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February

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THE MUSIC TEACHERS NATIONAL ASSOCIATION, now in its seventy-first year, will hold its annual convention at St. Louis, Missouri, on February 27-28, March 1-2, with headquarters in the Hotel Jefferson. Under the supervision of Russell V. Morgan, president, the program will offer opportunity for teachers to attend forums on a wide variety of subjects, including Music in Therapy, American Music, Musicology and Education, Organ and Choral Music, Pan American Music, Psychology of Music, and School Music.



ROBERT WEEDE

THE TWENTY-FOURTH biennial convention of the National Federation of Music Clubs will be held in Detroit, Michigan, April 20 to 27, with Mrs. Guy Patterson Gannett, national president, presiding. A feature of the programs will be the appearance of twelve winners of past Young Artists Auditions of the Federation. Prominent among the artists who got their start towards fame with the winning of a Federation award are three Metropolitan Opera singers: Margaret Harshaw and Martha Lipton, altos; and Robert Weede, baritone. Other winners who will appear include Jacques Abram, Ida Krehm, Samuel Sorin, Eunice Podis, Eula Beal, Louise Lockland, Nan Merriman, and Ann Kullmer.

WILHELM FURTWÄENGLER, noted German conductor, former director of the Berlin Philharmonic Orchestra, was acquitted of Nazi activities by the Berlin denazification tribunal, in December. The trial occupied two full days.

SAMUEL BARBER and Marc Blitzstein are at work on operas commissioned by the Koussevitzky Music Foundation. This will be Barber's first efforts in the operatic realm.

THE LATE James H. Rogers, American composer and disciple of César Franck, was music critic of the Cleveland Plain Dealer from 1915 to 1932. A group of his friends commissioned the well known artist, Mary Seymour Brooke, to paint a portrait of Mr. Rogers, which was presented to the Historical Society of Western Reserve University, at Cleveland, Ohio.

HERBERT JANSSEN, baritone of the Metropolitan Opera Association, who is famous for his roles of *Wotan* and *Hans Sachs*, and his wife, Erna, received their United States citizenship early in December. Mr. Janssen made his debut with the Metropolitan Opera in 1939.



REGINA REZNIK

"THE WARRIOR," a new American opera by Bernard Rogers and Norman Corwin, had its first stage performance on January 11, when it was given by the Metropolitan Opera Association, as part of a double bill with the new English version of "Hansel and Gretel." The opera, which was written originally for radio production, is the nineteenth American opera to be presented by the Metropolitan. It is a contemporary treatment of the story of Sam-



son and Delilah. Max Rudulf conducted the premiere performance, with Mack Harrell and Regina Reznik singing the principal roles.

RICHARD STRAUSS, now eighty-two years of age, has written a new work entitled "Metamorphoses," which had its American premiere on January 3 by Serge Koussevitzky and the Boston Symphony.

THE OPENING of the rebuilt La Scala Opera House is now set for early in May. Toscanini is scheduled to conduct the initial performance of "Otello." Included in the repertoire is also Alban Berg's "Wozzeck." The artistic director will be Tullio Serafin, who conducted many brilliant performances, including several premières, at the Metropolitan in New York from 1924 to 1935.

THE NATIONAL FEDERATION of Music Clubs will take the initiative in raising funds for the rebuilding of London's famous Queen's Hall, bombed out during the London blitz. Under the direct auspices of the International Music Relations Committee of the Federation, chairmen in the various states will lead the drive in the local communities. The co-chairmen in this country are Mme. Olga Samaroff-Stokowski and Mr. Charles Cooke, while in Great Britain, Dame Myra Hess is heading the campaign.

THOR JOHNSON, who was conductor of the first symphony orchestra in the Army during the war, has been named conductor of the Cincinnati Symphony Orchestra for the 1947-48 season. Mr. Johnson succeeds Eugene Goossens, who has resigned to accept the position as conductor of the Sydney (Australia) Symphony Orchestra.

PROKOFIEFF'S NEW OPERA, "War and Peace," is scheduled to be produced by the Metropolitan Opera Company towards the close of the present season. Emil Cooper will direct the performance, which will be in English. The opera, in five acts in the original, will be cut, with permission of the composer, to three acts for the Metropolitan production.

WHEN MARIAN ANDERSON gave a recital in New York City on January 5 it was her forty-fifth consecutive sold-out house in that city.

ARNOLD EIDUS, New York violinist, has won the international competition

held recently in Paris by Marguerite Long and Jacques Thibaud. The award consists of 50,000 francs in cash, a violin, and thirty-eight concerts in various cities throughout Europe.

A NEW TECHNIQUE in magnetic recording was recently demonstrated by Hugh A. Powell, research engineer for the Indiana Steel Products Company at Valparaiso, Indiana. Using a ribbon of paper a quarter-inch wide, coated with a ferrous base, it was demonstrated that this paper tape has magnetic properties similar to the steel thread used in the wire recorder.

PROOF that the boom in opera is still on is seen in the announcement that the subscription sale for the current season of the Metropolitan Opera Association broke all previous records. More of the house was sold out in advance than in any previous season. A very healthy condition, indeed.

THE ENGLISH national anthem, *God Save the King*, was recently sung in London in a new official version. At a service of intercession for the United Nations, in St. Paul's Cathedral, attended by King George and Queen Elizabeth, the concluding number was the singing of the National Anthem. But the nationalistic second stanza was eliminated by the King's order and a new version, praying for world brotherhood, was added.

FIVE YOUNG AMERICAN SINGERS are among those engaged as members of the resident company that is presenting opera this winter at Covent Garden, London. Selected by David Webster, general administrator of Covent Garden, after a series of auditions, the singers are Hubert G. Norville, tenor buffo; Virginia MacWalters, coloratura soprano; Doris Doree, soprano; Audrey Bowman, soprano; and Jess Walters, baritone.

