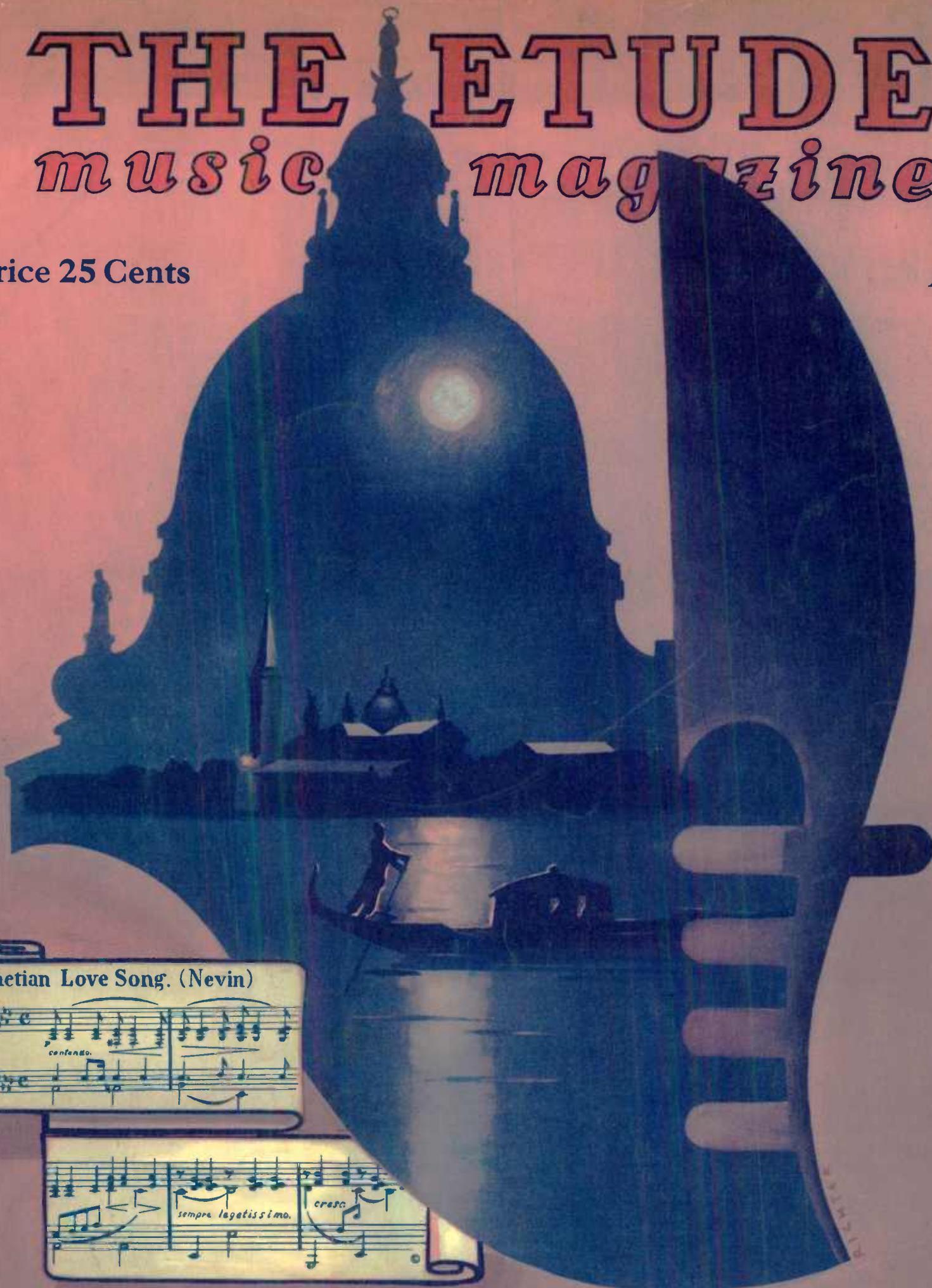


# THE ETUDE

music magazine

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August  
1941



Venetian Love Song. (Nevin)

The Qualities a Pianist Must Possess — By Artur Schnabel

# Piano Solos of Distinction

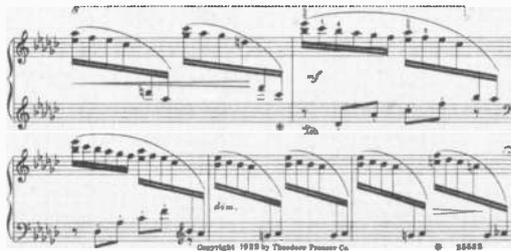
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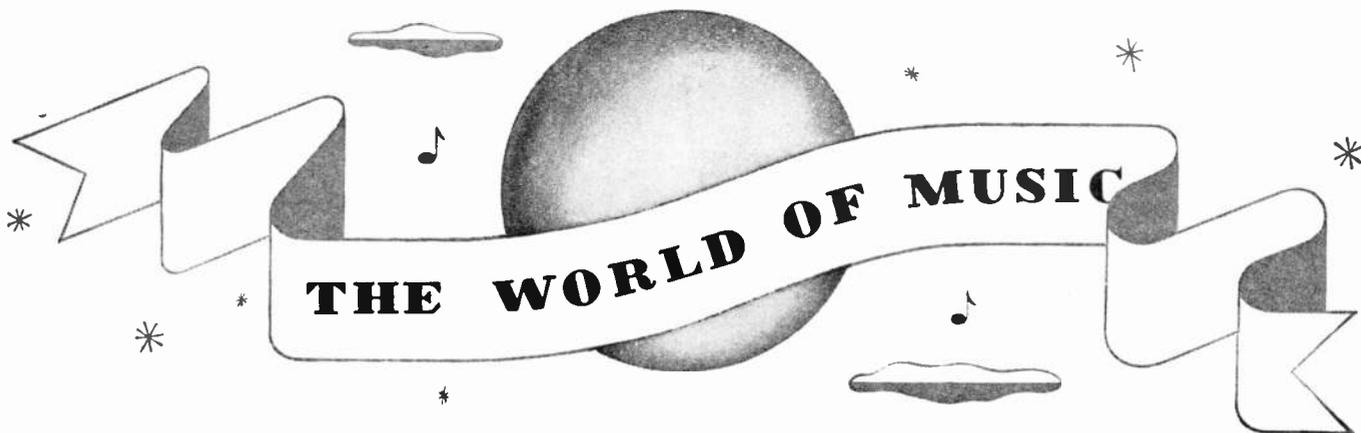
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HERE, THERE AND EVERYWHERE IN  
THE MUSICAL WORLD

MUSIC IN CHINA continues to inspire a war-torn people, despite the tragedy within China's gates and the tempests without. In Chungking, two epoch making concerts took place during the spring; the first was a joint orchestral concert in which the China Philharmonic Orchestra, National Conservatory Orchestra and the National Experimental School of Dramatic Arts Orchestra took part; and the second was a choral festival in which over one thousand voices participated.



JOSEPH BATTISTA

JOSEPH BATTISTA, young Philadelphia pianist, won the Guomar Novaes award—recently established to promote friendship between the Americas—and consequently departed for South America to give the series of concerts which the award en-

tailed.

THE NATIONAL FEDERATION OF MUSIC CLUBS announced the winners of their 1940-41 composition contests as: George Edwin Henry of the music faculty of Women's College, University of North Carolina; Hugh F. McColl, Providence, Rhode Island; Eitel Allen Nelson, Wichita Falls, Texas, and Mrs. Dot Echols Orum, head of the organ department of North Texas Agricultural College, Fort Worth Texas. Jean Graham, fourteen-year-old pianist of Chicago, was the winner of the Edgar Stillman Kelley Junior Scholarship award of two hundred and fifty dollars, the federation also announced.

MARIO CASTELNUOVA-TEDESCO is composing his seventh overture for a Shakespearean play. This latest work for "King John" is being written especially for the New York Philharmonic-Symphony Orchestra's centennial and is dedicated to John Barbirolli.

THE BAGBY MONDAY MUSICAL MORNINGS, so long a tradition in New York society, will be continued next season for the benefit of the Musicians' Emergency Fund, a charity to which the late Mr. Bagby gave whole-hearted support. Artists engaged for the series, held as usual in the Waldorf-Astoria, are Lotte Lehmann, Lily Pons, Richard Crooks, Artur Rubinstein, Gregor Piatigorsky and Albert Spalding.

THE GRADUATE SCHOOL of the Juilliard School of Music has just opened fellowships carrying free tuition to students from South America. Heretofore only United States citizens have been eligible to compete for such fellowships.

MYRA HESS, world renowned pianist, was named a Dame Commander of the British Empire, on King George VI's birthday honors list on June 12th, for her service in music.

THE NATIONAL ORCHESTRAL ASSOCIATION, under the able direction of Leon Barzin, plans to add a "music play" series to its regular Monday night concert series and the annual Gabrilowitsch memorial concerts. Soloists for the Monday night series, to be given in New York City's Carnegie Hall, include: Emanuel Feuermann, Mieczyslaw Munz, Mariana Sarrica and Rudolf Serkin.

LONDON'S famous old Queen's Hall and the Free Trade Hall of Manchester—England's finest concert auditoriums—have been demolished by enemy bombs. Queen's Hall was especially beloved, for it was there during almost fifty years that Sir Henry Wood conducted the famous Promenade Concerts. It was also known affectionately to Londoners as the home of the Boosey Ballad Concerts.



IGNAZ FRIEDMAN

IGNAZ FRIEDMAN, world famous Polish pianist, is making his home in Australia for the duration of the war. He is taking a leading part in the annual Australian Celebrity Concert season.

WALTER D. EDDOWES, Minister of Music at Carmel Presbyterian Church in Edge Hill, Pennsylvania, has taken up his summer musical directorship of the great Ocean Grove Auditorium at Ocean Grove, New Jersey. Guy McCoy, violinist, choir director and associate editor of THE ETUDE, has taken over Mr. Eddowes' choir directorship at Carmel Presbyterian Church for the summer months.

THE TEXAS MUSIC TEACHERS ASSOCIATION closed its twenty-eighth Annual Convention on June 19th, at Wichita Falls, with the largest registration in many years. Next year's convention will be held in Fort Worth with two additional features added to the program: first, a Church Music Conference covering Evangelical, Catholic and Episcopal music; and, second, the relationship of the U. S. Government to Music, with the Nation's first regional W.P.A. Music Festival in connection with the Conven-

JUNIOR PROGRAMS, INC., that remarkable non-profit making organization which presents concerts, ballet and opera programs for children throughout the country, has booked a tour of almost thirty weeks in thirty-seven states for next season, according to its president, Dorothy L. McFadden. It will present Saul Lancourt's play, "The Adventures of Marco Polo," in which music and dancing become an integral part of the plot. Ruth St. Denis will act as choreographer, and Margaret Carlisle will arrange the Asiatic folk music used throughout.

HAROLD S. SHAPERO of Newton, Massachusetts, was awarded the \$1000 Cash Prize by the American Academy in Rome for his *Nine-Minute Overture* and a "String Quartet." Honorable mention was given to David Diamond of Rochester, New York, for his "Concerto for Chamber Orchestra."

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, under the direction of Ben Stad, held a festival at Skytop Lodge in the Pocono Mountains, Pennsylvania, July 9th and 10th, at which Ruth Kisch-Arndt, contralto, and Yves Tinayre, baritone, were assisting artists.

MARIAN ANDERSON received the degree of Doctor of Music from Temple University, Philadelphia, Pennsylvania, on June 12th.

ALBERT STOESSEL is conducting thirty concerts during the Chautauqua season which closes August 27th, after which he begins rehearsals for the Worcester festival.



JOSEPHINE ANTOINE

Swarthout, Vivian Della Chiesa, Josephine Antoine, Jan Peerce and Frank Chapman.

RADIE BRITAIN of Chicago won the two hundred and fifty dollar prize in the contest for American women composers sponsored by Sigma Alpha Iota, music fraternity for women. Marion Bauer and Karla Kantner of New York won honorable mention.

THE MOZART FESTIVAL, held annually in Asheville, North Carolina, takes place August 28th to 31st, under the musical direction of Thor Johnson. Five concerts will be given, sponsored by the Asheville Mozart Festival Guild, Inc., and among the artists who will participate are Guy and Lois Maier, duo-pianists; Marie Maher Wilkins, soprano; John Toms, tenor; Edgar Alden and Hazel Read, violinists; John Krell, flute; William Stubbins, clarinet, and others.

SERGEI RACHMANINOFF will be featured soloist next season with the New York Philharmonic-Symphony Orchestra, the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Pittsburgh Symphony and the Detroit Symphony Orchestras.



ANTONIA BRICO

THE NATIONAL SYMPHONY ORCHESTRA completed its fifth annual series of Sunset Symphonies at the Potomac Water Gate, Washington, on July 28th. Hans Kindler, the regular director, conducted the first and last concerts, with Charles O'Connell, Reginald Stewart, Antonia Brico, Alexander Smallens, Ignatz Waghalter and Erno Rapée sharing the podium for the remainder of the series.

ARTUR SCHINABEL will make nine solo appearances in New York City during the 1941-42 season, five in the Schubert cycle presented by The New Friends of Music in Town Hall, three with the New York Philharmonic-Symphony Orchestra, and one in solo concert at Carnegie Hall. He will also appear as soloist with the Kansas City Symphony Orchestra and the Houston Symphony Orchestra.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has chosen for publication this year David Van Vactor's "Quintet for Flute and Strings" and Ulric Cole's "Piano Quintet."

ROY AND JOHANA HARRIS, composer and pianist, have been appointed to the faculty of the Music Department of Cornell University, where they will take up their work this autumn.

THE U. S. WAR DEPARTMENT has commissioned five hundred and fifty-five electric organs from the Hammond Instrument Company of Chicago, Illinois, for installation in as many regimental chapels in the various Army camps throughout the country.

(Continued on Page 575)

# Youth Overcomes a Handicap

By Blanche Lemmon

**A** TRULY UNIQUE CONCERT was given in New York City's Town Hall, at the height of the 1939-40 musical season—a concert that differed greatly from the others that crowded the year's schedule. The program listed original choral music and music that had been arranged for mixed voices; and on the stage appeared thirty youthful singers—with no conductor! From the beginning to the close of a program that required musicianship of a high order and included singing with the world-famous tenor, Lauritz Melchior, they sang without leadership. For the young people making up this chorus were blind; the music they sang must lead them; they could not see their director. Even so they were offering their wares to a capacity audience, seeking neither sympathy nor qualified approval of their performance but critical appraisal based on merit alone.

## Not a First Appearance

That they had the confidence necessary for this undertaking was due to a number of things. They had been meticulously trained by their conductor, Noel Kempton, until every attack, every release, every nuance of their music was ingrained in their consciousness. They were buoyed by Mr. Melchior's faith in their ability, a faith that had induced him to lend his great voice and prestige to their program in a group of solos as well as a group of songs in which they joined him. Moreover, they were not novices in the field of public performance; they had sung over radio networks eighteen times, in churches and clubs even more frequently, and had appeared at a concert in memory of Ernest Schelling given by the New York Philharmonic-Symphony Orchestra in Carnegie Hall.

Still, this concert was in reality a debut—a venturing into the concert field where standards of excellence and critical expectations are high. On this February night, they were for the first time appearing alone as a concert hall attraction and asking a large paid audience to evaluate



(Above) The Sightless Chorus from the New York Institute for the Education of the Blind. (Right) Noel Kempton, Director.

their professional efforts.

If one were to judge by plaudits, their singing was approved from the very first number. Eager, spontaneous applause greeted their first effort, and grew louder and more prolonged as the program progressed. When at its close the roar of clapping hands swelled and receded again and again there could be no doubt that their venture had been a complete success. Even for singers with normal vision this would have been a gratifying moment. For sightless ones it was a rich and rewarding one.

Backstage there came the substantiation of spoken praise, the prized sanction of teachers, their leader, their school principal, Dr. Frampton, the words and handclasps of friends. Then, in an intoxication of excitement, the singers went "home" to the New York Institute for the Education of the Blind, on Pelham Parkway, there to bask in an afterglow of happiness that lasted for days to come.

To add to their satisfaction the critical press also was kind. Here, for instance, are the words of Leonard Lieblich, veteran critic and editor:

"One of the oldest organizations of its kind is the New York Institute for the Education of the Blind and wonderful service has been rendered since it was founded in 1831. The Music Depart-

ment of the Institute was organized in 1863, and Theodore Thomas served as director until 1869. The present chorus reached such high efficiency under the devoted and skilled training and leadership of Noel Kempton that for the past two years it has engaged in public activity.

"The Town Hall concert on February 10th represented the first bid of the chorus for strict critical consideration, with a list of Palestrina, Gibbons, Lassus, Ravel, Brahms, Rachmaninoff, Tchaikowsky, Deems Taylor, Mozart (and with the assistance of Lauritz Melchior as soloist), Grieg, Johann Hartmann, Lange-Muller and Schubert.

"It can be stated unequivocally that the blind chorus merits enthusiastic praise based on professional standards. The voices, carefully selected, harmonize effectively in quality, range and volume. Owing to the manner of learning entirely by ear, the intonation is practically flawless, attack and rhythm are intuitively exact, and the interpretations have peculiar unanimity and intensity of feeling, musicianship and sensitivity. The religious and secular works had equally just publication; some of the latter are invested with delightful whimsy and humor.

"The top point of achievement came in the lovely singing of Brahms' 'Gypsy Cycle,' by turns spirited, tender, melancholy and passionate. Also the Ravel and Tchaikowsky music were outstanding performances, and of course the chorus gave its most final cooperation as well to the compositions delivered with Melchior. The capacity audience rewarded the chorus, conductor and soloist with thunderous acclaim."

The hard ice of critical approval being successfully broken in 1940, the Chorus gave a second concert this past year with the same soloist in the same hall and with the same measure of success. Henceforth such a concert will be scheduled annually on the Town Hall calendar.

In addition to its Chorus members, the Institute has had a highly proficient group of musicians in its organ department. During the last fifteen

years ten of its organ students have successfully passed the examination for Associate membership of the American Guild of Organists.

## Also on the Lighter Side

Nor is serious music the only kind in which blind students do well. They can also play music that will never find its way into an album of classics, and they can beat out these rhythms in slow, medium or sizzling style. When the Institute Swing Orchestra goes into action drums, trumpets, saxophones, pianos, trombones, accordion and vocalists unite to give a lilt to tunes and a dash of improvisation to intricate and cacophonous harmonies. They can jive and sway with the best of them.

Because it is an art in which the blind may excel and one which brings them much joy, music is one of the most popular courses offered at the Institute. But college preparatory, commercial, vocational and general work may also be selected by high (Continued on Page 572)



## Subconscious Musical Education

**I**F YOU CANNOT BECOME RECONCILED to the soaring billions of dollars being poured into the second World War, don't worry about the astronomical size of the figure. You have, for instance, within your own body, thousands of billions of cells whose functioning involves countless operations which can be measured only in trillions. The red cells in your blood stream, for example, may range from twenty-five to thirty thousand billion cells, to say nothing of fifty billion white cells.

When Dr. Alexis Carrel startled the world with his popular presentation of this well nigh incomprehensible subject in "Man, the Unknown," he inspired myriads of minds to wonder just what was going on within the eight to twelve billion cells which they carry around inside their heads. The theory of the subconscious mind, still disputed by certain schools of psychology, but well established in the popular understanding, seems to be the most satisfactory way of accounting for that vast storehouse, the memory, in which are deposited all manner of impressions. These, apparently, are preserved in some mysterious section of the brain, only to become either a great life asset or a great liability. Every day we recall experiences from the past, which we have not thought of in years but which, when released, seem as fresh and vivid as when they first entered our heads.

Where have these impressions been resting? It is very easy to term them mere reflections of the memory. What then becomes of the millions of impressions we receive every day, but which we ignore as insignificant? Many, of course, are seemingly like star dust to be brushed away with time. Others are retained in the unconscious, or subconscious, in a way so mysterious that the wisest brain experts feel that they are no nearer the solution than we are to Mars.

Our readers are not here concerned with the manner in which psychoanalysts endeavor to help their patients by making their sinister subconscious thoughts behave. It is a matter of great interest, however, to speculate upon the amazingly greater number of musical impressions which come to us, these days, when we all hear infinitely more music than did our ancestors. What will all this mean to the musical future of our nation?

Charles François Gounod, in his memoirs wrote:

"My mother, in nursing me, had certainly made me imbibe as much music as milk. She never performed that func-

tion without singing, and I can say that I took my first lessons without knowing it, and without having to give them the attention so painful to tender years, and so difficult to obtain from children. Quite unconsciously I thus early gained a correct idea of intonations and of the intervals they represent; of the first elements of modulation, and of the characteristic difference between the major and minor modes; for one day, even before being able to speak correctly, upon hearing a song in the minor mode, sung by some street musician, probably a mendicant, I exclaimed:

"Mamma, why does he sing in 'do (C)' when he is crying?"

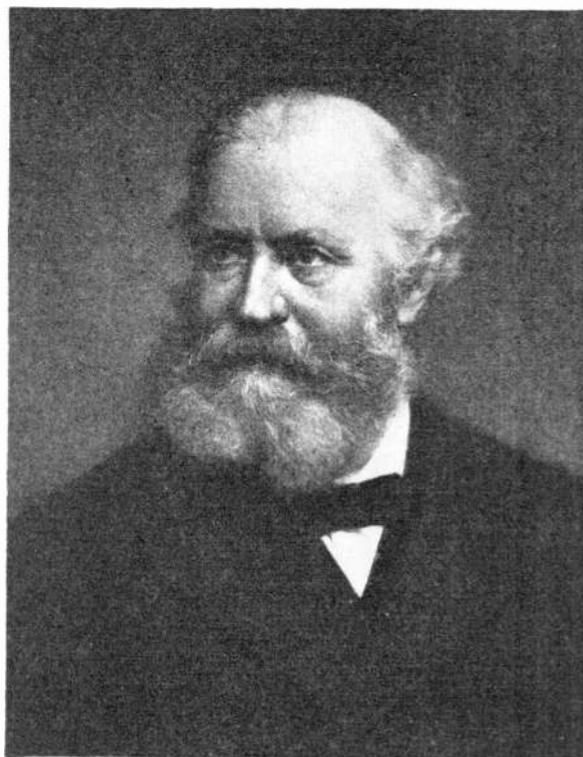
Later he pays this tribute to her lullaby singing, in his autobiography:

"If I have worked any good during my life, by word or deed, I owe it to my mother and to her I give praise. She sleeps beneath a stone as simple as her blameless life had been. May this tribute from the son she loved so tenderly form a more imperishable crown than the wreaths of fading immortelles he laid upon her grave, and clothe her memory with a halo of reverence and respect he fain would have endured long after he himself is dead and gone."

Such an instance as this, in our opinion, accounts for the marvels performed by many prodigies. Even before they begin to think about playing, they have absorbed unconsciously far more music than the average child. Refresh your memory in the case of Mozart. At the age of four, when only two years away from the cradle, his musician father found the baby taking such an interest in his little sister's clavichord lessons that the elder Mozart commenced giving little Wolfgang lessons. When he was seven, he started to compose. How

could he possibly have absorbed so much music consciously at such an age? Unquestionably, from the very beginning, his sensitive little musical ears had been wide open. Before he even touched a keyboard there were stored away in his mind thousands of musical impressions.

In reviewing the cases of scores of musical prodigies, we have not found one in which amazing musical talent has been present at a very early age unless the child has been surrounded from infancy with opportunities to hear beautiful music. Usually this is attributable to a loving musical mother willing to make endless sacrifices to help her child. From this some will insist that environment, more than heredity, determines the career. We have a feeling that both are significant. The remarkable history of the Bach family



Gounod's mother brought music to him before he could speak.

Continued on Page 562

# Thomas Jefferson's Life-Long Love of Music

By Arthur S. Garbett



Thomas Jefferson

**B**E IT TRUTH OR LEG-  
END, the story is apt.  
One starlit evening in  
1771, it is said, two young  
Virginia dandies met unex-  
pectedly on the doorstep of  
"The Forest," the mansion  
owned by John Wayles of  
Charles City County. They  
stood haughtily aloof, both  
having come for the same  
purpose: to seek in marriage

the hand of Martha Wayles Skelton, young  
auburn-haired widow, and the daughter of John  
Wayles. Martha, at twenty-three, was gracious  
and gifted, for she both played and sang charm-  
ingly.

Even as the young men waited, there came  
from the house the pretty tinkle of a harpsi-  
chord, and Martha herself began to sing. For a  
while the young men stood entranced; but, alas,  
in a little while, there mingled with the melody  
a violin obbligato played with a warmth of tone  
that was all too eloquent. The two suitors looked  
at each other with dismay; their former hauteur  
had vanished. Slowly they shook their heads and  
turned away, arm in arm, to come again no  
more. Too well they knew the violinist, and his  
power to charm—Thomas Jefferson, Esquire, At-  
torney-at-law, and already, at twenty-eight, a  
duly elected member of the Virginia House of  
Burgesses.

Thomas Jefferson was playing better than  
usual at this time, having thoughtfully arranged  
to take extra lessons in advanced violin-playing  
from Martha Skelton's own teacher, Domenico  
Alberti; but his love of the instrument was a  
lifelong passion. From childhood he and his sis-  
ter, Jane, played together, she on the harpsi-  
chord, and he on the violin. Jefferson tells us  
that "Jane greatly excelled in singing the few  
fine old Psalm tunes which then constituted the  
musical repertoire of the Protestant world." To  
this, one of Jefferson's biographers, William  
Eleroy Curtis, adds: "It has been said that only  
five tunes were sung in the churches of Virginia  
for a century. Jane died in 1765, while Jefferson  
was studying law at Williamsburg, and her death  
was a keen blow to him."

Another of Jefferson's biographers, Gene Lisit-  
zky, says that "when he was at college and a  
dozen years thereafter, Tom gave three hours  
of each day to his fiddle. He never travelled  
without one, even having a very small violin  
made which he could slip into his baggage when  
away from home. If, when visiting friends, he  
got up before the rest of the household, out  
would come the toy instrument," and he would  
play softly to himself.

His violin was one of the few of Jefferson's

possessions which escaped the fire when Shad-  
well, his boyhood home, burned down. At that  
time, in 1770, Tom and his mother  
were visiting a neighbor, when a slave  
rushed over to tell the dreadful tid-  
ings. "Were none of my books saved?"  
asked the frenzied Thomas, thinking  
of his law books, valued at about one  
thousand dollars, and almost irreplace-  
able.

"No, master," answered the slave,  
"but we saved yo' fiddle!"

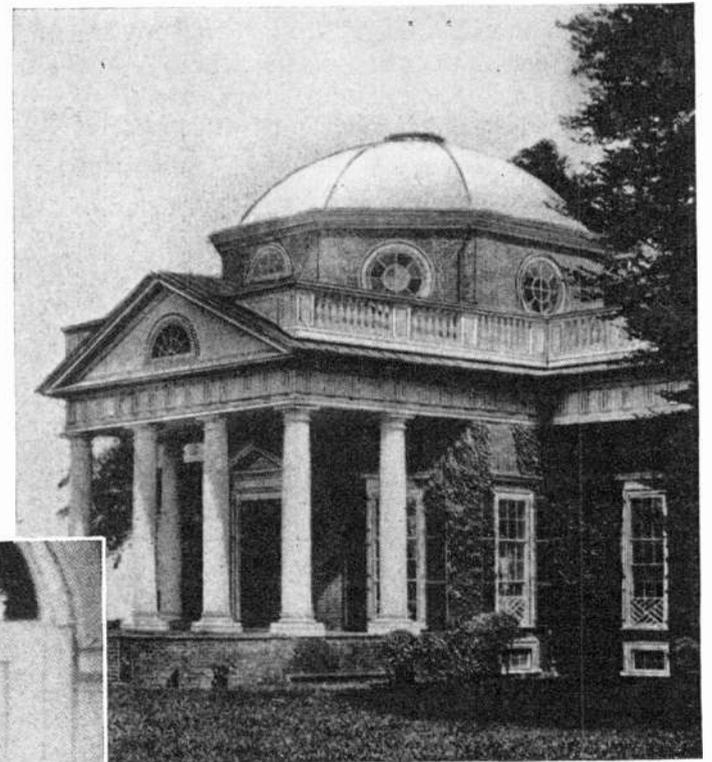
Doubtless the slaves at Shadwell en-  
joyed Marse Tom's music almost as  
much as he did; and Thomas Jeffer-  
son was well aware of the negro pas-  
sion for music. He speaks of their  
native talent in his "Notes on Vir-  
ginia" (1784) and states: "The in-  
strument proper to them is the ban-  
jar, which they brought hither from  
Africa."



After the death of his sister, Jane, Thomas  
Jefferson had no such sympathetic accompanist  
until he found one in Martha Wayles Skelton.  
She was as devoted to music as he was, and  
even then was taking lessons in singing and on  
the harpsichord from Domenico Alberti. To him  
Thomas promptly applied for advanced lessons  
in the art of violin playing. The gifted and

versatile Domenico Alberti, who, from all reports,  
seems to have taught a little of everything, is  
not to be confused with the Domenico Alberti  
(1717-1740) who conferred upon music the  
doubtful blessing of the Alberti Bass.

Also Jefferson felt the need of a better in-  
strument. Almost savagely, says Lisitzky, he be-  
sought his cousin, John Randolph, to sell him a  
fine instrument in the latter's possession. Cousin  
John refused to part with it. Ceaselessly impor-  
tuned, however, he amiably agreed to bequeath  
the instrument to Cousin Thomas in his will.  
"How about putting that in writing?" demanded  
Attorney Jefferson. "Certainly," replied John  
Randolph, who was also a lawyer. Together they  
concocted an imposing document in which John  
agreed that, should he die first, Thomas should  
have the violin. Should Tom die first, John Ran-  
dolph should inherit law books to the value of



(Above) Monticello in Virginia. Jefferson gave  
many musical parties here. (Left) Yehudi Menuhin  
as a boy, at Monticello, facing Jefferson's own  
music stand on which rests the original music  
book that belonged to Jefferson's daughter.

eight hundred pounds sterling There appears to  
have been some hilarity over the document, for,  
after signing it the party of the first part and  
the party of the second part adjourned to the  
Raleigh Tavern to drink to a long life and a  
merry one. Some time later, Cousin John sold  
Jefferson the instrument for a few pounds in  
cash and the document was destroyed.

Meanwhile, however, Thomas and Martha had  
become engaged. Even before the fire, Jefferson  
had contemplated building a house of his own  
at Monticello. Part of it was already habitable,  
and his thoughts therefore turned to furniture,  
particularly a clavichord, for his future bride.  
The order was given, but later rescinded for a  
reason of peculiar interest to musicians:

"I must alter one article in the invoice," writes  
Jefferson. "I wrote therein for a Clavichord. I  
have since seen a Forte-Piano and am charmed  
with it. Send me this (Continued on Page 568)

# The Qualities a Pianist Must Possess

A Conference with

*Artur Schnabel*

Internationally Distinguished Pianist

Secured Expressly for THE ETUDE by  
ROSE HEYLBUT



ARTUR SCHNABEL

THREE QUALITIES BUILD the development of a pianist. On the lowest level we find the purely pianistic qualities which are mechanical and have only applied, not direct, contact with music. The pianist needs swift fingers, strong muscles, and sure control; but he needs them only as a means toward the end of making music. A competent musicologist may conceive a truly fine interpretation of a Beethoven sonata, but he could not express it if his fingers were insufficiently trained to carry through the mechanics of the process. Again, a mere technician may easily encompass all the finger difficulties of the work without even penetrating the surface of its meaning. Neither one would give a really good performance. That must be envisaged as the fullest, freest personal expression of the composer's intention, worthily conceived, firmly built, and ably executed. Hence, the pianistic or technical elements of playing are but the initial step.

At the very start of piano study, of course, finger, hand, and arm work seems all important. That is because the average young student has little of musical significance to say, and must acquire a degree of muscle discipline not demanded in his other functions. But these conditions change after a time. Then the student's musical utterances should gain in interest at the same time that his organs of execution become trained. At such a time, technical work should fall into second place. Since the nineteenth century, there has been a regrettable tendency to isolate technic into a goal in its own right. It became fashionable to admire feats of dexterity and endurance; performers were hailed for the records they could set in playing faster, or louder, or softer than anyone else. The over-emphasis on execution led to erroneous study habits. Little by little, music study became confused with sitting at a piano, working out finger problems. Oddly enough, music (which expresses the loftiest thoughts and emotions) remained one of the few fields where this isolation of technical craftsmanship persisted. We should think little of a painting that showed merely color-blending, without thought to composition, feeling, harmony of line, integrity of inspiration. Even in the field of sports, the technic of a tennis-player is neither learned nor appreciated apart from the full power and meaning of his game. We should make the same true of music, assigning technic its rightful place without over-emphasis.

On the next higher step, and in second place, we find the musical approach to expression. Here we have left the mechanical plane to enter the field of thought. To express the composer's meaning, the performer must know what is meant! Just as he had to train his natural tools to sound

the notes at all, he must now discipline his mind to discover the significance within the notes. At this point, his musical studies really begin. The student no longer works with his tools alone; he feels, thinks, weighs, balances his views with facts about the composer, his life, his times, his other works. He has been taught to relax; he now learns to concentrate. These two steps prepare the way for the highest level of all. The power of thought and feeling which the interpreter exerts upon his materials, the richness of significance he draws from them depend upon the *kind of person he is*. Personal communication is the capstone of all art. The manner in which a man plays reveals the mental and spiritual fabric of his person. A superficial nature can scarcely give a satisfying interpretation of

a Beethoven sonata, no matter how many facts he knows about Beethoven, no matter how dexterously he masters the technically difficult parts.

Regarding music study in this way, I cannot conscientiously give counsels to students in terms of hand positions and short cuts into fluency. I can tell you, for instance, that our traditional way of fingering the C-major scale is not the most musical one. By using the thumb on the sub-dominant, there is produced an accent which, musically, is better placed on the dominant; the thumb is a stronger finger, and the dominant is a stronger tone. But while information of this kind may help to produce more musical articulation, it can never make a better pianist! The problem goes deeper than that. The playing of notes must be preceded by (1) inner musical urge, and (2) clearly planned conceptions of the ideas to be reconstructed through playing. Only then does it become art, and the communicative power of art depends upon the personal qualities of the artist. Those are the qualities the student should cultivate even more assiduously than technic.

I believe that the world finds itself in its present state of confusion because a majority of the people have lost their hold upon these inner spiritual values. Music students, certainly, can hardly set the world right again! But living as they do in a world of art, where invisible and intangible values still hold precedence, they can preserve a little oasis in the midst of the chaos, wherein to serve music. What, then, are the qualities which the music student would do well to consider?

First, he should realize that art is not easy. The tendency of our age is to "take it easy and keep smiling." We experiment with educational methods to make everything easy, pleasant. It is a fine thing if a student finds easy pleasure in his work—but his responsibility to his work will inevitably present difficulties excluding easy pleasure. Let us stop sugar-coating the pill of practicing, dressing up the beginner's exercises as games and fun. They are not games. And they have to be mastered notwithstanding. Let the pupil learn, for the sake of his soul, to face difficulties! Often my students tell me they feel depressed. "That is good for you!" I say. "Something productive may result from such a frame of mind. Let it spur you; profit by it. Don't 'take it easy!'" In art, there is no room for such a philosophy. And art cannot be removed from its heights. Whoever wishes to commune with it must climb to meet it on its own level. We will never reach the peak, but the higher the climb, the greater the satisfaction and serenity.

The student should (Continued on Page 571)



A lullaby of the Nile



Everybody loves dogs and clowns



The King of the beasts

# A Symphony of the Sawdust

Thirty Years with a Circus Band

From a Conference with

*Merle Evans*

Conductor of the Ringling Brothers-Barnum & Bailey Band

Secured Expressly for THE ETUDE by JAY MEDIA

I CAME UP IN MUSIC the hard way. It was never my privilege to study at famous conservatories or with celebrated teachers. Most self-made men get praised for doing things they just couldn't help doing anyhow. I always reckon that success is largely due to being ready to make the most of opportunities when they turn up. I figure that if you work hard, treat people right, and keep looking up to better things all the time, you don't have to worry much. My big opportunity came when Mr. Charles Ringling telegraphed to ask me to lead the Ringling Brothers band. You see, all of the Ringling Brothers were musicians. In fact, they started in the show business as a concert company. John played the alto horn, Al played the cornet, Charles the baritone and the violin, while their mother, Mrs. Ringling, played the piano and the organ. They toured all around the Middle West before they ever dreamed of having a circus. Music runs very strong in the Ringling family. Charles' son, Robert Ringling, one of the few pupils Caruso ever had, was one of the leading tenors of the Chicago Opera for years. John Ringling North, the present president of the circus, is a fine practical musician. He plays the saxophone.

Well, when Mr. Charles' telegram came, I said to myself, "Merle, here's your big opportunity; boy, go to it." Just as I expected, Mr. Ringling wanted a concert before the show, in which the band could shine as an attraction, and he wanted as good music as we could play. He said to me, "Merle, you will play during our tour, to the biggest audience in the world. Most of them have only one chance a year to hear a good band." Since then, for seven months a year, we have given regular concerts twice a day on circus days and have played to millions. Here are some of the numbers on our repertoire for this year. Note that they are all good music, but not over the heads of the average audience.

## MUSICAL PROGRAM

Merle Evans, Bandmaster

- "Oberon" .....Weber
- "Ruy Blas" .....Mendelssohn
- "Yelva" .....Reissiger
- "Phèdre" .....Massenet
- "La Gazza Ladra" .....Rossini
- "Der Freischütz" .....Weber
- "Figaro's Wedding" .....Mozart
- "Martha" .....Flotow
- "La Forza del Destino" .....Verdi
- "Fingal's Cave" .....Mendelssohn
- "Rakoczy" .....Keler-Bela

*Long, lanky, laconical, and wholesome, Merle Evans is a kind of musical edition of Will Rogers. No man has done so much for the music of the circus in our history. He was born of a typical American family at Columbus, Kansas, and is "as American as you make 'em." Jay Media has endeavored to bring him to you in a kind of "verbigraph" of this modest personality, who has such a notable and wholly unique influence upon American music. Everybody loves a circus and, while certain information in this unusual conference is not musical, we are sure that our readers will enjoy it all.—EDITOR'S NOTE.*

- Overture "Rosamunde" .....Schubert
- Overture "Barber of Seville" .....Rossini
- "Mascarade" .....Lacome
- "Queen of Sheba" .....Gounod
- "Atilla" .....Verdi
- "Bohemian Girl" .....Balfe
- "Daughter of the Regiment" .....Donizetti
- "Tales of Hoffman" .....Offenbach
- "La Traviata" .....Verdi
- "La Bohème" .....Puccini
- "Lakmé" .....Delibes
- "Herodias" .....Massenet
- "Queen for a Day" .....Adam
- Overture "Sicilian Vespers" .....Verdi

Of course we also play the best high class lighter music of Strauss, Friml, Herbert, Kreisler, and particularly the incomparable marches of John Philip Sousa. There is nothing that makes an audience sit up and take notice like Sousa's *The Stars and Stripes Forever*. But, more about the circus band later.

