellow than penetrating. The one may be more or less thrilling; the other is apt to be at least soothing, if not dull. The leader must keep such qualities in mind when reading new anthems silently, or be prepared for some strange surprises.

A quartet may add distinctly to the interest of a service; and often a familiar hymn or gospel song may be very effective. If used with four chosen voices in their natural place, then there is but the interpretation to receive attention. But the male and the female's quartet may be decidedly effective. To make a suitable for either of these combinations, calls for the parts of the leader. The ear is to be carefully distributed, if One of the most common faults, and is "muddiness," caused by too much closer of the voices, as in this arrangement in *Wonderful Power*.



HE BUILT IT HIMSELF

The gentleman standing beside the organ is Dr. Outman, optical specialist of Dubuque, Iowa. From his boyhood he always wanted to build a pipe organ, and he is in his own home. It took him years to build and organists declare that it is an excellent instrument.

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

The Vital Elements of Virtuosity

By GAYLORD YOST

THERE ARE THREE major principles which constitute the "secret" of great attainment in the executive field of music, and upon which perhaps every outstanding virtuoso has consciously or unconsciously based his mechanical equipment. There can be no high order of technical achievement without them.

These principles are:

(a) *The development of the greatest possible strength of the weaker muscles used in playing.*

(b) *Absolute freedom of the movement of the fingers, hands, arms and body (erroneously called relaxation).*

(c) *Extremely slow practice.*

There can be little freedom of movement of the fingers unless the finger muscles have attained many times more strength than is actually required in playing. This is actually required in playing the way for the necessary freedom of movement and endurance. Speed also is absolutely dependent upon this strength, not to mention the very important quality of clarity of articulation. Methods of attaining this great strength vary with different schools of teaching but these schools, which fail to develop the maximum strength in their students, likewise fail in bringing them to complete realization of their talent. Some schools of violin playing, it is true, have based the development of the left hand upon the principles enumerated and, in consequence, the representatives of these schools have a brilliant left hand technique.

The principle of very slow practice is a truism that is patent to every music student who has had a few years of study, but the immense value of this principle, in its deep psychological and physiological aspects, is universally forgotten by the more advanced music students of today that it must be constantly emphasized. The conscientious teacher, in this age of mad speed, finds his most difficult task to be that of securing complete cooperation from students in the matter of this discipline.

In the field of bowing some schools have failed in applying the first and most important principle in this art. From the period of Tartini on down to the present day, there has been no universally accepted theory of bow technique and tone production.

One school has taught that the hand should have the greatest possible latitude and freedom of movement at the wrist joint; while others have taught that the fingers must move and have great flexibility in change of bow stroke. Some have taught that the wrist and elbow should be held in a high position and other teachers have maintained that these same joints should be held low. Also in the manner of gripping the bow there has been a divergence of procedure. One school insisting that the bow should be held tightly with the fingers while another taught the direct opposite: that it should be held firmly—with what degree of firmness remained

an unknown quantity. But all schools have unanimously agreed that bowing is the most difficult technique in string instrument playing; and for three centuries, few of the masters or players succeeded in analyzing and elucidating a definite and infallible physical basis of tone production and bow mastery. Thus everyone worked more or less in the dark, groping for light but being entirely impeded by a great wall of ignorance.

True, occasionally, some player would emerge from the darkness and dazzle with his brilliant bowing and radiant tone, rarely could he impart this magic technique to others. In fact it is to be seriously doubted if he actually knew how it had been acquired. Hence, the solution of the bowing problem has been, with many, a hit-and-miss method of procedure with no definitely logical physical basis. Therefore, it is easily understood why the universal shortcoming of some instrument players, both great and small, has been tone and bow mastery.

An Uncertain Path

THE AUTHOR STUDED in Berlin with a pupil of Joseph Joachim and the posture taught there is holding the bow is open to serious question. For many years I then followed the Franco-Belgian school and finally the school founded by the late Leopold Auer, who, although a pupil of Joachim, departed considerably from his master's teaching. However, nowhere in the literature available on the subject have we found any definite and infallible method of tone production. Not one of my teachers, or the many famous violinists with whom I have come in contact, has shed any light beyond abstract generalizations, upon the physical facts of bowing. It is true that one is cautioned to keep the upper and lower arm in a light and unstrained condition; also it is told to practice the bow strokes with

attention to the production of a pure and singing tone, without excessive pressure. But no one tells how to do this. Great stress has been given to the so-called "wrist movement" especially stressed by Joachim, who was a great artist but a poor teacher, as is evidenced by such widespread misunderstanding among his pupils.

The Way Cleared

To DR. SEER BARJANSKY must go all the credit for making a most important and valuable discovery in string instrument playing. He has revealed this discovery in a brilliant monograph, "The Physical Basis of Tone Production," for string instrument players. Dr. Barjansky was one of Professor Julius Klenig's most gifted pupils, Odessa University. He has had a long and successful career as a concert violoncellist. Having this scientific background together with his artistic urge for perfection in tone and for all. There are several important phases of the Barjansky technique which followed for a few months, will develop into a large, singing tone of entrancing quality but also the control and complete mastery of all bowing strokes, including vibrato.