THE SYMPHONY ORCHESTRA of Mexico, under Carlos Chavez, following the close of its season at the Palace of Fine Arts in Mexico City, embarked on a tour of Mexico which took it to cities which never before had heard symphony concerts.

A NEW FOUR-MANUAL organ, said to be the largest in St. Louis, will be installed by the Kilgen Organ Company in the St. Louis Cathedral. The instrument will have more than five thousand pipes, ranging in size from over thirty feet in

length to the smaller ones the size of a lead pencil. It will be one of the most complete cathedral organs in the world.

THE PITTSBURGH SYMPHONY ORCHESTRA, which opened its twentieth anniversary season in October, will give a week of concerts in Mexico City as the climax of its annual tour. As a return gesture, Carlos Chavez, the eminent conductor of Mexico, will appear in Pittsburgh as guest conductor during the orchestra's regular season.

AMONG THE TWELVE new members recently elected to the National Institute of Arts and Letters, two composers were elected to the Department of Music: Louis Gruenberg and Bernard Rogers. Mr. Gruenberg has won many awards for his various works, including the David Bisham Medal for his opera, "Emperor Jones." One of his most recent compositions is a Concerto for Violin, written on commission from Jascha Heifetz. Bernard Rogers has many large works to his credit, including three symphonies, three operas, orchestral suites, cantatas, and other compositions. He is the recipient of numerous awards, his most recent being the Alice Ditson Award, given in conjunction with Columbia University and the Metropolitan Opera Association for his one-act opera, "The Warrior."



LOUIS GRUENBERG

DARIUS MILHAUD'S Concerto for Two Pianos had its first New York performance on October 7, when it was played by the New York City Symphony, conducted by Leonard Bernstein, with Arthur Gold and Robert Fizdale as soloists.

NATHAN MILSTEIN has purchased the Stradivarius violin known to connoisseurs as the "Ex-Goldman," which he plans to use on his concert tour this season. It dates back to 1716. Its previous owner in Europe succeeded in keeping it hidden from the Nazis all during the war.

The Choir Invisible

CHARLES WAKEFIELD CADMAN, distinguished American composer whose songs, *From the Land of the Sky Blue Water* and *At Dawning*, are world known, died in Los Angeles, California, on December 30. Born in Johnstown, Pennsylvania, on December 24, 1881. Mr. Cadman had most of his musical training in Pittsburgh. He wrote many songs, some of them Indian songs which attained great popularity. His opera, "Shanewis," was produced at the Metropolitan Opera House in 1918 and was received with great acclaim by critics and public alike.



CHARLES WAKEFIELD CADMAN

CARRIE JACOBS BOND, beloved composer of many of America's best known songs, died on December 28 at Hollywood, California. Her age was eighty-four. Born in Janesville, Wisconsin, in 1862, Mrs. Bond attained fame as a composer only after a heart breaking struggle. Among

(Continued on Page 115)

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Contents for February, 1947

VOLUME LXV, No. 2 • PRICE 25 CENTS

THE WORLD OF MUSIC	61
EDITORIAL	
The Mind That Carried Music to Millions (Edison)	63
MUSIC AND CULTURE	
My Father and Music	The Hon. Charles Edison 65
Musical Kleptomaniacs	Dr. Paul Nettl 66
The Basic Purpose of Music Teaching	Maryla Jonas 67
The Secret of Singing	Christopher Lynch 69
MUSIC IN THE HOME	
What Do Radio Listeners Want?	Alfred Lindsay Morgan 70
The Etude Music Lover's Bookshelf	B. Meredith Cadman 71
MUSIC AND STUDY	
The Pianist's Page	Dr. Guy Maier 72
Controlling Tempo and Dynamics	Victor I. Seroff 73
The Teacher's Round Table	Maurice Dumesnil 74
Breathing in Relation to Vocal Expression	Edith Bullard 75
What Industry Can Do for Music	Doron K. Antrim 76
Hymn Accompaniments	Dr. Alexander McCurdy, Jr. 77
School Music—For All!	J. Maynard Wettlaufer 78
The Viola	William D. Revelli 79
The Violinist's Forum	Harold Berkley 81
Questions and Answers	Dr. Karl W. Gehrkens 82
How Management Builds Artists	Frederick C. Schang, Jr. 83
Conducting is an Art	Désiré Defauw 84
MUSIC	
<i>Classic and Contemporary Selections</i>	
Valse Romantique	Belle Fenstock 85
Lullaby of the Redwoods	Paul Carson 87
Andante Favori in F	L. van Beethoven 88
A Night, A Moon, A Waltz	Vernon Lane 90
Dancing Debutante	Ralph Federer 92
Prelude, in B minor	Abram Chasins, Op. 10, No. 6 94
<i>Vocal and Instrumental Compositions</i>	
When I Kneel Down to Pray (Sacred song—low voices)	Dorothy Ackermann Zoeckler 96
March of the Priests (Organ)	W. A. Mozart—George Henry Day 98
Nocturnette (Violin)	Dudley Peele 99
<i>Delightful Pieces for Young Players</i>	
The Little Lead Soldier (Piano Duet) (From "Side by Side")	Ella Ketterer 100
Duet (From "The Child Mozart")	W. A. Mozart—Ruth Bampton 100
Wake Up!	Ada Richter 102
Snake Charmer	William Scher 102
In Holland	Burton Arant 103
JUNIOR ETUDE	Elizabeth A. Gest 116
MISCELLANEOUS	
Basic Pieces in the Student's Repertoire	Esther Cox Todd 68
Band Questions Answered	William D. Revelli 79
Voice Questions Answered	Dr. Nicholas Douy 107
Organ and Choir Questions Answered	Frederick Phillips 109
Violin Questions Answered	Harold Berkley 111
Letters from Etude Friends	120