My first teachers were the local musicians in my home town. Obviously I was destined for music, because I seemed to enjoy practicing upon the cornet more than anything else. My folks were sincere, church-going people—Presbyterians—and when my father, my mother, and my sisters learned that at the age of sixteen I was determined to "sign up" with the band in the "Mighty Brundage Shows," a traveling carnival, there were torrents of tears. If I had enlisted for war, they could not have taken it harder. With the carnival I was headed for certain doom. It was a tough situation I shall never forget—that Sunday morning when I left. There, on the porch, was my mother, with her hands over her face.

wailing in grief, and my sisters joining in the chorus. How did I ever manage to tear myself away?

### Carnival Standards Are High

The band was one of eight pieces and needed a solo cornetist. I could not resist. Everybody in a carnival works, and works hard. In addition to playing in the band, it was part of my work to help put up and later take down a portable carousel. If my mother had actually accompanied the "Mighty Brundage Shows," many of her fears would have vanished. Brundage himself was a very extraordinary man. He would tolerate no drinking and no gambling. He used to advertise, "We comply with the pure show laws," whatever that meant. He probably had in mind that he wouldn't stand for cussin' on the lot. He said to me one time, "Merle, one of the ways to tell if a man is a gentleman or not is to find out if he cusses."

Later, after leaving the carnival, I went back to it and found that Brundage had actually started "Sunday Divine Services" for the show people. Usually a local minister was called in, and I led the music. Best of all, Brundage was not a hypocrite and believed in what he was doing. It



MERLE EVANS

Mr. Evans has been with Ringling Brothers for twenty-two years and has never missed a performance.

was a small show, with the usual mechanical devices, the ferris wheel, carousel, and the usual concessions, to which was added a one ring circus, with the routine acrobats, clowns, ponies, and dogs, as well as an acrobat lying on his back who juggled a small live bear on his feet, in what is known as a "Risley" act. There was also a "pit show," in which the audience walked around a raised platform and looked down at the curiosities in a pit, which in this case amounted to a large, lethargic snake and an anaemic ant eater. It was a pretty sad outfit, compared with modern standards, but I thought it was wonderful. Every day there was something new to gratify a boy's love for adventure, and I am afraid that I got over my homesickness in a somewhat heartless fashion. If you once get the smell of sawdust in your system, you never get over it. I met a few players who knew more than I did, and it was fine to feel that I was learning things that would put me ahead.

It took very little in those days to draw a crowd, and there was a shameful lot of fraud and trickery. Nowadays, foremost circus people take pride in avoiding anything that is not "straight goods." Of course the press agent's imagination runs amuck now and then, but he is pretty sure to be called down by the big boss. For instance, it would

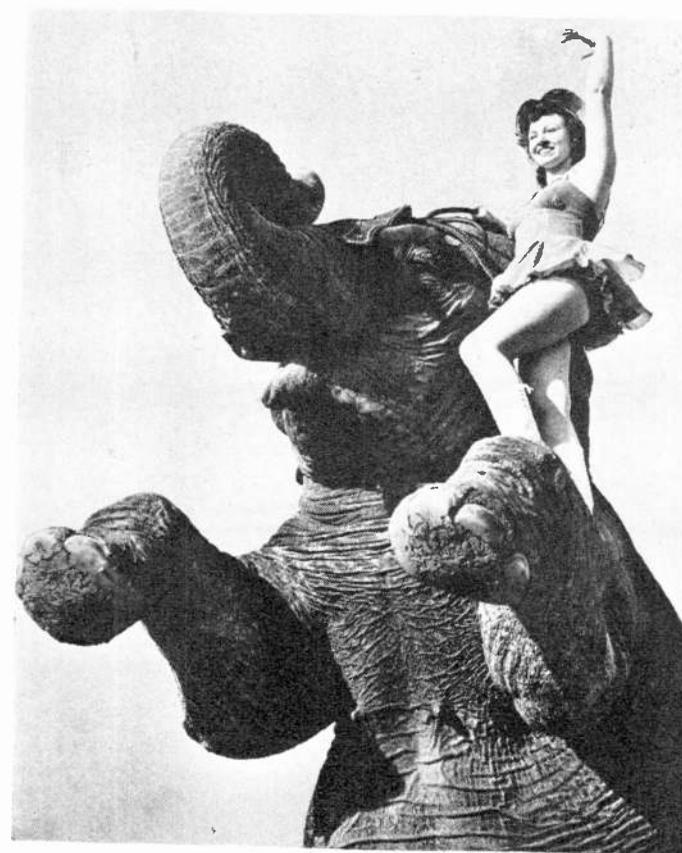
be difficult in these days to do what one western circus owner did in 1908 to 1910, when the airplane was new and only a few people had ever seen one. He had twenty-four sheet posters advertising an airplane. Thousands and thousands of farmers paid a dollar to see the airplane, which was not an airplane at all, but rather a cheap model, with a kind of bicycle treadle, which could never rise from the ground unless someone lifted it. It stood in the animal tent, and people paid more attention to that fake than they did to the lions or tigers or the one-eyed polar bear.

### Show Boat Days

After I left the "Mighty Brundage Shows," I signed up with a band on a show boat, known as the "Cotton Blossom." Show boats almost never went on their own power. They were like house boats, or two and three story barges, which had to be towed by another boat. There were many on the Mississippi, with fancy names such as "The New York," "The Sensation," and "The Wonderland." They were large, rangy things, brightly painted, and they brought a load of hilarity and romance to every town they visited. The show boat was a link with the great world that most of the customers never saw but dreamed about. It brought in actors and actresses who certainly must have walked right up and down Fifth Avenue or Broadway time and again. In the somnolent little riverside towns many of the people seemed to hibernate from one show boat to another. Our boat had a band of fourteen and a cast of ten for the stage show. The band gave a parade at noon and then was off for the afternoon. In the evening we doubled in the orchestra. It was a free and easy life and the trips down the river, with the refreshing scenery, were a delight to me. I can still scent the cool, sweet air in the mornings and I can still hear the "lap, lap, lap" of the old Mississippi. I learned much from my fellow players, and I had so much time on my hands that I practiced five hours a day. While the other men were fishing, I was practicing. In the evening, from six-thirty to seven, the calliope gave a concert. If you never have heard a calliope, come to the circus this year and hear the "steam piano" while it goes around the big oval. A calliope is a kind of chorus of steam whistles, designed to be heard at a minimum distance of ten miles. It was



The show moves on



Youth triumphs in the circus of to-day

the nearest thing to modern sound amplification we then had. Sometimes two show boats struck the same town at the same time and both calliopes broke out at once, and it sounded like the noon hour in Pittsburgh. After the calliope eruption, the band gave a concert from seven to seven-thirty. It should be remembered that this was before the time of the radio and any kind of a concert of fairly efficient players was a sensation. We, the artists, were paid ten dollars a week, "and all." "And all" meant board and lodging. The shows we gave were part vaudeville and part drama. The plays were "The Man and the Maid," "The Parish Priest," and similar masterpieces. They were filled with the commonplace heroics and "mush" that, in these days, would bring ridicule from a ten year old, but in those reverent years, now long gone by, when the leading man knelt and kissed the hand of the heroine and the orchestra played Lange's *Flower Song*, both the maids and the swains breathed deeply and took another drink of ginger pop.

### "Doc" Pullen's Technic

A youth of fifteen, sixteen, or eighteen is not likely to give much attention to the finer points of ethics. When he is on his own, his chief concern is to get a job. Thus, I once took a position with a typical medicine show. The proprietor was a very voluble gentleman named Cleve Pullen. Over night he became "Doc" Pullen. His preparation for this degree consisted in writing to the Clifton Comedy Company of Chicago, purveyors in general to medicine shows, and procuring advertising posters, pills, and other kinds of medicine such as "Snake Oil Liniment." The proprietor of a medicine show landed in a town with his company, hired an empty store, and got a few planks which, when placed on empty kegs, became seats. Admission to the show was free. Exit was likely to be fairly expensive, depending upon how many pains the (Continued on Page 566)

# Music That Little Folks Like

A Word to Composers

By Helen Dallam

IF A COMPOSER wishes to write tuneful and attractive pieces which are at the same time beneficial to the student, he must employ devices picturing graphically the idea he is representing. One of the important points is to consider the union of beauty and practical utility. In other words, a study or piece which is of value merely technically may not hold the student's interest. On the other hand, a melodious composition which only pleases the senses is, to some extent, wasted time from a pedagogical standpoint. Thus the binding together of musicalness and practicability is the aspiration of the composer of teaching material.

A most effective means of producing definite pictorial design is to choose appealing titles. This fact should be kept in mind by the composer of graded material. Descriptions of animals or of nature in any form usually offer a universal attraction; therefore they are excellent vehicles for this type of work. Sports are interesting, too, particularly to the male members of the class. Some subjects are humorous and lively, whereas others are quiet and thoughtfully grave. These so called mood pictures are usually well handled by the dexterous combinations of keys, rhythms and various shades and nuances ascribed to the subject in question. In mentioning key and rhythm combinations, it is well to pause and consider the importance of these factors so necessary in composition.

When depicting a mood of happiness and joy, one immediately imagines a bright key, such as one containing sharps. An appropriate signature for the beginner is D major in that it is not difficult. It does denote cheerfulness and gaiety. Add to this a rather fast rhythm, such as two-four, three-eight or six-eight, then give the piece a picturesque name and title page, and the number is likely to sell itself immediately. Another ingenious touch is the addition of two or four lines of a poem describing the story, not to be sung as a song, but merely as a drapery, so to speak. For instance, if the title is *The Grandfather Clock*, one may employ D-major, six-eight time, showing a marked and steady rhythm, and using some such rhyme:

*Merrily, merrily,  
All day long,  
Happy clock sings a song.*

This may be written as a simple two-part counterpoint invention, with a steady tick-tock, fashioned on the dominant and tonic notes against the melody of the given words. This suggestion would work out admirably in a violin composition, the piano accompaniment carrying the melody and the *pizzicato* strings playing the steady tick-tock. Or if written for the piano, the melody might be carried in the left hand with the *staccato* tick-tock taken by the right hand.

The listener, then, naturally imagines the clock ticking against the given words, without the words actually being sung. This is classed as a descriptive piece in that it sings itself, so to speak, even though written for an instrument. In this manner is the imagination pleasantly stimulated by a wise choice of key, rhythm and treatment of subject matter. The addition of the short poem is optional and not at all necessary in the scheme of things.

## Composing for the Violin

In writing for the violin, simple pieces are usually confined to sharp and easy flat keys, such as G major, E minor, F major, D minor, B-flat major and G minor. These keys are suitable—in addition to C major and A minor, of course—because the open strings on the violin, E, A, D and G, appear in these keys and may be played on the open string rather than to employ the fourth or weakest finger. There is an exception, however, in B-flat major and G minor in which the E-flat may be utilized in the accompaniment when necessary, thus avoiding the use of the fourth finger when not desired.

The composer should have definite ideas of technic in mind before starting a composition. There are many things he can do and many avenues from which to choose, especially in writing for the violin, for he has the contrast of color between strings and piano, not to mention excellent opportunities for contrapuntal effects between the two instruments. It is also possible to employ rich harmonies, using occasional altered chords, as the accompaniment can thus assume a trifle more difficult musical idiom than can the solo instrument. One must take care, however, not to wander too far afield in designing a background for the violin or voice, as it would then become entirely out of balance in musical content. Also, in violin writing, it is wise not to make the piano accompaniment subservient to the solo instrument, but to write them in ensemble form. This gives the two performers equal opportunity for expression, as well as lending artistry to the composition.

## Composing for the Piano

In writing for the piano, there are figure groupings of three against one (triplets) or six (double triplets) in arpeggio form or otherwise; inner voice melody with upper or lower chords against them; left hand melody; hands played separately and answering each other, then combining, and many other inventions which result from experimentation.

Try to establish a definite impression upon the mind of the listener or player. Descriptive music is always intriguing to youngsters. Unquestionably, waltzes and marches are of value; but if a child is playing a piece about an elephant, for

instance, he likes to imagine the elephant's trunk swinging in rhythm. If this idea is described in his piece, he will swing the elephant's trunk with gusto and complete abandon.

## In The Elephant Tent

*The elephant's trunk swings to and fro;  
I wonder how long it took it to grow.*

A few lines such as these at the top of a composition may create interest and even excitement in anticipation of that which is to follow. An even four-four rhythm in F-major, with heavy plodding chords, would well befit this piece.

In A B A or A B C forms, repetition should be slightly different from the original in order to avoid monotony. The recapitulation then holds promise of interest, if the third section is slightly varied. Sometimes the addition of an introduction, a coda, or both, lend balance to a composition. Naturally, it is best to confine the ideas within the compass of eight or sixteen measure periods rather than to use uneven numbers such as overlapping of phrases. This latter device is good only when managed deftly and should not be encouraged in elementary writing—at least, not as a rule.

It is most important when writing teaching material to keep a uniform grade throughout. The usefulness of a piece is easily destroyed when it starts in one grade and becomes more difficult, perhaps, in the middle section if written in three-part primary form. In adding new material for B, in the A B A or A B C forms, the key signature is often changed to a nearly related one for variety in mood and color; but the composer should be sure that, in contrasting the subject matter, he does not allow the new idea to overshadow the original intention. Sometimes, unconsciously, even adjoining phrases may be mixed as to grade.

It is advisable to gradate slowly with regard to the combination of mental growth and physical development. This is sometimes difficult for the reason that some students are mentally and musically in advance of their technical attainments, whereas others may possess such technical facility that their brains cannot easily keep pace with their hands. But, generally speaking, in writing for the masses, it is wise to keep the grade uniform throughout where technic and musical value are involved.

Studies and pieces may be kept separate in the students' minds. This is a good practice, for, if a student is forced to plod through exercises and studies with no prize in sight, his work becomes humdrum. But if a concert piece, so called, is the object of his ambition, he will have a definite goal toward which to work and when he is at last ready for his recital number, he will have a feeling of having graduated from the school-room and of being ready to enter the concert field. It is imperative, therefore, to hold the idea of separating the daily exercise from the beautiful composition which he scarcely realizes embodies all the things he has been practicing daily. He is an artist now, not merely a student. This procedure may seem to be "sugar coating" the article, but it does no harm and, psychologically, it is most beneficial. These so called concert pieces must be useful as well as beautiful.

## Writing Songs for Children

Thus far, only material for the violin and piano has been considered. Writing songs for children is interesting as well as important. Vocal range must be considered carefully as well as certain interval skips. Wide skips are rather dangerous, but it is always safe (*Continued on Page 562*)

# Coaching for Opera

A Conference with

*Wilfred Pelletier*

Conductor of the Metropolitan Opera  
Director, Metropolitan Opera Auditions of The Air

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THE COACHING OF RÔLES IS one of the most vital steps in a singer's preparation for operatic work. Let us suppose that a gifted young soprano wishes to prepare the part of *Manon*, in Massenet's opera. Her voice may be splendid, her vocal control in perfect order, she may be well taught, and she may possess a talent for the stage; yet, if she simply takes up a score of "Manon" and memorizes the notes, words, and gestures, she will arrive at something as far from the correct interpretation of the part as it is possible to conceive. That is because the delineation of a rôle—any rôle, in any opera—depends upon elements that cannot be written into a score; elements of style, operatic tradition, rhythmic accentuations, and teamwork that no singer can acquire without the aid of a person intimately familiar with what these things are. It is at this point that the operatic coach enters the picture.

The operatic coach provides the singer with that musical and dramatic routine without which no rôle can be properly projected. His part in building careers is quite as important as the teacher's, since just as many operatic futures have been wrecked by poor coaching as by faulty vocal instruction. Hence, the work of the coach becomes an interesting field for responsible young musicians to investigate.

Every great opera house maintains a staff of assistant conductors, or coaches. Often, but not always, they become the conductors of tomorrow. In the normal routine of operatic performance, the management decides which works are to be presented during a season, and which of the conductors is to take charge of them. Each conductor, of course, has emphasis and tonal coloring of his own. He first confers with the assistant conductor and explains to him his exact wishes. The assistant conductor then works out this detailed program with the individual singers. This is what coaching means. In the case of experienced singers, who have performed their rôles many times before, the coach drills those points which are to characterize the current performance. In the case of new singers, or of new rôles for veterans, the coach studies the interpretation with them and builds up a complete delineation, bar by bar, page by page, scene by scene, until the singers are ready to present their work, in finished form, for the conductor's scrutiny at rehearsal. That is the only way in which rôles can be mastered. Singers are dependent upon their coaches; and the coach, in his turn, is fundamentally responsible for the smoothness and accuracy of the performance.

Coaching is always done at the piano, the coach playing, beating time, and explaining. The



WILFRED PELLETIER

singer does not work with orchestra until he is ready for an ensemble rehearsal with the rest of the cast, at which time it is too late for glaring errors to be corrected or for characterization to be rebuilt. For that reason, the coach bears an enormous responsibility, and his own musical groundwork must be very secure.

First of all, the coach must be a thorough musician. His knowledge of orchestration and instrumentation must be as thorough as that of any conductor, and he must be as fluent at the piano as any accompanist. Moreover, he must know the languages in which the standard works are sung; he must be able to detect and correct errors in tone production; he must be conversant with dramatic acting and stage deportment; and, most important of all, he must be familiar with the authentic traditions of the Italian, French, German, and similar "schools" of opera.

It is more than mere language or melodic line that differentiates "Tristan and Isolde," "Il Trovatore," and "Manon" from one another. Each operatic work has definite traditions of its own. Certain of these were established by the composer himself; others have accumulated through

years of distinguished performance. The coach must be familiar with both—as well as with the traditions of what *not* to do! The survival of these traditions is interesting. They are marked in no score; they can be found in no manual of operatic routine. The composers and great performers themselves spoke of their goals and their wishes to friends, pupils, co-workers, and the like; and these, in turn, handed on the tradition to others. To-day, generations after the original performances, it is still possible to learn their correct traditions through someone who studied with a teacher who was a pupil of a pupil of Rossini's! To my own knowledge, a case of this type occurred. When Bellini's "La Sonnambula" was announced for the Metropolitan, some years ago, Tullio Serafin (the conductor, and now direc-

tor at La Scala) heard of an aged singer, in Italy, who in his youth had coached with one of the conductors who had worked under Bellini himself. Familiar as Serafin was with the tradition of Italian opera, he sought out the old singer, sat before him as a pupil might, and stimulated his recollections of Bellini in general and of "La Sonnambula" in particular. Traditions of Wagner, Gounod, Bizet, and Massenet have reached us even more directly. Every major conductor has acquired these authentic traditions of opera (long before becoming a major conductor!), and he passes them on to those who work under him. These traditions are nothing mysterious; they have to do with exact tempi, phrasing, emphasis, coloring, length of time values, gestures of acting—all the elements of performance which make the printed notes come to life in exact accord with the wishes of the composer. Suppose a high-C is to be held, and each member of the trio holding it has a different idea

as to how long; the traditions of the opera solve the point, not in terms of *who* is right, but of *what* is.

The coach, then, must be familiar with these traditions. The initial step in his work, however, is not a musical one. First of all, he explains to the singer the story and history of the opera itself—what it is about, the historical background of the time in which it plays, how the characters are expected to behave, and similar details. In approaching "Manon," for instance, he must explain that in *Manon's* day, all women were more or less frivolous because of the influence of the Court; that the heroine's character, viewed in the light of her times, must be conceived differently from that of other frivolous girls, like *Musetta* or *Carmen*. When the character has been thus built up, the coach begins his musical work. He assumes that the singer is familiar with the mere note sequences of her rôle. With this as basis, he indicates phrasing, tempi, rhythmic accuracy, makes certain that all these points are well memorized. Measures are repeated as at a music lesson. Some singers have careless habits of musicianship, and these must be detected and cor- (Continued on Page 560)

# Momentous Additions to the Record Library

By Peter Hugh Reed

LOTTE LEHMANN CONTENTS, and rightfully too, that "poem and melody are of equal importance" in the lied. "They are interwoven," she says, "one with the other, flowering as from a single root. In my opinion no one can be a good lieder singer who cannot recite the poem, with music, convincingly. If I am learning a song, I recite it for myself. It was the poem which inspired the composer. I must also feel the poem as he felt it, in order to recreate the music." Mme. Lehmann has previously given us cause to admire her fine lieder artistry, but perhaps nowhere else in the records that she has made in America has she been more convincing than in her recent "A Brahms' Recital" (Columbia Set M-453). It is by far the best thing she has accomplished for the phonograph in this country. In fact, this is the best collection of Brahms songs yet made by a single singer; for in all except one, *Auf dem Kirchhofe*, where her voice is a little light for the best projection of the dramatic quality of this lied, the songs are ideally suited to her voice. One suspects that this collection of ten songs has been built around the best qualities of the singer's art, for she sings here with rare spontaneity, intimacy of mood and human warmth, and with a greater tonal freedom and flow than in any of her other recitals. Her voicing of such lieder as *Die Mainacht*, *Wie Bist Du*, *Meine Königin*, *Wir Wandelten*, *An Die Nachtigall*, and *O Liebliche Wangen* are the best on records. The soprano is admirably accompanied by Paul Ulanowsky at the piano.

Although Mendelssohn's "Violin Concerto in E minor, Op. 64" is one of the great compositions in its form, his piano concertos are less convincing works, being related less to the concert hall than to the salon. It is not surprising that these latter works have fallen into disuse in modern times, even though their neglect is not fully justified. Undeniably the "Piano Concerto No. 1 in G minor" is an ingratiating work of its period—a work of fine craftsmanship and charming melodies, although largely consigned in the piano part to the right hand. In endeavoring to relate this work to the modern concert hall, Sanromá and Fiedler (Victor Album M-780) hardly do justice to the composer. True, Sanromá plays with dexterity and brilliance, but stylistically his brittle-fingered playing and the overemphasized orchestral background of Fiedler are not in keeping with the romantic spirit of the music. Ania Dorfmann and Walter Goehr are more in the picture (Columbia Set X-124), and the relation of the keyboard to the instruments of the orchestra in their set is better realized. From the reproductive angle the Sanromá-Fiedler set is more compelling, but that does not count so

much in instrumental music of this genre.

In his interpretations of the *Prelude and Love Death* from "Tristan and Isolde" (Victor Set M-653) and the *Prelude and Good Friday Spell* from "Parsifal" (Victor Album M-514), Wilhelm Furtwängler gives the most satisfying performances of these Wagnerian excerpts on records to date. Emotionally and stylistically, these interpretations are superbly planned and executed. One has but to listen to the growth of the drama and emotion in the *Tristan Prelude*, to the poise and majesty of the unforgettable climax, to realize what an extraordinary mind has been brought to play upon the performance of the music. (We have been given to understand that these recordings, as well as all others made by Furtwängler and the Berlin Philharmonic Orchestra, were made in London during the winter of 1937-38, when the conductor and the orchestra were playing there; and further that all royalties accruing from the sales of these albums will go to England.)

## The All-American Youth Orchestra

Unquestionably, Leopold Stokowski is a controversial figure in the musical world. There are many who accept his readings of all works without qualification, and others who discriminate in their selection of his music making. There is no question that Stokowski is one of the most brilliant orchestral directors before the public; his ability to organize an orchestra in a short period of time is proved by the performances of the All-American Youth Orchestra. But exploiting an orchestra to show off its instrumental virtuosity and tonal coloring does not always allow for the best interpretative effects. In the performance of Stravinsky's "Fire Bird Suite" (Columbia Set M-446), Stokowski's style of conducting is shown to greater advantage than it is in Beethoven's "Symphony No. 5, in C minor" (Columbia Set M-451) and Brahms' "Symphony No. 4, in E minor" (Columbia Set M-452). He brings out all the color and drama of the Stravinsky score with superb effect. Although this new set is splendidly recorded, we do not find it so tonally thrilling as the earlier Victor one (Album M-291). We recommend a comparison of side 3 of both recordings to prove our contention. In his performances of the two symphonies, Stokowski indulges in a number of *retards* and *accelerandos*, sudden tonal swellings and other individual eccentricities not indicated in the scores. The style of conducting in these works is suggestive of the



LOTTE LEHMANN

same technic that Stokowski brings to operatic excerpts and tone poems. The youthful orchestral players perform remarkably well, but not without some bad mistakes which would not have been sanctioned in recordings of a few years back. From the reproductive angle both sets are good.

After Dvořák, his son-in-law, Joseph Suk, was regarded as the foremost Bohemian composer. Although Suk's musical output was not so large as that of his distinguished father-in-law, it was none the less worthy. Suk had the same gift for melodic charm and lyricism as Dvořák, and these are apparent in his early "Serenade for Strings, Op. 6" (written in his eighteenth year) which the Czech Philharmonic Orchestra, directed by Vaclav Talich, have played beautifully in Victor Album M-779.

In arranging a suite from his opera, "Merry Mount," Howard Hanson has not been too successful in achieving continuity. The music is ingeniously planned, with some engaging rhythmic patterns, but the sections are too similar in scoring to provide real contrast. However, the suite is well played and excellently recorded in Victor Album M-781. One wishes that Hanson had seen fit to include in his selections from this opera some of its choral passages, which were undeniably the most original and forceful parts of the score.

Alec Templeton and Andre Kostelanetz unite to give a performance of Gershwin's "Rhapsody in Blue" (Columbia Set X-196), which, although tonally luminous, does not have the strength and coordination of style apparent in the Sanromá-Fiedler recording. Templeton's playing lacks essential clarity and spontaneity, and Kostelanetz's orchestral direction does not suggest full agreement between himself and the soloist. Moreover, the cut in the exciting preparation of the work may prove annoying to anyone familiar with the music. However, the recording is good, and those admirers who have predilections for the music making of Messrs. Templeton and Kostelanetz may derive satisfaction from this set.

Artur Rodzinski and the Cleveland Orchestra give a brilliant performance of the colorful *Waltzes* from "Rosenkavalier" (Columbia Disc 11542-D). This is by (Continued on Page 564)

RECORDS

# New Horizons in Music for the Radio

By Alfred Lindsay Morgan

AS A FURTHER DEMONSTRATION of the good neighbor relationship being developed between North and South America, the Columbia Broadcasting System recently inaugurated a series of programs designed to give listeners an opportunity to enjoy the native cultures of countries below the Rio Grande (Saturdays, 4 to 4:30 P.M., EDST). The use of folk material, as well as the popular tunes of each nation, gives these broadcasts a wide appeal. Among the countries which have already supplied programs are Brazil, Mexico, Argentina, Cuba, Chile and Peru. One suspects that if this show continues to gain in popularity, more than one visit will have to be paid to each nation.

Hemisphere Defense and Pan Americanism are to be the joint themes of the thirteenth season of the Columbia Broadcasting System's "School of the Air" during the coming season of 1941-42, which starts in October. The programs will be designed also to help the children of the Americas understand each other better. Material recommended by education committees in this country, Canada, and Latin America is to be incorporated in the scripts. The Monday occupational guidance and social studies series will again be called "Americans at Work." Instead of basing the dramatizations on different American products, the programs this year will be based on the lives of various kinds of American workers—sailors, ship-builders, airmen and fishermen, and many others. Their contributions to defense will be especially noted. The new Tuesday musical series will be entitled "Music of the Americas." This broadcast will stress the sociological use of music in the western world. Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, will arrange these programs, and will also act as his own commentator. Dr. Smith, this past year, made a trip to South America, surveying musical conditions in the various countries, making a study of the native music, and promoting friendship between South America and this country.

Wednesday's series, called "New Horizons," deals with geography, history and science. It will be produced, as last year, in cooperation with the American Museum of Natural History, and Dr. Roy Chapman Andrews, museum director, will again be narrator on the programs. Stories depicting the life and customs of young people in the Americas are to be dramatized on the Thursday literature series, "Tales from Far and Near." The Friday series, called "This Living World," will again be a spontaneous open forum discussion by high school students from a different New York school each week. The first eleven programs are to deal with "Issues of Democracy."

July saw the beginning of two important summer musical broadcasts—the concerts of the Chautauqua Symphony Orchestra and of the

now well known National Music Camp Orchestra.

The Chautauqua concerts, under the direction of Dr. Albert Stoessel, are heard over the NBC-Red network from 4 to 5 P.M., EDST. The following soloists are announced for the month of August with this orchestra: August 3rd—Georges Miquelle, violoncellist; August 10th—Suzanne Fisher, soprano; August 17th—Georges Barrère, flautist; August 24th—Evan Evans, baritone.

The National Music Camp Orchestra, broadcasting from Interlocken, Michigan, is under the direction of Dr. Joseph E. Maddy. This is one of the largest and best young people's orchestras in the country. Paul Whiteman, the jazz leader,

airways. Roy Shields, staff orchestral director of NBC's Chicago studios, is scheduled to conduct the programs of August 2nd and 9th, and on August 16th and 23rd Edwin McArthur is to return as leader of those concerts.

The Columbia Concert Orchestra continues giving two half-hour concerts weekly—Tuesday, 4 to 4:30 P.M., and Friday 4:45 to 5:15 P.M., both EDST. The Tuesday program is arranged and directed by Victor Bay, and the Friday broadcast by Howard Barlow. Sunday afternoon, Barlow and the Columbia Symphony Orchestra are still a major feature; and, Sunday nights, Kostelanetz and Albert Spalding, with visiting soloists, still provide their unique brand of popular entertainment.

## A Lieder Program

On July 11th, WOR, Mutual's New York station, began a new concert series from 9:30 to 10 P.M., EDST, featuring the Metropolitan Opera soprano Elisabeth Rethberg and an orchestra under the direction of Alfred Wallenstein, musical director of the station. The programs of Mme. Rethberg will be devoted principally to the great lieder of the master composers, although she will occasionally sing opera arias. Mme. Rethberg is equally famous as a concert and opera singer. A member of the Metropolitan Opera Co. since 1926,



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is appearing on the broadcasts this year as guest speaker. These programs are heard over the NBC-Blue network from 6:30 to 7 P.M., EDST., Sundays.

The following popular artists are announced for August with the Ford Summer Hour: August 3rd—Buddy Clark; August 10th—Mary Eastman; August 24th—Maxine Sullivan. Percy Faith, who has successfully conducted the orchestra of these programs since early in June, is scheduled to conduct through August 3rd.

The NBC Summer Symphony continues to be the big musical show of Saturday nights on the

Mme. Rethberg holds a unique place on the roster; she has one hundred and five rôles in her repertoire, almost three times that of any other singer.

Those who can tune in on WOR's Frequency Modulation station, W71NY, can hear an interesting program on Saturdays from 5:15 to 5:45 P.M., EDST. This broadcast, called "I Hear America Singing," is presented in cooperation with the United States Department of Justice. The program features the outstanding nationalistic choral groups of the country; each group sings stirring songs of its native land, many forbidden in Europe to-day, plus American patriotic airs. The purpose of this series is to create unity among all our various racial groups through the international language of music. Choral societies consisting of American, (Continued on Page 572)

RADIO

WHEN AUGUST COMES, October is but two months distant, and so we remind each of our readers to register his vote for the outstanding musical film offered the public during the first six months of 1941. The contest closes in October and, if you wait until then to send in your selection, we suggest that you jot down the names of those music films that have impressed you most favorably. Your vote may help to turn the tide of the award, and you can do your entertainment values no better service than to make known the type of musical film you most enjoy

Although the production studios, at this writing, are occupied chiefly with annual conventions, they are still taking time to make pictures, and the interest of the mid-summer releases seems to center around bands and band leaders. "Sun Valley Serenade" (20th Century-Fox) combines the Sun Valley setting, the talents of Sonja Henie and John Payne, the comedy of Milton Berle and Joan Davis, and the music of Glenn Miller and his band into top-bracket entertainment. In this film, Miss Henie will for the first time perform a dance routine minus her famous skates.

Glenn Miller has the musical spotlight in the picture. The "king of jive" is more conservative than his medium of expression. Apparently, he has difficulty in adjusting himself to the glitter of Hollywood and, even more, to the idea of waxing hot in his swing during the early hours of the day. Miller and his bandsmen have been working as actors as well as musicians in "Sun Valley Serenade," and not a little bewilderment has resulted.

"I can't get used to wearing makeup, which makes me feel self-conscious," says Miller, "and I can't get used to getting in the groove at nine A.M. My type of music is made for the night time. It seems very odd to start getting hot with it right after an early breakfast. The surprising part about it all is that I find we are able to do it."

There are nine full musical numbers in the production, as well as an acting rôle and dialog for Miller. The top-flight song writing team of Mack Gordon and Harry Warren have contributed seven new songs, including *It Happened in Sun Valley*, *I Know Why and So Do You*, *At Last*, *The World Is Waiting to Waltz*, *Lena the Ballerina*, and *The Kiss Polka*. Glenn Miller provides two further musical specialties. One is an adaptation of nursery rhymes, played by the band on toy instruments, and the other, the inclusion of *In The Mood*, a number which has been first favorite in the Miller repertoire and which has thus far sold over half a million copies.

#### Lewis, A Pioneer of Swing

Another band-conscious comedy for midsummer release is "Hold That Ghost" (Universal), starring Ted Lewis, Bud Abbott, and Lou Costello.

# Gay Musical Films Open the Season

By Donald Martin

Lewis, leader and clarinetist *par excellence*, who once refused to play a bit of Stravinsky on the ground that the great Russian could not write for the clarinet, has asserted himself by holding fast to his convictions for twenty-six years of musical ups and downs. His famous catch line is "Is everybody happy?" but his motto is "Don't change your act!" He pioneered swing music when few others had much good to say of it; and now that the world of popular music has swung around the full circle to the point where Lewis had continued to stand, he is riding the new swing tide of popularity. His unswervable insistence upon the merits of swing and the clarinet earned him dismissals from a cadet

recipe for success is to find out what you believe in and then stick to it.

Acknowledging the unprecedented popularity which musical films have been enjoying, Columbia Pictures is at work upon a number of interesting comedies, both musical and romantic. Cole Porter has written songs in his own vein of gay sophistication for "You'll Never Get Rich," starring vehicle for Fred Astaire and Rita Hayworth, now in production. This is a timely musical treatment of the draft and draftees, with a patriotic motif, and its cast includes Osa Massen, Robert Benchley, Marjorie Gateson, John Hubbard, Frieda Inescourt, and Janet Blair.

Of outstanding importance in Columbia's schedule of musical productions will be "Pal Joey," screen version of the current Broadway hit. The book is by John O'Hara, with music by Richard Rodgers and Lorenz Hart. George Abbott, producer of the stage play, will also produce the film. "The Things They Do in Rio" and "Eadie Was A Lady," romantic stories with music, will both star Rita Hayworth, who has been called the most publicized girl in Hollywood. Another romantic comedy with music will be "Two Latins from Manhattan," now in production and featuring Joan Davis; Jinx Falkenburg, "the magazine cover girl"; and Joan Woodbury. The story tells of two young models who take the place of South American night club entertainers; and special songs have been written for the production by Sam Cahn and Saul Chaplin.

#### Meredith Willson's New Score

Samuel Goldwyn has engaged Meredith Willson to compose an original score for "The Little Foxes," film version of the recent Broadway play. Bette Davis stars in the picture, and RKO Radio will distribute it. Impressed with the musical background which Willson provided for Gene Fowler's poem, "The Jervis Bay Goes Down," Goldwyn engaged the young composer several months ago. Willson's only previous picture score was for "The Great Dictator."

News reports from RKO Radio Pictures' tenth annual sales convention stress a number of important production policies. Radio stars who have demonstrated their audience appeal, through the ratings of both the Crossley and the Hooper surveys, are being signed up for picture work. Jim and Marion Jordan, better known as Fibber McGee and Molly, will have starring rôles in "Look Who's Laughing," produced and directed by Allan Dwan, Co-starred in the same film will be radio's other smash-hit team, Edgar Bergen and Charlie McCarthy. This combination sets an all-time record for radio listener interest in a motion picture production. Kay Kyser, "The Old Professor," and his gang will start work on their third production for (Continued on Page 580)



SUN VALLEY SERENADE

Glenn Miller plays to Sonja Henie and John Payne.

band, an adult band, a music store, and the Palace Theater, in New York, where, some years later, he returned for an eight-weeks' engagement to perform the exact brand of music that had been the cause of his requested exit. Lewis' constancy extends to his theme song, *When My Baby Smiles at Me*, written over twenty years ago by Billy Rose, and scheduled for use in "Hold That Ghost." He plays seven instruments but prefers whistling; and he is credited with being the first man to make a saxophone laugh. His

## MUSICAL FILMS

Doubtless most people who attend symphonic concerts are more interested in program music than they are in formal symphonies. They have a kind of instinctive hunger for the imaginative, for pictures or stories with their music. The sedate musical aesthetes may waste oceans of words explaining that "pure music" or "absolute music," in which there is no legend, no picture, no program, is necessarily inferior to those works which have a plot, be that plot ever so simple and chimerical. When we received Sigmund Spaeth's "Great Program Music" we assumed that it was a guide to famous program works, but we were pleased to find that it is more a history of the development of program music, which in this day needs no apology, because the greater part of the famous music written since the death of Brahms has been largely of the program type. Haydn, Mozart and Beethoven wrote program music. With the coming of the early romanticists, Weber, Schubert, Schumann, Mendelssohn and Chopin, program music came into great favor. With Liszt and Wagner it ascended to Olympian heights; and most of the composers since their time, with few exceptions, have devoted a large part of their efforts to program music. Very useful in Mr. Spaeth's new work is the long list of notable program records.

"Great Program Music"

By: Sigmund Spaeth

Pages: 343

Price: \$1.49

Publishers: Garden City Publishing Co., Inc.