It was Steinhausen who disclosed the fallacy of the excessive wrist movement in the bowing. To all enlightened players of today, it is recognized as an error; and for some time now, its use in changing the bow stroke, at least, is being abandoned. However, many teachers still are in cultivating the finger and wrist stroke in the finger of the bow. The moment the wrist is changed laterally, in relation to the lower arm, the forearm must also be changed in their position relative to the grip on the bow; and this means that the

bow grip is momentarily lost and hence also control of the tone. The assumption that the finger-stroke stroke at the frog of the bow makes the change of stroke impossible is easily demonstrated as erroneous.

In changing the bow stroke at the frog, where the finger-stroke stroke is used or not, there is a point at which the bow must stop in order to reverse its direction, and the smoothness of this change is considerably increased by the non-participation of the fingers and wrist: which can be unmistakably demonstrated beyond any doubt. However, in making a whole bow stroke there is necessarily a compensatory lateral movement in the wrist joint; and, for this reason, the wrist joint must be kept entirely free from tension. In order to drive the bow across the strings at right angles to them, there must be constant compensatory adjustments, for it would be utterly impossible to approximate this right angle stroke without these adjustments.

There are two important levers formed in bowing as Barjansky shows: one formed by the four fingers with the thumb as fulcrum, the purpose of which is to control or unite the hand and fingers with sidereal accuracy. These members must be constant producers of the bow. The fulcrum at the elbow, the power exerted by the bowing muscles and the weight being Barjansky method is to do with the proper manipulation of the bow. The greatest power is the strength of the forearm muscles sure tone production of movement, will insure full freedom of movement, will insure tone production and bow mastery.

The ingenious calculations which Barjansky has discovered in order to develop the effect and quite contrary to all of the precepts of the antique schools of violin playing. But the main test of any theory is: does it work? In testing the Barjansky method by this criterion we are immediately forced to conclude not only that it works but also that it was far more the quickest way to master what was formerly a mysterious and elusive technique. The whole theory is of a man of genius. His theory is a heroic contribution to string instrument playing.

Make Friends of the Masters

By J. W. HULF

A STUDENT OF SHORT STORY writing will study the technique of the best writers, both old and modern; so does the embryo painter study the methods of well known artists. Just so, the violin student, who wishes to develop his talent for composition along correct lines, not only should listen to good music but also should discover how great composers produced effects that were seductive, or those of their contemporaries. Frederic Chopin, for instance, introduced a new style of piano music that produced richer and clearer chords. While it is true that Chopin was essentially an almost wholly a writer of music for the piano, it will repay the student of the violin to note that Chopin produced his dreamy, delicate and beautiful compositions by spacing the lower notes of

the chords wide apart instead of spacing them evenly as was the custom of his contemporaries and the famous musicians who preceded him.

Study the Masters

In the student would study Brahms' methods of composing, the latter's music would not seem dry and difficult of understanding. Brahms never cared for popular appeal and lived solely to create beautiful and perfect music—music that grows popular by repetition. Brahms wrote in a manner of music that exemplified.

Each, who may be called the fathers of modern music, invented the scale that is known as the "tempered scale." No student of the violin should be allowed to

leave out the study of this master's music. May the violin student always remember that the world is waiting to give fame and fortune to one who will translate into music the spirit of America. The American composer, who perhaps first came to mind in this goal was Edward MacLennan, the writer of the music of the American Legion, the writer of the music of the United States Navy and the first of our beloved country.

One student who hears the beautiful music of the world should not be merely a dreamer, enjoying without thinking. Open ears, open eyes, open heart, and open mind are requisites for the student who would create. It need not be necessary that one should commence with "B" but just the three great musicians of the world were Brahms, Bach and Beethoven.

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The publishers of **THE EVIDENCE** are freely convinced that there is a definite place in the laughing repertoire for the occasional piece which reflects something of the present-day cynicism in its attitudes and humorously designs Mark Twain also are enjoyed by the average gambler and his or her intimate audience in the home or in small social groups where conversation is the main entertainment. Radio playlets extending to a wide and varied audience are the acceptable responsibilities of this character. This class affords a splendid opportunity for the composer whose writing talent inclines toward places such as *Soldiers*, *Melody*, *Scoundrel for a Healthy Woman*, *Sold*

wish to enter it, excepting members of the
 E. I. and members of the Ethiopian American Co-

THE NEW MUSIC MAGAZINE feels that a Composition Contest of this character will stimulate composing efforts directed toward supplying performing pianists (of whom there are many giving formal and informal recitals) with some new material for their audiences to enjoy, and that composers also will be moved to bring forth for those who play chiefly for their own amusement some new piano solos for themselves.

CONDITIONS are simple.