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The Mind That Carried Music to Millions

THOMAS A. EDISON was born in Milan, Ohio, February 11, 1847. This month the entire world is celebrating his one hundredth anniversary. Geologists tell us that millions of years ago, in that fiery fog when the world was coming into existence, various forces had a part in making this earth of ours. Just what these forces were is still a divine mystery. Certainly, electricity in some form was one of them. It remained for an American inventor, the little schooled but wise and learned Benjamin Franklin, to identify lightning with electricity. With kite and key he went to the banks of the Schuylkill River in Philadelphia and, in 1752, with the simplest and most direct means, demonstrated to the world the solution of a problem which had concerned all wise men. This quality of penetration of the unknown in the mind of an inventor is, in itself, a kind of cosmic creative force. It seemingly is reserved for only a relatively few of God's children. The millions pass by the miraculous secrets of life, like water flowing down a stream. Only the poets, the philosophers, the artists, the scientists, with trained imaginations, have the vision to discover the great truths.

The measure of a man's greatness must be determined by the extent and duration of the benefits he creates for his fellow men. In the "Encyclopedia Britannica" a little less than a column is given to Thomas A. Edison, whose inventions and discoveries have benefited untold millions in all lands, while the Encyclopedia devotes many times this space to statesmen and politicians whose influence was confined to a short and almost forgotten period in British history.

Edison as an inventor was like Franklin in many ways, and utterly unlike him in others. Both men were enormously industrious; both were extremely democratic; both were empirical in their methods. Both are outstanding figures in a land of inventors. Edison, however, confined himself very strictly to his own field of invention and was happiest in his laboratories. Franklin was a man of the world and possibly the greatest diplomat we have produced. Franklin's violin playing father intended young Benjamin for the Church, but after very little time in the schools apprenticed the boy to a printer. Both Franklin and Edison were very much interested in music. Accounts of Franklin's musical proficiency are somewhat confused. We know that he invented the harmonica (not the mouth organ) and there are rumors that he attempted musical composition. On the other hand, we have direct, first-hand information about Edison, inasmuch as the Editor's Scotch grandmother was an

intimate of Edison's Scotch mother in Michigan and in Ohio, and we never heard of any musical attempts by Edison as a boy.

Edison's schooling, apart from instruction from his mother, was limited to three months in Port Huron, Michigan. When he was twelve he became a "news butcher" on a railroad. At fifteen he became a telegraph operator. When he was twenty-one he took out a patent for an electrical vote recorder, probably the first attempt at a voting machine. His vision was uncanny. As long ago as 1875 he described in the "Scientific American" the discovery of an unknown etheric force indicated by sparks leaping from carbon points placed at a distance, and derived from an interrupted current. In 1883 he invented a forerunner of the modern radio tube. In 1885 he patented a method of transmitting signals between ships at sea by induction. Again, marvelous vision. Remember, Marconi, "inventor of wireless telegraphy," was only eleven years old when Edison took out these patents.

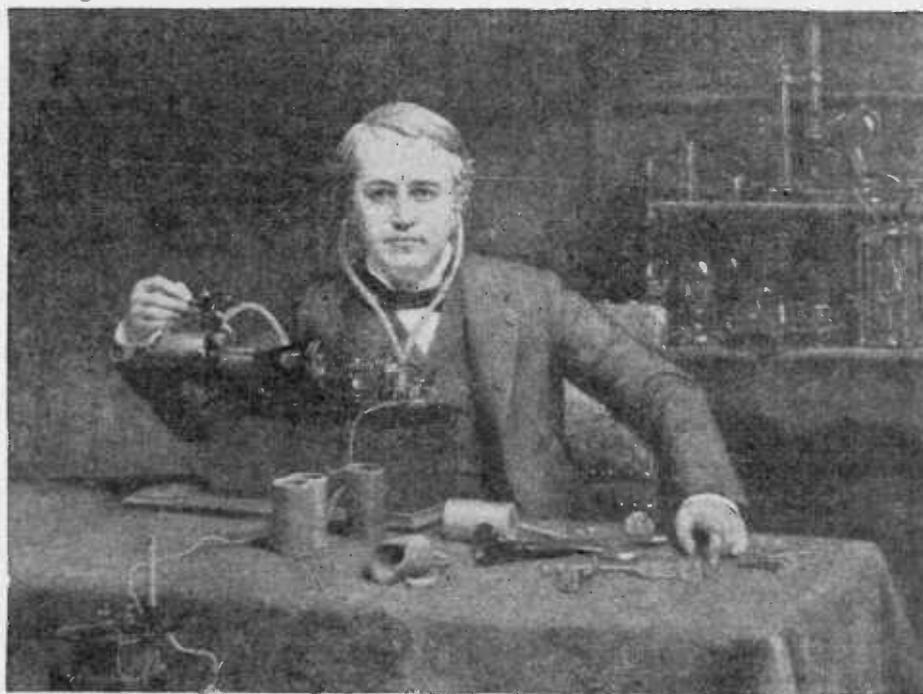
It was through the invention, or rather the discovery of the principle of the phonograph or "speaking machine," patented in 1877, that Edison's all-important connection with music was established. It must always be recalled that Mr. Edison was a man of extreme simplicity and sincerity. He had a splendid forehead, a magnetic personality, and unforgettable blue eyes. He was a man of no pretense and never gave a thought to the immensity of his accomplishments and their value in providing occupation for millions of workers throughout the world, and joy and comfort for the greater part of the population of the earth. His lack of convention and his language (always utterly

frank, to put it mildly) endeared him to all who knew him.