### A BOOK THAT PLAYS PIANO

Readers of The Etude to whom the famous Dutch American college professor, historian, radio news commentator and artist, Hendrik Willem van Loon, is a welcome visitor to its columns, know that he is also an able musician. The erudite pundit, who has lost many



HENDRIK VAN LOON

pounds but not a whit of his good nature, has long been an enthusiastic friend of The Etude. Therefore, your reviewer may be somewhat prejudiced in this discussion of his latest book, "The Life and Times of Johann Sebastian Bach," in which he has had the able assistance of Grace Castagnetta. The book comes to the reader in a substantial box. The box is over one and a half inches thick, eleven inches wide and twelve inches high. The book itself takes up half the space in the box. The remaining space is given over to an album of four R. C. A. records, played by Grace Castagnetta, presenting these well known masterpieces of Bach: *Chromatic Fantasy and Fugue in D minor*; *Prelude No. 1 in C major* from the "Well-Tempered Clavichord;" *Two-part Invention No. 1 in C major*; "Italian Concerto in F major;" Chorale: *Jesu, Joy of Man's Desiring*; and *Courante, Gavotte and Gigue* from the "Fifth Suite, in G major."

As for Dr. van Loon's text, it is, as usual, inimitable. In both his written words and his

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

illustrations, he dips his pen in many pigments of human nature and the result is that every touch commands sympathetic interest. Colloquial at times (as is his picture of the scattered instruments in the Bach home after a "Jam Session") he sees to it that Bach emerges as a human being and not as a Riemanschneider wooden effigy. You are bound to like it.

"The Life and Times of J. S. Bach"

Authors: H. W. van Loon and Grace Castagnetta

Price: The Book \$2.50. The Album of four records, \$3.00. Boxed together—Album \$5.00

### OPERA PLOTS

People who buy books, which relate the story of opera libretti, do so to have a ready reference book of which there are many. Some of these good people never get near an opera house but they hear excerpts from opera on radio programs and from records. They also read about operas in histories and in reviews. The "Victor Book of the Operas" has been of real educational value in making the records enjoyable. Its handsome illustrations also make it a very attractive book.

There is, however, great need for a comprehensive, concise authoritative work of convenient size, which gives information upon the world's best known operas, many of which are heard rarely in whole or in part, but which are representative of the greater operatic repertoire. The splendid "Plots of the Operas" compiled for the "International Cyclopedia of Music and Musicians" by Oscar Thompson, has now been published separately in a single volume.

For years the writer has found it necessary to consult scores of such books but he feels that without doubt this collection of over two hundred opera plots is done with such conciseness and lucidity that it ranks, as a kind of newer and more convenient, up-to-date work, with that excellent similar book done by George P. Upton, which we have found most useful for years and which still remains a valuable and useful guide. However, Mr. Thompson has told the opera plots with few words and retained the essential facts.

Few people can stand the strain of reading a book of opera plots continuously. It is a rather sad commentary upon opera to note that one

must have a guide book to make it intelligible. What if one had to witness a play with a kind of "pony" in hand in order to get the "hang" of what it was all about! It is a task to make some opera plots understandable, because they are largely verbal hat-racks for the music. Even if one understands the tongue in which the opera is sung, there are many, many operas in which the words cannot be comprehended, which should be a cause for gratitude.

Most of the opera plots have to do with tragedy. The favorite lethal method is that of stabbing; next comes poisoning; shooting, a modern and noisy invention, is less employed. The writer's advice is to avoid trying to follow the words of the opera, which are often absurdly inane, but to get Mr. Thompson's book, memorize the plot and sit back and enjoy the experience; that is, if your objective in opera is artistic and intellectual, instead of social and tonsorial.

"Plots of the Operas"

By: Oscar Thompson

Pages: 517

Price: \$2.00

Publishers: Dodd, Mead and Company

### FIVE NOTABLE MUSICAL CENTURIES

From 995 to about 1505, most of the worth while music of the world had its source in the clear springs of choral polyphony. In recent years, more and more of this lovely tonal material has become available to the public. In a new and finely annotated collection appear the works of Obrecht (Jacob Hobrecht, also Hobertus) 1430-1505, famous Netherland contrapuntist; John Taverner, 1495-1545, Professor of Music at Gresham University; Orlandus Lassus (Orlando di Lasso, Roland de Lattre), Belgian, 1532-1594; Guillaume Dufay, 1391-1474; John Dunstable, reputed English inventor of the art of counterpoint, 1380-1453; and Thomas Tallis, 1510-1585, who with the composer, Byrd, were the first music publishers in the world.

Georgia Stevens has selected, from the concert programs of the American Pius X Choir, numbers which are of significant interest to musicians and especially to Catholic schools and colleges in search of material for a cappella programs.

"Mediaeval and Renaissance Choral Music"

By: Georgia Stevens

Pages: 126

Price: \$1.25

Publishers: McLaughlin & Reilly Company

## BOOKS

Majors and Minors Again

I noted in "The Teachers Round Table" for February that Dr. Maier recommends teaching the C minor scale in its "relation" to C major, condemning the method of associating scales in their "relative" positions, such as C major and A minor, while at the same time he asserts that the relationship of the major keys with their proper minors must be clearly understood.

With all due respect to the authority of Dr. Maier, I do not agree with his opinion, and I shall present my objections as follows:

1. Since no relationship actually exists between the scales of C major and C minor, other than a similarity of names, why confuse the pupil by establishing one?

2. The formation of a minor scale, by means of lowering the third and sixth degrees of the parallel major scale, produces a false conception of key signatures. For example: lowering the third and sixth degrees of the scale of C major implies a key signature of two, instead of three flats, for the scale of C minor.

3. If, ultimately, the pupil is supposed to know the relationship of the major keys with their proper minors, and since the scales (aside from their technical advantages) offer an efficacious medium for the acquisition of such knowledge, why not form a correct "first impression" by presenting them in their "relative" positions (C major and A minor) and thus eliminate the possibility of future problems, which, in the case of the "average" student, are seldom adequately solved.

In two decades of teaching, I have never experienced any difficulty in coordinating the major scales with their "relative" harmonic minors. On the contrary, I found this procedure an excellent means of creating a "key conscious" attitude on the part of my pupils.

By expressing my views I feel that I am also voicing the opinions of many other conscientious music teachers who advocate this method.

That The Etude may continue in its glorious mission of inspiring music lovers everywhere, is the wish of Sister M. H., Montana.

Tsk! Tsk! I'm afraid I didn't make myself clear. You are, of course, right when you say that key relationship must be clearly taught from the beginning. I should have been more explicit in saying that, whether we like it or not, C major and C minor have not only a pianistic and harmonic relationship—same finger patterns, same keynote, same dominant, and so on—but also a subconscious association which will always persist. Who, for instance, in playing the C minor triad thinks first of the E-flat major rather than the C major triad? And in connection with C minor, how can a student think of E-flat major when his dominant triad is G, B, D? You simply cannot get away from it!

As to minor key signatures, they are always artificial. You say that C minor has three flats, but has it really? If you will look over any number of compositions in minor keys, you will see that the key signature is at variance with the accidentals actually played. Pieces in C minor use, in overwhelming majority, two flats, and a B natural. Sometimes I think, for the sake of clarity, it might be well to adopt a special key signature in the case of out and out minor compositions. If, for instance, the following could be used, there would be much less key confusion and greater playing accuracy:



# The Teacher's Round Table

Conducted Monthly

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



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



Looks rather ga-ga, doesn't it? Just the same, it makes sense. Students would have no trouble finding the key, and remembering that pesky leading tone. Also, they would know at once from the bracket accidental that the key is minor; to locate this key they need only to ascend to the next half step.

I respect the logic and intelligence of your reply very much; and know many excellent teachers who teach minors in your way. Yet, I still maintain that, after you have taught the relative major-minor key relationship, it is best to let the students practice their minors in the usual major order (C, G, D, A, E, and so on) and in association with their major keynoters. Most of them will do it anyhow; you just can't go agin' human nature!

## A Matter of Musical Principle

1. A child, who has little natural musical talent, has passed her Grade IV fairly creditably. Coming to me for lessons, after a lapse from regular lessons, I found she required much drilling and long practice before grasping pieces of Grade IV; and so I inclined toward giving her Grade III work, aiming at thorough knowledge of one piece of whatever grade it might be, rather than many pieces half done. Her mother feels that, if she does not keep studying Grade IV pieces she will regress. My opinion is that, if there is anything that cannot be done in a piece, there is something to be learned by learning that piece thoroughly. This builds up one's general knowledge and skill, so there is little danger of regressing.

2. The other problem is closely connected with this one, whether to insist on perfection in the execution of studies and pieces or shut one's eyes to glaring faults still continuing after more than sufficient time has elapsed for learning the piece in hand.—A. G., Canada.

1. You are right. Keep her in her proper grade, until she is comfortable in it, until she can thoroughly master and enjoy its music. While you are in this process, give your girl especially attractive pieces to tide her over the difficult

period; and give her mother plenty of "taffy" (I hope you know what I mean!) to keep her happy, too.

2. If, after two or three weeks of study, imperfections still persist, drop the piece or etude, and give something fresh—and easier—for a change; but later return to it, not only once but several times if you are aiming at "perfection." On the other hand, always consider certain lesson assignments in the "glib" class—as music to be learned, not perfectly, but casually, in the surface sense, just to develop technical, reading or musical fluency.

## Pre-recital Plans

There is one question which I have not yet seen touched upon in your very interesting page, and that is the best treatment for a pupil during the final weeks—three or four, possibly more—preceding a recital or examination in music. He (or more frequently she), if well prepared, will be "word perfect" in good time and have a margin in which to improve his rendering as to touch, expression, and similar aspects; and it is difficult sometimes to sustain interest in a piece that in normal times would be discarded. To make a good showing on the Great Day, the piece must be kept well in front of the repertoire. In case of preparing for an examination, there will be three or four on the list, which gives a greater variety, but also tends to make it more dangerous to browse further afield.—A. M. S., Washington.

On the contrary, I think this the very time to browse around as much as possible; but be sure it is real browsing. Assign fresh etudes and pieces slightly easier than the recital numbers, and don't insist on "finish." Be satisfied if the pupil just touches the high spots in them.

Give short, concentrated technical exercises to challenge mind and attention. Don't permit extended practice on the recital pieces. One way to avoid overtraining is to insist on brief, practice periods on isolated, difficult technical spots of these compositions, followed by playing a section or page of the piece in any of the following ways:

1. Very slowly, dryly, lightly, without looking at notes or keyboard.

2. Clearly, transparently, at moderate tempo, with pedal, and without too much nuance or expression.

3. Very slowly and firmly, with remote control—that is, with "pure" fingers playing with as much sound, and as little effort as possible. In other words, the total effort necessary to produce each tone must be "flashed" in the fraction of a second, followed by instant preparation and relaxation over the next tone to be played.

4. Slowly, looking at the notes. And when I say "looking at the notes" I mean just that—watching every note on the printed page as you play it. The occasional, careful playing over of a memorized piece in this way is invaluable as a refresher and solidifier. Don't let students neglect it.

Yes, isn't it strange that no one has thought of asking your question before? After six years of Round Tabling I am happy to report that intelligent, stimulating questions like yours are still pouring in . . . My only worry is that I will not be able to answer some of them adequately!

## A Broad Background

Although this boy has always studied piano, he has decided, at seventeen years, to make the piano his profession. He is technically well advanced, but I feel that he is somewhat behind others of his age in repertoire and knowledge of the literature of the piano.

This boy has four years of college to prepare for graduate school and study with the best teachers for a complete repertoire. Could you give me a general outline of a platform course, not necessarily recital material, of the things every aspiring pupil should learn in his student years? This would include etudes, Bach and the best technic building, musicianship-building things for a broad background.—O. R., Missouri.

If I tried to answer your question, I would be insincere, for I could only do it with a tongue-in-cheek attitude. No one could possibly give you or your boy sound, adequate, long distance advice on such a subject. So I hope you and other Round Tablers who ask these all-inclusive questions will forgive me for not tackling them.

In your last sentence you yourself answered the question as well as anyone could. All serious students, with pianistic ambitions, should aim as early in life as possible to acquire a formidable technic, and a comprehensive repertoire of great compositions. There they lie, waiting on the shelves of the treasure house—hundreds, nay thousands, of priceless gems—ours for the taking. But don't for a moment forget that we must sweat over technic, year in and out—intelligent technic, musical technic, all-inclusive technic, before we can locate the key to unlock the door.

What more can I say? If your boy selects a good university or music school, he will be assured of a broad, thorough training in music. Until he enters college, you will of course try to balance his pianistic diet. How difficult this is at his age, no one knows better than I. Try not to neglect his technic, his Bach, Beethoven and Mozart. That's a tall order, isn't it, considering the time out for school studies, homework, extra curricular activities, movies, dances, and so on. It's lucky that most musically gifted youngsters are blessed with above-average brains, which help them think quickly, do their school chores with dispatch and accuracy, and in addition get in some instrumental practice. Otherwise there wouldn't be much we could do for them, would there?

# Singing Cures Stammering

By

William G. Armstrong

IF YOUNG PEOPLE were given singing lessons at as early an age as physical development would permit, cases of stammering would be few and far between. For the essentials in singing—that is, extraordinary breath capacity, control, and steady, continuous outward flow; decisive approximation of the vocal ligaments; careful articulation of consonants and enunciation of vowels; cultivation of the rhythmic sense; freedom of vocal anatomy from diseased tonsils, adenoids, a crooked nasal septum, and thickened nasal membrane; the beneficent effect of an outlet for the emotions on the nervous systems, central and sympathetic—all of these would nip in the bud any tendency toward stammering.

Do we, in our vocal investigations, ever give a thought to what takes place between a sound conception and its realization? The production of a given sound involves eight distinct activities: a mental conception of the sound to be uttered; excitation of the nervous substance in the motor area of the brain; transmission of—for brevity's sake—nerve impulses from the motor area to the nerves of motion; actuation of the muscular mechanism by the nerves of motion; adjustment of the vocal organs by the muscular mechanism; the intake of air; approximation of the vocal ligaments; and the breath-expelling action of the diaphragm and abdominal muscles.

In the treatment of stammering, it is impressed upon the mind that these activities are not to be viewed as taking place collectively and simultaneously, but in the light of one activity leading to another, and in the order above placed.

It is the timing of these eight steps to a sound that is of fundamental importance. In the street, as we write, is an automobile engine that is "missing fire;" which gives us an apt simile. In the well regulated engine, the sparks which take place in the cylinders are perfectly timed, rapid in succession, and so silent that one is unaware of them until a break in the rhythm of the ensuing explosions tells one that something is wrong with the ignition, the sparks. And now our simile. The sparks represent the nerve impulses; the perfect timing of the sparks, the normal, composed transmission of the nerve impulses; the rapidity of the sparks, the speed with which the nerve impulses are transmitted from the motor area in the brain to the muscular mechanism; the silence of the sparks, one's unconsciousness of the nerve impulses taking place; the explosions, the many sounds in the words of a sentence; and the break in the rhythm of the explosions, the stammerer's speech hesitancy which tells one that something is wrong with the nerve impulses.

## The Element of Time

Each individual sound demands a special activity of a different group of muscles, and a special adjustment of the organs.

Having formed in the mind a particular sentence, *time* must be allowed between the individual sounds in that sentence for the transmission of nerve impulses from the motor area in the brain to the nerve of motion. In other words *time* must be given for the nerves to actuate the muscles; *time* for the muscles to draw the organs into position for the intended sound; and *time* for expiratory preparation.

The stammerer has, at some time in his life, fallen into the error of conversing in a hasty manner. This, in turn, has led to the habit of thinking so far ahead when conversing that inadequate *time* has been allowed the muscular mechanism to complete the necessary adjustment of the organs for one sound before a sec-

ond adjustment is started. Nervous excitement and mechanical disorder are the result. At times, if not always, due to the nervous excitement, both approximation of the vocal ligaments and the action of the expiratory muscles are uncertain, wavering, spasmodic. And, since a full and sustained approximation of the vocal ligaments, a decisive attack, and a steady continuous flow of breath are essential to starting the voice and sustaining it through a word or a sentence, we have, instead of an uninterrupted succession of sounds—as in the word "scientific"—a disjointed "sci-sci-sci-sci-sciün-tü-tü-tific." At other times we have spasmodically repeated partial approximations of the vocal ligaments, preceding a full approximation. The result is a series of weak, almost inaudible aspirations, as in the repeated efforts to start the word "have"—"hü-hü-hu-hü-have."

We, therefore, are led to the following conclusions. First, that excitability has been induced through excessive haste in forming and uttering speech sounds. Second, that from said excitability a nervous disorder has resulted, affecting those nerves which control the muscles approximating the vocal ligaments and those which control the expiratory muscles of expiration. And third, that all the while, through a relative affection of the sympathetic nervous system, an ever present fear of stammering has been established in the subconscious mind.

## The Value of Autosuggestion

The initial step in treatment should be to eliminate the disorganizing influence of fear, through the medium of autosuggestion. This always must be of a nature that will not antagonize the critical faculties, and will minimize the power of the obstacle to be removed. Certain principles of autosuggestion are: that an idea, once accepted by the conscious mind, and left undisturbed by a counter autosuggestion, becomes a reality, whether true or false; and that acceptance of a counter autosuggestion is possible only when the conscious mind is composed.

Therefore, should our autosuggestion take the form of "I will not stammer again," the conscious mind will become alert, and with it the critical faculties which, pouncing upon an inconsistency in the aggressive decision, reply, "Oh, yes, you will; you have been doing it for so long that now it has become second nature." On the other hand, should one's autosuggestion take the form of "It is not natural for me to stammer; hence it must be an acquired habit; therefore,

I can and I will gradually overcome it, as I would any other habit," the critical faculties will be appeased, the way to the subconscious mind cleared, and acceptance of the autosuggestion made possible. While attributing the difficulty to nothing more serious than habit, preconceived ideas as to a more serious cause will be discredited, the difficulty minimized, the conscious mind calmed, the subconscious mind made receptive, and acceptance of the autosuggestion assured.

Mental and physical poise should be cultivated and preserved. It is basically essential that every sound, word, or sentence be perfectly formed in the mind prior to utterance. In other words, the stammerer must fix in his mind what he is about to say, and stick to it, for only in this way will the nervous speech centers and the motor area in the brain know exactly what is wanted of them.

All bodily movement should be performed in a deliberate manner, and not subconsciously. Breath capacity should be increased, and power of expiration developed.

I. 1. Secure a stout walking stick. 2. Grasp the ends of the stick. 3. Standing erect, with heels touching and without bending the knees, throw the body forward as if intent upon touching the floor with the stick and at the same time clear the lungs of air. 4. Raise the stick slowly upward, over the head, and down back of the shoulders; and, while doing this, *fill* the lungs *slowly* through the *dilated* nostrils. 5. While holding this position, allow the intaken air to escape between the tightly compressed lips, making an effort to *prolong* expiration.

II. Sitting erect in an armless chair, and with the hands clasped over the abdomen just under the breast bone, take a deep breath, directing it to the hands. And then, *with vigor*, inhale and exhale fifty times, being sure that the abdominal movement felt by the hands is *outward* when *inhaling*, and *inward* when *exhaling*. Upon assurance that this correct abdominal action is well established, utter, with vigor, the vowel E forty-nine times, dividing the number into groups of seven, and accentuating the first, third, fifth, and seventh of each group.

## Value of Visualization

Visualization of an activity that one wishes to control works wonders. Therefore, before proceeding, we will illustrate approximation of the vocal ligaments, or cords. Extend and separate the first two fingers; then, with each utterance of E, bring the fingers together. This is an excellent representation of approximation, and since such approximation is basically essential, the mind should be centered on it when uttering E, or any other vowel.

The object of the one, three, five, seven accentuation is to restore lost coordination of nerve

VOICE

# Radio Aids Music Study in Many Ways

How Electric Devices Are Now Aiding Educators

By Dr. O. H. Caldwell

Editor, RADIO TODAY

impulses, approximation of the vocal ligaments, and the breath expelling action of the diaphragm, and for this, nothing surpasses rhythmic accentuation. If people could perform every action rhythmically, there would be no such thing as a neurotic of the type subject to excitability and loss of control under the least provocation, because the nervous systems always would be under control. But the rhythm would have to be the perfect rhythm of the beating heart, or of respiration, and not that of "jazz." The writer never listens to "jazz" without visualizing a group of savages whipping themselves into violent agitation before going into battle. Jazz is stammering music; hence the stammerer would do well to avoid its subtlety. Incidentally, if piano students, when performing publicly, would preserve rhythmic accentuation regardless of speeded-up tempo, neither they nor their fingers would become "flustered", because their nervous systems would be under control.

Utterance of the vowel E is followed by utterance of the vowels E, Ai, Eh, Ah, Aw, O, OO, and with the same accentuation. These vowels are to be uttered shortly, sharply, and with vigor. Above all things, they are *not* to be *whispered*, for, since a full and decisive approximation of the vocal ligaments is wanted, and since vocal ligaments are only half way approximated for a whispered sound, the slightest suggestion of a whisper will defeat the end in view. The stammerer should avoid whispering.

We must next develop a sure attack for consonants as well as the ability to sustain vowel sounds. For this purpose we use the following combinations, which, at first, are uttered shortly and sharply—adhering to the one, three, five, seven rhythmic utterance—and then with the vowel sounds sustained for longer and longer periods. It is of the utmost importance that articulation of consonants and enunciation of vowels be exaggerated, because the more the individuality of each sound is brought out, the more decided will be the different adjustments of the muscles and organs which form the sounds.

Be,	bai,	beh,	bah,	baw,	bo,	boo
De,	dai,	deh,	dah,	daw,	do,	doo
Fe,	"	"	"	"	"	"
Ge (hard)	"	"	"	"	"	"
He,	hai,	"	"	"	"	"
Je,	"	"	"	"	"	"
Ke,	"	"	"	"	"	"
Le,	"	"	"	"	"	"
Me,	"	"	"	"	"	"
Ne,	"	"	"	"	"	"
Pe,	"	"	"	"	"	"
Qe,	"	"	"	"	"	"
Re (Trill)	"	"	"	"	"	"
Se,	sai,	"	"	"	"	"
Te,	"	"	"	"	"	"
Ve,	"	"	"	"	"	"
We,	"	"	"	"	"	"
Ye,	"	"	"	"	"	"
Ze,	"	"	"	"	"	"

### Faulty Posture Harmful

Impaired nerve supply can arise from irregularities in the alignment of the spinal vertebrae, especially of those of the neck; and, since such irregularities commonly result from a faulty posture, much can be done toward correction, as well as prevention, through practice of special exercises.

1. Stand erect, the (Continued on Page 560)

"RADIO has done for music what the invention of printing did for literature."

In these words, Dr. Walter Damrosch eloquently describes the influence of radio broadcasting in bringing a better understanding of music to millions, young and old—in a way never before possible in the history of education. Dr. Damrosch's own Music Appreciation hours have an audience estimated at six millions, who thus learn the fundamentals of musical understanding. These remarkable musical interpretation periods by Dr. Damrosch have been presented every week over NBC network stations ever since October, 1928, more than twelve years ago.

In addition, there are many other musical-instruction features presented regularly on the radio channels. *In fact, three-quarters of the total hours of broadcasting are devoted to music in one form or another; and this vast volume of music, pouring into American homes through fifty million radio sets, must exert a tremendous musical influence both on growing youngsters and mature listeners.*

Then there have been such special programs designed to instruct or interest listeners in instrumental music as Ernest LaPrade's NBC Home Symphony, aimed to get isolated amateur musicians to bring their unused flutes and violins out of their cases, or down from the attic, and to play with this symphony group's music coming over the air.

"Fun in Music" has been another NBC musical instruction hour, giving lessons in band music with the aid of an instruction book which was sent to listeners on request.

All of these broadcast services of Radio Magic have thus given great audiences a taste for and a better understanding of music, and so have prepared them to go into music participation for themselves. But also in instructing individuals in the performance of both vocal and instrumental music, Radio Magic and radio tubes are now playing an increasingly important part.

### Checking up on Vocal Lessons

With the new and accurate radio-tube recorders, a singer studying voice can record his own performance and then "listen to himself sing," hearing his voice the way it sounds to his audience. Without such aid, no singer can get a correct impression of his own tones, as he hears them directly. For, since the sound of his own voice reaches his ear, mostly by bone conduction through the skull, the high frequencies are masked to a great extent, while the low tones are emphasized. Thus a singer is likely to think that his voice sounds lower in tone—since he hears it thus inside his own skull—than it sounds to an outside audience.

In the same way, singers in a group can get little impression of the *composite* effect they are producing for their audience, for each singer's own voice to *him* largely drowns out the sounds of the others' voices. But when a soloist or a quartet have their voices recorded and then listen to such a record, they quickly perceive rough spots or disharmonies which the audience hears, and so can practice to correct these faults by making a succession of recordings and listening to each in turn until the right effect is achieved. Thus with the aid of a recording device, singers

find they can master a new song or musical production in one-third the time previously required.

A number of home phonograph-radio combinations now have recording attachments by means of which records can be made of voice or instrumental music. These units have a microphone through which the voice sounds are picked up and then amplified by radio tubes to operate the cutting device which cuts the sound vibrations into the record disk.

Music teachers and more advanced musicians prefer to use the special professional recorders which give greater fidelity of reproduction, presenting the voice sounds with full-range accuracy. These records are made on disks of acetate or metal, and can be kept as a permanent record of the singer's progress.

Such recordings also help to bring out faults in rhythm, for correction. They show up, too, the difference in instruments of various qualities, such as the superior tone of a two hundred dollar cornet over a fifty dollar cornet.

### A New Recording Device

Another interesting device to aid singers is the Voice Mirror, recording on a magnetic tape, which can be "erased" at will, and a new record made, as often as desired. With this instrument, the voice tones are picked up by a crystal microphone, and amplified into currents powerful enough to magnetize a steel tape with tiny areas of magnetization corresponding to the voice sounds. When these magnetized areas are later again run past the same coils, then used for reproduction, the little magnets generate electrical currents which can be amplified by the tubes to produce the original sound. Such a magnetized-tape record can be played over and over as many times as desired so that the artist can hear himself again and again, until he has scrutinized each fault. Then, by pushing a button, he can apply a powerful magnet to the tape as it moves by, wiping out all the little areas of voice magnetization, and so erasing the whole record, leaving the tape clean and ready for the next recording. The fact that such magnetic-tape records can be made without any consumption of material, and can be erased and used over and over again, makes them well suited for voice analysis in teaching.

### The Tone Spectrum

Two other instruments, developed by S. K. Wolf for a special voice-analysis laboratory in New York City, are the "resonoscope" which detects inaccuracies of pitch and a "tone spectroscopy" by which any voice sound can be resolved into its various frequency components.

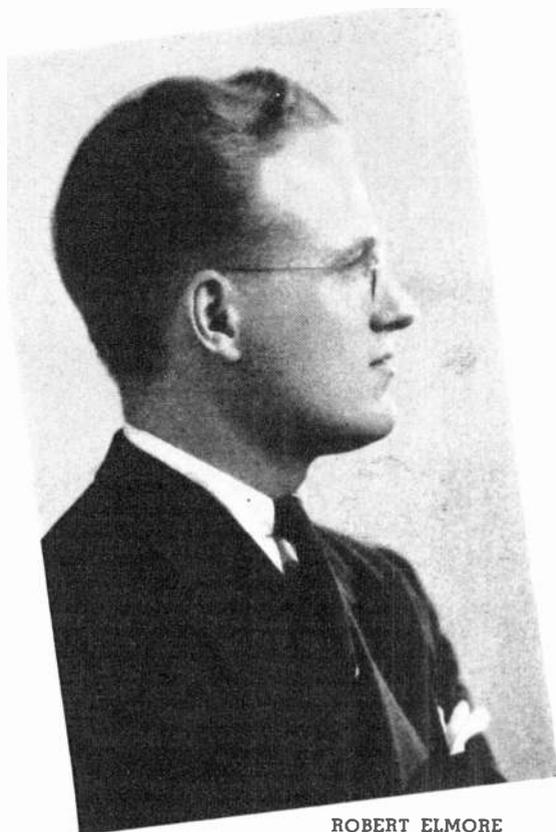
The resonoscope utilizes a cathode-ray tube to show the wave form and frequency of the tone being scrutinized—which may be a singer's voice or a musical instrument. Projected alongside is the wave form of a standard tuning fork of corresponding pitch, so that any departures of even a thousandth part of a tone can be detected and measured. Such an instrument enables the musician to test his ability to produce tones accurately.

The tone spectroscopy utilizes a great bank of tuned reeds, one for each quarter tone of the scale. Each reed vibrates (Continued on Page 580)

# A Plea for a Serious Approach to Fundamentals of Technic

By Robert Elmore

*Robert Elmore, brilliant organist, composer, pianist and teacher, was born in India, the son of American missionaries. He studied in New York with Pietro Yon and also in Philadelphia and in London with noted teachers. He is the organist of Holy Trinity Church in Philadelphia, and is on the faculty of the University of Pennsylvania.—EDITOR'S NOTE.*



ROBERT ELMORE

**T**O PLAY THE ORGAN truly well, whether it be in church, concert, on the air, or in any of a number of capacities, one must first of all have a thorough grounding in the fundamentals of technic. Too many so-called organists have no real technical foundation. In reality, they are simply disappointed pianists.

It is very easy to "fake" on the organ. Even the smallest, most unpretentious two-manual organ has more variety of color and effect than a piano, and the simplest music can be made to sound impressive by using the color resources of the organ. When you go to your piano and strike Middle C, the result is just what you would expect: Middle C on your piano. True, if you depress the key with a heavy forceful attack, you will make a loud tone; and if you depress the key gently, you will make a soft tone; but that tone still has the same pitch and the same color. By the same color, I mean that it always sounds like a piano. You could never fool somebody into thinking you were playing the violin, for instance. But on the organ, the possibilities are limited only by the size of the instrument itself.

You sit down at the console and play your Middle C, and what happens? You hear Middle C on a trumpet, on a flute, on a clarinet; on, in fact, what sounds like a reasonably good facsimile of any orchestral instrument; and, besides that, you can hear them not only separately, but all at once, in combination. You can hear them at different pitches, thereby obtaining the effect of a chord; and you can hear tones from all the C's on the keyboard, above and below the Middle C which you are still holding down. And you are still playing just the one note: plain, ordinary Middle C. All these varieties of sounds have come from the manipulation of the "stops," which are controls designed to bring the various tone qualities of the instrument into play.

Is it any wonder that the woods are full of organists, so-called, who cannot play the piano well enough to get by, but who hold down organ jobs, sometimes fairly good ones? With the in-

finite variety of expression obtainable on the modern organ, it is possible to cover up many mistakes, with the result that the field is crowded with incompetent players.

For those who take up the organ because they cannot play the piano well enough to succeed, musicians should and do have nothing but scorn. It is like those who say they cannot play the piano well enough for solos, so they will try accompanying, not realizing that the subtle art of the accompanist is, in its way, just as difficult as that of the soloist, and, in some ways, more so.

But for those who are really anxious to become better organists, who are not just playing the instrument as a makeshift, there is always hope.

## Obtain a Good Technic

The first thing to do is to check up on your technical equipment. That means, above all, finger technic. Do your fingers obey your bidding as easily as they should? Are you, after a reasonable amount of practice, able to surmount any of the technical difficulties in the standard literature? If your answer to both of these questions is in the affirmative, you are on solid ground. If not, there is work to be done. By the standard literature, incidentally, we do not mean to include the most difficult things. Many organists, playing in churches all over the country, never have occasion to use music which requires a great technical facility. But they should be able to play the standard music in their type of repertoire without too much effort.

The second item on which to check is pedal technic. If the bass part of any hymn offers any problems in pedaling, then you are deficient in this branch of your musical equipment. The average anthem and church solo, too, should be well within reach of the average pedal technic, as should the average piece of good, but not necessarily difficult, church organ music.

To acquire an adequate serviceable manual and pedal technic is not nearly so difficult as it might seem at first thought. The principal qualities required are a capacity for taking pains and a

willingness to work very hard at simple, uninspiring exercises. I must admit that to me, technical practice has always seemed like sheer, unmitigated drudgery. But the results make it worth while, a thousand times over.

To improve your manual technic, I would most earnestly recommend that you practice the piano. Scales on the piano will do wonders for your Sunday morning voluntaries on the organ. Get out your metronome, dust it off, and start at the very slowest speed, four notes to a beat, gradually increasing the speed until you are playing as rapidly as you can, with ease and clarity. Scales in octaves, four octaves up and down the keyboard, and in thirds and sixths, played regularly with the metronome, are the best tonic in the world for the organist. (It goes without saying that they do not harm a pianist either!) For variety, play a few in contrary motion; also, an occasional chromatic scale will be helpful. Besides the scales, five-finger exercises and all types of studies, based on the five-finger principle, will help. The first thirty-one studies in "The Virtuoso Pianist" by C. L. Hanon are splendid examples of this sort, especially if they are transposed into all keys; and the other standard technical works, Czerny, Cramer, Clementi, and others, all are valuable.

Finger exercises such as these, if practiced with a light, crisp touch, fingers raised high, and wrists and arms quiet and relaxed, will work wonders with your organ technic, and make many hitherto difficult passages entirely playable for you.

## Fundamentals of Pedal Technic

It is harder for me to give specific advice in regard to pedal technic, for that is a subject which varies with the individual and his particular needs. However, I can say that one of the fundamental considerations in pedal technic is often overlooked, and that is lightness of touch. The action of the modern pedal-board is so perfectly adjusted, and so easy to manage, that any heaviness or excess motion of any kind, is not only unnecessary but foolish. Far better to save one's energy for when it is really needed than to waste it on pressing down pedals which will go down with one half the weight used.

A great deal of muddy (Continued on Page 562)

ORGAN

### Trills in the Pastoral Symphony

Q. Will you please tell me how to play the trills in the *Pastoral Symphony* of "The Messiah"?—E. M. C.

A. The following principles usually govern the playing of the trills in this particular composition:

1. Trill only until the beginning of the last beat of the trilled note. Thus, if the trilled note is to receive three beats, trill for only two beats; if it is to receive two or one and a half beats, trill for only one beat.
2. If the trill is to receive two or more beats, begin the trill slowly and gradually become faster. If it is to receive less than two beats, do the entire trill as fast as possible. In no case need there be any definite number of notes in the trill.
3. Each trill is *imperfect*, that is, it does not end with a turn.
4. If the trilled note is preceded by a note lower in pitch, begin the trill on the note above the trilled note; but if it is preceded by a note above it, begin the trill on the pitch of the trilled note.

### The Difference Between a Concert Pianist and a Virtuoso

- Q. 1. Please give me the definition of these three words: (a) Concert pianist and organist; (b) Virtuoso pianist and organist; (c) Accompanist pianist and organist.
2. How much practicing is required? I practice fifteen hours a week on piano and three to five hours on organ.
3. I love classical music very much but I would like to know if it would be all right to play popular music too. I do not play very much of it because some of my friends think it will affect the rhythm for classical music; is this so?
4. Could you please tell me where I might be able to obtain a book on the life of the piano and organ composers.—A. M.

A. 1. A concert pianist or organist is one who gives recitals or concerts, as contrasted with one who plays in church, or plays only accompaniments, or who perhaps does not play in public at all. A virtuoso is one who has outstanding technical skill. An accompanist is one who plays for a soloist—a singer, a violinist, and so on.

2. It depends on how far you want to go. In general high school students do not have time for more than two or three hours a day.

3. If you want to be a real musician I advise you not to play much "popular" music.

4. Any good history of music.

### Books on the Psychology of Music?

Q. At the suggestion of Mr. C. V. Buttelman of the Music Educators National Conference Headquarters, I am writing to you for informational sources on the following topic: "Musical Aptitude and Its Measurement in the Public School System."

I am preparing a paper which indirectly leads to the completion of my Master's degree on the above topic. Any help as to sources of material will be greatly appreciated.—W. L. D.

A. I suggest that you search out material along the line of your topic in the following four sources: 1. Various articles that have appeared in "The Music Educators Journal" in the last ten years; 2. "Psychology of Music," by Seashore; 3.

# Questions and Answers

## A Music Information Service

Conducted By

Karl W. Gehrkens

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



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

"Psychology of Music," by Mursell; 4. "Psychology of Music," by Schoen. This last book has just been published by the Ronald Press, but the other two are up-to-date also, having been issued within the last two or three years.

### Is the Radio Helpful or Harmful?

Q. Will you make a statement concerning your attitude toward the radio and the phonograph—as to whether they have helped or harmed the cause of music?—A. H.

A. In reply to your question concerning reproduced music, I have no hesitation whatever in stating that the phonograph has been highly beneficial to the cause of music because, through it, a great many people are becoming acquainted with the finest musical literature as performed by some of the best artists and the greatest orchestras.

In the case of radio, on the other hand, my answer will have to be a combination of *yes* and *no*. On the favorable side, there is the indubitable fact that great music is becoming popular music in the sense demanded by Theodore Thomas so long ago. In the second place, because of radio the best musical performances are for the first time being made available to country people and other persons who live far from large cities. And, in the third place, the radio has undoubtedly stimulated a considerable amount of playing and singing at home. Just how important this last item is, no one knows; but I personally believe that it has considerable importance.

On the *no* side I shall have to say that I believe the current practice of many people of talking through the performance of a great symphony as it comes over the radio is definitely detrimental to the cause of music appreciation, and that such practice is moving in a direction diametrically opposite from that in which we are trying to impel our students both in school and college music.

I believe, also, that the current practice of distorting beautiful compositions by utilizing them as dance music is distinctly harmful to musical taste. Finally, in the third place, I feel that the large amount of very poor singing that is heard over the radio is definitely responsible for setting up wrong ideals of tone quality and interpretation, and that the radio is actually proving to be a harmful influence at that point. Last summer, for example, I heard an amateur hour which was put on in a small isolated community hundreds of miles from any great city. Of the approximately twenty-five persons who participated about fifteen were singers and every one of them attempted—in several cases quite successfully—to imitate current popular radio singers. In a number of cases these young people had fine natural voices, and I believe that twenty-five years ago they would have sung very much more beautifully and artistically than they did in 1940. It is a case, however, of taking the bitter with the sweet, and I believe that on the whole the radio has done and is doing more good than harm.

Of course there are all sorts of other aspects to this question, but I assume that you want my opinion as an educator who is sincerely interested in having the great masses of people become more intelligent and more appreciative of fine music.