All manuscripts submitted must have written at the top of the first page—For THE ETHER PIANO COMPOSITION PRIZE CONTEST.

preferred means for conducting a contest after this fashion is to assume the unknown composer the opportunity to give an equal chance with composers of established reputations. In this contest the composer is to participate and every manuscript submitted will be reviewed by a number of competent judges. Their decisions will be impartial and final. No composition already published shall be eligible for entry in this contest. No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest. The preferable type of composition such as the one relating to having instrumental treatment of themes should be avoided.

Contestants may enter compositions in both classes.

each classification, the publisher and a number of the manuscripts serving of publication, and assistants who are not prize something on their competence the manuscript for regular

By ROBERT BRAINF-

(Much of the mail addressed to the Trilobian's Etude consists of unsolicited photographs and fabric of old trilobins. On the basis of these, the writer has told them that the trilobins are genuine, and their value. We regret that this is impossible. The fossils being used are assumed. The great mass of labels in trilobins are counterfeits and imitations of the real market. It is difficult for the owner of a supposed valuable old trilobin to take or send it to a respectable dealer or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other publications.)

J. P. T.—I think highly of the technical studies by Demetrios Donnis. They are used more in Europe than in this country. I do not know the price. Write to the publishers of THE ENGLISH MUSIC MAGAZINE, who no doubt can send you this information.

3L C-1-I do not know any violin teachers in any of the Connecticut cities who teach the Carl Flesch method of violin playing. Possibly you could find out by writing to the publishers of the Carl Flesch works. 2 You could no doubt trace your violin, made by John Insek (Grazzetta model), and obtain information of its maker by writing to one or more dealers in old violins whose addresses we will send to you.

Mrs. R. T. A.—I cannot tell you a thing about the quality and value of your "Hopi" violins without hearing and seeing it. As a rule, the "Hopi's" are not of much value and command small prices. At one hundred fifty dollars your father paid a very high price eighty-seven years ago. There were two Italian violin makers named Hopf: David Hopf, Guitendorf, near Altona;

These violins are of moderate quality, and the highest price I have ever known to be quoted for a Hind violin was one hundred twenty-five dollars, in an American auction. This violin was made in 1818 and described as follows: "That model, Beck's one piece of curly maple with sides to match. Ton, unaltered."

Deciding Upon a Career
J. P.—No many questions of this kind come to me. Unless I could hear you play and judge of your talent, I fear it would be quite impossible to tell what your chances are of becoming a famous pianist.

teaching a virtuoso violinist. As I understand it you commenced at the age of ten, and studied more or less regularly until your present age of twenty. Part of the time you studied with a teacher and part of the time by yourself. You seem to have quite a repertoire of difficult pieces, including some of the standard concert. If you play these well, you have gone far, considering the small opportunities for study you have had.

your talent and technical ability. Or better still, enter a college or conservatory of music, in a large city, where you would have first rate tuition, and also orchestra practice, where most of the symphony grade is taught and played. After a year of such study, most teachers could advise as to your talent, and you yourself could decide whether to continue, or to give it up.

For Sticking Pegs—After a very rainy spell, the pegs of the violin stick in the peg holes, and it often is almost impossible to turn them. If the pegs, where they sit into the peg holes, are rubbed with a lubricant, and the peg holes are rubbed thickly with common blackboard chalk, the pegs will turn easily. The chalk will serve to keep them from slipping.

A. C. 8.—I. Without hearing you play, or knowing anything about your technique, I cannot say whether you would make a success of violin teaching. You seem to have had much experience in violin playing, and you no doubt could develop into a good teacher. G.

[illegible]

Parento Hoag R 3, -1 The bounding box, spruce, or strafe (Arlian), is played in a variety of ways. It is usually played in the middle third of the hour, a little toward the frog if a suit is required, and more toward the low low lights on the string, so that it will come up and down, like a small zebra.

says, "This stroke is of an elastic, short, bright, and light-wrought tonal character, allowing much variety of shading, as to dynamic distribution of passages, this, however only within the boundaries of a moderate tonal buffer. Heroic, violent, and impressively powerful tone effects do not exist within the domain of the rebound."

If you wish to learn this stroke as it really should be played, I would advise you to take a few lessons from a first rate Violin teacher. Even if you can only take a half dozen lessons, you could learn the principal elements of this stroke, which would enable you to play the "Concerto in A minor," by Beethoven with a great deal less difficulty than you would otherwise find.

Violin Inscription
 R. H.—The makers of this violin frequently shared investigations on the backs of their violins. In the inscription on the back of your violin, the word of the violin is supposed to speak, saying, "As part of the wood of a living tree, I am silent, but now that I am dead, I am singing (that is, the tree was chopped down and dead). I do not know who made

J. B. Accoley is the composer of "Concerto in A Minor" which has become very popular as a teaching piece as well as a student festival number of medium grade. The minor part of the whole thing is that no

the writer of the thought, or anything about any general society in the present query belongs to a person's life in California. They wished to see the life of Akeley at one of the readings, but no one was able to find anything in the library about him, and his name was not listed in the encyclopedias. Of course the information on this manna exists somewhere, but "where"? is the question. No doubt he was a European socialist, and his name probably may be found in some European encyclopedia, but which one is the question?