Once, at a social gathering where he was more or less isolated by his extreme difficulty in hearing, he was obviously bored and when approached by a young lady who said, "Mr. Edison, is there anything I can get for you?" he smiled and said, "Yes, I wish you would bring me a nice, affectionate dog."

On one occasion we asked him how it was that with all of his great inventive ability he did not devise something to improve his hearing. He turned to us with his incomparable smile and said, "Gosh! Don't you think I hear enough now?"

In giving us a detailed description, which was too technical for a layman to understand, of how he invented the phonograph, he explained how he was working upon a device to improve the telephone. Suddenly he heard something for the first time in the history of Man. The machine was mirroring the human voice.



EDISON WITH AN EARLY MODEL OF HIS PHONOGRAPH

From an oil painting by Anderson.



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Mr. Charles Edison's article gives evidence that the radio might never have existed but for the genius of his famous father.



A RARE EDISON MEMENTO
At the top of this title page is a rare inscription by Mr. Thomas A. Edison who, after looking through "literally tons of old music," came to the conclusion that at least forty per cent of all popular American themes prior to 1860 followed closely one pattern. The theme of this song is reproduced on Page 80.

My Father and Music

A Notable Article

Written Especially for The Etude

By the Distinguished Son of Thomas A. Edison

The Hon. Charles Edison

Former Secretary of the Navy
Former Governor of the State of New Jersey



THOMAS A. EDISON

This portrait was taken May 13, 1918, by Walter Scott Shinn.

The Hon. Charles Edison, son of Thomas Alva Edison and Mina Miller Edison, was born at Llewellyn Park, West Orange, New Jersey, August 3, 1890. He is a graduate of the Massachusetts Institute of Technology (1909-1913). Mr. Edison was Secretary of the Navy (1939-1940) and from 1941 to 1944 was Governor of New Jersey, giving that state a government of integrity and efficiency and nonpartisan fairness which never will be forgotten. He has been president of a large number of national, business, and social organizations of far reaching importance and now is president of Thomas A. Edison, Inc.

Mr. Edison has inherited the impressive, frank, democratic personality of his father, as well as the great inventor's gift to see "right to the heart of things."

THE ETUDE is greatly honored to have his cooperation in its centenary tribute to his famous father. We also desire to state our appreciation of the assistance of Mr. N. R. Speiden of the Historical Research Department of Thomas A. Edison, Inc., in securing this article, which embodies historical facts that we are sure our readers will preserve carefully.—Editor's Note.

THE ENJOYMENT of good music up to the last few years of the nineteenth century, was a luxury that could be afforded only by those who were able to attend operas and concerts or those who could afford to specialize in a musical education and learn to play some instrument. The present, almost universal, enjoyment of music has certainly resulted in a much more general appreciation than was possible fifty years ago. The opportunity which the average man or woman today has of hearing good music has been brought about largely through technical developments, all of which had their origin in the last twenty-five years of the nineteenth century. Strange to say, none of these developments were really aimed at the dissemination of music. They were all improvements in our means of communication. The telephone and the wireless telegraph improved our means of communication over great distances of space while the phonograph and motion picture enabled us to communicate across intervals of time.

Closely Related Arts

While at the present state of their development these four arts seem to be separate and distinct, they were in reality very closely related to each other and no one of them could have been developed independently. The original idea for the recording of the human voice was a natural development in connection with father's work on the vibrating diaphragm of the telephone transmitter, and in an article which he wrote back in 1878, not more than eight months after the invention of the phonograph, he poses the question, "Is a vibrating plate or disc capable of receiving a complex motion which shall correctly represent the peculiar property of each and all the multifarious vocal and other sound waves?" His reply to this is simply, "The telephone answers affirmatively." The telephone and the phonograph were, in fact, so closely connected that the destinies of both were presided over in the offices of Charles Cheever, at 203 Broadway; and Gardiner Greene Hubbard, father-in-law of Alexander Graham Bell, was one of the stockholders in the Edison Speaking Phonograph Company. When this office was moved to 66 Reade Street the phonograph and the telephone went along together. Strange to say,

this close connection ultimately resulted in the downfall of the phonograph's first sales company.

Late in 1878, the year after the invention of the phonograph, Mr. Edison began his work on incandescent lighting and power distribution and it was ten years before he was able to get back to the improvement of the phonograph. In this ten years he took out about three hundred and sixty patents relating to lighting and power distribution. During this time there had been about four patents taken out on improvements on the phonograph, one of which, by Chichester Bell, cousin of Alexander Graham Bell, and Charles Sumner Tainter, became the basic Graphophone patent. When father again turned his attention to the phonograph, in 1887, he developed the solid shaveable wax cylinder and the cup-shaped sapphire recording needle. In the next year he formed the Edison Phonograph Works, for the manufacture of the improved phonograph, and the Edison Phonograph Company which held the sales rights. The Edison Phonograph Company was sold to The North American Phonograph Company which had been organized by Mr. Jesse Lippincott and a group of Philadelphia capitalists. Mr. Lippincott had already obtained exclusive sales rights for the American Graphophone. Both machines were being used principally for office dictation purposes and were distributed through about thirty local companies, with limited territory, usually confined to a single state. Due to the close business association between the phonograph and the telephone business, The North American Phonograph Company adopted the principle of leasing instead of selling its machines and this proved to be a great mistake, resulting, about 1892, in the failure of the company soon after the death of Mr. Lippincott.

The principal asset of this company was its right to sell the Edison phonograph and as father was its principal creditor he eventually was able to purchase the company from the hands of the receivers and form the National Phonograph Company, which took over these assets.