### Materials for Grade School Music

Q. I teach music in the Public Schools but I am not satisfied with my material for teaching. Could you give me the names of some material for this. Also, could you send a list of records for music appreciation. The school has never had anything like this and I am anxious to begin such work.—W. R.

A. I have no idea what material you are using, but I know that most school systems adopt some one of the four or five widely used series of children's song books. I cannot of course recommend any particular series in preference to all the others but if you will send to the various publishers I am sure they will be glad to supply you with returnable copies. After studying these you will probably be able to select a series which you like better than the others—after which you will of course have to persuade your Board of Education to adopt the books you want. The following are the names of several widely used series of books:

1. "Universal School Music Series," by Damrosch, Gartlan, and Gehrkens.
2. "Music Hour Series."
3. "Music Education Series."
4. "Our Songs."

The teachers' manuals for all the above contain suggestions and lists of records for listening lessons—or "Music Appreciation" as you name it.

Any of these books may be procured through the publishers of The Etude.

### How Long Does It Take to Become a Musician?

- Q. 1. I am a junior in high school, and I am taking a subject which requires the selection of a vocation. I am very much interested in teaching music, especially in high school. I am also interested in directing bands. I have taken piano lessons and I am now pianist of Winston High School. I have been in chorus all during high school and I play a clarinet in the band. I am now taking theory and harmony. Do you think this is a good selection for a vocation?
2. Does a person have to have natural talent to be a good musician?
3. Is there much demand for music instructors?
4. How much does it cost for a musical education and how long does it take?—W. J. H.

A. 1. It seems to me that your selection of subjects is excellent for one who expects eventually to teach music in the public schools.

2. Yes, one must have some natural talent in order to be a good musician, but one does not have to be a genius. If you can sing and play in tune, if your sense of rhythm is good, and if you have some taste for the better music you are probably all right.

3. Yes, there are a good many openings for music teachers, especially for those who can teach both vocal and instrumental music.

4. Most courses for music supervisors are four years in length. The cost varies a great deal in different institutions, and it also depends on the individual. In some schools a student can get on very nicely with six or seven hundred dollars a year—or even less if he helps himself by working; in other schools the expense runs from ten or twelve hundred dollars to fifteen or sixteen hundred. I advise you to wait until next fall and then send to a number of different schools for catalogs; at the same time ask the secretary of each school to tell you what the average expense per year is.

# John Philip Sousa

## As An Author

The famous bandmaster-composer wrote five books which had a large sale

By Cedric Larson

FOR JOHN PHILIP SOUSA, as a novelist-writer, we might say that "life begins at fifty," since he was almost at the half-century mark when his first book, a novel, was published.

In his autobiography Sousa throws some light on how he commenced his literary career. According to the account, Mr. Edward Bok of the Ladies' Home Journal, in the spring of 1901, offered him five hundred dollars to write a new musical accompaniment for *My Country 'tis of Thee*, but the composer declined to do so. Mr. Bok repeated his request a short time later, and Sousa countered that he would sell the publisher a story about which he had been thinking for a score of years. Upon Mr. Bok's suggestion, the composer committed the story to paper, revised it three times and offered it to the Ladies' Home Journal for five thousand dollars. For some unstated reason, however, he never sent the manuscript to Mr. Bok. A short time afterward, when the band was in Indianapolis, Sousa had a conference with Mr. Bobbs of Bobbs-Merrill and accepted "a very liberal offer" for the book.

### His Adaptation of the Faust Legend

The novelette appeared in 1902, a little book of one hundred and twenty-five pages bearing the title, "The Fifth String." The book went through various editions and total sales within a few years passed the fifty-five thousand mark, not bad for a "first." The volume contained six full-page illustrations by Howard Chandler Christy, and sold for \$1.25. One announcement of the book graphically read in part: "The Fifth String' has a strong and clearly defined plot which shows in its treatment the author's artistically sensitive temperament and his tremendous dramatic power. It is a story of a marvelous violin, of a wonderful love and of a strange temptation."

The plot was an American adaptation of the Faust legend. Angello Diotti, Tuscan violinist, comes to New York, and by page fourteen is deeply infatuated with Mildred Wallace, a banker's cold-hearted daughter. Diotti makes no progress with the Wallaces until Old Nick comes to the rescue with a five-stringed violin, which plays so superlatively well that all listeners are enchanted by its siren strains. But playing upon its extra or fifth string, the string of death, causes the person playing to forfeit his life. A family friend of the Wallaces plays upon the *verboten* string, unknown to Diotti, and is found dead by the young Tuscan. As the story approaches the end, the heroine, Mildred, curious and jealous

over the "mystery string" exacts a promise from her Latin suitor to play on the string of death, which he does in a soul-rending finale of his greatest public concert recital, and then drops dead upon the stage. Here the book ends.

This best-seller of a past generation strikes the modern reader as more of a literary curiosity than anything else. A starchy formality pervades the style throughout. Satan's sudden advent to the Island of Bahama is unconvincing at best, despite artist Christy's dexterous attempt to bolster up the incident with a picture. The choice of words betrays the urgent need of a thesaurus: interest is "breathless," greeting is "enthusiastic," cries are "passionate," death is "tragic," and so on. A mystery story fan of to-day almost wishes Diotti had played the fatal string on page fifty. The plot in the hands of a modern Gaston Leroux might have achieved the imprint of the Crime Club, Inc., and perhaps risen to glory as the film vehicle of a Bela Lugosi or Boris Karloff in a Hollywood spine-chiller. But the admiring public of 1902 were blind to all its defects; the magic name of Sousa on the title-page was all they asked. Sousa reported to some of his friends that this book sold over fifty thousand copies. He was aware that his next novel was far superior to his first.

### His Juvenile Novel

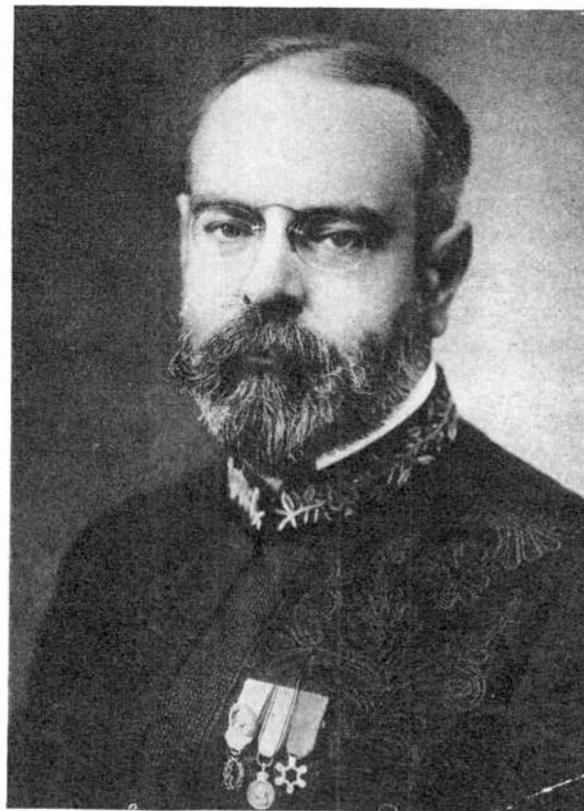
Spurred on, doubtless, by the success of "The Fifth String," Sousa brought out a more ambitious work of fiction in 1905, called "Pipetown Sandy." This, too, was under the imprint of Bobbs-Merrill. This 383-page book contained a

dozen full-page illustrations by Charles L. Hinton; retailing at \$1.50, it sold more than fifteen thousand copies. "Pipetown Sandy" always remained the writer's favorite book. The book was essentially a contribution to the larger flood of apple-cheeked juvenilia of a day when the temper of youth could be satisfied with only a fraction of the action which a modern Superman, Tarzan or Buck Rogers must turn out every twenty-four hours. William Allen White's "Court of Boyville" had been published only six years earlier by McClure and enjoyed a wide vogue. In those years Tom Sawyer and Huck Finn were standard literary diet, and Alger or Henty yarns fomented the imaginations of all youthful hero-worshippers.

In the account of his life, Sousa calls "Pipetown Sandy" partly autobiographical and says that *Pipetown* "was the vernacular for that region of the city of Washington in which I grew up." The author's boyhood experiences in the colorful days of the Civil War and reconstruction in the nation's capital form the general setting of the book, while an imaginative five-chapter kidnaping climax gives these reminiscences the necessary "shot in the arm" to appeal to a juvenile audience. A wild boat race by moonlight, wherein the would-be abductors are seen safely

to a fresh-water Davy Jones' locker, assures the triumph of right. Lillian, the abductee, is restored to her anguished parents by the two youthful heroes, Gilbert Franklin, her brother (in whom Sousa vividly paints his own youth), and Sandy Coggles, his "pal" who gives the book its title.

Anyone who knows Southeastern Washington, especially the Navy Yard and Anacostia districts, is right at home in the pages of "Pipetown Sandy." To-day the locale of the plot seems more fitting than ever, for the new John Philip Sousa Memorial Bridge spans the Anacostia where so much of the story's action was centered. Its scenes are also close to the final resting place of the author-composer in



JOHN PHILIP SOUSA

A portrait taken at the period of his greatest triumphs.

the historic Congressional Cemetery.

In style, word usage and plot, the book is a considerable advance over "The Fifth String." "Pipetown Sandy" seems as unpretentious and natural as its predecessor was melodramatic and artificial. The narrative moves swiftly and is largely conversational in form. Its descriptive portions ring true, for the author was discussing an environment of which he knew every foot. The characters are convincing, flesh and blood creations. The rubicund grocer, who quotes Shakespeare and woos a comely widow, evokes many an honest laugh; and those especially interested in

## Music and Study

Sousa himself find the characterization of Gilbert Franklin and his family well worth studying. All copies of the Sousa juvenile novel, which the writer has encountered, are well thumbed and usually rebound—unmistakable testimonials of a book's popularity.

### Compared to Goldsmith

The Arena, for November, 1905, in reviewing "Pipetown Sandy," had this to say of it in part: "Here we have the annals of a typical American village told with the simplicity and charm of a Goldsmith and the added interest of a writer whose intensity of feeling and vivid imagination have enabled him to invest simple life and homely circumstances with compelling fascination. . . . We heartily recommend the story for boys and girls and for older heads where the heart has remained young." The book is easily the best of Sousa's three novels, and in 1910 a critic wrote that his two novels had become "almost as popular as his marches."

Five years after the publishing of "Pipetown Sandy," the composer-author brought out a volume that would be classified as a daybook, "Through the Year with Sousa," under the imprint of Thomas Y. Crowell and Company, and sold for \$1.00. Under each day of the year was given a selection chosen by the "March King" from one of his own works; its form might be a few bars of music from an opera, a martial air or other musical composition, or excerpts from his songs, verses and writings. Under each date was entered the birthday of a famous musician.

Ten years elapsed before Sousa published his fourth book and third novel, "The Transit of Venus," bearing the imprint of Small, Maynard & Company of Boston, 1920. It is a strange yarn, indeed, of about forty thousand words, and deals with the story of a group of confirmed misogynists undone by a simple girl. Almost forty years earlier, when young Sousa was conducting the Marine Band under the Secretary of the Navy, Congress appointed a body known as the United States Commission on the Transit of Venus. This Commission functioned under the supervision of the Secretary of the Navy, and its purpose was to photograph the passage of Venus' shadow-cone over the earth, an astronomical phenomenon which occurred in 1882 and will not happen again until 2004. Various parties sailed for the southern tips of Africa, South America and other places "down under" to photograph the "transit of Venus."

An imaginary voyage to get photographs of this phenomenon furnishes the peg on which author Sousa hangs his story. The Alimony Club, composed of embittered misogynists, ship aboard a vessel bound for some islands near the southern tip of Africa, to photograph the "transit of Venus" and to be free from the fair sex for a few weeks. But alas! The captain's niece is a stow-away and proves to have plenty of charm. Soon the women-haters, in the monotony of an ocean voyage, lose their inhibitions and become ardent rivals for her hand. The plot suggests the light comic opera which Sousa loved so dearly.

### His Autobiography

Sousa's last and best-known book is his autobiography, "Marching Along," published by Hale, Cushman & Flint of Boston in 1928, and selling for \$5.00. Parts of this work had appeared serially in the Saturday Evening Post, in the autumn of 1925, under the title of "Keeping Time." In the scope of this 384-page narrative, the author traces his musical progress year by year. Its pages are

## Ignace Jan Paderewski

1860-1941



IGNACE JAN PADEREWSKI, the most eminent international figure in music during the last fifty years, passed away on June 29th. He died at the Buckingham Hotel on West Fifty-seventh Street, New York City, only a few steps from Carnegie Hall where he made his American debut on November 17th, 1891. Since that time THE ETUDE has had the privilege of paying repeated homage to this very great man, whose genius was so splendidly recognized in this country, where Paderewski spent a large and important part of his lifetime. This saddening information, coming just as we are going to press, prevents a more lengthy tribute to our great friend.

His patriotism for Poland was epic. An artist with a large income, he accumulated wealth. Twice he literally impoverished himself to help save and rebuild his beloved native land.

The wanton cruelties and mass murder which have come to Poland during the present war stunned the aged pianist-statesman, and unquestionably hastened his end.

Pianists will come and pianists will go, but there will probably never be another pianistic personality such as Paderewski. Like Liszt, his kindnesses and philanthropies were unlimited. He dramatized the entire piano literature in a way which moved millions. In fact, there are hardly enough words in the language to encompass the splendor of such a soul as that of Paderewski.

"The silent organ loudest chants  
The Master's requiem—"

Ralph Waldo Emerson

studded with numberless anecdotes about his dealings with the great, near great, and his orchestral triumphs. Flashes of humor lighten many passages, and the writer has a ready eye for presenting dramatic situations and highlights of his life. Two fairly long excerpts from "Pipetown Sandy" are given in "Marching Along": an eight-page description in chapter two of the Grand Review in Washington after the Civil War; and a twelve-stanza poem called "The Feast of the Monkeys" reprinted in the thirteenth chapter, and called by the writer "nonsense verses which have served to amuse my own grand-children" (about four and a half pages in length). In his biographical narrative Sousa mentions "The Fifth String" in various places, but nowhere, save in the appended bibliography of all his musical and literary creations, does reference to "The Transit of Venus" appear.

Looking at his autobiography critically, however, we are forced to agree with Abbe Niles' opinion of the book appearing in The Bookman in August, 1928: "The writer hoped for more than he found in 'Marching Along' . . . This is more a scrapbook than an autobiography: a mass of testimonials, scrolls of honor from this city and that, commands from royalty, press reviews, public correspondence on ancient controversies, photographs, statistics of miles traveled, countries seen, and attendance; anecdotes upon anecdotes, all tied together with a loose and slender thread of narrative and comment. In short, there is too little of Sousa and too much about him." The nation still needs a sympathetic and intimate interpretation of one of its musical geniuses.

This review of Sousa's five books is no attempt to secure for him a niche in the national gallery of authors. It is rather a literary footnote to the life of an American composer whose fame rests securely upon some one hundred and five marches, fifty-three songs, twelve suites, eleven fantasies, ten operas, six waltzes, two overtures, fifteen miscellaneous compositions, and a cantata, a symphonic poem and a *Te Deum*.

Sousa must have been possessed with something like the writer's itch, for he certainly did not have to produce books for the sake of the royalties. He was, as a matter of fact, somewhat fond of speaking of "my novels." During the World War he served as musical director at the Naval Training Station, Great Lakes, Illinois. In looking over his Officers' Training Record by special permission at the Navy Department in Washington, the writer was surprised to note that the bandmaster listed his occupation on the official record as "Composer, Novelist, Conductor of Sousa Band" in precisely that order. He was in his sixty-third year at the time, so we may conclude that he cherished writing in the evening of his life as one of his serious achievements.

The March King fits admirably into the American tradition. One of a large family of parents in very moderate circumstances—a Portuguese-Spanish father and a German mother—he rose to wealth and fame. But his books, whatever their merits and defects, were received by the public largely on the strength of the author's preëminence as the nation's first bandmaster, and his reputation as top-ranking composer of immortal marches.

# On Adjudication of Music Contests

By

Harold Bachman

ART CRITICS, and more particularly in this case, music critics, fill a sometimes unenviable rôle. Because they express viewpoints which have their own inseparable personal stamp, they are peculiarly subject to the attack of those who do not always think as they do. Even among themselves differences arise without much prodding. Yet in all art there are certain aesthetic standards, recognized values, by which a portion of that art may be judged.

In music adjudication, then, results are infinitely more satisfying if the judge be someone who has a reputation for having done at least careful and competent work in his field of adjudication, and if he has in addition a wide experience in listening to performances of the contest class which he is judging. One can then be sure that he has fairly mastered, through direct contact and experience, the standards of evaluation which enable him to criticize accurately.

Some years ago, in a paper before a clinic at the University of Illinois, the writer presented "A Code of Ethics for Judges and Contestants." My thesis was that the prime motivation for contests was to stimulate interest in, and raise the standards of public school music. This was in opposition to the commonly entertained idea that the purpose of the school music program was to promote and to win contests. All judges, therefore, should realize their responsibility for helping set forth the proper standards of performance, but beyond that they should not forget the important objective of stimulating and lending encouragement to a great movement. They have it in their power to give impetus to the cause of school music, and their criticisms and decisions should be such as to further this purpose.

It is my belief that every judge should have and should study the booklet, "Standards of Adjudication." Here and on the judge's score sheets are defined those factors which go to make a good or a poor performance. Fairly definite instructions are given as to the weight to give each factor in making a decision. The judge should learn first of all to listen to a performance and appraise it in terms of the factors that are indicated on the score card. If he is to be helpful as well as critical, he must be specific. By this is not meant that he should point out that the second flute player played B-flat instead of B in the third bar after letter K, but that he be able to point out the fundamental weaknesses of the group, such as those in tone quality, intonation, precision, accentuation, and other phases. This can be used as a basis for making brief suggestions for improvement of the group being judged.

## We Draw an Analogy

Granting that the musicianship of the judge is unquestioned, what are some of the qualities which he must have if he is to become a successful judge? In the first place, there is such a thing as a judicial temperament. Many a brilliant lawyer—if we may draw an analogy—would fail as a judge in a court of law because of the lack of this very quality. On the other hand, some of the finest judges have not always been the most brilliant lawyers in pleading a case at the bar of justice; their asset was the possession of the judicial temperament.

In the same way, many fine and sensitive mu-

sicians fail to be satisfactory judges, perhaps, because they are too sensitive. They might be easily influenced in their criticisms by some relatively unimportant factor in the performance that offended their sensibilities, and thus fail to give proper weight to many of the other attributes or failings displayed by the performing group.

I think that each judge should strive to prepare himself in every possible way before the contest season opens. First, he should try to familiarize himself with as many of the musical numbers on the contest list as he can. The man who has a musical organization of his own, and who can actually rehearse and play a goodly portion of those numbers, is indeed fortunate. In addition, he should hear as many performances by major concert organizations as possible, either on the concert stage or by radio or phonograph. All this will give him direct contact with the composition, enable him to apply standards of evaluation, and to know exactly how it should sound when those standards are observed.

The person who listens to a good many performances of the standard works will surely be struck by the fact that there may be several different interpretations of the same work, and all of them good. He may prefer one rendition to the other, but in his work of adjudication he will certainly not penalize the performing group on the basis of interpretation if that interpretation is logical and does not violate the rules of good taste. He must have a more definite reason for criticism than that he likes another style better—although he may comment to that effect with propriety if he wishes. I once heard of a judge at a state contest of concert playing groups who held a metronome on the bands during the entire performance, and adversely criticized them every time their tempo varied from that indi-

cated on the score. It was said that other factors such as quality of tone, balance, intonation, expression, articulation and phrasing escaped his attention entirely. Such a situation, such a manner of adjudication is, of course, ridiculous, and certainly detrimental to the objectives of contest adjudication.

Above all, the man who is going to adjudicate in high school competition should have a wide experience in listening to organizations of the class which he is going to judge. In no other way can he properly formulate ideas as to the standards of performance he can reasonably expect from organizations of the various levels. The judge who is inexperienced in listening to high school organizations is likely to fall into one of two errors.

1. The performance may be so much better than he expected from young players that he thinks everything he hears is excellent, and, in failing to be sufficiently critical of below-standard performance, does an injustice to those groups which have achieved higher standards.

2. Or, the standards he holds may be based on performances of major symphony orchestras, and nothing he hears in the amateur groups will please him. The judge in a contest of thirty-five or forty violinists who could not find one to rate in First Division must have been making this type of error. He was the concertmaster of a nearby symphony orchestra, and one cannot help but feel that he was applying the same specifications of competency that he would apply to a candidate for a place in the first violin section of his orchestra.

Of these two errors one can say little more. Experts are those who are completely familiar with the materials with which they deal.

## The Adjudicator Must Have Experience and Wisdom

It has been said previously that the efficient judge must learn to reduce what he hears to terms of the various factors listed on his score card. Moreover, he must learn to retain these impressions in an orderly way in his mind, or he will become so confused before a day's judging is over that he is likely to commit serious errors. He must continually guard against a shifting of his own standards during the course of a day's judging of a class—a shift that may come naturally through fatigue. Perhaps things that he overlooked in the morning will begin to irritate him at the end of a long, hard day, and the last groups will be penalized simply because the judge is tired. For the adjudicator, the maintenance of a constant criterion of judgment requires concentration and experience. It may be a helpful device to keep a small chart on each class with a system of notation which will enable the adjudicator quickly to refresh his memory on performances heard earlier in the day. This will call to mind bases of judgment which can be applied consistently.

Another matter of importance is the careful weighing of the values of the various factors mentioned on the score card. The judge must not be overly influenced by any one factor to the exclusion or (Continued on Page 567)

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

## IS MUSICAL TALENT INHERITED?

There are few questions of greater interest to music lovers. No sooner does a new luminary appear in the musical firmament than the admiring public begins to probe for evidences of similar ability among his ancestors or his children. And every home, where an encouraging music report follows the practice hour, has echoed to the query: "I wonder which side of the family he gets it from?"

People "inherit" blue eyes, a loping gait, a tendency to longevity. Dynasties have been marked by distinguishing features; we speak of a Bourbon nose, a Hapsburg lip. Then why should not an aptitude be inherited too? A bent of mind as well as a curve of feature? The supposition is logical enough. Unfortunately, however, its logic has never been conclusively proven. The absolute inheritability of musical talent is still a debatable point. On the other hand, much evidence can be brought forward to indicate that musical families usually produce musical children. And the many exceptions to the rule are not nearly so important as a clear understanding of what we mean by musical talent.

A love of music can be inherited. An eagerness to live with music, to take it in and give it out, are normally found in the descendants of musical people. It is nearly impossible, of course, to separate inheritance from environment in discussing the advantages of a musical home. Let us suppose that Mr. and Mrs. Smith love music; they talk about it, listen to it, try their skill at performing it. When their children grow up doing the same thing, it is difficult to determine whether they have *inherited* the tastes of their parents (with a possible inference that they would be actively musical in very different surroundings, because of their inborn desires); or whether they are simply *influenced* by their parents (with a possible inference that their activities are imitative rather than natural and might not be the same in different surroundings). Suffice it that, whether through inheritance, environment, or a happy mixture of the two, musical homes generally produce musical children. In this sense, then, musical ability may be said to be inherited, or nearly so.

On a larger scale, though, we find the exact opposite to be true. Musical genius—or any other kind of genius, for that matter—is seldom, if ever, inherited. Even in families which for generations have been distinguished by more-than-average musical talent, there is always one who stands alone, dwarfing those who follow him as well as those who went before. In more ways than one, genius is a thing apart, unaccountable, unpredictable. And in this sense, supreme musical ability is neither inherited nor passed on.

### Musicians with Musical Background

Johann Sebastian Bach remains the best example of both inherited and non-inheritable musical capacity. He inherited all the gifts of a notably musical line; yet he eclipsed all the "musical Bachs," the later as well as the earlier ones. The Bach family was famous for music for over two centuries, and produced more than fifty renowned artists. The family was founded by Veit Bach, who left Hungary to establish a bakery in Thuringia, about 1600. He carried his little zither with him when he went to the mill, and played upon it while he waited for his flour. The most distinguished members of the family include Johann Christian Bach (1735-1782), Johann Christopher Bach (1642-1703), Karl Philipp

# Is Musical Talent Inherited?

By Stephen West

Emmanuel Bach (1714-1788), and Wilhelm Friedemann Bach (1710-1784). Johann Sebastian, who lived from 1685 to 1750—cutting across the older and younger generations—inherited from his forebears a capacity for music which he also handed on to his sons. But in addition to those transmittable gifts, he possessed a solitary genius that he derived from no one and gave to no one.

Similarly, François Couperin stands as the greatest of his line, which distinguished itself for musical ability for two hundred years. Between 1650 and 1826, eight Couperins served as organists in the Church of St. Gervais, in Paris. The "great" Couperin also held this post, but lifted himself, by his unique gifts, to an eminence which none of the others attained. The Puccini clan was another musical family. The first Giacomo Puccini was known as organist, teacher, and composer in the early 1700's. Michele studied under Donizetti. But Michele's son, Giacomo, the composer of "La Tosca," "Madam Butterfly," and "La Bohème," outranked them all.

Most of the musical giants sprang from families which had shown decided musical inclination. Mozart's father broke away from the family tradition of book-binding to become a musician, and made himself known as organist and composer. Beethoven's grandfather rose to the esteemed post of *Kapellmeister* at the court of the Electoral Archbishop of Cologne. Although he died when his grandson was but a small child, the old gentleman's fiery musical enthusiasms—and his bright scarlet uniform!—remained vivid memories throughout Ludwig van Beethoven's life. The *Kapellmeister's* son, Ludwig's father, became a singer in the Electoral Chapel. And young Ludwig's environment was musical—if so dignified a term may be applied to the cruel system of forcing the child to practice day and night, so that his precocious gifts might increase the family income.

Carl Maria von Weber's father devoted his rather bombastic self to the showier aspects of music, serving as town bandmaster, viola player, and leader of a strolling band of singing actors known as Weber's Comedians. The travels, rehearsals, performances, and intrigues of this troupe formed little Carl's earliest schooling. The older Weber was vain not only of his own accomplishments, but of the fact that the great Mozart had married Constance Weber, kinswoman; and he spurred his young son on to efforts for which he was not yet ready, in the hope of making a "second Mozart" of the child. Beethoven and Weber may be said to have succeeded in spite of their surroundings.

Mendelssohn inherited an ardent love of music, if not a professional background. His parents were patrons of the art and notable amateurs, who threw open their great home twice a month for splendid musical parties, at which friends and family members took active part in the playing. Liszt was the son of a man who had dreamed in vain of a musical career. Adam Liszt was

steward of the Esterhazy estates in Raiding, Hungary, and spent most of his leisure in playing the piano and regretting all he had missed as an artist. Little Franz's musical precocity was discovered by his absorbed reaction to his father's playing. Brahms' father defied his family to study music; he picked up the rudiments of violin, viola, violoncello, flute, and horn playing as best he could; became Director of Town Music in his native Heide; and played both contrabass and horn in Hamburg. Thomas Sullivan, son of a member of Napoleon's guard at St. Helena, and father of Sir Arthur (the musical half of Gilbert and Sullivan), showed a decided gift for music and became bandmaster at the Royal Military School at Sandhurst. Sir Arthur spent part of his childhood at Sandhurst, and entered the world of music on the wings of his enthusiasm for military bands.

### Musicians Who Stood Alone

Looking at the reverse side of the medal, we find several musical giants who had no musical inheritance whatever. Haydn had none. Neither had Handel. Indeed, Handel's precocious ability was so deliberately discouraged by his father that the child would steal up to the attic, to satisfy his passion for tonal expression by playing softly upon an old clavichord standing there in disuse. He taught himself music in secret, pausing regularly to listen out for steps on the stairs, in constant dread of being discovered at the forbidden joy of—practicing! Neither Schubert nor Schumann had a particularly musical background; although Schubert's father, a schoolmaster, knew enough of the art to teach his son the rudiments of violin playing; and Schumann's family were cultured people, which presupposes an acquaintanceship, at least, with music.

The influence of environment alone is demonstrated by Wagner, who inherited no especial musical aptitudes, but whose youthful tastes were guided into definitely musical channels by his Jewish stepfather, Ludwig Geyer.

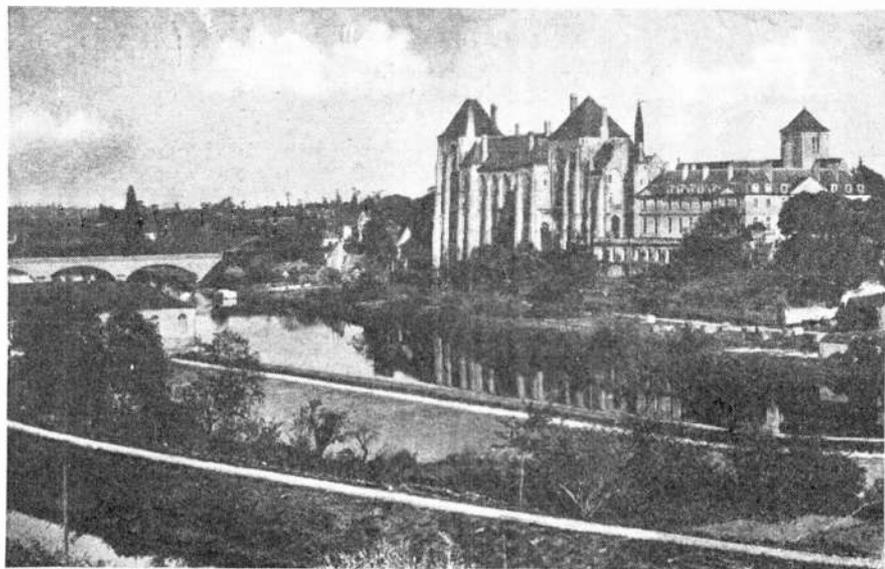
Interpretive musical ability seems to share exactly the same inheritable and non-inheritable characteristics as creative talent. Most of our celebrated performers come from families who, at the very least, "liked" music. In many cases, their parents were accomplished amateur musicians, who guided the tastes of the children destined to become to-day's "stars." On the other hand, there are but few cases in which the "star" has lifted the mantle of stardom from the shoulders of his parents, or handed it on to his children. One of the outstanding examples of directly inherited interpretive ability is that of Walter Damrosch who succeeded his father, Dr. Leopold Damrosch, as conductor of the Metropolitan Opera Company.

Schumann-Heink was fond of saying that she "got" her voice-quality from her mother and her love of music from her grandmother. The parents of Geraldine Farrar (*Continued on Page 560*)

**G**REGORIAN CHANT! The magic of ancient tonal beauty implied by these words has a definite and subtle appeal for every musician and music lover. Entwined as it is with the rich lore of mediaeval legend, having been throughout the centuries a familiar element in the life of Christian people, it is in our day very much alive and assuming a place of increasing importance. This importance is felt, not only by those who have to deal with sacred music, but by composers, professional musicians and intelligent listeners.

**Original Form Carefully Preserved**

The history of the rejuvenation and authorization of the original and authentic version of Gregorian Chant melodies, during the nineteenth and early twentieth centuries, is just as moving as the record of its ancient career in the life of the Church and in the daily lives of men. Greek music had such a strong hold upon Christians that such leaders as Ignatius, Bishop of Antioch, and St. Ambrose of Milan, in the third and fourth centuries, began writing hymns to these melodies. Then followed many centuries of fluctuating fortune as far as the authenticity of the chant was concerned. Brother Leo, of St. Mary's College in California, once said in a talk on Music in Speech: "The United States is the only country in the world where potent propaganda is maintained to lower the standards of civilized speech."



ABBAY ST. PIERRE OF SOLESMES

This all but describes the problem which the Catholic Church in Western Europe had to face throughout the centuries as official guardian of this ancient and beautiful music. Human nature is weak, and there were many periods of decadence. Men of courage and steadfast faith have always resented the attempt to paint the lily. Consider the attitude of the average staunch American patriot if someone attempted to "touch up" Lincoln's "Gettysburg Address" with a few fancy additions and ruthless deletions. Thus it was that brilliant men and women of religious orders and of the laity gave their lives and their goods, under the sponsorship of the Church, in research and patient toil—in order that this great literature of rich melody may now be used in all its primitive purity, and hallowed rather than spoiled by the toil of the ages. The study of this mediaeval tonality offers rich rewards to the earnest seeker after knowledge.

The Gregorian Chant was originally conceived

as melodies to be sung in unison, without the assistance of instrumental accompaniment. Eventually the organ became the customary assisting instrument in the churches of Western Europe, counterpoint developed, and the composers of church music based all their motets on melodies from the chant books, and on the modality inherent in them. Finally, with the coming of harmony, the custom arose of accompanying the singers on the organ with a background, partly

harmonic, partly polyphonic, but always in the mode of the chant, and it is this phase of the whole subject which has the most direct appeal to the general musician of to-day.

A famous conductor and his program annotator once visited the studio of a Gregorian Chant expert. "Our concertmaster," they said, "is going to play the 'Gregorian Concerto' of Respighi, and we do not know anything about this kind of music. This is a phase of musical knowledge with which we never had an opportunity to become thoroughly familiar."

This is true of many fine pianists, violinists, singers and other musicians, simply because they believe the subject to be so vast and complicated that they would need several years of arduous study to encompass the difficulties involved. This procedure, however, is true only in the event that the candidate wishes to teach the chant, and to direct the singing of this music in churches and schools.

A very good command of the modes and an understanding of their tonalities can be accomplished by anyone who can play four parts on a keyboard instrument, by daily experimentation and a little practice. Furthermore this is a most fascinating activity, because, whereas in our secular music up to and including the romantic period we have only two modes to experiment with, the major and minor, in the Gregorian Chant we have four, and each has strong individual characteristics and its own definite appeal.

For instance, the Dorian mode is derived from the scale, Example 1, which can be sounded at

any pitch, but for purposes of simplicity is placed with the lowest note on D.

Ex. 1



This scale has half steps between two and three and between six and seven. This is entirely different from our familiar harmonic minor and gives rise to many lovely antique progressions. The rule is that the chords must be constructed out of notes included in the scale, and the general rules of good voice leading must prevail; "six-four" chords (those with dominant in the bass) are not desirable. This permits such elementary harmonizations as

Ex. 2



Ex. 3



The chord marked X illustrates the only form of a dominant seventh allowed, the second inversion, and this only when utilizing notes actually found in the mode.

The next step is to invent simple short melodies in the Dorian mode. These may run lower or higher than the octave illustrated but must consist of the eight tones pictured. Simple melodies may also be found in books of the chant, some of which are listed at the close of this article. After considerable playing along the lines of "a separate chord to accompany each note of the melody" experiments may be made with any of the following:

1. Pedal points with passing tones.
2. Consecutive thirds or sixths (two or three).
3. Use of secondary sevenths.
4. Simple contrapuntal movement.
5. Elimination of voices (at times using three or only two).

Example 4 illustrates passing tones and consecutive sixths.

## Music and Study

Ex. 4



The conventional endings for melodies in this Dorian mode are major-minor and minor-minor. Melody on the top, ascending and descending, as in Example 5.

Ex. 5



The chords in these endings are simple major and minor chords, but this does not preclude the opportunity of using secondary sevenths when desired. Therefore, the last two chords in Example 4 could be played in this manner if desired:

Ex. 6



Practical experience has shown that if the Gregorian enthusiast will stay patiently with the Dorian mode, in practice and in thought, until its tonality is well established in his mind, it will greatly facilitate acquaintance with the modality of the three remaining modes.

There are several interesting phases of work yet to be done in the Dorian mode, before turning the attention to the next mode. First, there is the whole question of transposition. It is most vital that musicians should not think of the Dorian mode being in any way bound to the "key of D." It is a mode, not a key, and its melodies and harmonies can be played at any pitch on the keyboard. Try consistently to *transpose* these harmonies which you invent to Dorian melodies, and you will free yourself from the fetters of any key or pitch.

Then, again, there is the beautiful improvisatory practice of placing your Gregorian melody somewhere in the center of your harmony, or inverting it to the lower voice, somewhat after the fashion of the 16th century polyphonists. Fine organists often make use of this form in accompanying the chant, after they have trained their choirs to be independent of accompaniment.

Example 7 is a setting of the opening melodies of the "Sequense for Easter" day in the Dorian mode—"Victimae paschali laudes." Simple chords, a few passing tones, and the melody is in the tenor voice.

Ex. 7



It should be said that in the authentic chant melodies there are cases where a flat is allowed on the sixth degree of the Dorian scale and the fourth degree of the Lydian; but, in order not to abuse these privileges, they should be thought of as concessions, and an attempt should be made to keep the mode pure and austere, so as to be free when possible from the modernizing influence of the accidental.

Before leaving intensive work on the Dorian mode, it would be a pleasant and profitable diversion to write a short composition, either for solo instrument or ensemble, or for voices, utilizing this mode. Then it is that the musician feels the practical value and full aesthetic influence possible with a knowledge of mediaeval modality.

### The Remaining Modes

The Phrygian, Lydian and Mixolydian modes are now illustrated and, to gain complete hold of them, the same procedure as outlined for the Dorian mode may be followed. Each has its own color, possibilities and appeal. The Phrygian seems more severe in its minor-minor cadences, the Lydian soft and sweet as Plato lamented, and the Mixolydian full of vigor and sunshine. Example 8 gives the Phrygian and its conventional endings, with half-steps between 1 and 2, and between 5 and 6.

Ex. 8



Example 9 shows the Lydian, with half-steps between 4 and 5, and 7 and 8.

Ex. 9



Example 10 gives the Mixolydian mode, half-steps between 3 and 4, and between 6 and 7.

Ex. 10



The Dorian and Lydian modes, having a more ready appeal to modern ears, have been exploited to a greater extent than the remaining tonalities. Some experiment will prove, however, that in the Phrygian and Mixolydian modes lie hidden a great wealth of beauty and power, both for sacred interpretation and for symphonic development. The orchestral, organ, piano, and violin works of writers like Franck, D'Indy, Ravel, Holst, Respighi, Debussy, Casella, and many moderns reveal subtle uses of the mediaeval tonalities. In some cases, passages are definitely distinguished as belonging to one mode or another. Many fine choral works of such proportions as Pierné's "Children's Crusade" offer fine examples of the use of Gregorian modality in places where the mysticism of the ages must be felt, and where the solemn sonority and philosophic depth of the austere modes thunder out statements of eternal truth, too sublime and too tremendous to trust in the hands of modern harmony and figuration.