U. S.—I. I am afraid it would take a large amount of research, to find just what is admissible. It was added to the statement, that it is probably a comparatively recent musical work on this instrument. No music is made of it in recent encyclopedias of musical instruments. It is an interesting fact.

2.—Rare old French violoncellos, with a sympathetic tone, are very scarce and expensive to find, so I would advise you to

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The music of these bands is of a vulgar
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Time," "Hot Time," "Hot Fiddle," "Jazz,"
and so on. These depend principally
on a few peculiar rhythms for their popular-
ity. As, to a great extent, they had their
origin on the dance.

[illegible][illegible]

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 I Passed a Shately Cavalcade (2 Keys)
 Lovers (2 Keys)
 Little Road to Kerry, The (2 Keys)
 Memories (3 Keys)
 Moon-Flower (2 Key)
 My Gift for You (With Violin) (3 Keys)
 My Lovely Rose (2 Keys)
 Pearl Lies in the Sea, The (2 Keys)
 Pensive Night (2 Keys)
 Since I Kissed You (2 Keys)
 Silent Waters (2 Keys)
 Song of Lovers (2 Keys)
 There is a Pool in Myoia (High)
 Wild Sweet Land (2 Keys)

PIANO

At Dowling	50
Sells of Havana, The	50
Country Vespers, A, Op. 25—Complete	75
<i>Andante</i> , 1. (20), <i>Eding Old Dobble</i>	
<i>(35)</i> , <i>The Thawfall</i> , 2. (35), <i>Nocturne</i>	
<i>300</i> , <i>Playing in the Hay</i> , 3. (35), <i>Under</i>	
<i>the Crescent</i> , <i>Chatterbox</i> , 4. (35), <i>The</i>	
<i>Race</i> , 5. (35), <i>Sounds in the Night</i> , 1. (35)	
Coy Princess, The	45
June Rose, A	45
Marche Griouque	45
Romance in G	45
<i>March</i> , 1. (35), <i>Even</i> , A, Op. 35—Complete—	
<i>Seven O'Clock in the Morning</i> , 1. (35),	
<i>Scrambling Song</i> , 2. (35), <i>In the Hornet</i>	
<i>300</i> , <i>March</i> , 3. (35), <i>March</i> , 4. (35),	
<i>300</i> , <i>A Trip to the Park</i> , 4. (300), <i>Balboa</i>	
<i>500</i> , <i>Evening Frolic</i> , 5. (35), <i>Winter Pa-</i>	
<i>300</i> , <i>March</i> , 6. (35), <i>The Carle</i> , 7. (35)	
Twilight thoughts	45
Visit the Grandma's, A, Op. 34—Complete	75
<i>Andante</i> , 1. (30), <i>Songs in the</i>	
<i>300</i> , <i>The Crescent</i> , 2. (35), <i>Eding Old</i>	
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Chorus Selections

Table 1. Continued

At Dowsing (S.S.A.) No. 13,494
 Butterflies (S.S.A.) No. 12,900
 Chinese Flower Felt (S.S.A.) No. 11,989
 He Gave Me a Rose (S.S.A.) No. 11,781
 Heart of Her, The (S.S.A.) No. 13,433
 Indian Mountain Song (S.S.A.)
 No. 11,767
 Little Popcorn on the Wind-Swung Bough
 (S.S.A.) No. 11,782
 Maid of the Mist (S.S.A.) No. 14,345
 Marmalade (S.S.A.) No. 13,600

Men's Voices

Ar Dawling, No. 13,141	.12
Awolol Awolol No. 13,999	.12
"Come!" Says the Drum, No. 14,640	.15
The Evening Disk Is Falling [Says] No. 14,793	.10
The Heart of Her, No. 13,586	.10
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ON MANY OCCASIONS, after listening to a rendition of a particular solo, the writer is impressed with the tone quality the player extracts from his instrument. In trying to determine the reasons in this respect, some of the players have confirmed the conclusion that most attention has been given to the right hand technique, either fingering or plucking, and not enough to the left hand. The fretting fingers, therefore, the frets in the lower positions are further from the distance apart; and, unless the fingers of the left hand are placed close to the frets, the tone will be somewhat flat in timbre, regardless of the amount of pressure exerted. Too often students will devote most of their time to the development of speed, and forget the importance of the beautiful, tone quality sound which is an important factor. In other words, on one hand, we have the musical acrobat and on

If we place the tip of a left hand finger somewhere between two frets the string when plucked will probably produce a buzzing sound; at best the tone will be weak, even with a firm pressure of the finger upon the string. Bring the same finger close to the fret and with the same pressure the tone should be strong and brilliant.

strings brings us to the first underlying left-hand finger to the good tone—strain the left hand fingers to the strings with an energetic motion, close to the strings. We suggest this simple exercise that will be repeated and repeated frequently. Adapt playing position to the first finger on the first string, first fret, second finger on the second string, right hand keeping the finger tips just close, hanging to the left and be careful not to relax the right hand; the left hand finger; then place the first finger on the second fret in similar manner, keeping the first finger on the first fret, second finger on the second and third fret, third finger on the third and fourth fret. At this time all four fingers should be relaxed. Now change the first finger to the right over the fifth fret, having the second, third and fourth fingers while shifting and touching in this position, twelfth fret. This exercise should be done in the same manner on the second string from the first to the other strings.