This was in 1896 and this date may really be considered the beginning of the musical phonograph business. Meanwhile, nine years previous to the formation of this company and coincident with his development

of the improved wax cylinder phonograph, father started his work on the motion picture, which he considered an adjunct to the phonograph. As he expressed it, he desired to "do for the eye what the phonograph does for the ear and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously. I believe that in coming years, by my own work and that of Dickson, Muybridge, Marié, and others who will doubtlessly enter the field, that grand opera can be given at the Metropolitan Opera House, in New York, without any material change from the original and with artists and musicians long since dead." How speedily and accurately these predictions made in the early 1890's have been fulfilled is common knowledge. Not only have the voices of the opera stars been recorded, but the moving picture industry has brought to the fore thousands of artists whose voices would probably never have been developed without its aid, or at any rate would never have been heard except by a very few.

Edison Discovers "Ethereic Force"

While it was not until 1913 that Mr. Edison perfected the synchronization of sound and motion picture commercially in his Kinetophone, it is nevertheless a fact that the first experimental projection of motion pictures was accompanied by synchronized sound as early as October 6, 1889, scarcely a year after the development of the improved wax cylinder phonograph.

Meanwhile a phenomenon which father discovered way back in 1875 and called "etheric force" had been shown by the German scientist, Heinrich Hertz, to be a form of electro-magnetic waves and these had been put to use by Marconi in his wireless telegraph. In 1902, while Marconi was still struggling for recognition, Mr. Edison was approached by one of his assistants who told him that some friend of his wanted to buy Mr. Edison's basic wireless patent of 1885. Mr. Edison realizing that the holder of this patent could make a great deal of trouble for Marconi, refused to sell to anyone but the Italian inventor. Wireless at this time, however, was only code telegraphy but it found its voice about five years later through an application by Lee DeForest of a discovery (Continued on Page 80)

Musical Kleptomaniacs

by Paul Nettl

IT IS a trite axiom that we owe to others what we are and what we have. From our parents we inherit not only material goods—as far as they had any—but also the basic qualities of our personality. We owe much also to our teachers, among whom, in the widest sense, are found our fellow human beings and all those living and dead who in books or tradition, as authors, philosophers, poets, artists, and physicians, have formed our characters, our knowledge, and our philosophy.

In the field of music it is a well known fact that every composer bases his work on that of his predecessors and is influenced by his contemporaries no matter how strong his own personality may be. Hence the music of contemporaries displays similar melodic phrases and similar rhythms and harmony, so that works by the composers of the same nation are sometimes similar to the point of confusion. Even well-schooled listeners often confuse symphonies of Haydn and Mozart, works by Smetana and Dvořák, or arias by Rossini and Bellini. In the symphonies of Dittersdorf and Mysliwetschek we encounter Mozartean phrases, and a symphony of Johann Christian Bach, Johann Sebastian's youngest son, who in London was the teacher of the boy Mozart, was long considered a genuine Mozart piece.

The layman is prone to attribute to the invention of a theme the greater musical significance, while those of the guild know that the development, the adapting, the manner of placing a theme and its final dénouement are most important. In other words, the transfiguration of the theme is more important than its discovery. Therefore one should not be too gleeful at having discovered that a composer has utilized someone else's theme. But it must be admitted there are all gradations of borrowing, from criminal plagiarism to the artistically justified reworking of another's theme, and conscious quotation that is artistically necessary and fruitful.

Among primitive and oriental peoples where notation plays a minor part, or where there is no notation at all, there is not the slightest trace of such a thing as authors' pride. The Hindoo plays his Raga, the Arabian his Macquam, a melodic framework that is public property; he varies it according to his mood and the occasion. Medieval Masses were built upon well-known folk songs, or on themes of the Gregorian chant. Here, too, not the themes, but the adaptations were the question. Actual melodic, thematic invention is an accomplishment of more recent music. With the transition from strict polyphony to a homophonic style, melodic invention and with it a higher estimation of the whole melody itself, gained in importance.

In many musical manuscripts of the Middle Ages and the early modern time we search in vain for the composer. Operatic libretti of the seventeenth and eighteenth centuries often do not indicate the name of the composer, but along with that of the librettist only the names of the dancers, stage setters, and so forth—so little respect was there for the composer. It often happened then, and even happens today, that amateurs and dilettantes buy compositions from musicians of reputation and palm them off as their own works. The most famous example of this is Mozart's "Requiem." In July, 1791, about five months before his death, the composer had a remarkable visitor, a tall, haggard man in gray clothing, who brought a flattering anonymous letter asking Mozart at what price he would be willing to compose a requiem within a certain period of time. After considerable hesitation Mozart named a price of one hundred ducats. Soon



THE CROWNING OF HANDEL

From a contemporary English etching by Heath

thereafter the weird man brought the money with the remark that they would expect the work, but that the performance must be reserved for the purchaser, and that the composer was in no way to try to discover his name. What was the secret of this mysterious commission which was to cause the doomed Mozart so many hours of agony before his death?

Pirating a Reputation

The unnamed personage was the Viennese Count Franz Walsegg von Stuppach. He wanted to commemorate his deceased wife. The mysterious messenger was his major domo. Walsegg was a patron of music and gave frequent concerts at his house. In accordance with his whim to pass as a composer he continually bought anonymously from composers, and at good prices, quartets which he copied himself and had produced. At the performance he had the musicians guess the name of the composer—whereupon they always flattered him by giving his name. Of the "Requiem" the Count also made a copy, and wrote on the title page "Requiem composto del conte Walsegg," and had the parts written out. Then he directed the performance—the premier of the famous work—on the fourteenth of December, 1793, two years after Mozart's death.

The cases in which noble-born music lovers decorated themselves in others' musical garments are not rare. On the sixth of May, 1791, almost at the same time that Count Walsegg ordered the "Requiem" from Mozart, a "Ritterballett" was produced in Bonn under

the name of Count Ferdinand Ernst Waldstein. The composer was Beethoven.

In these examples, no matter how unfair they may be, one cannot speak of theft. The "goods" were lawfully purchased. Other cases, however, were less justified.