Open and see! The treasure chest of Gregorian Chant awaits your eager search.

Partial List of Books Pertaining to Gregorian Accompaniment, and Modal Harmony  
A Catechism of Gregorian Chant

Dom. Gregory Hugle

A Grammar of Plainsong

Benedictines of Stanbrook Abbey

Accompaniments to the Kyriale... Henry Potiron

Accompaniments to the Kyriale... Achille Bragers

The Simplicity of Plainsong... Justin Field, O.P.  
Gregorian Chant Discography

Dom. A. Bouvilliers, O.S.B.

Treatise on Accompt. of Greg. Chant

Henry Potiron

Gregorian Chant Accompaniment

Achille Bragers

Plainsong Accompaniment... J. H. Arnold

## Incomplete Measures

By Edward J. Plank

Music students are prone to disregard the proper value of the note or notes immediately preceding the first measure of a piece. In fact, the shorter the value of the note (or notes) in the incomplete measure, the longer the pupil holds it. He thereby gives the piece an indefinite or indistinct start.

A successful method of correcting this common error is to have the pupil count the remainder of the incomplete measure *in advance*. Have him start counting with "one" and progress through a complete measure, with "ands" if necessary. He will then play these "extra" notes in their proper rhythmic place. The musical examples given illustrate the practical application of this method in many different types of incomplete measures.



In visualizing the incomplete measure as a whole, the music student gives these "extra" notes their correct value.

## Do You Know?

Probably the first American opera was Francis Hopkinson's "The Temple of Minerva" which was printed anonymously in 1781.

Even J. S. Bach had his trials and tribulations with the "Music Committee." The Consistory of Arnstadt in 1706 censored him for allowing his cousin, Maria Barbara, to sing in the church where he was organist.

# Temperament for the Violinist

By

Dorothy Brandt Dallas

**P**LAYING IN TUNE is the violinist's most important and most vexing problem. No matter how good the rest of his technic might be, it all can be lost to his listeners on a wave of "sour notes." The problem goes even deeper than most violinists realize; for the individual interpretation of the meaning of "playing in tune" can "make" or "break" one's technic to begin with. It may appear extravagant, but it is nevertheless true, that one's intonation controls his tone, his technical facility, and his interpretative possibilities.

To play *perfectly* in tune has been the ideal of the profession for so long that the mere thought of using *tempered* intonation amounts to heresy. The bowed instruments are looked upon as the chief champions of "perfect" intonation whose cause they serve with great unwillingness. But they were helpless to prevent their would-be masters from perpetrating this false and unattainable ideal; so violinists were doomed along with their instruments. For this ideal was built, and has been sustained, on fallacies.

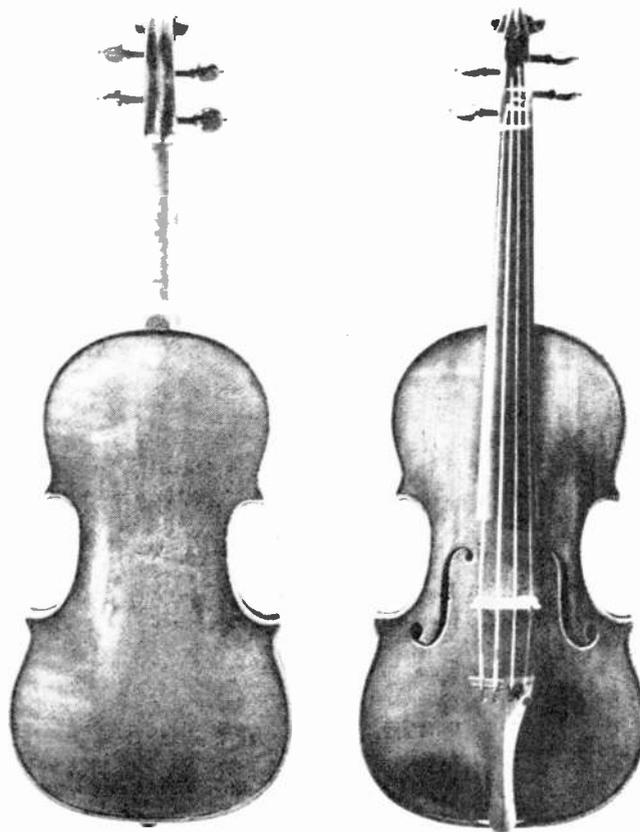
It has always been supposed that the violin and its bowed brethren were ideal for the production of theoretically perfect intonation; and consequently, violinists are supposed to play "perfectly in tune." Any critic could disillusion one regarding the latter; while one's haphazard training in intonation generally would forestall any such possibility—which the instrument would overrule in any event. Furthermore, it is extremely doubtful whether the average ear can even distinguish "perfect" intonation; which erroneously is thought to be instinctive! The violin is far from ideal for "perfect" intonation; and "perfect" intonation is far from ideal for violinists.

The problems abounding in violin intonation are never formally recognized by the profession; nevertheless, the fact is that the bowed instruments are notorious for their difficult and indefinite intonation, a condition which has been no great incentive toward their study. Everybody knows that the violinist must "make his own notes," while the pianist has only to depress a key; and that the violinist must play "perfectly in tune," while the pianist not only enjoys temperament, but *never has to think about intonation*. This distinction, we are glad to say, is entirely undeserved; for the bowed instruments possess within themselves a very simple and very definite system of "playing in tune," a system which has evaded their uninquisitive "masters" for centuries.

Not that the profession has made no effort to mend matters. Though violin history makes no mention of the scandal, it is a fact that some seventy-five years ago the profession was split by an attempt of the "moderns" of that day to discard the impracticable perfections of just intonation, and to perpetrate for the bowed instru-

ments instead, equal temperament, with its due regard for instrumental technic—so that "perfect" intonation is no more uncontested than it is legitimate. But science went the dissenters one better, by discovering that the intonation actually used by artists of the instruments was neither of the two systems advocated, but was a deep, dark mystery! The instruments themselves solve this, and many other scientific and professional mysteries.

Because of the movable nature of their tones, the bowed instruments were supposed to have held no obstacles toward the production of absolutely perfect intonation; and upon this fallacy pedagogs and academicians have built hopelessly



VIOLIN BY J. B. GUADAGINI, 1755  
The instruments of this maker, said to have been a pupil of Stradivarius, are held in high repute.

inefficient technics, from which artists and virtuosos managed to escape only by pure accident. Were it not for this initial error, present-day teachers would be much more effective; a group

united in methods and aims, producing efficient violinists by the thousands.

As is not unusual in violin pedagogics, this theory was produced from incomplete observance of the facts. For, *all* the violin tones are not movable. Due to the four fixed tones of the open strings, it is impossible to effect "perfect" intonation on the bowed instruments. We will attempt to explain this briefly.

The little bug in the ointment is called an "enharmonic error," which is not unknown to violinists, but whose villainy is underestimated. This error, also called a "comma," amounts approximately to one-fifth of a semitone; the observance of which interval marks the difference of playing "in" or "out" of tune. The G and E strings of the violin, as well as many of its harmonics, differ by this error; yet, even violinists properly trained in just intonation fail to notice it while playing—if at all; which demonstrates the insensitivity of the ear to "perfect" intonation.

The four fixed tones of the open strings, as well as the harmonics, occasion innumerable enharmonic errors while playing; until it is laughable to call the results "perfect" intonation. Indeed, the violinist thus produces, in the end, an intonation far less "perfect" than equal temperament, one of whose objects is to eliminate the enharmonic errors between the intervals.

Tempered intonation recognizes only twelve tones within the octave; while there is no limit to the pitches of mathematically perfect intonation—it runs the gamut of the siren. However, practice and sensation have limitations if theory has not; a conservative calculation of "perfect" intonation involves fifty-three tones between the octaves. The technical advantage of twelve tones over fifty-three is obvious.

Using just intonation, each of the violinist's fingers, in its natural capacity of intoning natural, sharp, and flat, needs to distinguish at least four different pitches for each of these deceiving notations instead of only one. This means twelve different pitches which each finger must be able accurately to intone, at split-second notice, within a short stretch of string; instead of the meager three which would be required by temperament.

It is a case where in numbers there is, not strength, but weakness. Tempered intonation would require that the fingers command a total of four hundred and thirty-two pitch-placements (four fingers, three tones, four strings, and nine fingerboard positions); while natural intonation, at the rate of fifty-three to twelve, requires the staggering sum of one thousand, nine hundred and eight.

This means four hundred and seventy-seven placements for each finger over the full compass of the instrument; against one hundred and eight (which is quite enough!) required by temperament. It is evident from these figures that the violinist attempting to produce "perfect" intonation labors under a forbidding handicap compared to the player employing temperament. And it is tempered intonation which artists of the instrument use while earnest students struggle along with (Continued on Page 564)

## VIOLIN

Edited by Robert Braine

# The Father of the Viennese Operetta

Franz von Suppé and the Viennese Operettists

By John A. Robinson



SUPPÉ IN THE YEAR 1845

**F**RANZ VON SUPPÉ'S NAME is well known to the American musical public. We have all enjoyed his overtures, *Poet and Peasant*, *Light Cavalry*, *Pique Dame*, *Jolly Boys* and others, while his operettas, notably "Boccaccio" and "Donna Juanita," have found much favor in this country. But we are indebted to this genial nineteenth century composer for something more than his own delightful compositions—for nothing less, indeed, than the inauguration of the whole school of modern Viennese operetta.

It is a fact inadequately recognized that von Suppé with his earliest works, almost one hundred years ago, produced a light opera type that has served ever since as the model and inspiration for Viennese composers. For twenty years, season in and season out, he had supplied the Viennese stage with a great succession of famous and lively operettas before Johann Strauss (the Second) produced "Die Fledermaus"; and when, in 1881, Karl Millöcker, his protégé, wrote "The Beggar Student," von Suppé had enjoyed almost half a century of successful composition.

And just as von Suppé was the forerunner of the nineteenth century Viennese operettists, so were the twentieth-century composers, Lehar, Fall, Oskar Sraus and others, his lineal descendants. "Katinka" re-echoed the "Country Girl"; "Pique Dame" was the prototype of "Countess Maritza"; and "Light Cavalry" was The "Chocolate Soldier" of an earlier day.

We Americans, then, are peculiarly indebted to von Suppé, for Viennese operetta has long occupied a prominent place on our stage and has enjoyed, on the whole, a greater popularity than the English and French and even our native works.

Von Suppé's heritage was cosmopolitan. Of Belgian ancestors who had acquired Italian citizenship, he was born in the Dalmatian town of Spalato, April 18th, 1819, and grew up in the neighboring city of Zara. He early evidenced a strong passion for music, and at the age of ten was taking lessons from a regimental bandmaster and from the Kapellmeister at the cathedral in Zara, where he sang and learned harmony and counterpoint. In 1832, at the age of thirteen, he composed a mass, which was sung that year in the Church of St. Francis. Forty years later the same theme, rewritten, became one of von Suppé's major pieces of sacred music.

### Donizetti His Friend and Teacher

After his father's sudden death, in 1835, his mother, in financial straits, moved with Franz, her only child, to Vienna, where she had relatives able to assist her. There Franz was accepted by an instructor of high reputation, Ignatz von Seyfried, and devoted himself zealously to composition, "thanking God for his musical career." In 1840 he met Donizetti, who was then in Vienna for his own productions, and the famous

man extended his friendship to Franz as well as acting, for a while, as his instructor.

In 1841 the impresario, Franz Pokorny, engaged von Suppé for Das Theater in der Josefstadt; and, at that house, in the same year, appeared a farce, "The Results of Education," with von Suppé's music. This first effort was highly successful, and in the ensuing four years a score of pieces set to his music appeared at this theatre.

In 1845 von Suppé went with Pokorny to the Theatre an der Wien and there, in June, 1846, was first played his best remembered

piece, the *Poet and Peasant Overture*. This has an unusual history. Originally written for another operetta, it proved a fiasco in the first version and was withdrawn. Revised and used in another piece, it fared no better. "Don't again use that unlucky thing," pleaded Pokorny. But von Suppé rewrote it once more, this time for "Poet and Peasant" and in the charming form in which we know it to-day. At the time, suffering from financial calamities, he sold the overture for eight *Talers* to a Munich publisher, who reaped a fortune from it.

During the next two years von Suppé produced a number of successful works, "The Country Girl" and "The Thousand and One Nights" among them. But in 1848 came the revolutionary movements which shook all Europe. The theatres of Vienna were closed for a time, but he turned the troubled year to good account, composing a number of stirring patriotic songs. Among these was the touchingly humorous, *Das Ist Mein Oesterreich*, which has been called, "Austria's Second National Hymn."

During the ensuing fifteen years von Suppé was very productive, turning out four or five operettas a year. Among these "Pique Dame," "Jolly Boys," "Beautiful Galathea" and "Light Cavalry" were outstanding.

In 1865 the librettists, Zell and Genée, produced a work they called, "Fatinitza." Its story was based on the Russo-Turkish War, in which Russian women were abducted and carried off to a harem. The impresario, Karl Treumann, impressed by the manuscript, had left it with Johann Strauss (the Second), hoping to interest him: but, after it had lain long neglected in the latter's home, it was returned as unavailable. Then, on a Sunday afternoon, Treumann carried the manuscript to von Suppé, whom he found seated in a dressing-gown and slippers, translating an Italian cookbook. Before he went to bed that night the composer had read the libretto; and, convinced that he had in his hands a splendid vehicle, he set to work on the musical score next day.

"Fatinitza" opened on January 5th, 1876, and proved to be von Suppé's greatest success up to that time. It was soon performed in Berlin, Brussels, London, Paris and New York. In one year the composer received thirty-six thousand florins as his share (Continued on Page 574)



The Famous Theatre on the Wien

CLASSIC AND CONTEMPORARY SELECTIONS

NOCTURNE

When Chopin was nineteen he was already recognized for his great genius and was commencing to pour out compositions with such rapidity that he was welcomed as a composer and pianist wherever he appeared. The aristocracy of Europe, which made Paris a culture center, eagerly sought his instruction as a teacher. The dreamy character of his nocturnes appealed particularly to these admirers. The *Nocturne in G* became one of his favorite works. The thirds and sixths, which at first present obstacles to some fingers, soon become fluent with adequate practice and are always beneficial technically. Grade 8.

Andantino M M ♩ = 56

FR. CHOPIN, Op. 37, No. 2



The sheet music consists of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass clef staff. The notation includes complex chordal textures and melodic lines. Dynamics range from *cresc.* and *f* to *mf* and *p*. Performance instructions include *l.h.* (left hand), *r.h.* (right hand), and *stacc.* (staccato). Fingerings are clearly marked throughout the piece. The music concludes with a final cadence marked with the number 15.

4 4 5 3 5 5 4 5 4 5 4 5 5 4 4 3 1 4 3 1

*dim.* *pp* / *l.h.*

*l.h.* *l.h.*

4 3 1 3 2 1 3 4 4 5 3 4

*l.h.* / *l.h.* / *l.h.* *piu f*

4 3 1 4 3 1 3 2 1 5 3 4 4 3 1 4 3 1 5 4 2 4 5 3 2 1 4

*cresc.*

5 3 4 2 2 1 3 5 1 2 1 2 5 3 1 2 1 2 5 3 1 2 1 5 5 3 1 2 1 5

*f* *p*

2 4 3 2 4 3 2 4 3 3 4

3 1 2 1 3 5 3 1 2 1 3 5 3 1 2 1 3 5 1

4 4 3 4 3 4 3 5 3 4

*pp* / *l.h.* / *l.h.* *pp*

31 34

Grade 3 $\frac{1}{2}$ .

# CARNIVAL CAPERS

Allegretto giocoso M.M. ♩ = 126

STANFORD KING

The musical score is written for piano and bass. It begins with a tempo of *Allegretto giocoso* at 126 M.M. The first system includes a *mp* dynamic and a *Ped. simile* instruction. The second system continues with *mp* dynamics. The third system features a *Fine* marking and *mp* dynamics. The fourth system is the start of the **TRIO** section, marked with *D.C.\** and *mf* dynamics. The fifth system continues the *mf* dynamics. The sixth system concludes with *f* dynamics and a *D.C.* marking. The score includes various musical notations such as slurs, ties, and fingerings.

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

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# DEEP RIVER

Who wrote *Deep River*? No one knows. Some tired and troubled soul, looking into the flowing depths of a Southland stream, saw in it the vision of release to the land over the Jordan. This moving melody is one of the most beautiful of all the Spirituals. When S. Coleridge-Taylor came to America, he identified it as one of the greatest of the folk melodies of his race and made this characteristic arrangement, which has resulted in a very fine piano solo. Grade 7.

S. COLERIDGE-TAYLOR, Op. 59, No. 10

The musical score for "Deep River" is written for piano solo in G major and 4/4 time. It begins with a tempo marking of "Lento M.M. ♩=88" and a section sign. The score is divided into several systems, each with a treble and bass staff. Dynamic markings include *pp* (pianissimo), *molto cantabile*, *mp* (mezzo-piano), *poco rit.* (poco ritardando), *f* (forte), and *dim.* (diminuendo). Tempo changes include "a tempo" and "Più mosso". The score features a repeat section with "1st time" and "last time" markings, ending with a "Fine" sign. The final section is marked "Più mosso" and includes a crescendo from *mf* to *molto*. The piece concludes with a final chord.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**System 1:** Treble clef starts with *sf pesante*. Bass clef has *sf*. The system concludes with *mp poco tranquillo* and a *p* dynamic marking.

**System 2:** Treble clef has *pp* and *crese.*. Bass clef has *pp*. The system includes the instruction *Meno mosso più tranquillo* and *accel.*.

**System 3:** Treble clef has *Più mosso*. Bass clef has *f* and *sf pesante*.

**System 4:** Treble clef has *poco tranquillo* and *mp*. Bass clef has *mp*.

**System 5:** Treble clef has *rall.* and *crese.*. Bass clef has *f*. The system includes the instruction *Più mosso*.

**System 6:** Treble clef has *largamente* and *sf*. Bass clef has *sf*. The system concludes with *dim.*, *e*, *rall.*, and *D.S.*

# WALTZ OF THE FLOWERS

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Arr. by WILLIAM M. FELTON

LÉO DELIBES

Tempo di Valse M.M. ♩ = 144

*p* *mp* *mp* *f* *p* *mp* *ff*

to Coda  $\text{C}$  *Più animato*

*Cresc.*

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. The piece begins with a piano (*mp*) dynamic. The right hand features a series of sixteenth-note runs, each marked with a '4' indicating a four-measure phrase. The left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a *mf* dynamic marking.

Second system of musical notation. The right hand continues with sixteenth-note runs, marked with '5' and '1 3 1 2' and '1 3 1' fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *f* (forte) and *mp* (mezzo-piano). Performance instructions include *poco rit.* (poco ritardando) and *D. S.* (Da Capo). The system ends with the tempo marking *a tempo*.

Third system of musical notation, labeled 'CODA' on the left. The time signature changes to 3/4. The right hand features sixteenth-note runs with fingerings '3 1' and '1 2 2 3 3 5'. The left hand accompaniment consists of chords and moving lines. The dynamic is *mp*.

Fourth system of musical notation. The right hand features sixteenth-note runs with fingerings '1 2 2 3 3' and '5'. The left hand accompaniment includes chords and moving lines. The instruction *Ped. simile* (pedal simile) is present.

Fifth system of musical notation. The right hand features sixteenth-note runs with fingerings '3' and '2'. The left hand accompaniment includes chords and moving lines. Dynamics include *mp* and *p* (piano).

Sixth system of musical notation. The right hand features sixteenth-note runs with fingerings '2 3', '1 2 3 4', and '1 2'. The left hand accompaniment includes chords and moving lines. Dynamics include *mp* and *p*. The system concludes with a double bar line.

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Ave Maria (Mascagni)  
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Battle Hymn Republic  
Beautiful Blue Danube  
Beautiful Dreamer  
Bed-Time  
Believe Me If All  
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Big Rock Candy Mountain  
Bill Bailey  
Billy Boy  
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I Got a Robe  
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I'll Sing Thee Songs of Araby  
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In the Gloaming  
In the Sweet By and By  
In the Time of Roses  
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It Came Upon the Midnight Clear  
I've Been Working on the Railroad  
I've Waited, Honey  
I Want to See the Old Home Again  
Jeanie With the Light Brown Hair  
Jerusalem, the Golden

Jingle Bells  
Joy to the World  
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Just Tell Them That You Saw Me  
Kathleen Mavourneen  
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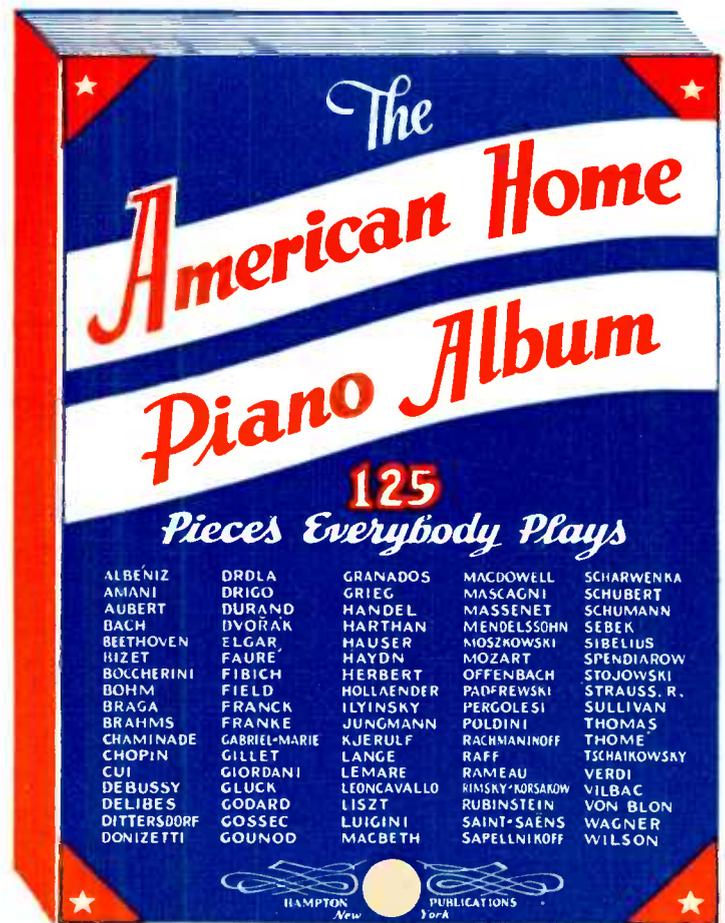
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Moderato M.M. ♩ = 126

*p*

*f*

*p*

*Agitato*

*Fine*

Musical score for the first system of "Pink Peonies". It consists of two staves (treble and bass clef). The key signature has one sharp (F#). The first staff begins with a forte (*f*) dynamic and includes markings for *dim. e rit.* and *p a tempo*. The second staff begins with a *cresc.* marking, followed by *f*, *dim. e rit.*, and *D.C.* (Da Capo).

# PINK PEONIES

Grade 3. Allegro moderato M. M. ♩ = 104 ROBERT A. HELLARD

Musical score for the second system of "Pink Peonies". It consists of two staves (treble and bass clef). The key signature has two flats (Bb, Eb). The first staff begins with a mezzo-piano (*mp*) dynamic and includes markings for *poco rit.*, *f*, and *mf a tempo*. The second staff includes a *f* dynamic. The third staff includes a *Fine* marking and a *mf* dynamic. The fourth staff includes a *D.S.* (Da Segno) marking and a *poco rit.* marking.

# Y VONNE

## Valse Ballet

FREDERICK A. WILLIAMS

Grade 3½.

Allegretto M.M. ♩ = 160

Tempo di Valse M.M. ♩ = 58

*mf* *rit.* *mf sost.* *a tempo* *sost.* *A little faster* *Fine f* *p* *cresc.* *f* *mf sost. D.S.*

VOCAL AND INSTRUMENTAL COMPOSITIONS

*—\*—*  
**MY PRAYER**

Words and Music by  
ELIZABETH DAVIS SOECHTIG

Moderato con semplicità

*dolce*

I would not ask for my bur-den to be light-ened, But hav-ing borne the bur-den, may I

know The way to help an-oth-er who is fall-ing Be - neath a weight of bit-ter-ness and woe? I

want not for my tears to cease their flow-ing, But hav-ing wept, dear Lord, O let it be That

I may un-der-stand my broth-er's sor-row And give to him a ten-der sym-pa - thy.

I must not wait to sing my song e - ter - nal Un-til the gates of heav-en o - pen

wide; Cre - ate a won-drous song of love with - in me To sing for those who strug-gle by my

side; And when on seas of dan-ger I am drift - ing, I do not ask that all life shall be

fair; I on-ly want to hear your dear voice say - ing, "I will not let you drift be-yond my care."

*cresc. f sostenuto*

*cresc. f sostenuto*

*rall.*

*rall.*

## WISHIN' AND FISHIN'

Adi Raskin

JOHN BARNES WELLS

Vivace

*mf* Free tempo

Some-times I sit and

Gee! I wish That 'stead of me, I'd been a fish, So

I could swim a - round all day, round all day, round all day, So I could swim a -

Allegro vivace

round all day, And have noth- ing to do but play. Presto But

Andante

when I get to think of whales And al- li- ga- tors, my heart quails, my heart

Andante

quails, And an- oth- er thing — I most for- got. —

Animato

I can fish, and a fish can - not.

Vivace

# CORRENTE

From "Suite in B Minor"

DOMENICO ZIPOLI  
Transcribed by Milton Cherry

Allegro

VIOLIN

PIANO

*a tempo*  
*f*  
*a tempo*  
*p*  
*f*  
*p*  
*p sub.*  
*p sub.*  
*p sub.*  
*rit.*  
*f*  
*rit.*  
*f*

The musical score is written for piano and violin in D major (two sharps) and 4/4 time. It consists of eight systems of staves. The piano part is written in grand staff notation (treble and bass clefs), and the violin part is in a single treble clef. The score includes various dynamics such as *f* (forte), *p* (piano), and *p sub.* (pianissimo), as well as articulations like *tr* (trill) and *rit.* (ritardando). The tempo is marked *a tempo*. The piece concludes with a final *f* dynamic.

# GAVOTTE

SECONDO

JOHANN KUHNAU

(1667 - 1722)

Allegretto M. M. ♩ = 112

The musical score is presented in six systems, each with a treble and bass staff. The key signature is D major (two sharps). The time signature is 3/4. The tempo is marked 'Allegretto M. M.' with a metronome marking of 112. The dynamics are indicated by *p*, *mf*, and *f*. The score includes various musical notations such as notes, rests, slurs, and fingerings. The piece concludes with a final cadence in the bass staff.

# GAVOTTE

JOHANN KUHNAU  
(1667 - 1722)

Allegretto M.M.  $\text{♩} = 112$

PRIMO

The musical score is written for a single instrument (PRIMO) and piano accompaniment. It is in G major (one sharp) and 3/4 time. The tempo is Allegretto M.M. with a quarter note equal to 112 beats per minute. The score consists of 16 measures, divided into two systems of eight measures each. The piano part provides a steady accompaniment with chords and moving lines. The solo part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (*p*) to forte (*f*), with mezzo-forte (*mf*) in between. Articulation marks like accents and slurs are used throughout. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the piano part.

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**MANUALS**

**PEDAL**

**Allegretto** (F) Sw.

(E) Ch.

Ped. 4-1

(A#) *a tempo*

*rit.*

*rit.*

*Fine*

add Gt. to Ped.

(F) Gt.

(G) *f*

*mf*

*rit.*

*D.C.*

Gt. to Ped. off

# VIENNESE REFRAIN

Solo for Trumpet (Clarinet) (Soprano or Tenor Saxophone) (B♭ Trombone or Baritone  $\text{♩}$ ) (Bass Clarinet)

Andante espressivo

Folk Melody

PIANO

*mf*

*mf*

*cresc.*

*dim.*

*rit.*

*a tempo*

*mf*

*cresc.*

*f*

*mf*

*a tempo*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*rit.*

*ff*

*poco rit.*

*mf*

*cresc.*

*rit.*

*ff*

*poco rit.*

The musical score is written for a solo instrument (Trumpet, Clarinet, Saxophone, Trombone, or Baritone) and piano accompaniment. It is in 3/4 time and the key signature has one sharp (F#). The tempo is marked 'Andante espressivo'. The score consists of 16 measures. The piano part is written in a grand staff (treble and bass clefs). The solo part is written in a single staff. Dynamics include *mf*, *cresc.*, *dim.*, *rit.*, *a tempo*, *f*, and *ff*. The piece ends with a fermata over the final note.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

OUR CAMP BUGLE CALL

THELMA VERA-ESTANOL

Grade 1½.

With spirit M.M. ♩ = 80

It's time to wake up, It's time to get up, You sleep-y sleep-y Camp-ers. It's time to wake up, It's time to get up, You sleep-y, sleep-y boys. girls. You've slept all night as snug as could be, Tucked in your co-zy beds; — But now it's day and eas-y to see You're sleep-y, sleep-y heads. — It's time to wake up, It's time to get up, You sleep-y, sleep-y Camp-ers. It's time to wake up, It's time to get up, You sleep-y, sleep-y boys. girls.

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I HEARD A CUCKOO

ANNA PRISCILLA RISHER

Grade 1½.

Allegro M.M. ♩ = 66

*mp* (Cuck - oo) *cresc.* *mp* *cresc.* *mf* *mp* *cresc.*

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# RIVER SHOWER

Grade 1.

MARIAN WILSON HALL

Moderately fast M. M. ♩ = 72

Sail-ing a-long the riv-er, Pad-dling our birch-bark ca - noe, Now in the shad-ow, now in the sun, O-ver the waves so blue. —

Clouds in the sky are blow-ing, Soon it will start in to rain, Pad-dle for cov-er Un - til it's o - ver And skies are clear a - gain.

Drift-ing, drift-ing, Now the clouds are lift - ing, Rain-drops spark-ling In the rays of the sun. —

May-be we'll have a pic - nic Out on the is - land shore, My! but it's gay to be un-der way O-ver the waves once more.

*mp* *mf* *p* *mf*

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# THE MELLOW CELLO

Grade 2½.

MADGE WILLIAMS

Moderately M. M. ♩ = 138

*mf* *mp* *D.C.* *Fine*

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TECHNIC OF THE MONTH

ETUDE

With lesson by Dr. Guy Maier on opposite page

The lightest *arpeggio-playing* in rapid tempo, with quick-rebounding fingers and very quiet hands. Grade 3.

CARL CZERNY, Op. 335, No. 26

Vivace M. M. ♩ = 112-126

**A**FTER last month's tough problems in thirds, this study is a cinch. Easy to read, attractive to play, with no special difficulties to set your brain or muscles perspiring, it makes an ideal hot weather chore.

How true it is that there is nothing new under the sun! Here I have been thinking for years that I am one of the few teachers incessantly emphasizing swift finger rebound, but dear old Czerny got ahead of us all. Over the study he writes, "For the lightest arpeggio playing in very fast tempo, with very quiet hands, and *quick rebounding fingers*." It was probably a commonplace term with him. How I wish more teachers would make "finger rebound" a slogan to be pounded into every student's consciousness right from the beginning!

What is finger rebound? It is the feeling of active release given by letting the finger bounce back as the key is released. The key mechanism wants to spring back, so why shouldn't the finger follow suit?

In other words, in finger technic the finger acts (plays) in a *staccato* flash and then bounces back again to rest on the key top. Hence that other picturesque expression, "flash-bounce." In slow *staccato* practice the bounce is exaggerated, while in slow *legato* practice the key release is *felt* only, not actually done.

How well Papa Czerny must have known all this!

# The Technic of the Month

Conducted by *Guy Maier*

## Simple Broken Chord Passages

Czerny Etude, Op. 335, No. 26

Play and memorize the study first in quiet up-chords—one to a measure, except in Measures 9-13 where three chords are to be played in each. As usual, be able to do this without even a sidelong glance at the keyboard.

Then practice as written, but only a few measures at a time, very slowly, with softly rebounding finger *staccato*. High quiet hands, fingers close to keys. Don't worry about note values; just play them all evenly.

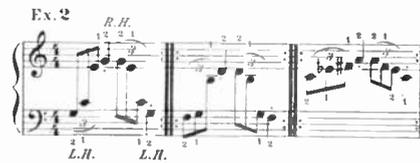
Now speed up a bit, stopping to rest at the end of each beat, thus:



Even when you play fast, you must think each tone *staccato*. Are you able to avoid blurring, rushing or

scoping the last notes? If not, play each group with a slight *crescendo* to the end, playing these last notes with crisp, spluttering *staccato*.

Are those pesky thumb connections (between the hands) smooth or bumpy? Do the arpeggios sound like a single hand? If not, practice these:



Practice the connections in other measures also. This is a fine exercise for bumpy thumbs. Don't curve them too much, keep them touching the key tops, light as feathers (that floating elbow will help) and don't hesitate to use slight forearm rotation.

Sometimes I recommend an even

more elementary exercise for smooth thumb connections, thus:

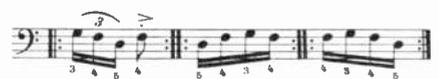


also reverse:



A useful feature of this Czerny study is the work-out it gives the weak fingers. There is always difficulty with those 5-4-3 arpeggios (Measures 2, 3, 4, 6, and others). Practice these groups separately as follows:

Left hand



Right hand



Also practice the etude rapidly, stopping at ends of measures. Keep the entire piece flatly soft for awhile, adding *crescendos* and louder dynamics. (Continued on Page 562)

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## Coaching for Opera

(Continued from Page 515)

rected. In an ensemble work such as an opera, rhythmic precision is of tremendous importance. The coach must drill for this, emphasizing the down beats of each measure. Some of the most disciplined artists begin their musical work by beating time, to get the pulse of the rhythmic drive as a whole into their blood. Both Caruso and Farrar did this. While they sang, they beat time along with the coach, fixing each measure in their memories, first rhythmically, then musically. Only later did they begin to work at interpretations as such.

The coach must underscore the difference between musical phrasing, vocal phrasing, and interpretive phrasing, which are by no means the same. The rôle of *Manon* offers examples of all three—passages where the telling effect depends on pure voice; on expressive effectiveness, apart from voice; and on musical line. Only when rhythm and phrasing are secure does the coach start work on individual interpretations. He cannot do this unless he is able to follow the orchestral score; to play the opera through on the piano; to clarify diction and enunciation in whatever language the opera is sung; and to suggest dramatic routine.

Actually, the vast field of operatic coaching has scarcely been explored. Inasmuch as the great operas are of foreign origin, this work has been largely in the hands of European musicians. With the entrance of more and gifted Americans into the operatic field, however, we may look forward to developing first-class coaches from among "home talent." This analysis of the duties and requisites of the coach is offered in the hope of encouraging just such young people. It is a disadvantage, naturally, that present conditions preclude the study of operatic tradition at its source. Still, word-of-mouth explanations are to be had from eminent teachers and conductors in this country. And a vast amount can be learned from phonograph recordings. Some of these offer entire operatic scenes, recorded by the ensemble of La Scala. An alert student, score in hand, can learn to mark breathing, tempi, phrasing, and vocal line from them.

A further part of the coach's equipment is something that cannot be learned. That is psychological adroitness in handling people, the gift of human sympathy and human leadership that must be present in every conductor. The coach must be able to arouse the same confidence in a singer that a good physician would. He must penetrate all hidden defects (of voice production, preparation, musicianship) and correct them. If

the singer is self-conscious, the coach must strive to break down this barrier and build up an attitude of security. Above all, he must be scrupulously honest, giving encouragement where it is deserved but never allowing a singer to overreach his limitations.

At an audition, it is possible to detect at once whether the candidate has been well or badly coached. The building of the phrase, the duration of holding notes, the purity of the vocal line, all evident within the first few measures of singing, tell as plainly as words whether the aspirant knows what he is about, or whether he merely has a good voice and high hopes for the future. Naturally, that candidate who shows authoritative preparation is the more welcome. It is therefore of highest importance that the audition candidate begin his work with the most reliable coach he can find. It is far easier to learn a new rôle than to un-learn the mistakes that result from inadequate coaching. And truly fine operatic coaches are all too rare!

The young man who hopes to become a conductor can find no better training than to prepare himself for the duties of coach. Let him look to his general musicianship, his piano work, his knowledge of scores and orchestration, languages, dramatic acting, and, above all, of operatic tradition. Then, even if he never becomes a major conductor, he can nonetheless render valuable service to music by preserving and furthering the great traditions of opera.

## Singing Cures Stammering

(Continued from Page 522)

feet separated about one foot. 2. Raise the hands forward, on a line with the shoulders, and swing them around to the rear—first to the right, and then to the left—keeping the hands on a level with the shoulders, and turning the head in time with the hands. Repeat twenty-five times.

2. Separate the feet about two feet. Raise the hands directly over the head and bring them down and between the legs, reaching as far as possible behind the legs. Repeat five times.

3. Raise the hands high over the head, trying to reach nearer and nearer to the ceiling. Repeat three times.

4. With the feet together, and the hands on the hips, turn the body and head first to the left and then to the right, and without changing the position of the feet. Repeat twenty-five times.

5. With the feet together, and without bending the knees, or throwing the body forward, reach as far as possible down the leg, first the left leg and then the right leg. Repeat ten times.

6. Standing erect, with head up, chin in, and abdomen drawn in, swing the arms around, windmill fashion, not both arms together, but first the right and then the left arm. Start with forward and backward motion and change to the backward and forward motion.

These exercises should be practiced, at least, morning and night, and not only by stammerers, but by all singers—that is, if they would preserve youthful bodily functions and voice.

And now a word to the stammerer. The prevailing idea seems to be that the first and exclusive cause of stammering is general nervous disorder; and, while it is true that some so afflicted evince considerable excitability, by far the greater number are composed in all effort save speech. Also, the percentage of stammerers among the thousands of neurotics is exceedingly small. Therefore, it would be well if all so afflicted would remember this, and not make a mountain of a mole hill.