It will be noticed that as we ascend this chromatic scale the distance between the frets becomes gradually smaller; and it is suggested that the fingers be watched carefully, so they will drop unto the strings just at the proper place, and eventually will get used to the smaller distances between frets in the higher positions, and will instinctively find the right spot.

It goes without saying that "overreaching" the mark is just as bad as falling short of it, and this must be guarded against in the same manner.

Retain the Pressure

Now every gunniste is aware of the fact that it requires considerable strength for a finger of the left hand to continue an even pressure upon the string, and a natural tendency is to release that pressure as

once. As this is the next important step in the development of a strong brilliant tone it is advisable to devote a great deal of time and study to the subject. For this purpose we suggest scales in thirds, sixths, octaves and tenths, playing them slowly at first, from the lower to higher positions, and sustaining all notes as long as possible with a strong, even pressure of the left fingers. Gradually this exercise should include four, five and six string chords, with chromatic scales between.

When practicing chords of four or more notes, the student should form the habit of listening to every note of the chord, as only too often one or two notes of the chord for some reason do not sound distinctly. Playing these chords in the form of an arpeggio will help to find just where the trouble lies, so that the proper remedy may be applied. As a great many chords on the guitar require the barre, this phase of technique should receive equal attention.

The "grand barre" is special because by placing the first finger across the six strings and responding firmly on all strings with a corresponding movement of the thumb and index finger, the lower part of the instrument is controlled. The left wrist should be well extended and held far enough away from the fingerboard so that the first finger forms a straight line with the thumb and index finger at their third joint. A little time each day should be devoted to the practice of barre chords; prove this by the following procedure with increasing advantage. From the six-string tonic chord (first finger across all strings at the first fret, third finger on C, second finger on G, first finger on D string, and C finger on A, G strings) move the thumb and index finger bringing out each note in turn. Now move the left hand fingers to the next fret, again moving them in the same order and place the first finger on the first fret. Repeat this one fret at a time for the next five frets. When the fifth fret has been reached and then return fret by fret moving in the opposite direction. This is the starting point. Each finger employed should be placed right close to the fret and practice is advised for five minutes. Once the fingers have acquired the knack of accuracy, one may begin to increase the speed by playing the chord course and then passing on to the next.

And Now the Right Hand

STALE PASSAGES of single notes are usually played with alternating first and second fingers, using the tip of the finger only to "struggle" against hooking or pulling the strings. Different methods of attacking the strings are found in detail in the "Fretted Licks" column of this magazine for April, 1938. It can be said, however, for April, 1939, that it can be said, however, in addition to the advice given there regarding the left hand, to synchronize the two hands in the attack of notes so completely by the use of both hands. This is accomplished by the use of the thumb of the left hand in all keys in second and third positions. In the use of a few more words of advice to the young players and to those players who might be satisfied with their tone. Do not let your practice become a rote. Do not be true, what you are trying to accomplish, playing. Buy all the records by your players. Listen to them, and let them produce their beautiful tone on your instrument.

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WHERE SHALL I GO TO STUDY?

A Musical Viking

(Continued from Page 634)