About the middle of the eighteenth century the Roman castrate and harpsichordist, Giuseppe Jozzi published eight "Sonate per il Cembalo" at Walsh's in London. He had simply stolen them from his teacher Domenico Alberti (1710-1740), the founder of the "hyperhomophonic" style. (Even today the mechanically broken chords of a piano accompaniment are called "Alberti basses.") In Rome in the second half of the seventeenth century contemporary with the great Arcangelo Corelli (1653-1713) lived the violinist and composer Giuseppe Valentini (1681-1710). His "Alletamenti," Op. 8, for violin and cello, in their time had great influence on violin composers, and one of these sonatas, No. 10, E major, seems in its passages even to have influenced Bach's E major Concerto. The greatest influence, if it may be called that, they had, however, on the English composer Henry Eccles (1742), a member of the Royal Orchestra in Paris. His twelve solos for the violin are written in the Corelli style and a large number of his sonatas are nothing more than brazenly copied sonatas from Valentini's work. Another plagiarist was Manro d'Alay, called "Il Manrino", a pupil of Vivaldi, who came to London in 1726 with the famous singer Faustina Bordoni, and on the urging of the prima donna published "Cantate a voce sola e Suonate a Violino e Violoncello solo col Basso." The last of these sonatas is nothing but the C minor Sonata, Op. 4, No. 4, of Tartini. Presumably all the other pieces of the collection were stolen goods.

A Stubborn Struggle

Now that we are discussing London composers of the eighteenth century, it is revealing to examine the events which took place when Handel and Bononcini were waging a stubborn struggle for the favor of the London public. The competition of the two composers attained almost political character since Handel's interests were furthered by the British court, those of Bononcini by the Duke of Marlborough. London was split into two camps. The adherents of Handel attacked the Italian, the friends of the latter the German. In 1725 appeared that epigram of the English writer John Byron, lampooning the music fervor of the Londoners:

"Some say, compared to Bononcini
That Mynheer Handel's but a ninny;
Others aver that to him Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
'Twixt 'Tweedle-dum and Tweedle-dee'!"

Of course, Handel and Bononcini were thus brought even more strongly into the limelight. But it was Bononcini who was guilty of one of the worst plagiarisms in music history. When, in 1732, he dedicated to the Academy of Ancient Music a madrigal "In uno siepe ombrosa", supposedly his own composition, but in reality one already published in Venice in 1705, the product of the composer Antonio Lotti, and taken from his "Duetti Terzetti e Madrigali," Bononcini's deception was revealed, when, in 1731, a member of the Academy received from Venice the book containing Lotti's madrigal. When the piece was produced under Lotti's name and Bononcini heard of it, he accused Lotti, in a letter to the Academy, of plagiarism. In the controversy Lotti was vindicated, for on his side was the testimony of famous singers such as Fux, Caldara and Orsini. But his disposing of Bononcini displayed such social culture and delicatessen as seems to have been lost to us moderns. "Some evil wisher," he wrote to the Academy, "must have falsely ascribed to Bononcini the letter which was written in his name to the Academy. It was hard to believe that Bononcini, as popular as he was, should take responsibility for his (Lotti's) mistakes as his own." Lotti sent in addition another madrigal to the gentleman in London with the remark that it was "grist from the same mill." He said he didn't know whether this piece also would have the good fortune to be accredited to another, but should this happen, he would be comforted with the thought that his score was not considered so insignificant since there were people (Continued on Page 114)

The Basic Purpose of Music Teaching

A Conference with

Maryla Jonas

Sensational Polish Piano Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

The music season of 1946 witnessed one of those astonishing "success stories" that are generally to be found only in fiction. A blonde young Polish pianist, unheralded, unpublicized, and entirely unknown, stepped upon the stage of Carnegie Hall, played to a microscopic audience composed chiefly of ushers and second-string critics, and demonstrated a mastery of musicianship that was hailed as the greatest since Teresa Carreño. The amazing artist is Maryla Jonas and her incredible accomplishment again proves that there is always room at the top. Within a month, Miss Jonas gave a second Carnegie Hall recital and proved a second time, to an overflow audience and the chief metropolitan critics, that her art is sure, great, and entirely in the Grand Tradition. How do you pronounce her name? Alberto Jonás, born in Spain, pronounced his "Hó-nas." If he had been born in Germany it would have been "Yó-nas." But Maryla Jonas, born in Poland, pronounces her name "Mah-reé-la Joé-nas."

Miss Jonas' story matches her success. Born in Warsaw, on May 31, 1911, the stocky, lively child gave early promise of her gifts. She cannot recall the time she did not play piano, but began her formal studies at seven, under her mother. Two years later, she was well on her way to a career as a child prodigy, playing a Mozart Concerto with the Warsaw Philharmonic. By the time she was eleven, her fame had reached the ears of Paderewski who sent her an invitation to come and play for him. Her chief concern on the occasion was her pink silk frock and pink socks. However, the audition came off very well, and thereafter, Paderewski gave her lessons whenever he was in Warsaw. At fifteen, she left home to develop a mature career.

Maryla Jonas went to Berlin to study with a distinguished master. Full of ardor, she presented herself at his studio—only to be told that a hundred marks would have to be paid before the master would even listen to her. Since a hundred marks represented her living expenses for two months, young Maryla left without so much as seeing the pianist whose reputation had brought her to Berlin. Soon she came to the attention of Leonid Kreutzer, the distinguished pianist, and fearing another encounter with money problems, she solved her difficulties in advance by taking a job as pianist in a motion-picture theater, the only woman in an orchestra of men. Then, one night, Herr Kreutzer and his wife happened to go to that theater! At her next lesson, Kreutzer asked Maryla what she was doing in the orchestra. In recounting the story, Miss Jonas says, "Of course, I lied!" She told him that she had played that night for one time only, to oblige a friend by substituting for him. Kreutzer watched the girl, however, and found her growing paler and less energetic. Making an unannounced visit at her boarding house one day, he got the true story from her landlady. Also, he learned that Maryla did not pay for board at her lodgings, but made her dinner of a couple of rolls. That ended the girl's money troubles. Kreutzer took upon himself her teaching, her living expenses, and her care, and got her, her first German engagements.