## Is Musical Talent Inherited?

(Continued from Page 528)

were highly gifted amateur singers, who made music a part of their home life and encouraged their brilliant little daughter to play at music as at any other good game. The father of Fritz and Adolf Busch was a noted violin-maker and a distinguished musician. Artur Bodanzky remembers music as part of his home life from earliest infancy. Although his family expected him to study for a medical career, his childhood treats came in the form of opera tickets and scores. Mr. Saul Elman is a notable musical connoisseur and the ablest adviser, perhaps, of his distinguished son, Mischa. The mother of Kirsten Flagstad is still active, in Norway, as conductor and coach. The parents of Yehudi Menuhin have always been so deeply devoted to music that, in the early years of their married life, they smuggled their year-old son into concerts with them, rather than stay at home and miss the performance! The father of Ruth Slenczynski is a violinist whose own career was cut short through injuries sustained in the World War. And Richard Crooks, most distinguished of all native American artists, learned music as he learned speech, from his mother.

## Musical Environment a Great Asset

"Although I have no scientific theories on the subject of musical inheritance," says Mr. Crooks, "I believe that certain forms of music are transmittable. I began my career at the age of ten, as boy soprano; but the influence of our home was such that, long before my voice was ready

to 'sound', I was quite familiar with singing and the meaning of musical values. My mother had a beautiful natural voice, and an innate love of singing. Early and late, the house resounded to her cheery voice; and the hymns and ballads and airs she sang seemed as familiar as the home itself. This, of course, is a tremendous advantage for any child. A boy brought up in different surroundings might have had a strenuous time of it, adjusting himself to music, climbing over the mental handicap that sets it apart as something alien to everyday life.

"I cannot say whether I have 'inherited' my voice from my mother. Voices are not generally thought to be inherited. On the other hand, it might be possible that the structure of the throat and the vocal cords were as transmittable as that of other features. I shall not attempt to settle the point. But I know that the natural musical atmosphere my mother created in our home was one of the greatest influences of my life. Fortunately, such an atmosphere can be created in any home, regardless of inherited gifts.

"Apart from my professional singing, music, for its own sake, is a member of my home to-day. My wife is an accomplished pianist and organist; during our high school years together, she played my accompaniments for me; and we hear and make music in our home because we love it. Our two children love music, have a taste for it, have been friends with it all their lives. I do not know whether my children will sing. But they will grow up with music. The homes they make for themselves some day will be musical homes. And from such musical homes—whether they belong to descendants of mine or to the descendants of an engineer who seeks music as his recreation—may one day spring a greater artist than any our country has yet produced."

In such a sense, then, music can be inherited. Not in accomplishment, but in service. No one can predict the flow of spiritual currents that make possible the creative genius of a Beethoven; no one can plan for the throat-structure that makes possible a Richard Crooks. But the least of us can put music into our homes as part of home life, so that those growing up there can drink easily, naturally, of the finest source of spiritual recreation. A musical home is in itself a valuable inheritance. And there is no way of knowing from which home a future genius may come.

"It makes no difference to some people that music is devoid of charm and elegance, or even devoid of ideas and correct composition, so long as it is complicated."—Saint-Saëns

# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

## A Fine Voice Which is Constantly Hoarse

**Q.** A pupil of mine has a hoarseness of which she cannot rid herself. She comes to her lessons so hoarse that nothing can be accomplished. She is a contralto with a rich tone quality. Upon my advice she has had her throat examined by a physician who found nothing wrong. Nor does she have a cold. What advice can I give her to correct this hoarseness and what exercises should I give her?—C. D. H.

**A.** You have indeed a problem difficult to solve because its cause is so difficult to diagnose. In spite of her hoarseness you say that your pupil has a contralto voice of rich quality. Three causes immediately suggest themselves. 1. Does she smoke too many cigarettes? Does she drink too many cocktails? Does she stay out to all hours of the morning, dancing in a smoke-filled atmosphere, on the plea that she will be young only once and that she should amuse herself? Does she suffer from indigestion? If any of these four things is the cause of her hoarseness the remedy is clearly indicated. Cut out the smoking or the drinking, get to bed earlier and watch the diet.

2. Does she practice too long at a time? Does she sing in a chorus and scream the contralto part so loudly that her vocal cords are continually strained and congested? Rest and the use of common sense will soon restore her to normal in this case.

3. The third cause might be bad voice production although, as you have written that her voice is of fine natural quality, this seems the most unlikely cause of her trouble. Perhaps she may be pushing up her so-called chest tones too high in the scale. In this case down scales are indicated, commencing on a comfortable tone in the upper middle voice and descending to the low tones without any change either of tone quality, of volume or of resonance. Please read Marian Anderson's fine article upon this subject in the October 1939 issue of THE ETUDE. You are an experienced singing teacher and we feel confident that you will soon be able to find the true cause of your pupil's hoarseness and eliminate it.

## What Does One Need to Become an Accomplished Artist?

**Q.** I have read your column with great interest for the last few months. What do you need to know to be an accomplished artist? What background is required? Languages, literature, music, dancing, dramatics?

**A.** I am twenty and I have studied singing for three years. I was a pharisee case. My voice was small, but now, under my teacher's direction it has grown stronger, fuller and more mature although as yet I have not much expression but that will come. My voice is a high lyric soprano and I can sing coloratura. I've studied the role of Gilda, in "Rigoletto."

I have had the background of French and Italian but I do not speak them fluently. I speak Polish. I have studied piano also. I know I have a long way to go but I know I'll get there. I will appreciate any information you may give me, either by mail or in THE ETUDE.—H. K.

**A.** It is our custom to answer all questions in the columns of THE ETUDE where they reach many thousands of readers rather than by mail, where they reach but one. Your question shows two things: First, that you have a very good idea of what the singing artist must know to be a success; second, that your teacher must be a good one or your voice would not have improved so much. Continue studying hard. No singer ever knows too much about any branch of her art, nor can a woman ever be too cultured. To your list of things required add good looks, a fine figure, graceful movements and a pleasing personality which will help to make you a "good mixer." Your knowledge of French and Italian will be of enormous value to you, especially if you sing and speak them with an accurate pronunciation and without accent. In America Polish will not help you very much we are afraid. You seem quite self-confident and not as likely to suffer from stage fright as much as does the usual debutante. The Editor

of Voice Questions hopes that your evaluation of your voice and your talent is a just one, and he wishes you every success.

## The Deep Bass Voice

**Q.** Will a boy of eighteen, nineteen or twenty (I am eighteen), who has been declared a low bass for his age and who sings in choral work and who attempts to add notes to his higher register between times, in any way lessen the fine, natural qualities of his voice, and hence be compelled to stop singing a number of years before he ordinarily would? Thanking you sincerely in advance.—R. A. B.

**A.** You are quite young and you must be careful not to strain your voice by singing too loud, too long at a time, too high and too low; as we have so often pointed out in this column. The deep bass voice is rare, the most usual male voice being the baritone. Fine, rich, manly deep tones are not enough. Some higher ones must be added as you already seem to know. The problem of posing and developing these upper tones can only be solved by time and much careful teaching. It is largely a problem of breath control and of resonance. John Charles Thomas manages them beautifully and so does Pinza. Listen to them carefully and try not to imitate them so much, as to analyze how they do it. You need the advice of a good teacher who is willing to bring you along slowly and not force you out before the public until you are ready. If you do not do this we think it likely that your voice will deteriorate in time.

## Position of the Mouth in a Lyric Soprano.

**Q.** I am twenty and I have studied singing for one year. I have not been able to get satisfactory answers to the following questions:

1. Should the middle notes be sung in the head or with the mouth wide open as all low notes are formed?

2. Should the notes from high F to high C be sung with the mouth wide and smiling? I notice Jeannette MacDonald sings all her tones smiling with the mouth open. When I do this I form weak, unplaced tones. When I form my high notes with my upper lip over all my teeth making an oval shape, I produce velvet smooth tones. Etc. My high tones sound scratchy and veiled and I feel that I am singing incorrectly.

3. When singing the vowel E, should the lips be parted or should they form an oval shape, causing the notes to become a rich head tone? That is the way I produce E.—R. A. G.

**A.** Although all human beings are built upon the same general plan, yet each one of us is slightly different in design and in his reactions to the stimuli of life. These differences make us individuals, personalities. Miss MacDonald, Miss Moore, Mme. Lily Pons are all sopranos, yet each one holds her mouth in a slightly different position, a shape which each has found (perhaps unconsciously), to be the best adapted to her individual tone. Do not imitate any other singer's mouth and lip position but try to find the one most comfortable to yourself.

2. We object most strenuously in almost every issue of THE ETUDE to the three register system. A smooth scale is almost impossible with this method of production and if you persist in it you will soon have three different kinds of tone instead of one. Find a teacher who will explain these things to you and read, as we have suggested to others, Miss Anderson's article in the October 1939 issue of THE ETUDE.

3. Endeavor to produce your high tones comfortably without forcing them, squeezing the throat, or stiffening the jaw. As the mouth, tongue and other parts of the vocal apparatus must assume slightly different positions with every different vowel and consonant sound, allow them to be free and movable. Speak the various vowel sounds softly and look in a mirror to see what positions your mouth and lips naturally assume. These positions will be, generally, the correct ones for you. Perhaps an oval shaped mouth may be best for you, but we could not tell without seeing and hearing you.

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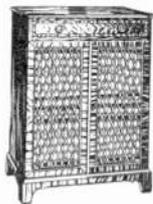


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# A Plea for a Serious Approach to Fundamentals of Technic

(Continued from Page 523)

playing is heard these days, and a large part of it is due to sloppy, heavy pedaling. Therefore, cultivate lightness in pedaling and, besides, check your position on the bench every time you sit down to play. It is important to make sure that you are seated over the absolute center of the pedal board. If you are too far to the right, you will have difficulty reaching the stops and notes at the left, and vice versa. The ideal position on the organ bench is one from which you can control the entire console and pedal board without shifting your position.

The third point to make in regard to pedal technic is that it is a waste of time to practice, as some do, holding onto the bench with your hands while the feet play the pedals. If you expected to play only pedal solos, this might be a justifiable practice; but to become accustomed to supporting oneself with the hands while practicing, and then to expect those hands to play the manuals, while the pedals do the same passage, is just wishful thinking. It is far better to learn from the beginning to balance oneself without hanging onto the bench. Then the hands are free to play with ease.

The principle of balance is all-important in pedal playing, and it is directly related to lightness of touch and position at the console. The three stand together as a sort of pedaling trinity, each with its own importance, and the three together form a firm foundation towards the acquisition of an easy, graceful pedal technic.

There is another bit of advice which I should like to pass along in regard to organ technic, which to me is truly vital. It is this: the fingering and pedaling of any difficult passage should be determined in advance, marked on the music, and then adhered to. There may be more than one useable fingering for a given passage. Indeed, I have seen certain bits of music where a number of successful fingerings might have been used, one as good as the other. But if you choose one and stick to it, your playing will be much more secure, for your fingers will be trained to perform the same operations every time you play the piece. This is an aid to memorization, as well as to all-around security in performance. The same applies to pedaling. If you decide, after trial and rejection of many ways, on the pedaling that seems to work best for you, then stick to it, and your playing will gain in poise and surety.

I do not mean to imply that if, after playing a piece some time, you happen to stumble on a new and bet-

ter way of fingering or pedaling it, you should not adopt the new way. Not at all. But make the change a definite one, marking it in the music, and abiding by it definitely, never reverting to the old way.

In this article we have spoken only of some technical fundamentals of playing. None of our readers however, should make the mistake of thinking that I am solely interested in technic because of that. Technic is important, vastly so, but only as a means to an end. That end is music, and when organists play before an audience or a congregation they must give them music. They cannot do that very successfully if they are so occupied in finding the notes and trying to play them that they cannot lose themselves in the beauty of the music.

No, technic is important, but only as something to be so completely mastered that it may then be forgotten. Our ambition should not be to have people say of our playing, "My, what a wonderful technic that organist has!" but rather, "How beautifully that organist plays!" Therefore, I call on all organists to check up on their technical equipment, so that nothing may interfere with the beauty of their music.

## Music That Little Folks Like

(Continued from Page 514)

to adhere to diatonic melody as being singable. The range from Middle C to its higher octave is a good one to remember. Again it is wise to choose interesting subjects and attractive titles which young people will enjoy singing. The accompaniment should follow the voice rather closely but in the event that it does depart for a short space, care should be taken to avoid dissonances or clashes between the voice and the piano which might upset the singer and withdraw the proper support.

An attractive title page is also important, as this item often sells a piece by creating interest before the student has had time to open the music to see the contents. The choice of this initial page requires a particular ingenuity, in that it should be descriptive and decorative.

In the matter of editing a number, the composer must make known his intentions as to dynamics—that is, fingering, bowing, phrasing, speed and all nuances which comprise the composition of music. It is better to be over zealous in this matter than not sufficiently detailed, for the reader must be able to sense the meaning of the composition he is reading at sight, after which he may work out the technic and final finishing touches by further practice. The use of English terms in writing dynamics is an excellent plan, although this idea seems a departure from custom. The words, "faster," "slower,"

"brightly," and "sadly," for example, carry much weight and register immediately. They seem to invite instant recognition in the mind and the emotional response of a child.

As a summary of the main points herein offered and perhaps adding a few more, be sure to start with a definite plan or story; keep the grade uniform throughout; do not use repetition to the point of monotony, but at the same time be careful not to introduce too many themes or ideas into one short number; edit clearly and carefully, particularly watching pedal markings for the piano and bowing indications for the violin; also certain syllables on high notes for the voice as well as awkward skips, and, above all, denote the phrasing in any and all teaching material. If these things are done, the student will gradually come to feel dynamics naturally and without effort, just as he learns to read notes at sight almost automatically after a time—that is, automatically in the sense of a subconscious feeling for the fitness of the content of the music he plays.

Thus the mechanics of music must be recognized as a foundation upon which to build structure, which, in turn, flowers into spiritual interpretation. Then is the original concept of the creative artist, the composer, richly rewarded by the understanding and thoroughly musical rendition by the interpreter.

## Subconscious Musical Education

(Continued from Page 509)

runs from Hans Bach, born at Wechmar about 1561, to Wilhelm Friedrich Ernst Bach who was born in Bückeburg in 1759 and who died in Berlin in 1845 at the age of eighty-six. This last male descendant of J. S. Bach was therefore a contemporary of Mozart, Beethoven, Schubert, Verdi, Wagner, Chopin, Mendelssohn, Schumann and Liszt. The Bach family was identified with music throughout three centuries. In that time it produced twenty musicians of distinction. Music, during that period, was a kind of trade or profession with the Bach family, and was the chief family concern. When a child began to open his eyes and ears to the world about him, he constantly heard wonderful music. He had opportunities which children in other families did not have.

All the foregoing is a preamble to the main point of this editorial. This is that children of to-day, thanks to those marvelous inventions, the talking machine and the radio, are as fortunate musically as the children of the Bach family, or not, depending upon how the music reproduced or transmitted is administered to them. Whether or not these children are destined to take up music as a pro-

fession is not the main question. If children of to-day are permitted to have a fare of chaotic musical trash, blatant noises, inane and mawkish tunes, we must expect a race of neurotic weaklings with peroxide intellects to match their artificial faces and their imitation lives.

The flood of great music, which the talking machine and the radio have brought to the world, has unquestionably had an effect upon the subconscious mind of the entire public which must surely condition our musical progress during the next century. This imposes a great responsibility upon the makers of records and the broadcasting companies and presents a challenge which, on the whole, they have met splendidly. They have been obliged to yield to the "jitterbug" appetites of thousands, and hence have sent a great deal of musical gibberish into the home. We cannot expect the average person to form a taste for the austere classics over night. Musical culture of the higher order is a slow process of personal achievement. Yet there is a wide gap between the severe Palestrina Mass, or the Bach Fugue, and the trash of the cheap dance hall. Within this gap there is an immense amount of music that is delightfully entertaining and inspiring and, although not necessarily profound, is still musicianly. If parents would watch the type of music coming into the home and strategically subdue the music which is without melody, sense or reason, the subconscious banal effect upon the taste, to say nothing of the nervous systems and moral welfare of their children, might be avoided.

The recent controversy between the Broadcasting stations and ASCAP, over the proper reward for the genius of the composer, has deprived the American homes of hearing a vast number of the finest compositions by the foremost composers of America and other nations, written during the last half century. This is, of course, a real loss to the country as a whole and the removal of a subconscious influence of notable significance to education and the State. American educators are earnestly expecting that justice for genius will soon be generously recognized so that this important national asset may not be further jeopardized.

## Technic of the Month

(Continued from Page 559)

namics only when you are sure you can play it swiftly, smoothly and easily. Then you may also add brief touches of damper pedal. Transposition—which I recommend—to C-flat and C-sharp major can be done without change of fingering.

If, on these sultry dog days of August, your study woos the ear like a cooling, caressing breeze, refreshing body and soul—then you are doing all right!

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**ORGAN AND CHOIR QUESTIONS**

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

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

Q. I am the director of a choir in a well known church of this city. We recently had a change of organists and the present incumbent has the habit of holding a pedal note after the hands have been lifted from the keyboard. In my chorals one of my many demands is "attack and release." To hear a pedal note continue after my signal to stop is distressing to me and contrary to my wish. I finally conveyed my wishes to the organist, who replied, and I agree with the reply: "There are good organists that do." But if it was my wish, the habit would not continue, I wish very much to have your views on the matter.—L. W. C.

A. We certainly are in accord with your ideas in this instance, and would not countenance the holding of a pedal note after the hands or the choir have finished. Unfortunately, as you say, and as your organist claims, the habit of holding the pedal note has been acquired by many organists, but we see no valid reason for the practice. As choir-master, you are entitled to ask for the discontinuance of the habit, unless it is particularly desired by the church authorities, which is not a proof of its musical value or desirability.

Q. Just recently I have bought an old reed organ, and as I play only fairly easy piano pieces, I do not know anything about the organ. Can you tell me where I may secure music written for this type of organ; books about the method of playing; or a simple book of organ stops that I could use?—N. H.

A. You might investigate the following books for your use: "Landon's Reed Organ Method" (contains a chapter on "Stops and their management"); "Classic and Modern Gems"; "Two Staff Organ Book", Felton; "Reed Organ Selections for Church Use"; any of which may be secured from the publishers of The Etude.

Q. I have been told by a prominent organist of our community that the "Piccolo" was derived from the Diapason, contrary to my former belief. From what is the Piccolo derived?—C. E. H.

A. If by "Diapason" you mean "Open Diapason", we would not consider "Piccolo" a desirable name for a stop derived from that source. The Piccolo, in a Unit organ, might be derived from the unimitative flute tone family (Stopped Diapason). A 2' stop derived from the Open Diapason, should, in our opinion, be named Fifteenth or Super-Octave. The following is quoted from Wedgwood's "Dictionary of Organ Stops": "The Piccolo is a super-octave stop of more liquid and flute tone than the Fifteenth." Fifteenth—"A super-octave Diapason, bearing the same relation to Principal 4' as does the latter to Diapason 8'."

Q. Is there any way in which a pedal keyboard can be attached to an ordinary parlor or reed organ?—G. K.

A. Pedal keyboard can be attached to reed organ or piano. Used reed organs, containing two manuals and pedals, are generally available, and if you can secure such an instrument it might serve your purpose. You should note whether a "straight" or a modern concave and radiating pedal board is included and act accordingly.

Q. Enclosed find a list of organ stops. Kindly name some combinations for hymn tunes, melodies, marches and masses.—P. C.

A. You do not state size of congregation for singing of hymns, nor whether it is hearty singing which you accompany. The amount of organ required would be dependent on cir-

cumstances. For fairly hearty singing you might try the following registration: Great Organ—Full (omitting Trumpet and Fifteenth); Swell Organ—Open Diapason, Stopped Diapason, Viola da Gamba, Traverse Flute, Piccolo and Oboe. Pedal Stops—to balance manuals—Couplers—Swell to Great 8'—Great to Pedal 8'—and Swell to Pedal 8'. You can add to or subtract from this combination to meet requirements. The registration for melodies, marches and masses will depend on the numbers to be used. If the masses used are of the Plainchant type, the accompaniment should be light, with sparing use of the pedals or pedal stops.

Q. I have been endeavoring to secure information regarding a hymn book that was published some twenty years ago, entitled "Hymns of the River Rock" by C. B. Rutenber, who, I understand was an organist. I have exhausted every resource, but have met with no success. Will appreciate any information you can give me.—M. H.

A. We have endeavored to secure information for you, but have not met with success. We are printing the inquiry, hoping that some reader may supply the information, which we will be glad to give you, if received.

Q. I am organist and choir director of a small volunteer choir in a church, and it was recently brought to my attention that the minister had appointed two of my choir singers as members of the music committee, the minister being the third member. I protested to this arrangement, saying that it gave the two choir members control of the director. The minister informed me that he always saw that justice was done. To add insult to injury, one of these music committee choir members has a most meagre knowledge of music, while I have had years of experience in my line. This member of the choir resents my correcting the errors made by her section of the choir—calls it "knocking." I feel that the best interests of the church cannot be served under this arrangement, and that much trouble and dissatisfaction are bound to arise from it. Please advise me if such an arrangement is customary.—E. M. B.

A. The arrangement of the music committee certainly appears unusual and unwise to us, and we consider your prediction as to results to be a correct one. Can the matter not be corrected by the church authorities, or is the matter entirely in the hands of the minister? In the latter event you may have to rely on his practical promise to see that justice is done, although that does not seem to be the case from what you give as your experience with the music committee choir member.

Q. I am organist of a church that has purchased a Hammond organ. We are wondering where the tone cabinet should be permanently installed, to get the most from it. It would be possible to have the cabinet in back, center and high or at one side of the choir loft, high in bracket and the chimes on the opposite side to balance. If the latter arrangement is not good, where should the chimes be placed and where should the console be situated?

A. We cannot advise you as to placing of the cabinet. Since it seems possible to try the cabinet at different points it might be well to experiment, and place it where it is most effective—or you might write to the makers for advice. The location of the chimes should be subject to the same condition—"effectiveness." If the piano is to be used with the Hammond instrument, the console could be placed near the piano, which we presume is near the choir.



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# Temperament for the Violinist

(Continued from Page 531)

dogmatic theories of doubtful "perfection."

In contrast, each of the pianist's five fingers must command some fifty placements. Thus we see that even temperament could relieve the violinist of his intonation burden only to the extent of its being twice that of the pianist; while just intonation is eight times the task. From this high pinnacle of perfection the violinist looks down on the pianist with a disdain which certainly should be tempered.

We have represented the bowed instruments as unwilling champions of "perfect" intonation; possessing unheeded the panacea for all the violinist's intonation ills, which latter extend far beyond their seeming, seriously crippling the whole technique. The instruments stand opposed to their "masters", since they create their own twelve-toned temperament—which we have introduced elsewhere as Resonant Violin Intonation ("Paganini's Secret"; *The Etude*, December, 1938).

Though this natural and legitimate intonation of the instruments has remained undisclosed to the profession in general; artists and virtuosos of the bowed instruments have always used this violinistic temperament, unconsciously or otherwise, to a more or less degree; accounting in great part for their superior power and quality of tone, their accuracy of intonation, their technical ease and surety, and their volatile expressiveness.

This temperament created by the violin and its bowed brethren is a two-fold phenomenon; accenting equally tone and intonation. The superior volume of tone possessed by each of the twelve semitones when fingered at a certain place or pitch is the key to this *perfect violin intonation*. Resonant intonation is explained to the most exacting requirements of science in another place; but briefly, it is created by sympathetic resonances arising from the open strings and harmonics. The violinist has only to use his ears to discover it for himself; the resonant tones are outstanding in power. It is as simple as "rolling off a log."

Only when this natural intonation of the bowed instruments is used do they achieve their full tonal possibilities; resonant intonation nearly doubles the power of any violin. And only in employing this violinistic temperament does the violinist attain his full technical strength, and interpretative force.

In eliminating the exacting attention imposed upon the ear by just intonation, in the futile effort to keep it absolutely true, the player is enabled to concentrate on the music.

The constant attention demanded by just intonation, pending the alternative of playing even more miserably out of tune, might explain to some extent the lack of expressiveness in the average violinist's playing. Most violinists merely "play the violin," however expertly; only a few can "make the fiddle talk." The composer can put a lot of "music" into a mere succession and combination of tones; but the printed page is at best but the barest skeleton of his thoughts and feelings, which he hopes to capture. It is the particular task of the violinist to give the stiff notes and rhythms not only utterance but life.

Resonant intonation, with its few pitch-placements, practically "takes care of itself;" the fingers gain an independent accuracy unobtainable in just intonation. The violinist is left almost as completely unconcerned with the elementary subject of "playing in tune" as the pianist—free to heed the most subtle prodings of his creative genius.

Not the least of the advantages of resonant violin intonation is its tangibility. Heretofore, "playing in tune" was an intangible problem which strained between teacher and pupil. Each had a different notion of "playing in tune," and the teacher's was no better than his pupil's.

The latter gains a confused notion of intonation through the unwitting use of both the just and the equally-tempered systems in his training; being taught to sight-sing by the convenient Sol-Fa method, and the next moment being admonished to follow the piano. The teacher religiously practices "his scales," and, since he recognizes only twelve scales, while "perfect" intonation involves at least thirty-six scales (each with a different pitch for the Tonic), the state of his intonation is an equal match for that of his pupil's.

With resonant intonation, it is not necessary for the pupil to have any "ear," nor can his accuracy be upset by any pre-conceived ideas of "playing in tune." The violin tones are quite as "fixed" as those of the piano, and nearly as simple to isolate, once the fingers gain freedom of movement. The student has an ever-attending guide to direct his study hours; and the worry of teaching beginners to "play in tune" is lifted from the teacher's overburdened mind; while the instruments lose the undeserved notoriety for their difficult and indefinite intonationality.

In drawing the attention to tone, intonation gains a double-checking, since tone and intonation coincide; accuracy becomes a fascinating tonal game. Similarly, resonant intonation encourages that aural development and discrimination without which any musician is a poor artist; one is apt to lose sight of his main objectives—tone and interpretation—in the struggle to gain mechanical mastery.

Articulation is one of the most neglected essentials of technique; each note in a quick run should stand out and sparkle, but usually they run together and blur. Using resonant intonation, each individual tone, be it grace-note or semi-breve, commands the attention it should but seldom does receive; for its correct intonation also insures its tone. In this violinistic temperament an individualizing of the tones occurs, which opens new possibilities in the "fingering" of a composition; tones of the same pitch differing slightly in timbre and volume, according to the sympathetic reinforcement they receive from open strings and harmonics.

We have not exhausted the discussion of resonant intonation by any means; we have simply attempted to present its basic advantages to student and teacher. Its tonal indispensability needs no enlargement; once the ear apprehends the resonant tones, it never can be content with any others, which thereafter become simply "out of tune."

Thus "perfect intonation" comes within the aural and digital reach of the violinist; and his technic is enhanced as much by his new accuracy as by its tonal and technical improvement. So do the instruments themselves solve the problems which have weighed upon earnest students and teachers since the beginning of violin pedagogy; while at the same time solving many of the violinistic mysteries of science and musical history.

## Momentous Additions to the Record Library

(Continued from Page 516)

far the best recording of the waltzes we have heard.

A fine set of selections from John Gay's "The Beggar's Opera" emanating from London, well sung by Audrey Mildmay and Roy Henderson of the Glyndebourne Opera Company, Michael Redgrave and others, has been released by Victor (Album M-772). "The Beggar's Opera" (written in 1728) was both a burlesque on the Italian opera presented by Handel and others in the early part of the 18th century, in London, and a satire on the Walpole administration. John Gay wrote the play, and Pepusch arranged the music from popular tunes of the times. The songs are by no means extraneous to the plot of the piece, since many of them clarify the action. Although one can enjoy these musical excerpts without a knowledge of the play, the listener will find them far more amusing and attractive when intimately acquainted with the action. And since Victor does not provide a printed text and the diction of the singers is not especially good, we

suggest that those purchasing the set acquire a copy of Gay's play. The Modern Library includes it in "Famous Plays of the Restoration and Eighteenth Century." The thirty-odd songs which make up the recording are delightful entertainment.

"I Hear America Singing" by Kleinsinger (Victor Album M-777) is a cantata based on poems of Walt Whitman. It is moulded along the lines of Robinson's *Ballad for Americans*, although by no means so spontaneous. Whitman's patriotism and philosophy mainly impress the listener in this work, rather than the music, which the composer has "drawn from the American people." The solo part, delivered by John Charles Thomas, is divided between recitation and song. Thomas is accompanied by orchestra and chorus. In a patriotic rally, this cantata would certainly go over well. That it is effective and even stirring at times few would deny, but it is conjectural whether one will want to hear it many times. The work has been given an impressive performance and recording.

Both Marian Anderson and Bruna Castagna have recorded recently the aria, *Mon Coeur s'ouvre* from "Samson and Delilah." Anderson sings in English and Castagna in French. Strange as it may seem, neither of these eminent vocalists does full justice to this famous contralto aria. Castagna sings smoothly but without real fervor, and Anderson is handicapped by a poor translation. On the reverse side, Castagna does somewhat better with *Dalilah's Fair Spring Is Returning* (Columbia Disc 71058-D), while Anderson struggles with an even worse English translation of *Amour! viens aider ma faiblesse* (Victor 18008). Castagna's disc, made recently, is excellently recorded; but the Anderson record, made nearly a decade ago, is less satisfactorily reproduced.

Two American chamber works, Frederick Jacobi's "Hagiographa—Three Biblical Narratives" (Victor Set M-782) and Roy Harris' "Quartet No. 3" (Columbia Set M-450), reveal the depth of thought and emotion that American composers can realize. The Jacobi work, well played by Irene Jacobi and the Coolidge Quartet, is more readily understood. It is based on the Biblical stories of Job, Ruth, and Joshua, and is in its first two sections deeply felt and beautifully expressed. Here is music of subdued but nonetheless dramatic intensity. Harris' quartet is more an expression of thought than emotion; it gives further evidence of the fertility of his contrapuntal skill. The four movements are in the forms of preludes and fugues, and each is cast in a different modal harmony. Most of Harris' themes are workable and interesting, but the harmonic texture tends toward monotony. The latter work is well played by the Roth String Quartet.

# VIOLIN QUESTIONS

Answered by  
ROBERT BRAINE

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

## A Good Repairer Needed

R. H. R.—1.—The name of Abraham Prescott, Concord, New Hampshire, maker of violoncellos and other instruments, is not listed among eminent instrument makers, in works on the violin. He may have been a skillful maker, for all that. Maybe some of our readers may be able to enlighten us about this maker. 2.—A good repairer can no doubt repair the cracks in your violoncello, so that it will be as good as new, but do not have the work done by a carpenter, or "fiddle tinker." Repairing violins, violoncellos, and other string instruments is a difficult art, and takes years to learn.

## Absolute Pitch

L. F. J.—The gift of "absolute pitch," which you say your daughter has, is in many cases a sign of great talent, and it is also quite rare. Chicago, St. Louis, and Louisville are all large cities, and your daughter could obtain a good musical education in any one.

I note that your preference is for Chicago, which is one of our largest American cities, and very musical. However, if you have relatives in any of the three cities I have named, it would be an advantage to have her make her home with them, while she is pursuing her musical studies. She is quite young (twelve years) and to get the full advantage of study in a large city, it would be better for her to live in the city where she is studying. In this way she could get the advantage of attending concerts, operas and other musical events.

She could also play in the student's orchestra of the conservatory or school she attended, and she could herself play in recitals and concerts. In a city like Chicago she would be able to hear some of the greatest violinists of the world, in itself a remarkable advantage.

There are many eminent teachers of the violin in Chicago, and many excellent schools of music and conservatories.

The best arrangement would be if you could move your family to Chicago, so that your daughter would have the advantage of home life, in addition to her musical studies.

## A Sartory Bow

F. E. W.—1.—I fail to find any information on violins made by C. A. Herold and Mathias Hemike. There are thousands of violin makers who have only local reputations. 2.—In a catalog of violins and violin bows, I find the following information about the Sartory bow, about which you inquired: "Sartory, Paris, round stick. Silver mounted frog. Fine playing bow. Price, \$125.00."

## Musicians' Incomes

S. L. I.—The U. S. Treasury releases figures every year giving details of the highest salaries received by the leaders in the various professions and business enterprises. These figures are compiled each year from the Income Tax reports of the individuals named. Jascha Heifetz, famous violinist, received \$100,000 for working in one film for Sam'l Goldwyn, Inc., and Leopold Stokowski drew \$80,000 from the Walt Disney Productions for musical work on animated cartoons.

Louis B. Mayer, motion picture magnate, and F. A. Countway, Massachusetts soap manufacturer, were the two highest salaried men in America in 1938. Mayer received \$688,369 and Countway \$469,713.

Cinema actors and actresses received higher salaries than musical artists. Claudette Colbert, Paramount, actress, received \$426,944 and little Shirley Temple, \$307,014. These figures are all for one year.

## Value of a Guarnerius

S. A.—A genuine Joseph (del Jesu) Guarnerius violin sells for from \$25,000 to \$35,000, and even higher in the case of choice specimens. It is not known how many violins of this maker are in existence at the present

day. I do not think he made violins in the year 1738, although it is possible. You cannot go by labels in old violins, as they are mostly counterfeit. There is not one chance in many thousands that your violin is genuine. Better have an expert examine it. It is difficult to sell violins, the price of which runs into the thousands. Customers for these violins are usually confined to rich collectors, musicians, concert artists, and dealers in violins.

## Playing with the Back of the Bow

J. H. F.—For a special effect the strings of the violins are sometimes struck with the back of the bow. Hector Berlioz, famous writer on instrumentation, says on this point, "In a symphonic piece, where the terrible mingles with the grotesque, the back of the bow has sometimes been employed in striking the strings. The use of this whimsical means should be very rare, and maturely considered, and moreover, it has a perceptible effect only in a large orchestra. The multitude of bows then falling precipitately on the string produces a sort of snapping noise, which would be scarcely noticeable, if the violins were few in number, so weak and so short-lived is the sonorosity thus obtained."

## "Hopf" Violins

F. L.—There is an enormous number of "Hopf" violins scattered all over the world, some good, some bad and some indifferent. There were only two Hopf's, who were violin makers of any note—David Hopf, who worked at Quittenbach, near Klingenthal, in 1760, and Christian Donat Hopf, who also worked in Klingenthal, about 1736. These two are listed among German makers. They made some violins of medium quality, which are listed in catalogs of American dealers at from one hundred to two hundred dollars, according to quality. Besides the violins of these two makers, there are quantities of imitation "Hopf's," which are of only nominal quality, and sell for ten dollars, or even less. For some reason or other Hopf violins are valued, especially by amateurs, at far more than their real worth. In works on leading violin makers, the "Hopf's" are dismissed with only a line or two, while whole paragraphs, or even pages are given to makers of real note.

## Albert Spalding

S. T.—Albert Spalding, eminent native American violinist (born Chicago, 1888), was trained at the Bologna Conservatory, and by Lefort. He made his debut as a concert artist in 1905 at Paris, then toured in France, Germany, England, Scandinavia, Russia, Holland, Italy, and Egypt. He made a successful tour in America in 1908-9, and has since made many others. He was in the service in the World War in 1917-19. As a composer he has written two violin concerti, orchestral variations, a violin suite and a sonata, many miscellaneous pieces and songs.

America's own violinist, he has won honors for himself and his country in every musical capital of the world. He is the only American violinist—and one of five world-famous violinists—to be asked to play at the great La Scala Opera House in Milan, Italy. Along with Kreisler and Ysaÿe, he is one of only three violinists who have appeared as soloists with the famous Conservatoire Orchestra of Paris.

## Membership of Symphony Orchestras

R. G.—Among musical organizations, it is really remarkable how long the great symphony orchestras of the world remain in existence, often with practically the same membership. This is the Fiftieth Anniversary season of the Chicago Symphony Orchestra, and represents the thirty-fifth year of the conductorship of Frederick Stock. During this time there have been but few changes in the personnel of the orchestra.

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Ray Helle

# A Symphony of the Sawdust

(Continued from Page 513)

"Doc" made you believe you had. The show consisted of Billy Dale, a comedian who played a wheezy organ when I played the cornet, and Pullen's wife, who did a serpentine dance to this kind of music. This, with a few crude moving pictures, made up the show. Then the "Doc," well groomed in cutaway, with pince-nez and flowing ribbon, got in his fine work. That cutaway coat and Cleve's line of talk were better than a degree from Harvard, Edinburgh, or Vienna. One look at him proved that no one could doubt he was a great specialist.

The pills came in big jars like pickle jars—thousands of them—which the "Doc" put up in small packages and sold for high prices. I am sure that none of us knew whether the pills contained arsenic or putty. They probably had a light physic because invariably people came back for more, like squirrels after peanuts, and gladly told how beneficial they had found them. After a long, closed winter, those pills made them jump around like grasshoppers. The Doctor had regular hours for consultation for men and for women and probably sold more pills. He had a high opinion of music as a means for drawing audiences and making people buy. He used to say, "Give a man good music and he'll reach for his pocketbook a whole lot easier." Of course, such "Docs" in these days would soon run into the local medical laws and would have a short existence, but at one time there were scores of medical shows in America. Cleve Pullen, the "Doc," was, however, a good musician and, for the short time I was with the show, I learned many new musical tricks.

I also went out with the National Stock Company, which opened up in Baton Rouge. They played "Uncle Josh Spruceley," and our band of fourteen was dressed in "Rube" costumes. By arrangement, we would go to different parts of the town and play like clowns, knowing that all the members would come together later at one place, previously agreed upon, and give a concert, usually on the post office steps. It was a wonderful way of drawing a crowd. I not only led the band, but also took the tickets and played in the orchestra.

In addition to this, I must explain that I turned the "Saw Mill." This was the climax of the show. The heroine was pursued by the relentless villain who, bent upon getting her out of the way so that he might come into a fortune, lashed the luckless maid to the plank in a saw mill. There was a real circular blade which tore through two concealed lasts, raising blinding clouds of sawdust as well as an ungodly din, as said luckless

lass approached her doom. This, of course, she never reached because of a safety device which stopped her six inches away from Paradise. The orchestra feverishly played "hurries," "storm music" and "battle scenes," as the stereotyped orchestra books called this supposedly exciting music. I sat on a kind of bicycle contrivance behind the scenes, which turned the saw. Once in Arkansas we had to play this act in an old loft, and the only scenery showed a parlor with highly decorated wall paper. A saw mill in a parlor was somewhat out of place. This absurdity did not make the slightest difference to the audience. They got the same thrill, which I assure you was far more real to them than that from a present day cinema earthquake in which multitudes are killed. In the "real show" the audiences screamed and women fainted and everybody had a good time. The sophisticated youngster of these days has seen so many murders in the movies that he views them with the calm he has when eating a lollipop. He knows it is all done in Hollywood and that somewhere there must be a fellow turning a camera. The thing that gets me, when I go to the movies, is where the fellow who turned the camera stood while the earthquake, or the shipwreck, or the prairie fire went on. I keep thinking more about that camera man than I do about the show.