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those who had ignored him and opposed
him was immediately changed.—
"Grig did not meet Liszt until 1870, in
Rome, and his letter to his parents
counts one of the most inspiring meetings
on art: 'Dear Parents! This morning we
were to have gone out with several Se-
nators to the Vatican. I was so tired that
I did not go. I was sitting in the 'Scand-
al'—a very fine picture. I was sitting
what do you think happened? Yesterday
afternoon, as I was sitting in the 'Scand-
al'—a very fine picture. I was sitting
Sganabelli—a very fine picture. I was
have spoken of him—bringing a message
from Liszt that he would like to see me
in his house the next morning at eleven
o'clock. I was so tired that I did not
ward very much to the Vatican, this morn-
ing came first, naturally, and the picture
was changed. This was not, however, my
first meeting with Liszt—my first meeting
he has, since the beginning of the morn-
ing (he cannot have either it or its suc-
cessor), good luck to Liszt, were I
comes to town and on one such occasion
I got to know that he was here, went
right away to see him, did not meet him,
and left my card. A couple of days later
I was in the city, but just then I met Ravi-
nke, the Danish musician, who lives here,
and he told me that he had just had a
note from a German painter whom Liszt
had asked to find me out through Ravi-
nke. He was so sure that Liszt was
extremely sorry that he had not had time
to see him up and to ask if I would come
in the morning at eleven. I was in town
and expected to see him in the morning.
I went out to him. He lives close to the
Triumphal arch and the old Roman Forum,
and Liszt lived there. He had told me
that Liszt lived there to bring something
with them and, alas! my best companion
have been either at home or in Germany
for some time now. I had to rush up to
Winding to where I had presented earlier,
a copy of my last violin lesson and to play
'Give-giver—take back.' Winding be-
came the envelope. I told the contents, and
he said: 'To be sure, Liszt, with ad-
miration—look besides, under my arm, my
musical marks from Nordmark and the
list of songs (the one with 'Outward
Bound' in it) and hurried down the street,
with a little quiver at his stomach. I won't
deny, but that I could have spared it won't
for a more lovable man than Liszt it would
hardly be possible to find.
"He came suddenly to me and said
in the most gentle way: 'Nicht wahr, wir
haben ein bisschen korrespondiert?' (Of
course we had a little correspondence?) I told
him that I had his letter to thank for being
of laughter like that of Ole Bull. All
while his eyes, with a certain reverence
expression on them, were looking at me.
I had under my arm, Ha, I thought,
Ravinkinde was right. And his long
finger appears against such an alarm-
about opening the door. I thought it wisest to
now to turn over the leaves. And he began
he read the first part of the sonata through
cursorily, and that there was no humming
about the reading was shown by the sig-
nificant nod. 'Bravo' or 'Gut' (very
beautiful) was what he marked the text.
My spirits began to soar; but when
he now asked me to play the sonata my
hand tried to put the whole thing
together for the piano, and I would gladly
have been happy to sit and make a
mess of it before him. But there was no

but national passion, he broke out, 'Es
leek! Nun hören sie mal, das gefällt mir.
Noch einmal heute! (Oh, how cute! Now
again! That makes me, Once again.) And
when the violin left the piano, Liszt into
the adagio, he played the violin part higher
up on the piano in octaves with such beau-
tiful expression, so remarkably true and
singing that I smiled inwardly. These were
the first notes I heard from Liszt. And
how we went dancing into the allegro, he
the violin I the piano. I got more and more
into form. I was so happy over his ap-
pearance, which was so beautiful and
plausible, which was so beautiful and
that I felt the most singular thankfulness
streaming through me. When the first part
was over, I asked him if I might play
something for him. He said: 'The piano and
the Minuet from the Humoresque, which
you no doubt remember.

"When I had played the first eight bars
and repeated them he sang the melody
with me and did it with an air of heroic
power in his hearing that I entirely un-
derstood. I saw very well that it was its
national character that appealed to him. I
was to be his pupil, so and had to be
given things with me in it. I had at-
tempted to pluck the national string. When
Liszt was over I felt that, if there
was to be any question of getting Liszt to
play, it must be in the way of Liszt
only in great affairs. I asked him and he
shrugged his shoulders slightly; but when
I said that he couldn't surely intend to be
me leave the South, without having heard
a note from him, he mumbled with a little
hesitation, 'Nun, ich spiele, was Sie wollen.
You wish, I will play, I will play, I will
play, I will play, I will play, I will play,
and in the second he had not a score with
he had just completed, a kind of ecclesi-
astical, a professional march to Tasso's grave,
a poem for Liszt's famous symphonic
symphony. Then down he went, the keys in
motion. I assure you that he believed not
one man, so unconfident an expression
of his own, and fervor and vigor. I
thought after another, it seemed as if he
were invoking Tasso's spirit. He paints in
garish colors, but a subject like this is
just for him; to portray tragic greatness
is his strength; he did not know what to
admire most, the composer or the pianist;
but his playing was magnificent. He does
not merely play—he forgets that he is a
musician. He becomes a prophet who is
the spirits of the universe quiver under his
fingers. He invades the most secret places
of the soul and delivers into one's inner
most being with demonic power.

The Lion Roars Amably

"When THAT was over, Liszt said quite
casually, 'Jetzt werden wir mal weiter gehen
in der sonata.' (Now we will return to
the sonata.) And he played 'Nicht wahr,
very much, but after that I shouldn't like to
now comes the best. Says Liszt, 'Nun
werde ich es tun. (Then I will not, damn
it, and I will do it.) And he played it. He
didn't know the sonata, had never heard
sonata before, and second, it was a violin
independently of a violin part that develops
now. And what did Liszt do? He played
the whole affair, lock, stock and barrel,
and played it more, for he played with
more fullness and power. The violin was
given its due right in the middle of the
whole part, he was literally all over the
note being missed. At the same time, without a
note being missed. And he played it. He
played? With majesty, beauty, then, beyond
comparison in interpretation. I believe I
hugged, hugged like an idiot. And when
I stumbled, I was a wreck of admiration he
mumbled, 'Nun das werden Sie mal nicht

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grand piano. Right at the beginning, where
the clock breaks in with a little harp-
like



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THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



Au Claire de Lune

(Debussy)
By Mrs. M. J. Brace

Quite breathless stand the trees and still;
And no leaf stirs; one whippoorwill
At last is done. Then comes in white



A moonbeam troop of misty light
To walk the garden of the twilight;
And softly dreaming, hand in hand
They dance a fairy sarabande.