In 1929 she was working in Dresden with Emil Sauer; in 1932 she won one of the International Chopin Prizes; and, a year later, the International Beethoven Prize of Vienna. From then on, she earned a steadily increasing European reputation, and rounded out her personal life by marrying a famous Polish criminologist. And then came the War.

When the Nazis invaded Poland, Miss Jonas and her family were caught like animals in a trap. She and her husband, her parents, her brothers and sisters were all separated, wandering about the shattered streets in search of refuge. During one of the Gestapo round-ups, Miss Jonas was caught, recognized, and offered safety and protection if she would go to Berlin to play there. She refused. For this she was put into a concentration camp for seven months. There, she was again recognized by a high officer who had heard her in Berlin years before; he smuggled her out of the camp and advised her to make for the Brazilian Embassy in the German capital. She walked to Berlin from Warsaw, keeping out of sight of officials, sleeping in fields and barns, suffering hunger and cold and, above all, spiritual desperation. But she got to the Brazilian Embassy. Given a false passport, she sailed for Rio de Janeiro in 1940, broken in body and spirit. There, she learned that her husband, her parents, and two of her brothers had perished. She refused to touch a piano for more than a year.

A strategy of Artur Rubinstein's brought her back to life. On the morning of the day of a concert of his, in Rio, he begged her to come over to the Teatro Municipal to help him test out the acoustics. He played on the piano, and then went down into the house, asking her to play so that he might hear how the tone carried. She put her hands to the keys at 2:30 and never took them off until Rubinstein's audience began to arrive at 7:30. From that time on she began to practice

again, and within a few months, had launched on her South American career. She waited over four years to get to the United States. And then came the sensational New York concerts. Commenting on them, Miss Jonas says, "My first concert is European. Come one artist in old dress. No photogenic, no smiling. Then come complications. Criticisms are good. My second concert is American. Everyone come to see am I really so good. My hair, my dress, my looks. It is not art, it is sport!" She feels very happy about the "sport," though!

—EDITOR'S NOTE.

I AM HAPPY to speak to THE ETUDE, but maybe I will be a disappointment, because THE ETUDE is for teachers and students, and my own views on music teaching are not orthodox. What is *teaching*? Is it a series of rules—hold your hand so—hold your wrist so—do this—do that? I think no! That is killing. Teaching music means one thing—helping to give the young student such a genuine love for music, such a great, deep, personal interest in it, that he will feel a great need and a great enthusiasm to make music himself. Only that is good teaching, to my mind. Then, after this basic love has been developed, the rest will come easily. I will explain this more fully, but first let me say how I came to feel as I do.

"My own musical training was strictly orthodox—while I was little! Scales, Hanon, Czerny, technic, rules! I think, today, that it helped me, but at the time it did not help me. It made me want to run away. Where was *music* while I was playing Hanon? Later, then, I had two very significant experiences with teaching. The first was with Paderewski, when I was no more than seventeen. I played a *Ballade* of Chopin for him, and he said, very calmly and quietly, more pedal here—less pedal there—there, more tone—there, more speed. Such things. Also, he took my music and marked everything down in red pencil. Good! I went home and studied hard everything he had said. Like a parrot.

Not a Musical Parrot

"Then I went for a concert to Denmark. I played this *Ballade*, exactly as Paderewski had said. Well, a friend of his who was there, said it was no good! He told Paderewski I had played it no good. So the next time I came to Paderewski, he asked me what I did to play so badly, and told me to sit down and play the *Ballade* for him. I did, exactly as he had said. And this time he too said it was no good! I said he himself had told me all this, and he said, 'No, that was impossible!' I showed him his

own red writing on the music, and again he said, 'No!' At that time, I was heartbroken. But today, I see exactly what Paderewski meant! He meant that the first time, he was in a mood to want the *Ballade* one way, and the next time, not. That is all. But it showed me that *teaching* can never be a matter of do-this or do-that. Music must be understood, thought about, and felt.

"My next experience came only a few years ago, in Brazil. Villa-Lobos had written a work for me, and I went to see it and play it. I looked, and said, 'But, Maestro, this is entirely un pianistic—very beautiful, but I cannot play the passages. I cannot turn my arm and hand that way.' To which he answered, 'I don't care how you play it—if you can't manage with your arm, play with your foot. But *this* is the music I wish to express. This is what I have to say.' That was a good challenge for me, so I studied the work—and played it! And he was right; it was very beautiful, though difficult. And that taught me another thing—how you work out your playing is secondary to giving back the meaning of the music.

"Now, on such experiences I base these unorthodox views of mine. Certainly, teaching is most necessary—but we must not confuse teaching with rigorous method; we must not teach technic apart from music; we must not teach parrot imitation instead of thoughtful interpretation.



MARYLA JONAS

"How shall fine music teaching be accomplished, then? I think I know! By taking the drudgery out of it. A little child is naturally lazy, and eager for play. It cannot possibly take an interest in two hours of scales and exercises! Then why kill all its love for beautiful things by forcing it to do so? No! Teach a child music by teaching it beauty. Play for the little one; let him hear lovely music; show him the relation between beautiful music and other beautiful things—flowers, colors, perfumes, pictures, everything. Make him want to play. Then he will come fast enough to find out how to do it. And too much 'method' will kill him! Each child should be taught according to his needs. *There is no one 'method'!* A flexible hand needs one thing, a stiff hand another; a quiet temperament needs one thing, a fiery one another. How can you say that one thing is good for all?"