The minstrels were not yet vanished, and in 1918 I went out with Gus Hill's Minstrels. There were sixty people in the show, including twenty-eight in the band. I wonder if the people of America realize the popular demand for music supplied by the minstrels for over seventy-five years.

## Buffalo Bill and His Wild West Show

Finally, I began to realize that if I was ever going to do anything in music I would have to strike out for bigger things. I was beginning to hear more and more fine music. Sousa was a kind of god to me, and I once stayed up all night so that I might hear him and his band in St. Louis. Then came my first big chance. I was engaged by Ranch 101 for their huge Wild West Show, the chief attraction of which was the inimitable Buffalo Bill. No man ever sat in a saddle with more dignity and poise than Buffalo Bill. The sweep of his arm, as he took off his hat before an audience, was something to see. Colonel W. F. Cody was a most likable gentleman, soft spoken, yet commanding. He was very fond of music and often stopped me at the door of his tent to discuss musical matters. At that time even in his old age he was a remarkable shot. It had become almost automatic with him, and he rarely missed a flying target.

I joined the Ringling Brothers-Barnum & Bailey Circus in 1919, and

my connection with this organization has been a most happy one. Of course there is sadness in the circus man's life, especially when one loses a friend by death and the show must inexorably go on. Fortunately, as I have said, the Ringling Brothers, who have always been men of ideals, had a very strong feeling that good music was invaluable in raising the tone of the circus. Their successors realize that the popular demand for better music is increasing all the time. The band just has to be good. We get the best players obtainable. They play together almost incessantly at both performances, making a total of seven hours a day. The modern circus must be synchronized down to the split second. I have one hundred and seventy-five cues at each performance. If a lion roars, or an elephant snorts, or a clown tumbles, I have to be ready to "pick it up" with the band. For this reason, I never use a score and am always standing, back to the band, with my own cornet in hand. I conducted for the "Big Show" three years abroad. Greatly to my surprise, I found it much easier to get fine players in England than in either Paris or Berlin. They were quicker with the cues, and smarter in every way. It seemed almost impossible on the European continent to speed up the show to American standards of exactness and liveliness.

The circus music of yesterday, the "Lancers" and the quadrilles, have gradually gone into the "silences." The show of this present year, which to my mind far transcends any circus ever given anywhere, in its lavish equipment, requires music on a similar scale. The very beautiful "Old King Cole and Mother Goose Fantasy" required a special score which had to be just as "spiffy" as the Norman Bel Geddes costumes. I have a feeling that in these jittery times every child under ninety ought to see the circus this year. It is a better tonic than all of "Doc" Pullen's pills. The new streamlined circus is so dressy that it might have been staged by Florenz Ziegfeld. It is far more elegant than the Cirque d'Hiver or the Cirque de Paris and, of course, far bigger. The world has never seen such a colorful circus as that of this year. Yet (Sh! Keep it a secret) peanuts are still five cents a bag.

## Elephants Do Remember

I am often asked whether music has any effect upon animals. All that I can say is that horses and elephants do seem to remember musical cues. I have known certain horses, going through a routine, to wait for a chord. Likewise, elephants, when they hear certain dance music, will, without direction, hurry to get on a tub to go through their routine. Seals, which are supposed by many to have unusual musical intelligence because they can toot out tunes on

automobile horns, do this, alas, upon concealed signals from their masters and do not know the difference between "America" and a fat mackerel. The trick, however, requires great patience and kindness upon the part of the trainer.

Circuses in these days are far safer than they were at one time. The construction of the tents is stronger, and the discipline of the employees is better because more intelligent men are employed. The old days, when tents were blown down by comparatively light winds, are gone. I have known, however, of a case many years ago, when a tent was blown in and a near panic was averted because the band kept right on playing, never missing a note. The drum head was broken through, but the drummer quickly procured an inverted metal water pail and "the show went on." There are very few accidents in the circus of to-day. Nevertheless, a complete medical unit, including two physicians, is carried with the show in case of accidents to the performers. A staff of W. J. Burns detectives accompanies the show, and objectionable characters learn that the Ringling Brothers-Barnum & Bailey lot is not a very safe place for them.

The moral tone of the circus in general is notably high. Drinking and carousing are made impossible by the serious exactness of the business. No man who drinks can play in my band. If I catch one at it he is paid off at once and dismissed. I don't drink and smoke, myself. I do not believe that I could stand the strain of my work if I did. Judging people as a whole, I would say that the moral and living standards maintained in the circus are far above the average. The mother I left in tears has a different idea of the circus now. When she and my sisters, all good Presbyterians, still come to see me, they take a pride in what I have accomplished, which is very gratifying to me.

No one has ever yet explained what might be called "circusitis." The longer you are in the game, the stronger is the pull, when springtime comes, to get out with the show. There is a kind of rhythm to the life that just "gets you." The smell of the fields, the neighing of the horses, the trumpeting of the elephants, the glamour of the lights, the crowds of people—well, "circusitis" is incurable, once you catch it.

## Not So Sure

*Spurgeon was asked if the man who learned to play a cornet on Sunday would go to Heaven. The great preacher's reply was characteristic. Said he, "I don't see why he should not, but," after a pause, "I doubt whether the man next door will."*

# On Adjudication of Music Contests

(Continued from Page 527)

overbalancing of others. When we have five divisions and all groups fall into one or the other of these five, it has been my experience that a slight failing in any one of these factors is seldom sufficient excuse for making a difference of a division in the rating. It is more often the total shortcomings in a combination of these factors that make the difference of a division. I believe that the main purpose of this "Grouping Plan" (that is, a grouping of the elements of performance on which judgments are made) is to eliminate hair-splitting decisions based, for example, on an accidental squeak of a clarinet, or on whether the judge likes a certain tempo or not. It is usually easy to distinguish between First and Second Division in giving ratings. It becomes more difficult to find the line of demarcation between the Second and Third, Third and Fourth Divisions, but the judge must not relax his vigilance in these lower brackets. If the contest is properly conducted and properly judged, all of the *essential benefits* should accrue to those groups who rate in the lower brackets as well as to those in the First Division. In fact the judge can, perhaps, better serve the movement by giving some constructive criticism and friendly encouragement to a Third Division group than by recognizing the already well known talents of a perennial winner.

The judge must be apt in expressing himself concisely, but diplomatically. Numerous plans of presenting comments have been worked out by adjudicators—all excellent. When I am called upon to judge, I prefer to write my own comments for each organization being judged. One cannot help but admit that at times such comments become stereotyped, but direct comments seem more personal and applicable. Pursuant with the idea of diplomacy, I try to avoid ever writing a comment which a director cannot read to his students or to his school principal without loss of prestige. This requires care in phrasing, but is well worth the effort. Often, a school director has come to me after such contest adjudication and said, "Your comments were responsible for getting us some more and better equipment," or, "You have helped us get a more favorable rehearsal and study schedule," or, "Our students are all aroused. They are working much harder in preparation for next year." How much better this is than to have one say, "Your comments were responsible for the loss of my job!"

No judge will maintain that the pearls of wisdom which he lets fall, during the few brief moments he hears each band, will constitute the principal values of the contest or

justify the expense of transporting large groups often hundreds of miles. The greatest justification for the contest lies in the preparation for the event, in the stimulation to greater efforts which the contest fosters. Most of the lasting values of the contests are realized before the group ever goes to the contest, and they are realized alike by bands subsequently given high and low ratings.

The competing bands and orchestras, nevertheless, have a right to expect an intelligent evaluation of their performances. They have a right to leave for home with the feeling that high standards for them to attempt to reach and maintain have been set up. It should be theirs to expect comments from adjudicators which serve as inspiration, comments which are helpful and friendly, rather than discouraging and sarcastic. This does not imply in any sense that the judge shall not be truthful; it is no kindness nor help to over-evaluate any more than it is to underrate.

It is my belief that judges should be allowed to consult freely among themselves, but this privilege must be guarded by not allowing such consultations to become a means for focusing attention on themselves. There must be a respect for one another's opinions, and consultations should serve to clarify questionable matters rather than to afford a method of winning one judge to another point of view. It must be recognized that in many cases the composite opinion of a number of judges is likely to be more penetrating and applicable than the force of any one individual opinion.

Applying this policy to the ordinary three-judge decision of ratings, we find that a rating of: 1 - 1 - 1 or 1 - 1 - 2 would give the performing group of rating of Division I, in each case. But the comparison between the two groups would be more evidently accurate than if both were given a rating of 1 - 1 - 1. Also if the decision of the judges runs 1 - 2 - 3, a rating of Division II is probably right and might give a more accurate summary of a band's performance than 2 - 2 - 2, since it would show that in some respects it was outstandingly good, while being noticeably deficient in others. Of course, such a wide divergence among judges as 1 - 1 - 5 or 4 - 4 - 1 would indicate faulty judging somewhere, for regular standards would not have been proportionately and fully observed in such a case. Probably a little consultation could lessen the likelihood of such wide disparity of judgment.

In all the machinations of mankind one realizes that there is the

(Continued on Page 580)

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# Thomas Jefferson's Life-Long Love of Music

(Continued from Page 510)

instrument instead of the Clavichord. Let the case be a fine mahogany, solid, not veneered, the compass from double G to F in alt, and plenty of spare strings; and the workmanship of the whole handsome and worthy of the acceptance of a lady for whom I intend it." Payment was to be made "of the first tobacco I get to the warehouse in the fall."

## A Piano for the Bride

In 1771, a piano would have been a risky buy even in Broadwood's factory in London, but Thomas Jefferson bought one for his lady to be brought to remote Albemarle County, Virginia.

At this time, the instrument had little standing among musicians. Although the first piano of Cristofori was made in 1709, the piano was too ineffective for musical usage until the late 1760's. Carl Philipp Emanuel Bach had described the piano as "fit only for rondos," and his father, Johann Sebastian Bach, is said to have concurred. Johann Sebastian Bach inspected pianos made by Silbermann as early as 1726, and he saw others during his famous visit to Frederick the Great. Johann Christian Bach performed on the piano in London, 1768; and in 1770 Muzio Clementi made his debut in London as a virtuoso pianist. He startled his audience by playing scales in thirds, a feat upon which Mozart later commented somewhat critically. Nevertheless, disregarding Schroeter, who claimed to have "invented" the piano, Muzio Clementi and Johann Christian Bach were the first to give serious study to piano technic as distinguished from that of the harpsichord or clavichord.

Apart from them, however, even the first group of piano virtuosi-composers had not yet arrived. In 1771, Cramer was born, Steibelt was six years old, Dussek was ten. Hummel was not born until 1778. Haydn was thirty-nine; Mozart was fifteen; Beethoven was one year old. Haydn and Mozart both eventually adopted the piano; but even Mozart wrote for it as he did for the harpsichord. Beethoven had yet to reveal the wonders of the sustaining pedal, and the almost orchestral resources of the instrument. Chopin, who finally established the sustaining pedal as "the soul of the pianoforte," was far, far away.

Grove's Dictionary sets the decade, 1765-1775, as the turning-point of piano construction, when Backers, Zumpe, Erard, Broadwood, Stodart, Hawkins and others did so much to improve it. Even so, their pianos were still feeble. The frames were

of wood, inclined to warp. The strings, especially in the high-tension upper octaves, were apt to break. Worse still, pianos made for the mild English climate were partly held together with glue. In the harsher American climate they came unstuck.

Jefferson appears to have anticipated some such difficulties when he wisely ordered "plenty of spare strings." One pictures him on a sultry summer day at Monticello, trying to tune or repair the Forte-Piano before the arrival of guests—Jefferson perspiring freely as he labored, and Martha offering the time-honored consolation, "It isn't the heat, Tom, it's the humidity."

Thomas Jefferson and Martha Skelton were married on New Year's Day, 1772. They arrived at Monticello late at night, to find the partly finished house in darkness and the fires out. The servants, not having expected them, had gone for the night. Thomas Jefferson had to rustle for candles. He lighted a small fire, and happily discovered a bottle of wine on a shelf, behind some books.

Thus they began a decade of happiness, marred only by Martha's ill health which finally caused her death in September, 1782. Thomas Jefferson waited on her hand and foot during her last illness, and was prostrate with grief when she died. He did not leave his room for many days, and found his chief comfort in his eldest daughter, Martha.

## Death of Music in Early American History

The short married life of Thomas Jefferson, 1772-1782, covered, of course, the Revolutionary decade. From the first, the author of the Declaration of Independence was busy, but not too busy to think about music. In 1773, he wrote his famous letter to the Italian vineyardist, Maffei, giving us a glimpse of the difficulties and deprivations from which music lovers suffered in his day: "If there is a gratification which I envy any people in this world, it is to your country and its music. This is the favorite passion of my soul, and fortune has cast my lot in a country where it is in a state of deplorable barbarism." He speaks of the possibility of establishing a private wind-band at Monticello. "I retain, among my domestic servants, a gardener, a weaver, a cabinet-maker and a stone-cutter, to which I would add a *vigneron* (vineyard caretaker). In a country where like yours music is cultivated and practiced by every class of men I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, so that one might have a band of two French horns, two clarinets & hautboys, & a bassoon without

enlarging their domestic expenses."

One may note in this outfit the absence of flute, trumpets and percussion, and the inclusion of clarinets, which had yet to make their way into the young symphony orchestra being busily developed by Haydn, who had by now been serving the Esterhazy household for thirteen years. According to H. W. Schwartz in *The Story of Musical Instruments* "the first undoubted reference to clarinets in musical scores" occurs in the "Artaxerxes" of Thomas Arne, 1762. The overture to this work was performed in Philadelphia in the spring of 1765. Having graduated from college, Jefferson traveled to Philadelphia and New York in 1765, but probably too late to have heard the overture. He might, however, have heard some talk about clarinets.

Jefferson's interest in the piano did not wane after Martha's death. In 1800, he heard the first upright piano. Writing to his daughter from Philadelphia, he says: "A very ingenious, modest and poor young man in Philadelphia has invented one of the prettiest improvements in the pianoforte that I have ever seen and it has tempted me to engage one for Monticello. His strings are perpendicular, and he contrives within the height to give his strings the same length as in a grand piano, and fixes three unisons to the same screw. It scarcely gets out of tune at all, and then, for the most part the three unisons are tuned at once."

This "ingenious, modest and poor young man" was John Isaac Hawkins, an English engineer, son of Isaac Hawkins of London. The elder Hawkins also invented two other details: one, very important, the use of coiled springs for the bass; the other said to have been a weird contraption of hammers on a roller to provide a *sostineto*—a reiteration of notes as from a mandolin. The "mandolin pedal" was still in use in America as late as 1897.

Jefferson's interest in music extended to his children. His daughter Martha—called "Patsy" by her father—went to Philadelphia after her mother died, and her father laid out for her a daily routine of study:

"The following is what I should approve:

from 8 to 10 practice music.

from 10 to 1 dance one day and draw another.

from 1 to 2 draw on the day you dance, write a letter next day.

from 3 to 4 study French.

from 4 to 5 exercise yourself in music.

from 5 till bedtime read English, write, etc."

Patsy thus had music scheduled from 8 to 10 and from 4 to 5, in a severe schedule. She must have asked herself, "When do I eat?"

At about this time, Francis Hopkinson, a musical amateur and co-signer of the Declaration of Independence, described by John Adams as "one of your pretty little, curious, ingenious men. His head is not bigger than a large apple!"—sent to Thomas Jefferson a book of seven songs to which an eighth had been added at the last moment. Hopkinson thought this eighth song, *The trav'ler benighted and lost, o'er the mountains pursues his lone way, to be "forcibly pathetic—at least in Fancy."*

Referring to these songs, Thomas Jefferson wrote: "I will not tell you how much they have pleased us, nor how well the last of them merits praise for its pathos, but relate a fact only, which is that while my elder daughter was playing it on a harpsichord, I happened to look toward the fire and saw the younger one all in tears. I asked her if she were sick? She said, 'No; but the tune was so mournful.'"

The title of the song and its "forcibly pathetic" cadences were in some degree prophetic. Jefferson's last years, despite his large fortune and that brought to him by Martha Skelton after their marriage, were made unhappy by debts. The last picture we have of him in his biographies is that of a lone horseman riding over the hills about Monticello, bare-headed, but with a green umbrella fastened to his back and opened wide above him; dreaming perhaps of the music he and Martha had made together after the Forte-Piano arrived from England in their honeymoon days, "far off and long ago."

## Overcoming Discouragement

TO THE ETUDE:

Many musicians become discouraged and give up after years of intensive study and countless hours of practicing. Some turn away from music entirely, often embittered to a greater or lesser degree. Others turn entirely to teaching and cast aside the thought of any performance as impossible.

George Bernard Shaw's famous remark, "Those who can, do; those who can't, teach," sums up the situation; but too cynically, because teaching is a grand and useful profession, and even the concert artist, by his very performance, is teaching.

In my contacts with professionals in the world of music I have been amazed to see how often talented people turned away from their chosen work, and this frequently just when the fruition of their labors was plainly in sight to the onlooker.

After careful analysis, I found that almost always they were intensely critical of the performances of others, both of their own grade and of the stellar concert artist. They were always looking for the weak and faulty spots. After the recital of some great person, their first remarks would be condemnatory instead of complimentary. At last I saw that the old saying, "What thou doest unto others, thou doest unto thyself," and the Golden Rule, "Do unto others as you would have them do unto you," applied in a most practical way to music making; that intense criticism struck straight back and made the criticizer uncertain of his own performance.

A good rule is to look for the good in another's performance, and in one's own to give joyously of the best he can at the moment, knowing that with further concentrated persistent effort the next performance will be better.—M. G. ROBERTS, New York.

# THE PIANO ACCORDION

## The Bellows in Interpretation

By Pietro Deiro

As Told to Elvera Collins

WHEN WE HEAR someone say that a certain accordionist has a fine technic, we are inclined to interpret it as meaning that he has developed skill in rapid passage playing. This may be true, but it constitutes only one small part of accordion technic. He who desires to become an accomplished player must realize that every part of accordion playing must have its individual technic. These parts form a veritable mosaic, and all are essential to form the perfect pattern. Neglect of one will handicap the others.

It matters not how talented an accordionist may be, nor how keenly he may inwardly feel the interpretation of his music, he will not be able to project that interpretation to his audience if he has neglected the necessary technical preparation. Does it seem like a paradox when we say that, although technic is always associated with the mechanical part of playing, yet a highly developed technic is the only means by which the mechanics of playing can be so concealed that the performer can tell his musical story? Musicians who are considered artists employ a very definite technic in every part of their playing but do it so skillfully that it is completely submerged and the audience is aware only of the finished performance.

Much has been written of finger technic, bass technic, bellows technic and all other technics; but one form of technic has rarely been discussed. The reason is that accordion artists and teachers use it unconsciously without stopping to analyze it. For want of a better term we shall call it the synchronization of the particular kind of touch being used for the right hand with a corresponding touch for the bass accompaniment and the correct bellows manipulation for both. A bass accompaniment which might be perfectly suited to one type of right hand touch would be wrong for another. This answers the question of students who cannot understand why their playing does not sound like that of an artist, even though they play the right notes in the right time and observe all signs for tonal shading.

When an accordionist plays tone poems or the type of *legato* music which simulates an organ, he uses a certain right hand touch. His fingers remain close to the keys and, as the melody progresses, he prepares each successive finger in advance so that

one tone leads or merges into the next. Another selection may require an entirely different right hand touch, to produce a *staccato* or some other effect. It is important that the bass accompaniment and bellows action correspond with the right hand touch. Accordionists should avoid a stereotyped accompaniment, for the bass is intended to complement and enhance the music of the right hand. It should never detract from it.

To illustrate this point, we present two contrasting musical examples. The first was taken from Anton Dvořák's *Largo* from his "Symphony from the New World."



This passage calls for the right hand to play close to the keys, with the fingers prepared so that the first chord may flow smoothly into the second. The effect may be entirely ruined unless the bass accompaniment is played accordingly and unless the bellows are so manipulated that they aid in bringing out the *crescendo* from *mezzo piano* to *forte* in both the first and second measures. The third measure begins a *crescendo* which increases for the climax of the *fortissimo*. The key to the bellows action in this passage is to manipulate them as one would inhale a deep breath, with increased pressure toward the end of the breath. There must be a continuous flow of air rather than a series of gasps. The perfect coordination of right hand touch, bass and bellows will produce a perfect climax.

While on the subject of climaxes, we would like to impress upon students that the smooth approach to a musical climax is considered a sign of artistry. It is never difficult to play an individual measure, such as the fourth measure of Ex. 1, *fortissimo*; because if it were by itself one would merely accent it heavily by an abrupt bellows action. However, that is not the desired effect in this particular passage. There must be a gradual leading up to the climax, and the air in the bellows must be so arranged that it is increased with ease and with enough reserve held for the *fortissimo*. These little points seem unimportant, but they really spell the difference between interpretive

(Continued on Page 575)

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## The Qualities a Pianist Must Possess

(Continued from Page 511)

not allow the integrity of his enthusiasms to become jeopardized by the wealth of musical riches that are flung at him, without effort of his own. No matter how small the community in which he lives, his dilemma is not of finding good music, but of choosing from among many aural delights, the one that pleases him best. He hears the opera, great symphonies, eminent recitals at no greater expenditure of energy than twisting a dial-button or putting on a record. Compare that with young Bach who, after petitioning the council at Arnstadt for leave of absence from earnest duties, walked the fifty leagues to Lübeck, to hear Buxtehude play the organ! Certainly, I do not wish for a return to the conditions of Bach's day. The ease with which good music is put into our grasp is a magnificent thing—provided we accept it as a stimulating rather than a softening influence. If we value advantages cheaply because we get them easily, we have only ourselves to blame, not the mechanical progress which makes the advantages possible. Instead of using the radio as a means of combating boredom, the student should let it sharpen his powers of discrimination, raise his standards, help him become more aware and more appreciative. Discrimination, critical awareness, and enthusiasm are among the qualities that can build him into a better musician. The greater the work of art, the more demands it makes; the listener who follows this line of greater demands upon himself rather than the line of least resistance, becomes more discriminating.

### The Joy of Music Making

The chief drawback to the excellence of our mechanically reproduced music is its tendency to decrease personal music-making. The superficial argument is, of course, that one does better by listening to Toscanini than by attempting less perfect performance one's self. I do not agree with this view. Certainly, the average music lover cannot duplicate the sheer performance standards of a great artist; but he *can* duplicate the joy of personal creation which the artist brings to his work, and which is the very element that makes his performance notable! That is the important thing. Personal communication grows only from personal effort.

How fortunate it would be if we might strike a just balance in the accepted methods of introducing young children to music. As it is, we are inclined to wait for the child to show signs of musicality himself. If the signs are weak, we leave him alone. If they are moderately pronounced, we have him play finger

exercises, and give him treats in the form of children's concerts, which wedge some timeless masterwork (which is new to the child and even more exacting upon first acquaintance than it will be later on) between nursery songs and lighter melodies (with which he is somewhat familiar and naturally prefers). And if his gifts are marked, we groom him for the status of infant prodigy. Would it not be more wholesome to initiate him into the beauties of some great music from his earliest infancy onward, letting him hear it at home under usual home conditions; making him naturally, easily familiar with it; giving him a chance to become as aware of it as of the popular ditties? This, of course, presupposes home conditions in which the child can absorb the benefits of great music naturally. Still, a child can grasp what he hears at home, be it music or speech, and good music should therefore not be kept a stranger to him. Then a truly general musical education could be built (in contrast to a merely technical one), the goal of which would be the amateur's—literally, the lover's—appreciation of great art.

Let the student find his way into simpler and deeper relationships between himself and the world about him. There is no need to be forever doing things and spending money in order to enjoy one's self. Sitting in the sun and thinking can be charming recreation. We often hear the curious word "highbrow" applied to great music. In reality, there could be nothing less calculated, less sophisticated than Schubert! To my mind, the height of "highbrowism" is reached by the "boogie-woogie" type of music, because it is sheer calculation. (The fact that its performers do not realize this does not alter the sophisticated manufacture of the music.) Great music grows from the direct opposite of the "boogie-woogie" tendencies, and the restless tension which makes them possible. A return to our primary sources of happiness—inner quiet, communion with nature, meditation, the ability to command fresh, unjaded enthusiasms—can do much toward bringing the student on terms of harmony with himself and hence with the art he hopes to serve.

The best aid we can give our students lies far beyond the level of technical facility. It consists in teaching them to turn away from the softness, the restlessness, the materialism that has made the world look as it does today. Let us help them *not* to take it easy. Let us encourage them in the adventure of exploring their own minds. Let us instill into them the courage it takes to live with lofty standards. In such a way, they will approach art on a surer foundation, and reach a higher goal than mere surface relationships can ever provide for them.

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## New Horizons in Music for the Radio

(Continued from Page 517)

Welsh, French, German, Russian, Swiss, Hungarian, Finnish, Greek, Austrian, Dutch, Swedish, and Norwegian descent have been asked to participate.

If you like a bit of close harmony now and then, tune in on a Thursday at 8:30 P.M., EDST, to the CBS network. It's quite possible that from most of the stations on the network you will be able to hear the voices of some group of amateur gentlemen who are carrying on the barber shop tradition of singing. This program is picking up its group from a different section of the country each week. You see, it's being sponsored by a society called SPBSQSA, a name which stands for The Society for the Preservation of Barber Shop Quartette Singing in America. There are many famous names among its membership—and they all take the musical activities of these various quartets very seriously indeed.

Although the most striking feature of radio always has been its entertainment value, the value of radio as a disseminator of news during the present world war crisis has given it a new status. Radio is compiling not only a talking history of World War II, but also a collection of oral records of the events that led up to it. Mutual's WOR, in New York, has compiled and is daily adding to a library of recordings to be used for whatever educational purposes a postwar generation may decide. No other station in the country is accredited with such a large library; there are approximately ten thousand record sides filed in chronological order. Even the news broadcasts from abroad are preserved. In the days to come it may be that we will rehear some historical events of the past—such events as the nervous speeches of Hitler after his entrances into the Sudetenland, Czechoslovakia, and Vienna, or the speech of the late Neville Chamberlain announcing peace "in our time." Ray Lyon, head of WOR's recording division says: "Our recorded speeches will someday provide living documents the like of which no students have ever had. I think that when the history of this war is written, however, the news recordings will be of even greater interest. They will provide the perfect proof of the difference between what actually happened and what everybody thought was happening."

Man's unending search for knowledge is the inspiration of the broadcast called "The World Is Yours," heard weekly over the NBC-Red network on Saturdays 5 to 5:30 P.M., EDST. This program seeks to show that science can be fascinating, color-

ful and exciting. The subjects for the August broadcasts of this program are as follows: August 2nd—Herbert Ward, Explorer and Artist among the Congo Cannibals; August 9th—Our Nearest Neighbor in Space; August 16th—John Ericsson, Swedish-American Inventor and Engineer; August 23rd—Chemistry and American Independence; August 30th—The Norseman in Greenland.

### Radio, the Voice of Defense

Radio plays the part of the Voice of Defense in this country. NBC had three regularly scheduled programs along these lines: "Frontlines of Mercy"—Sundays from 11:15 to 11:30 A.M., EDST, Blue network; "I'm An American"—Sunday from 12:15 to 12:30 P.M., Blue network; and "National Farm and Home Hour"—Monday through Friday from 12:30 to 1:15 P.M. and Saturday from 12:30 to 1:30 P.M. EDST, Blue network. "Frontlines of Mercy" is a series designed to depict through dramatizations and discussion the work of the American Red Cross. "I'm An American" restates the values of American democracy; it is offered in cooperation with the U. S. Immigration and Naturalization Service. It features weekly a distinguished citizen of foreign birth. Agriculture's part in the nation's defense program plays a prominent part in the broadcasts of the "National Farm and Home Hour."

The "Telephone Hour"—featuring tenor James Melton, soprano Francia White, Donald Voorhees and his 57-piece Symphonic Orchestra, and the Christie Mixed Chorus—still remains one of the most popular of all musical programs on the air. Heard over the NBC-Red network from 8 to 8:30 P.M., EDST on Mondays, this show shares the honors of the evening with the "Voice of Firestone" program, which follows it from 8:30 to 9 on the same station. Those who admire the voices of James Melton and Francia White may be interested to know some of their selections scheduled for the month of August. On August 4th, Melton is announced to sing the Spanish love song *Princessita* and Tschaikowsky's *None But the Lonely Heart*, and Miss White is to be heard in the aria, *In quelle trine morbide* from Puccini's "Manon Lescaut." On August 11th, Melton is to sing a spiritual *De Ol' Ark's a-Moverin'* and the aria, *Ah! fuyez douce image* from Massenet's "Manon," Miss White is to sing Gounod's *To Spring*, and together they will sing *La Golondrina*. On August 18th, Melton is to feature Rimsky-Korsakoff's *The Rose Enslaved the Nightingale*, the familiar lyric of our grandparent's days, *I'll Sing Thee Songs of Araby*, and will join his colleague in the fifth act duet from "Manon." On the 25th, Melton will sing another popular Spanish song, *Ay-Ay-Ay*, Miss White will be heard in Rachmaninoff's *In*

*the Silence of the Night*, and with the chorus both artists will later perform excerpts from "The Pirates of Penzance."

## Youth Overcomes a Handicap

(Continued from Page 508)

school students. The curriculum lists in the electives for these courses more handicrafts than are to be found in those given to boys and girls who can see; otherwise their education is the same. All courses at the Institute are subject to the examinations of the Board of Regents of the State of New York who wisely show no favoritism.

So that living may approach normal family conditions, pupils of the school live in cottages which accommodate twenty pupils with a house-mother and teacher. Parties, dances and festivals—many of which the pupils plan themselves—are given; and there are likewise many field trips made, in order that they may experience and enjoy contact with outside influences. The latter have included visits to the S. S. Normandie, the S. S. Queen Mary, the Bronx Terminal Market, a fire station, the Museum of Natural History, the Hayden Planetarium, the Metropolitan Museum of Art and the Bronx Zoo. Last year and the year before they took field trips extraordinary—to the World's Fair. Every boy and girl in the Institute had the privilege of attending the Exposition at Flushing, New York, for a whole day and seeing its thousands of thrilling sights.

To us, possessing vision, it seems incredible that sightless youth could see the Fair, yet we use this term advisedly. In their descriptions of the trip "we saw" and "I saw" are expressions frequently encountered. Their word pictures of sights and scenes seem conclusive proof that they did see and enjoy everything that came under their inspection; even the young children seemed to visualize perfectly every object with which they came in contact. Here, for example, are a few paragraphs from a letter written by pupils of the second grade:

"... We had a ride on the moving chair in the General Motors. We saw a make-believe city, where the cars were only toys, but it looked as if they were moving. And we heard a story about 1960 as we went around in the chairs. We went on some real trains. They were standing still on a track at the World's Fair. We saw where the engineer stands, and we saw where the fireman puts the coal. One of the trains had sliding doors. We saw a streamlined train. We had to go up quite a few steps before we got into the train. In the train we saw some bedrooms and a little kitchen. There was a bell hanging over the side of the engine, and a

couple of boys rang it. The train had rugs on the floor, and there were zippers on the curtains. There were beds with some more beds on top. The beds could be made into chairs in the daytime and beds again at night. There were places where you wash, and they were pushed into the wall when you finished, and there were toilets that turned into seats. We went into the Beechnut Building. A make-believe circus was in there, with dogs and elephants and all kinds of animals. We got candy and gum from the Beechnut Girls. Some of the children saw a machine that talks. A lady pressed down keys, and the machine started to say words. We couldn't understand the machine very well, but it was fun to hear it. The busses had musical horns. They sounded like 'East Side, West Side.' We saw many kinds of cars . . ."

They saw the Fair, no doubt of that; if you attended this Fair yourself, you find their descriptions bringing to life your own memories of it. They saw the Fair, and they have an equally accurate mental picture of every sight that comes within their radius of observation on all of their field trips. Written accounts by both younger and older students confirm this fact.

Using a facile explanation for this perception, seeing persons often say, "They have an unusual sense of touch," an explanation which the blind promptly scotch. They are not, they explain, super, sub, ab or extra in any way; they are just normal persons who are handicapped by blindness.

To overcome this handicap the blind must work diligently, and their education must be gained by the use of four senses instead of the usual five. Because of this fact, the intellectual growth of the sightless was for many years retarded. Then, quite as electric light illumined the world for those with seeing eyes, Braille, the radio, touch-system typewriting and other inventions and devices illumined the world for the blind. With these modern aids and modern methods of education they may now become informed and valuable citizens who can capably, even skillfully, perform work of many kinds.

Blind young people who can pass regents examinations and college entrance examinations, perform chemistry and physics experiments, assemble automobile motors and radio transmitters and receivers, operate power machines such as highspeed lathes, and excel in arts and crafts, as these students at the Institute do, ask no pity; they want, instead, only sympathetic understanding of their problem. For achievement such as their concert successes they expect only recognition of the technical skill, the beauty and the finesse of their offering. That they are blind means only that they had the additional problem of surmounting a severe handicap; which they did.

# FRETTED INSTRUMENTS

## Getting Ready for the Fall Season

By George C. Krick

AT THIS TIME OF THE YEAR, when a new musical season is not far distant, many young artists are hopefully looking into the future with the expectation of earning a large share of public acclaim. While we thoroughly believe that a musician should take time off during the summer months to indulge in outdoor exercise and thus keep physically fit, we also recommend that a few hours daily be devoted to improving technic and adding new compositions to one's concert repertoire. We have known players of guitar, mandolin and banjo who year in and year out adhere virtually to the same program numbers, giving as an excuse that "these are the pieces the public like best." To us it seems that, having played these numbers so often, the artist is enabled to "put them over" with ease—a fact which the audience is quick to realize.

To get out of this rut one should experiment with new compositions just off the press. An experienced player will study the reaction of his audiences to his concert numbers and, by adding new numbers and occasionally eliminating an old one, build up an interesting and comprehensive repertoire that will please his listeners and add to his reputation and success.

While the musical public is well aware of the high standard set for the violin by such artists as Kreisler, Heifetz, Elman and others, a great many people are still in the dark as to judging a performer on the guitar or mandolin, and a carelessly selected program coupled with a slipshod performance will only harm the cause of the fretted instruments.

So why not use a part of your vacation to polish up your technic; to review your old pieces, paying particular attention to tone quality, phrasing and expression until they are well nigh perfect; to memorize some new compositions, remembering that your memory needs daily practice as well as your fingers? We have often wondered whether the average radio listener realizes the hours of thoughtful work on the part of the artist which preceded his fifteen-minute performance over the air. It reminds us of a definition given of the word, vacation: "Forty-nine weeks of anticipation, two weeks of preparation and one week of realization."

The thought we wish to impress upon you is that the summer months

are ideally suited to the study of music, which requires concentration of all our faculties, for then we are free from the interruptions and demands made upon us during the busy concert and teaching season. It is gratifying to know that one is thoroughly prepared to play a radio or concert program when called upon to do so; in fact, nothing gives one more self-confidence and assurance than such knowledge.

Teachers specializing in the fretted instruments will also find that the summer months can be put to good use. Some teachers offer special rates to beginners, thereby keeping their studios open at least a few days each week. This is an opportune time to send for music publishers' catalogs of fretted instrument music, in order to keep up with modern teaching material. The alert teacher knows that teaching material and methods for his instruments are constantly being improved, and he will give his pupils the benefit of his foresight in such important matters. The mere fact that a person enrolls as a pupil shows that he is anxious to learn to play, and his teacher must guide him properly in his studies by using the correct methods and pieces for recreation in order to keep him interested.

Now let us briefly examine the studies and teaching music available to the teachers of the fretted instruments. For the mandolin there are methods, etudes and technical exercises properly graded; interesting pieces for beginner, intermediate and advanced students, comprising sufficient material to provide a course of study from five to six years. Most of this music has been produced by classic and modern writers who well knew the needs of serious students of the mandolin. The same may be said of the classic guitar. Methods, etudes, technical exercises covering every phase of guitar playing, by all the classic and modern writers for guitar, are available in abundance; and a great variety of original compositions and classic transcriptions are at the disposal of the advanced student and concert artist. There is, however, a need for more recreational music for the first and second year student, original compositions and arrangements of modern pieces of medium difficulty. We firmly believe that the classic guitar would attract a still greater number of students if the publishers of the higher type of popular music would employ capable arrangers, to make this

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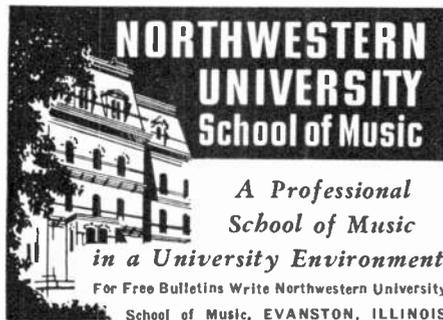
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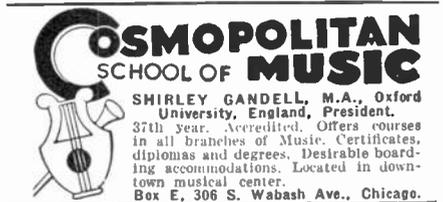
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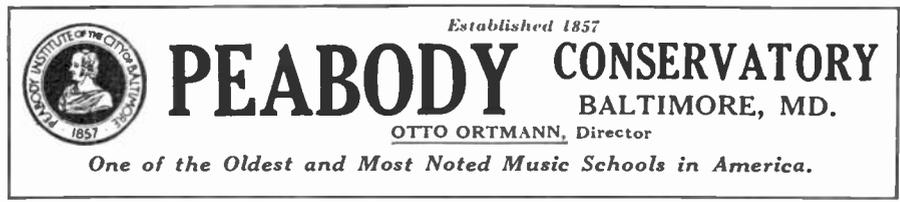
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music available to the younger generation of amateur guitarists who are just as much interested in modern music as they are in the classic.