The Accompanist's Etiquette

By Gertrude Greenhalgh Walker

BETTY came into Miss Brown's studio looking radiantly happy.

"Oh, Betty, what is the good news? I see smiling all over your face?" asked Miss Brown, her piano teacher.

Betty laughed as she answered, "I am happy, Miss Brown, because I have been chosen to play the accompaniments at the next school concert. We had an elimination contest and I was the successful one. I am to accompany the violinist and the soprano soloist."

"Congratulations, Betty. I hope you have brought the accompaniments with you. Always we have smoothed them out we must work on what I call the accompanist's etiquette. Yes, yes, Betty," went on Miss Brown, as she saw bewilderment clouding Betty's face, "an accompanist has a few very important things to observe to give support to her soloist and to make a nice stage appearance."

Rule 1. Arrange all music in the sequence in which it is to be played.

Rule 2. The accompanist must follow the soloist onto the stage.

Rule 3. Do not hurry. Place the music on the rack; adjust the seat; find the pedals; and wait until the soloist gives you permission to begin.

Rule 4. Listen carefully to your soloist, neither hurrying, retarding, nor playing too loudly for him. Accompanying means TEAM WORK.

Rule 5. Remain seated after the program is finished, while the artist is acknowledging his applause. Rise only when the soloist invites you to share the applause with him.

Rule 6. Step back after your courtesy, and let the soloist precede you to the wings. If the soloist is a gentleman, he will wait near the wings, but on the stage, and allow you to go off first.

"These are a few little rules that give the professional touch to amateurs."

"Oh thank you so much, Miss Brown. You know so much about all things pertaining to music and its presentation, and I shall be happy to follow your instructions."

Betty was so pleased that she had to tell all her young friends about these points in stage etiquette.

"Wrooooo! I got along, little doggie!" laughed Chuck and Jim as they dug spurs into the two snoring ponies and galloped out across the open plain. "Isn't it fun being real Texas cowboys with Uncle Ted on this vacation?"

"Boy! You said it!" They had risen several hours before sunrise, rigged themselves up in traditional cowboy style—plaid shirts, and breeches with wide silver-trimmed belts and gun holsters at their hips. Around their necks they wore brightly colored kerchiefs, and put wide felt ten galloos hats on their heads. Of course they had on high leather riding boots and clinking spurs.

"Ten heads!" for the last roundup," whistled Jim. Ahead was a great herd of bellowing cattle, which Uncle Ted and his men and Jim and Chuck were driving to a big roundup. "Let's hope it won't be the last!" one," he shouted at Chuck, as he galloped by, twirling his lasso toward one of the animals. Already the roundup spot had been reached. Jim raced on and leaped his lasso over a steer. When the steer was marked him and sent him bawling "up trail!" to the famous Kansas market.

Jim and Chuck rode along with the cowboys, who now pointed their cattle up the famous old Chisholm Trail, first traveled by a half-breed Indian of that same name in the year 1865. The cowboys kept circling the herd to keep them together. Now they came to a river and the men rode ahead to lead the cattle into it. It was a difficult job for the cowboys to get the cattle across flood swollen streams such as this. "Sometimes," Uncle Ted said, "cattle become excited and drown." Luckily, nothing like that happened this time.

Out on the opposite bank a wide stretch of dry plain lay ahead, and riding over it the cowboys sang an old song that Jim and Chuck had just learned. It was called *The Old Chisholm Trail*.

Several hours later Chuck swerved his horse to one side, pulled off his hat, and waved it in a circle about his head. In cow-

boy signal language this meant the night "bedding ground" had been reached, and the "chuck" wagon with its food supplies and cook, and the cattle, all would stop.

After supper, with one cowboy gone on his night watch over the cattle, the others sat about the blazing campfire. Each had an interesting story to tell, and when talking ceased singing began. Many old songs, familiar to us, such as *When You and I Were Young, Maggie, My Bonnie Lies Over the Green*, and others, were sung. Always someone played a harmonica, Jew's harp, or an old fiddle which had been begged along with the rest of the outfit. When they had exhausted the words of these songs, which are familiar to us, they put their own cowboy stories to the tunes. Here is one verse of *The Cowboy's Dream* that was sung to the tune of *My Bonnie Lies Over the Ocean*:

"Last night as I lay on the prairie,
And looked at the stars in the sky,
I wondered if ever a cowboy
Would drift to that sweet by and by.

Roll on, roll on;
Roll on, little doggie, roll on, roll on."

"But," protested Jim as a campfire song died away, "doesn't all this singing scare the cattle?"