Another aid to the teacher of the classic guitar would be the opportunity to obtain instruments at a moderate cost. From our own experience we have learned that beginners are usually unable or unwilling to invest more than twenty or twenty-five dollars in an instrument, and American manufacturers would do well to try to fill this want. While the writer has always been a strong advocate of using high grade instruments, which naturally are high priced, there are great opportunities in the lower price field that should not be neglected by enterprising manufacturers of classic guitars.

The teacher of the tenor banjo should have no trouble finding the teaching material necessary to keep a student busy for four or five years; and the catalogs of publishers of banjo music include quite a number of banjo methods, books of technical exercises and a great variety of

recreational and concert numbers.

The teaching material for plectrum guitar is still somewhat limited, although there are numerous so-called "methods" on the market, some fairly good, others not so good. The main trouble is that most of them are not scientifically graded and it requires a lot of ingenuity on the part of the teacher to select the proper ones to insure steady progress of his pupils. There is also room for more recreational and concert music in the intermediate grades.

A tremendous amount of music has been published for Hawaiian guitar, and teachers can easily fill their wants from the different catalogs. The "methods" for Hawaiian guitar, however, do not contain sufficient technical matter, and teachers would welcome additional books containing intermediate and advanced technical exercises for this instrument.

This department will be glad to be of help to any teacher or student in the matter of selecting the right study material for any of the fretted instruments.

## The Father of the Viennese Operetta

(Continued from Page 532)

of the Vienna proceeds alone.

### "Boccaccio" was His Greatest Success

The peak of von Suppé's career was reached in 1879 with "Boccaccio," which he himself recognized as his greatest success. It was a sensation in Vienna and was performed throughout Europe and in America. New York saw it in 1888, with Marion Manola and DeWolf Hopper, and, in 1905, with Fritzi Scheff. In January, 1931, it was revived at the Metropolitan Opera House, with Jeritza in the stellar rôle, and the modern audience enjoyed it immensely.

"Donna Juanita," which first appeared in 1880, was, in 1932, also revived at the Metropolitan, and on that occasion the critics had some compliments for it. One called it "the most amusing thing heard in New York this season" and suggested that works of a similar light character might well replace some of the operatic war horses customarily presented at that staid old house.

After this von Suppé wrote several operas in the grand manner. Although they were well received and were acknowledged to have merit, he knew his true talent lay in the field of light music and, with the exception of these two productions and several juvenile efforts, he never attempted grand opera.

A normal, hearty person in his mode of life and intercourse, von Suppé, nevertheless, indulged in a few idiosyncracies amusing to his friends. He would have no heat in his study, even on the coldest winter

days, preferring to bundle up in layers of stockings, vests and dressing-gowns. In that study stood an old spinet, dilapidated and horribly out of tune. "How," he was asked, "could one compose to the accompaniment of such a wretched instrument?" "I don't," he laughed. "I hear the full instrumentation in my head—then I write it down."

He was a sociable man with a wide acquaintance and entertained extensively. He taught the great singer, Materna, the Italian language and was on terms of friendship with the Princess Metternich.

When, in May, 1885, von Suppé was decorated by the Emperor Franz Josef and expressed his thanks for the honor, the Austrian ruler replied: "It is I who am indebted to you, sir, for I have spent many a happy hour listening to your music." And he added: "Whenever I hear *Das ist mein Oesterreich* it brings tears to my eyes."

The composer died on May 25, 1895, at the age of seventy-six. At the funeral services in St. Augustine's Church, the combined choruses from three theatres sang his own composition, *Rest, Weary Wanderer*. A monument provided by the municipality of Vienna marks his grave.

Von Suppé, as the creator of Viennese operetta, had a distinct flavor and style of his own, and the genuineness and simplicity of his character was reflected in his music. His work—human, good-natured, bourgeois—expressed the soul of Vienna; and the art form which he created, one hundred years ago, has retained

its vitality and inspiration down to our own day.

### Viennese Operetta Through the Years

1846 "Poet and Peasant,"	Franz von Suppé	1880 "Donna Juanita,"	Franz von Suppé
1847 "The Country Girl,"	Franz von Suppé	1881 "The Beggar Student,"	Karl Millöcker
1858 Paragraph 3...	Franz von Suppé	1885 "The Gypsy Baron,"	Johann Strauss (Sohn)
1862 "Pique Dame"...	Franz von Suppé	1905 "The Merry Widow,"	Franz Lehár
1862 "Jolly Boys"...	Franz von Suppé	1907 "The Waltz Dream,"	Oskar Straus
1865 "Light Cavalry,"	Franz von Suppé	1907 "The Dollar Princess"...	Leo Fall
1865 "Beautiful Galathea,"	Franz von Suppé	1908 "The Chocolate Soldier,"	Oskar Straus
1874 "Die Fledermaus,"	Johann Strauss (Sohn)	1909 "The Count of Luxembourg,"	Franz Lehár
1876 "Fatinitza" ...	Franz von Suppé	1911 "Der Rosenkavalier,"	Richard Strauss
1877 "Nanon" ...	Richard Genée	1922 "The Rose of Stamboul,"	Leo Fall
1879 "Boccaccio" ...	Franz von Suppé	1924 "Countess Maritza,"	Emmerich Kalman
		1928 "Marietta" ...	Oskar Straus
		1931 "Land of Smiles" ...	Franz Lehár

## The Bellows in Interpretation

(Continued from Page 569)

playing and merely playing a group of notes.

The first four measures of Chopin's *Polonaise, Op. 40, No. 1* illustrate an entirely different touch for the right hand with its corresponding bass and bellows action.



They must be played *allegro con brio*. This can be produced best with a flexible wrist for the right hand so that it carries the hand and fingers with its action, rather than playing with the fingers alone. Each note must be brought out distinctly and, while not exactly *staccato*, yet detached. It can be readily discerned that this would call for an entirely different kind of bass accompaniment as well as a different type of bellows manipulation than that used for the Example 1. The basses should be played almost *staccato* and the

buttons released immediately after being played. The bellows should be so manipulated that they produce a constant flow of air for the *staccato* effect but are not influenced by it to play jerkily. Sufficient air must be reserved to bring out the little bass solo at the end of the second and fourth measures.

Some accordionists feel that they cannot spend the time and concentration necessary to study the finer points of playing. They prefer to learn an endless chain of new compositions without ever really perfecting one. Of what avail is it to learn fifty selections, if not one of them can be played in such a way that it tells a musical story? We urge accordionists to listen to their playing and to strive constantly for improvement. The various types of accordion technic are stepping stones which pave the way to good musicianship, and none should be neglected.

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

## The World of Music

(Continued from Page 507)

ALBERT SPALDING was accorded the honorary degree of "Doctor of Music" by the Chicago Musical College on June 18th, in Chicago, Illinois.

THE WOMEN'S DIVISION of the Committee to Defend America by Aiding the Allies awarded the first prize of three hundred dollars, in their recent song contest, to William A. Dillon's song entitled *Me and My Uncle Sam*. Second prizes of one hundred and fifty dollars were awarded to the songs entitled *Prepare, America* by Ralph Herrick and *My Own America* by Allie Wrubel. Third prize of one hundred dollars was won by Ada R. Strickling and Edna A. Wright for *Wings Over America*.

VIRGIL THOMSON, music critic of the New York Herald Tribune, has inspired the organizing of the New York Music Critics Circle which will offer three awards during the coming season for the best new works in the fields of orchestral chamber and dramatic music. Only American-born composers and foreign-born who are now American citizens are eligible for the awards.

ARTHUR KREUTZ, young American composer, received this year's award from the National Association of American Composers and Conductors for his *Winter of the Blue Snow* movement of his "Paul Bunyan Suite."

(Continued on Page 580)

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"But what is the fate of Schubert's six hundred? Only a hundred or so have really lasted—those, namely, where he displays that lyrical skill which he learned with so much patience and application. A song remains what it has always been, five minutes in which to say what it has taken a lifetime to learn."—The Observer.

# The Junior Etude

Edited by  
ELIZABETH A. GEST

## Great Composers and Strange Instruments

By Paul Fouquet

### A Horse Steps High

By Marjorie Knox

Tommy's beautiful little black horse was beginning to take prizes in harness races here and there, throughout the country, whenever such things were held at county fairs. The boy was elated about it, especially because he himself sat in a funny little, old-fashioned phaeton or cart and drove the horse all by himself. Every day, for a very long time, Tommy drove his horse along lonely roads outside of town near the green foothills, teaching him to do perfectly five different gaits. A "gait" is the style in which a horse steps or trots. The trick for the horse is to be able to continue in one gait without getting out of step, or rhythm, into another. The little black horse had to learn to pick up his pretty slender feet high, bending his knees so that he could make his next steps as high and as perfect as the ones before.

One morning, when Tommy went to his lesson, he was in a bad humor because his horse had broken one gait and had lost a prize at another fair. Today his piano lesson was not the prize-winning kind, either. He persisted in playing with the whole

of the first joint on the key instead of lifting the finger, curving it, then playing just on the fatty end of it.

"See here, Tommy," his teacher began, "the fingers of a pianist are similar to the legs of a horse because they must be raised, curved, then set down exactly on the cushion part of the end of the finger. A horse could neither take such perfectly timed gaits nor put his feet down each time exactly as the time before, if he didn't raise his hoof and bend his knee. The bending of his knee sets the direction of the hoof. The curving of the finger joint sets the direction of a pianist's finger tip. Don't you see, Tommy, that you'd better get busy and give your fingers some harness racing technic?"

"Say, Miss Philips, you're sure smart," sighed Tommy. "I only hope that it won't take as long to teach my fingers prize winning gaits as it has taken to teach them to my horse. Come to think of it," he added, staring at the sheet of music before him, "things like *staccato* notes, triplets, scale passages, and even syncopated rhythms might be termed the 'gaits' of music."

### Musical Transportation

By Mrs. Paul Rhodes

Fill in the blanks with methods of transportation.

1. Swing low, sweet \_\_\_\_\_ (Negro Spiritual)
2. \_\_\_\_\_ of the Bumble-Bee (Rimsky-Korsakoff)
3. We \_\_\_\_\_ the ocean blue (Gilbert and Sullivan)
4. The \_\_\_\_\_ Dutchman (Wagner)
5. Where E're You \_\_\_\_\_ (Handel)
6. On \_\_\_\_\_ of Song (Mendelssohn)
7. Show \_\_\_\_\_ (Kern)
8. The Wild \_\_\_\_\_ man (Schumann)
9. On a \_\_\_\_\_ Built for Two (Dacre)
10. \_\_\_\_\_ of the Dwarfs (Grieg)

#### Answers to Musical Transportation

1. Chariot; 2. Flight; 3. Sail; 4. Flying; 5. Walk; 6. Wings; 7. Boat; 8. Horse; 9. Bicycle; 10. March.

Uncle John always had a fund of interesting musical facts that made his visits memorable events to his nephew, Bobby. And this visit would be no exception.

"What are you going to tell me about to-day, Uncle John?" asked Bobby, eagerly.

"Well," mused Uncle John, "suppose we consider a couple of strange, obsolete instruments for which some of the great composers wrote music. Did you ever hear of a harmonica, Bobby?"

"You must be fooling, Uncle John. Everyone knows what a harmonica is. Why, I can play one myself."

Uncle John laughed.

"I'm sure you never played the one I mean. I refer to the instrument invented by our own Benjamin Franklin. He called it the armonica. It was also known as the 'musical glasses'."

"What was it like, Uncle John?"

"It consisted of a series of bowl-shaped glasses arranged on a spindle. It had a treadle operated by the foot which caused the glasses to revolve."

"How was it played?" asked Bobby.

"What kind of sound did it have?" Uncle John explained. "The player moistened his fingers with water and squeezed the glasses as they turned around, increasing or diminishing the tone by more or less pressure of the fingers. The tone was said to be very sweet. No less composers than Mozart and Beethoven wrote music for it."

"Does anyone play it now?" Bobby wanted to know.

"No, the instrument fell into disuse

after having been popular for quite a number of years. It seems that the tone, while very sweet, had a bad effect on the nerves of the performer."

"That's interesting, Uncle John. What was the other instrument you were going to tell me about?"

"Do you know what a hurdy-gurdy is, Bobby?"

"I remember Mother telling me about the hurdy-gurdy man who used to play on the street. He had a little dressed-up monkey on a string."

Bobby saw his uncle's eyes twinkle.

"That is another example of how the meaning of a word can be changed as time goes on. The word 'harmonica' now suggests a different instrument than the one originally called by that name. The old-fashioned street-organ was confused with the hurdy-gurdy by the fact that both were used by the Italian street-musicians and both instruments were played by turning a handle.

"The hurdy-gurdy was very popular during the eighteenth century, although it had been in existence for hundreds of years before. It was shaped like a lute or small guitar. It had four strings. A handle turned a wooden wheel covered with rosin, which came into contact with the strings and caused them to sound."

"Who wrote music for the hurdy-gurdy, Uncle John?"

"Joseph Haydn."

"Thanks, Uncle John," cried Bobby in excitement. "Won't I have something to tell at the next meeting of our Music Club!"

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## A Musical Map

By Priscilla M. Pennell

Walter was so enthusiastic about the trip across the country which he was going to take with his father that he had to tell his music teacher about it.

"It's going to be great fun," he confided. "I've studied the map so many times that I know just what routes we're going to take and what towns we'll pass. Even if we lost the map, I think I'd know the way."

"How would you like to make a musical map, so you will be just as sure not to lose your way when you play your pieces from memory?" asked his teacher, Miss Farwell.

"That would be great," replied Walter, "but how can you make a map of music?"

"Just try and see," suggested Miss Farwell, handing him a box of colored pencils. "Pretend the piece you are learning is uncharted territory and you are going to map out the routes; but look it over very carefully so you will be sure to make a good map."

Walter studied his piece in silence for a few moments. He noticed that it was in three parts and that the last part was like the first.

"I see this is going to be a round trip," he remarked, "for I will come back over the same route I started out on. It's like setting out from Maine and going into New Hampshire and coming back through Maine again. Now I'll have to mark the routes."

When he was sure of the length of the first phrase, he underlined it with the red pencil and marked it Route One. Under the second phrase, he drew a blue line and marked it Route Two. Then he noticed that the third phrase was like the first. He was back on Route One again. The fourth phrase which was different from the others, he underlined in green. Route Three. When he found two phrases almost alike, he gave them the same route number but marked "Detour" where the difference occurred. The chords in the bass were the towns along the way.

"This is easy," said Walter. "I didn't know a map could make the music so much clearer. All I have to do is to learn the routes and where to change, and I won't have to worry about forgetting my piece."

And when Walter played at the recital, everyone praised him. He knew the routes so well that he could pay attention to the scenery (expression) along the way and make others enjoy it with him.

As usual the Junior Etude Contests will be omitted in August, but will be resumed next month.



Dickinson, North Dakota, Junior Club in costume playlet

## Putting Life Into Music

By Daisy Lee

"I wish my playing sounded rhythmic and peppy like yours," Della remarked wistfully, as she listened to Florence playing the piano.

"It isn't hard to put life into music!" declared Florence. "It's mostly a matter of keeping good time, and putting the accents where they belong. When I get a new piece of music, I first learn where the accents come in each measure, and the rest is easy."

"That may be true," Della admitted, "but I usually forget the accents, and that deadens the whole performance."

"Do get your Metronome, some music, and a sheet of paper, and let me show you how to study accents," begged Florence.

And after they had the materials before them, she said: "First I'll write out a table of accents, showing where they come in the different types of measures:

"When I begin working on a new piece," she continued, "I set my Metronome going at a fairly slow speed. Then I read the left hand (bass) notes; but, instead of playing them on the piano, I simply clap them in rhythm to the Metronome ticks."

"Oh, that's easy!" cried Della, as she tried clapping the bass notes of a piece in time to the Metronome.

"Yes, it is," replied Florence. "Now try the right hand part, and be sure to bring out every accent."

This bothered Della a little; but



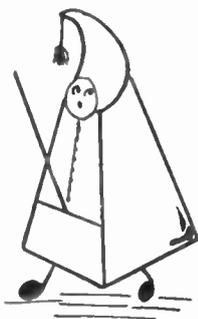
soon it, too, was easy. Then the girls clapped together, Della following the bass notes, and Florence the treble.

"If you would try this method of studying rhythm and accents," Florence concluded, "you'd learn your new pieces far more quickly, and your playing would be just as peppy as mine!"

## Advice

By Martha C. Burgess

Patricia and Patience were two little maids, the one had short hair, the other had braids. These two little



maidens once tried a duet. ('twas Mozart's exquisite "Don Juan" Min-

uet). Patricia played treble, and Patience played bass; alas, poor Patricia kept losing her place. They started the metronome, steady and slow, in hopes it would keep them together; when lo! The metronome spoke in a voice deep and gruff: "Tho' I can't make music, I've heard quite enough, to know, if you wish to play pieces like these, keep eyes on the notes but don't look at the keys."

They thanked the old metronome for his advice (Patricia and Patience have manners quite nice.) If you've had some trouble in keeping your place, remember this story—it may help your case.

## The Minuets Were Read and Approved

(For Your Fun Book)

By Aletha M. Bonner

The Grand Opera Club held its regular meeting last week at the home of Lucia Di Lammermoor. After a short business meeting, conducted by the president, Madam Butterfly, the meeting was then turned over to Aida. An interesting program followed given by Mignon, Louise, Martha, Natoma, Hansel and Gretel. Also a vocal quartette given by the Meistersingers, accompanied by the Chimes of Normandy, played by the Flying Dutchman. The Juggler of Notre Dame also entertained with some tricks. A delightful social period concluded the meeting, at which time the guest of Honor displayed his Magic Flute. The meeting adjourned, to meet next month at the home of Samson and Delilah.

## What Am I?

By Mrs. G. A. Risch

My first, second, seventh, third and fourth mean pure and undimmed. My fifth and sixth mean not out. My sixth, seventh and eighth are a snare.

What musical instrument am I?

Answer: Clarinet.

DEAR JUNIOR ETUDE:

I started taking violin lessons when I was six years old in Europe. My teacher gave me correct position, so I did not have any trouble when I changed teachers. Before I left Europe I was able to see the Danube Nights, which were very pretty. The boats were lined with colored lights, and if you wished to go on a trip you would pay admission to the boat, and then the band would play all the way down the river and back. Now I play in many contests, in church and at parties.

From your friend,

ANGELO BACALOFF (Age 10),  
California.

DEAR JUNIOR ETUDE:

I read the letters in the Junior Etude and enjoy them very much. I have played the clarinet for several years and play in our high school band and orchestra and in the County Band. And, of course, I play the piano, too.

From your friend,

RUTH KLINE (Age 16),  
Indiana.



Woodland Melody Club, Pierre, South Dakota, in costume playlet

DEAR JUNIOR ETUDE:

Our Mozart Music Club is composed of boys and girls under high school age. Our monthly meetings include the musical program, business meeting, games and refreshments. This past year we have studied American composers.

From your friend,

GLORIA GRAS,  
Iowa.

**THE COVER FOR THIS MONTH**—The cover on this issue of *THE ETUDE* is by an artist who is not new to *THE ETUDE* but it has been a number of years since his name was signed to a painting used for an issue of *THE ETUDE*. Mr. Wilmer Richter, who resides in a suburb of Philadelphia, is a very successful commercial artist and we are glad that he has found time in fulfilling commissions for advertising agencies, lithographers, and others to carry out the idea he had for this *ETUDE* cover which has its inspiration in the beautiful "A Day In Venice" suite by the beloved American composer Ethelbert Nevin.

**PROFESSIONAL PRE-SEASON PREPARATION**—The wise and successful person looks constantly ahead. With system and regularity his schedule of activity is planned to the most advantageous use of his time. And certainly no one can more profitably look to the days ahead than the busy musician who, during the leisure hours of summer, has his finest opportunity to outline his work so as to begin his winter season with the matters of detail well in hand.

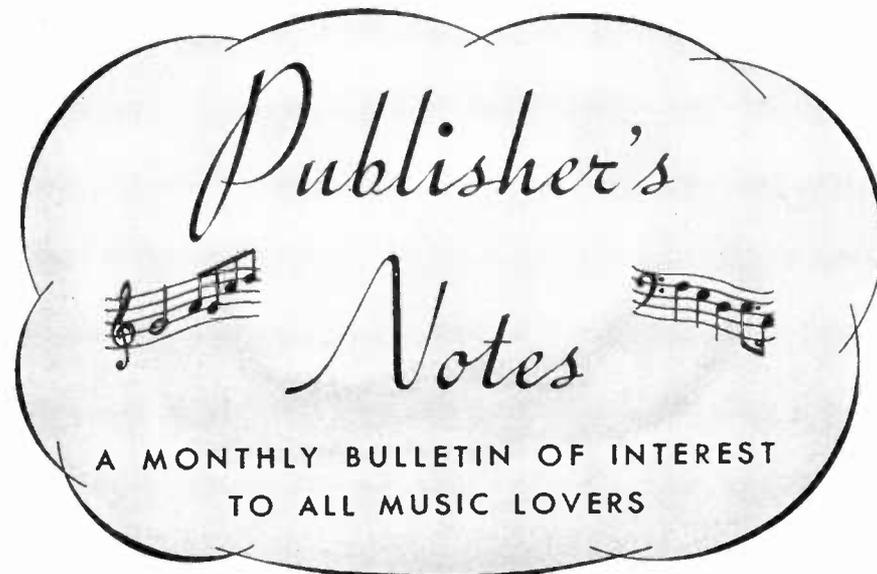
The choice of the right materials presents a major problem for the musician and teacher. And what better way is there, in which to prepare for these needs, than to order a studio stock of supplies today from the Theodore Presser Co. A letter or post card mailed now, rather than during the "hectic" days of fall, will bring to your studio at once a supply of music, chosen according to your needs, from which you may make your selections as you require them. Simply specify that you wish the music "On Sale," which means that you may keep teaching materials so secured until next June, when the unused music should be returned for full credit, and when settlement should be made.

In requesting "On Sale" supplies please make clear the kinds of material you need, suggesting grades and the approximate size of your class. Our staff of expert clerks will do the rest.

Any of the numerous Presser catalogs and folders are yours for the asking. Especially helpful are the thematic pamphlets, *Bits of Pretty Pieces for Little Pianists (Grades 1 to 2½)*; *Entertaining Piano Pieces (Grades 3 to 6)*; and *Songs of Exquisite Charm*. Also useful are the catalogs, *Handbook of Organ Music*; *Choirmaster's Handbook*; *Chorus Director's Handbook*; *A Guide to New Teachers on Teaching the Violin*; and the *Guide to New Teachers on Teaching the Piano*.

**LITTLE PLAYERS, A Piano Method for Very Young Beginners**, by Robert Nolan Kerr—This new method, designed for children of the first grade who have not learned to read, offers a logical approach to the study of this subject by combining rote and note presentation. In addition to emphasizing the necessity of a *legato* touch, the author has stressed good hand position, the value and location of the notes, and the understanding of fundamental rhythmic figures. To aid in accomplishing the latter, various exercises of strong rhythmic character are presented throughout the book, enabling the pupil, as the teacher plays, to express in rhythmic bodily movements (skipping, stepping, marching or swaying from side to side) the pulse or flow which is so vital to all music.

Lengthy explanations, which might



only confuse the pupil, have been omitted, but a preface to the teacher serves to point out the method of procedure which the author considers most favorable to successful use of this book. An effort has been made through words and illustrations to connect the various aspects of musical notation, etc., with the pupil's previous everyday experience so that he may look on music as something familiar rather than something strange and bewildering.

Appealing teaching pieces over this composer's name are well known to music teachers everywhere, here the usual high standard has been maintained, as the melodious pieces in this book will testify. Each piece is complete with words, and the book is illustrated in an attractive manner.

Since all teachers of beginners will want a copy of *Little Players* for reference, we offer the privilege of ordering a single copy now in advance of publication at the special cash price of 20 cents, postpaid.

**STUNTS FOR PIANO, A Very First Exercise Book**, by Ada Richter—The ingenuity and inventiveness of this very successful writer of teaching materials for piano compel the constant enthusiasm of her publishers, and it is with real pleasure that we make this first announcement of a book which will be welcomed widely by piano teachers everywhere. There is no need here to remind readers of these columns of the many successful books by Mrs. Richter, beginning with *My First Song Book* and *Kindergarten Class Book*, and more recently including *My Own*

*Hymn Book* and the "Story with Music" series.

In an effort to "sugar coat" the lesson period and maintain pupil interest, some teachers have reached the point where they almost apologize for giving pupils exercises and scales, with the result that not all pupils possess that first qualification of a good pianist, a well-developed finger technic. It has been said that children do not like exercises and scales. The author, however, has found that pupils really do enjoy them when they are presented as "stunts" which are short and not too difficult.

The exercises in this book meet these requirements. For the most part they are no longer than one page, and each is preceded by interesting explanatory text matter. A particular stunt is presented in each study in clever fashion. For instance, *Stretch Yourself* is an extension of the fingers over a one-octave arpeggio; *Relay Race* is a running scale passage divided between the hands, one hand following the other; *Broad Jump* is leaping about on the keyboard; *Running on Tip-toes* is a light staccato study; *Climbing a Pole* illustrates "thumb under" in scale passages for both hands separately; and *Pole Vaulting* is a stunt for hands and feet, an easy pedal study. There are eighteen studies in all, including one duet for teacher and pupil. Suitable to the novel characteristics of this work are the "stick-men" illustrations which will charm the youngster.

Be among the first to get a copy of this useful book by placing your order now at the special advance of publication cash price, 25 cents, postpaid.

**LET'S STAY WELL! Songs of Good Health for School and Home**, by Lysbeth Boyd Borie and Ada Richter—Mrs. Borie's delicious *Poems for Peter* in their musical settings by Ada Richter have won such hearty response from parents and teachers that this companion volume by the same collaborators has become a necessity. Called *Let's Stay Well!*, it is aptly named, for it has special bearing on the laws of cleanliness and good health, and tends, through the process of memorizing, to imbed them in the minds of young singers. The texts are, in themselves, masterpieces in the field of juvenile literature, and their universal appeal to children is easily predictable. Mrs. Richter's melodies have been carefully conformed to the limitations of young voices and are definitely easy to learn.

Some of the titles in this entertaining new collection are: *Just Soaposing*; *Sneezy Wheezies Again!*; *Chew Chew Train*; *Tooth Brush Drill*; *Fresh Air in Your Tires!* and *Bunnie Rabbit Beans*. What more imaginative treatment of important fundamentals can be found?

Advance of publication orders for a single copy of *Let's Stay Well!* are now being taken at the cash price of 50 cents postpaid. Upon publication immediate delivery will be made.

**ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists**, by Grace Elizabeth Robinson—It is expected before the next issue of *THE ETUDE*

appears that all advance subscribers to this book will have received their copies. With production on this book so far advanced we can not hope to continue the advance offer beyond this month.

It is impossible to conceive how any teacher wishing to guide young piano pupils to an interest in and an appreciation of beautiful themes from the music of the great composers would pass by the opportunity to obtain a copy of this book at the low advance of publication cash price. This book does not attempt to give a lot of biographical information about each of the great music masters. What it does do is to present melodies from the works of these great composers arranged so that they may be played by pupils in the first year or year and a half of study, and with each musical selection there is a paragraph or two telling something about the composer or the circumstances surrounding the creation of the composition represented. All the text matter is in large readable type such as is best for youngsters of primary ages, and there is a picture of each composer, and in some instances there also are other pictures such as birthplaces or scenes portraying incidents in the lives of the composers.

Teachers who know their classic composers will realize what a treat this book will be for young pupils in considering that the author has chosen particularly attractive melodies from Bach, Handel, Beethoven, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner, and Verdi, with two or three selections from each composer. The child piano pupil in playing these and in reading the stories to each is certain to have his or her interest stimulated in music that has lasting qualities. The advance of publication offer permits the ordering of a single copy now prior to publication for 40 cents. Remit-



## Advance of Publication Offers

AUGUST 1941

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

Child's Own Book of Great Musicians—Sousa .....	Tapper	.10	Stunts for Piano .....	Richter	.25
Concert Transcriptions of Favorite Hymns—Piano .....	Kohlmann	.40	Nutcracker Suite—Tschaiakowsky—A Story with Music for Piano .....	Richter	.25
Lawrence Keating's Junior Choir Book .....		.25	Once-Upon-a-Time Stories of the Great Masters—Easy Piano Collection .....	Robinson	.40
Let's Stay Well—Children's Songs .....	Borie and Richter	.50	Symphonic Skeleton Scores—Katzner		
Little Players—Piano Method .....	Kerr	.20	No. 6—Symphony in G Minor .....	Mozart	.25

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## On Adjudication of Music Contests

(Continued from Page 567)

unalterable human element. Judges are human, and 'tis human to err. But music contest adjudicators can prepare themselves fully and to the best of their ability. They can take their job seriously, be kindly though just in their criticisms, and if they have made mistakes they must philosophically overlook the minutiae in order to see the larger endeavor to further an immeasurably valuable movement.

There are many points about contest adjudication which one could go into lengthily and controversially. For example, I would strongly oppose asking a judge to turn in his reports before the entire class which he is criticizing has finished playing. Each class does, to a certain extent, set its own standards, and it is somewhat unfair to force a judge to render final decisions before all contestants have been heard. I would also deplore the system of having stenographers to serve the judges at contests; it is certainly a distraction to dictate while a musical group is playing, for in attempting to give the stenographer the material to be transcribed, concentration on a musical performance must be at a minimum. Stenographers may be useful in filling out score sheets, having scores ready, and in taking down a few general comments after performance, but it should be the attitude of the judge to attend fully to every phase of the performance which he is called upon to adjudicate.

As adjudicators, music contest critics fill an important trust. Through their care, their application to the high purposes of a worth while movement, school music in America can move to hitherto unattainable heights.

## Gay Musical Films Open the Season

(Continued from Page 518)

RKO Radio, which (though as yet untitled) promises to be the most ambitious Kyser "filmusical" to date.

The recent appointment of Constantin Bakaleinikoff as head of RKO Radio's studio music department continues the company's policy of envisaging a new high level for the musical settings and backgrounds of its films. Heading one of the most carefully assembled staffs in Hollywood, Bakaleinikoff has an enviable record of accomplishment in the field of film music. From 1929 to 1936, he was musical director for Paramount productions; from 1930 to 1935, he was in charge also of the music department at Columbia Studios; and, for the past five years, he has been

musical director and scorer at MGM Studios. The staff which Bakaleinikoff directs includes Roy Webb, Bernard Herrman, Franz Waxman, Werner Heyman, Anthony Collins, and Paul Sawtell, all of whom have distinguished careers in the composing and arranging both of radio and motion picture music. Two musical productions will call heavily upon the resources of Bakaleinikoff's department. The first is titled "Street Girl" and has to do with the fortunes of a small group of amateur musicians. The other, the recently acquired "The Mayor of 44th Street," calls for an unusually full musical background. With over twenty-five composers, arrangers, copyists, and other workers listed in the department's personnel, and with the new director's plan for further developments, this department soon will employ the largest staff in the studio's history.

A final bit of news from the RKO radio convention is that, after using a silent, streamlined rooster in shadowy form on its main title for eight years, Pathé News has again turned to a specimen that crows. After a long search, a rooster whose crow would be sufficiently impressive to announce world events was found in California, a blue ribbon fowl, the best of his breed. It took days of patient waiting, however, before he would perform—after being fed a quarter-pound of raw hamburger by a cameraman who wanted to speed up the bird's vocal action.

## Radio Aids Music Study in Many Ways

(Continued from Page 522)

to its own frequency when a musical sound is fed to the instrument. When the reeds are thus in vibration, a phonograph can be made of the whole bank of reeds with the widely vibrating reeds showing as bright lines in the sound spectrum.

And by the way, in connection with accurate tones for the musician, let me remind you that on your short-wave radio dial, at 5000 kilocycles or 5 megacycles, you can hear day and night the U. S. Bureau of Standards' standard A note of 440 cycles per second. This tone is heard continuously except for a one minute interruption every five minutes, for a code or phone explanation, and provides an accurate pitch for tuning.

Records have also been used to give instruction in music, particularly in orchestra and band instruments. With the recent growth in school musical organizations, which now number over 75,000 in the United States, it is very necessary to supplement the local musical instructor with specialized aids, if he is going to try to teach a dozen different instruments.

Another organization now makes available records and instruction

sheets covering such instruments as the trombone, clarinet, saxophone, cornet or trumpet, French horn, tuba, euphonium, flute, oboe, English horn, bassoon, Xylophone. The records prepared by well known authorities on each instrument present the rudiments of these instruments, followed by complete compositions as played by the expert. With these aids, the student, guided by his own musical instructor—who need not, however, be an expert in the particular instrument—is able to compare his amateur performance with the recorded playing of an authority and see where improvement is needed.

And, while Radio Magic is thus doing great things for the student of music, it is also helping his next door neighbor endure what used to be agonizing practice periods. I have told you how the various electronic pianos can be muted down so that little or no sound emerges, although the practicer himself hears full piano volume in his earphones. Now the same thing has been done for violin practicing. A special muted violin is used, which can be heard only a few feet away, but attached to the strings is a contact microphone, through which, in his earphones, the budding violinist can hear himself bowing away at full concert volume, while sweet peace continues to brood over the neighborhood.

## The World of Music

(Continued from Page 575)

GAIL KUBIK, recent winner of the Jascha Heifetz award for a violin concerto, conducted his score for the government documentary film, "Men and Ships," on Frank Black's "New American Music" program over the NBC-Blue network on July first.

CARROLL GLENN, young South Carolina violinist, won both the one thousand dollar cash award in the Young Artists' Contest at the biennial convention of the National Federation of Music Clubs, recently held in Los Angeles, and the Schubert Memorial Award also contested during the meeting. The Schubert Memorial Award grants Miss Glenn appearances with the Philadelphia Orchestra and the New York Philharmonic-Symphony Orchestra next season. Miss Glenn won the Naumburg Foundation Award in 1938 and the Town Hall Young Artists Award the following year.

DR. TALI ESEN MORGAN, composer, choral director and voice teacher, died at his home in Asbury Park, New Jersey, on July 1st, at the age of eighty-two. Dr. Morgan was the founder of the International Correspondence Schools of Music in Scranton, Pennsylvania, and directed the choruses of the Central Methodist Church of Brooklyn, New York; the First Methodist Church of Mount Vernon, New York, and the Washington Square Methodist Episcopal Church in New York City. For seventeen years he was musical director of the Ocean Grove (N. J.) Auditorium.

JOSEPH BARONE, founder and conductor of the Philadelphia Little Symphony, is the winner of the 1941 certificate of merit conferred by the National Association of American Composers and Conductors for "outstanding work in the advancement of music."

PAUL LEMAY will again act as conductor of the Duluth Symphony Orchestra during the 1941-42 season.

THE MUSIC GUILD was recently organized in Philadelphia, Pennsylvania, to "give serious consideration to all vocal and instrumental compositions submitted; to present programs including both material selected by the manuscript committee and certain classic works; and to recommend to other organizations the performance of the best material selected by The Music Guild. Any composers wishing to submit their compositions to the Manuscript Committee of The Music Guild should send them to: Gian Carlo Menotti, 251 S. 15th Street, Philadelphia, Pennsylvania.

## Competitions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo voice of *The Mesa Trail* by Arthur Owen Peterson. Manuscripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Stults, P. O. 694, Evanston, Illinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.

A PUBLIC APPEARANCE IN THE MACDOWELL CLUB AUDITORIUM, New York City, is offered the winner of the annual Young Artists Contest sponsored by The MacDowell Club. Only students who have not appeared in public recital in New York City may enter. Applications must be filed before September 30th. Application blanks may be procured by writing to The MacDowell Club Young Artists Contest, 166 East 73rd Street, New York City.

EMILY SWAN PERKINS, well known composer of hymns, died at her home in Riverdale-on-Hudson, New York, on June 27th, at the age of seventy-five. Miss Perkins founded the Hymn Society in 1922, and was the composer of two volumes entitled "Stonehurst Hymn Tunes" and "Riverdale Hymn Tunes."

W. RALPH COX, organist, composer and vocal teacher, passed away at his home in New York City, on June 10th. He was sixty-seven years of age. Mr. Cox had served as organist and choirmaster of the Greenwich Presbyterian Church of New York City; the First Presbyterian Church of Morristown, N. J., and the First Presbyterian Church of Orange, N. J.

COLONEL F. A. VIETOR, vice president and general manager of Steinway & Sons, New York City, died on June 18th in the Harkness Pavilion of the Columbia-Presbyterian Medical Center, at the age of fifty. Colonel Vietor, a great-grandson of the late Henry Engelhard Steinway, held several patents on mechanical devices he perfected for the improvement of the Steinway piano.

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**MUSICAL LIFE IN CAIRO** . . . Harry Mayer, American piano virtuoso, was for seven years at the head of the piano department of the Conservatory in Cairo, Egypt. His story of music in the great center of the much discussed near East is one of the most vivid The Etude has presented.



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**RAYMOND GRAM SWING** . . . Widely admired radio commentator, is also a fine pianist. In his characteristically direct style he tells the value of music study to workers in all lines.

**HAROLD BAUER** . . . English-American pianist, whose personal charm and brilliant playing have won him admirers everywhere, tells "Some Things I Have Learned from Teaching." You will learn much from this article.

**A MASTER LESSON UPON BACH'S GREAT "AIR"** Sidney Silber, virtuoso teacher, and Leschetizky pupil, of Chicago, presents a singularly clear and helpful lesson upon his masterly transcription for piano of the Bach *Air on the G String* from the orchestral "Suite in D." The composition, which is sure to be widely played, will appear for the first time in the September Etude.

**FRANK LA FORGE** . . . American composer, pianist, vocal authority, who has known and taught more famous singers than any other man, talks vivaciously and profitably upon "Back Stage with Great Singers."

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**EDWARD BURLINGAME HILL** . . . For years professor of musical history at Harvard University, has written for The Etude a series of four memorable authoritative articles on "Russian Nationalist Composers." Such articles as this make The Etude valuable for years to come.

**FREDERICK JAGEL** . . . Tenor of the Metropolitan Opera Company, was once called upon, with only twenty-five minutes' notice, to take the place of the great Martinelli in Verdi's "Aida." Over and over again this always ready American tenor has stepped in, to save the day. He tells how "Preparedness Leads to Success."

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