"O no!" laughed Chuck. "Cowboys sing to the cattle—and for a purpose: to keep the cattle calm and less afraid. Of course they sing to entertain themselves, but a cowboy, singing softly and slowly, helps to lull the animals. Singing is one way a cowboy has of luteing the end of a stampede, or lessening the possibilities of an escape."

"Well!" exclaimed Jim. "Ferdinand, the Bull, liked flowers, and here I discover that his cousin like music!" They rolled on the ground with mirth.

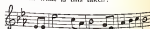
When the sun shone brightly over the distant blue mountains the next morning, the cowboys and their outfit were gone on their way again; and our young cowboys, Jim and Chuck, were having the time of their lives.



Last night as I lay on the prairie
And looked at the stars in the sky,
I wondered if ever a cowboy
Would drift to that sweet by and by.

?? Ask Another ???

1. What composition is called "From the New World"?
2. Who was Stephen Foster?
3. Give an example of a musical term meaning suddenly softer.
4. How many half steps in a major tenth?
5. If a major scale has six flats in its signature, what are the letters of its supertonic triad?
6. What is meant by dynamics?
7. From what is this taken?



8. In what town was Mozart born?
9. Who wrote the *Last Rose of Summer*?
10. What composer was born in 1810 and died in 1856?

(Answers on next page)

Letter to Schubert

By E. A. G.

DEAR FRANK PETER SCHUBERT: One of the first real composer poets I ever learned was a writer you wrote so I guess you will not mind if I write you a letter. Then, once I played your *Moment Musical* in a recital. It was a boys' recital, too; no girl could play it, no matter how well she could play.

One day our Music Club gave a little play about you and I was in it. I took the part of your friend, Franz von Schöberl, and Jimmy Snowden took the part of Schubert because he could play more pieces and liked to memorize the lines in the play. Evelyn Brown took the part of Caroline Esterházy and she sang a solo. We wore pretty costumes; I wore a dark purple coat and a big straw hat. The play had something in it about your "Unfinished Symphony." My! but it was a shame about that, and you being so poor, and everything, and being only thirty-three years old when you died in 1828. That was not much more than one third of how long Haydn lived—that is, the way I figure it out, but I never did like fractions.

I do not like counting in music, either, but my teacher says I have a very good sense of rhythm. But I like rhythms, and my teacher says we can be good in rhythm and still not be good in arithmetic, because we have to think time and feel rhythm, so I guess it is easier for me to feel than to think. I am sure they were both easy for you, because your compositions have such a wonderful lift to them, and they all have such beautiful melodies. I don't see how you ever composed such melodies, but then, I don't suppose you know, yourself.

Some of my favorites are *Dark, Dark, the Last Moment Music*, all the "Unfinished Symphony," and the "Impromptu" that I heard in a concert lately. In fact I like all your compositions I have heard, except the *Erkoma*. My teacher says I will like it better next year, and I hope she is right—she is usually right. And she says it will be a good music if I learn it up, and I hope she is right about that too.

Well, I have to do my arithmetic now, so I will close.

From JUNIOR
THE ETUDE

JUNIOR ETUDE—(Continued)

Susan's Memory Chart

By E. Evelyn Belser

"Oh, Mother," sighed Susan, as she finished her practicing. "I just can't seem to memorize that piece which Miss Brown wants me to play in her recital. No matter how much I practice it, something always goes wrong."

"Yes," replied her mother, "I could hear you playing it, and I noticed that it didn't go very smoothly. But you just played it over and over, instead of finding the places that were troublesome. Perhaps we can improve it if we know just what the trouble is."

"I know, mother, but how can I remember just which measures bother me? It's a long piece, and it seems as if I got mixed up so many times, I forget where some of the measures are."

"I have an idea," said mother. "You know when daddy wants to know how his business is going, he keeps a chart, showing just what happens in the different branches of the company. Then, when he looks at the chart, he knows which departments are not doing well, and just where he must

soon mother had the paper, a pencil and a red crayon. At the top of the paper she put Susan's name and the words "MEMORY CHART." A column about two inches wide was ruled at the left of the sheet, for the title of the piece. Then across the page a square was numbered for each measure in the music.

"Now," said mother, "We'll color the squares that correspond to the measures you are sure of. When we have done that, you will know just which parts of your piece need special practice. As you master each of the troublesome measures, you may color the squares, and when you know the piece perfectly, all the squares will be filled in."

"Oh!" cried Susan, "that will be heaps of fun! I know it won't take me long to get it now. I think I'll tell Miss Brown about my memory chart, and perhaps I can make one for each of my pieces."

It was not long till Susan knew her

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Heights

of dramatic
power and
musical genius
in the story of
an artist

LESLIE HOWARD

gives his finest
portrayal in

INTERMEZZO
A Love Story

SELZNICK INTERNATIONAL'S
great production
introducing the
glamorous

new Swedish star

INGRID BERGMAN

Produced by DAVID O. SELZNICK
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