"The teacher, in general, has two kinds of pupils: those of modest talent who learn music because it is good to know, and those of great talent who study because that is their life. In the first case, the good teacher will show them how to love and to understand music. In the second case, the good teacher will help them to draw their talent out of themselves. And that is all that teaching can be!"

Basic Pieces in the Student's Repertoire

by Esther Cox Todd

EVERY chic woman knows what it means to have a good *basic* dress, that smart, little black frock of perfect pattern and design, which allows her to appear at her best. Such dress is appropriate for every occasion, and with a new collar, a colorful gypsy sash or a pair of furs, it takes on a new mood. With a man, it is much the same. A sumptuous and stunning wardrobe from a Hollywood sport shop is as nothing, unless he also possesses that plain, dark suit, well-cut and beautifully tailored. Many well dressed people have learned through trying experiences what proportion of their dress allowance should be spent on the fundamental costume, and what proportion may be spent on accessories. The consensus of opinion is, the smaller the income, the larger proportion should be spent on the *basic* costume. So it is in planning a musical repertoire. The music student should outline his plan of future procedure carefully. The less time he has for practice, the better must be his planning.

When you enter the salon of a great designer or couturier, he observes you from every angle. He notes your size, coloring and style, as expressed in what you already are wearing. Upon that, he builds a more vivid and fascinating personality. When a music pupil comes to you, do you discover readily his musical status and aims? How is he equipped as to personality and talent? What is his home environment and emotional background? Will he be playing for church, school, radio, for friends only, or just to entertain himself? Is he rhythmic? Does he have good eye, ear, and hand coordination? Will a ready-made *Course* fit him with little alteration, or must you carefully select study and piece by piece, to enable him to do his best? The little custom-made set of music books may be as good for him as the tailor-made program, if he is of normal musical stature, but again you may have to *pick and choose* carefully and try, and try again.

The Basic Piece Analyzed

The *basic* piece, of what should it consist? Remember it must be a piece that can be used almost any place, at any time. A Classic is a *must* for the well-equipped player, beginner or advanced. It should be something well-balanced, clear, concise, not too long, or something that can be cut in short lengths to suit the occasion. What may seem trite or old-style to you, may be the best piece to elevate and inspire the pupil. Though you may suggest, the final choice of a *basic*

"The average pupil must never be forced, never pushed, never regimented into a fixed routine pattern. This applies to everything—to the use of hands and arms and fingers, to technical studies, to progress. First awaken a great, endless love for music, and then show him how to make music his own property. That is all. And for the great talent—well, that will find its own salvation. Indeed, it is part of the talent to do this! In Brazil, in the jungle towns, I have heard exquisite playing from young people who never had a lesson, never heard a piano concert; simply, they have the talent and they know what to do with their arms and fingers, by the same instinct that is part of the talent. The great gift needs only two things—the talent itself and the strong, firm, unshakeable *will* to let nothing kill it. After that, it really makes little difference whether the hands are held so or so. Of course, musical interpretation needs endless, careful thought, and for that reason, music study should always be supplemented by wide general study—of art, history, literature, everything. Otherwise, how will one know what to think of one's music? Good teaching, then, seems to me to mean the development of a natural love of music, and the widest possible expansion of the *person* who is to make that music. And in no way must anything be unnatural or forced. Then you will have people making music, not technic, and the love of art will grow."

piece should be made by the pupil. It is his personality which should be expressed, not yours.

One little pianist chose the Mozart Sonata in C as her *basic*. The first time, she appeared in it at a pupil recital. The next fall, she played the first movement



ESTHER COX TODD

at a school assembly. (The children approved of it. That year it was being done as the *Eighteenth Century Drawing Room*.) The second movement, the *Andante*, was played at a special program in church, with the organist playing a second part. The last movement, she used on a radio program. The next year, she played the entire Sonata in a recital, with a friend playing a second part by Grieg. The year after that, she played it with a string ensemble. Good, old *basic* costume—er—I mean, piece. She had other frivolous dresses—er—I mean, pieces, but she felt more comfortable and appeared better in the old number, which

fitted her elegantly. As long as she played the Mozart, she was always in good form. You may ask, "Didn't her friends tire of it"? No, they might have, if that was all she could play, but she had other selections also, and besides, as she lives in the city, she played for a varied group. However, for several years it was her *stand-by*. It was the *basic* piece which, as she kept improving on it, gave style and body to her *little-girl* playing.

For young children who play the piano, the Clementi Sonatinas make fine basics. They are lovely as solos, and may be played as separate movements or as a whole. After the Sonata is well-learned, bring out your second piano part as an accessory. Interest will be enhanced. For that *something new has been added*, the second piano is invaluable. There are lovely second parts for many old favorites, such as the *Adagio* of the "Moonlight" Sonata by Beethoven, the *Minuet Waltz* by Chopin, the *Concone Etudes*, and many Heller studies. There are at least two fine second piano arrangements for the Bach *Inventions*. So many students enjoy playing the *Two-Part Invention in F* (No. 8) with a second piano, we added a string quartet also, which was arranged from the study.

When you think your *basic* piece is wearing thin from too much use, lay it carefully aside. After you have added that dream of a Debussy, that fascinating Lecuona, and that clever, little Ibert, you may find you still need your *basic* dress—er—I mean, piece, so bring it out again, refreshen it here and there, and we shall still say, "It is most becoming to you." Do not dispose of that dress—er—piece, until you truly have outgrown it. To be prepared to meet the public, this is the way. Have a good *basic* costume and a good fundamental repertoire.

Of course, as your repertory expands you will find the value of working pieces out through many performances, and instead of being "war horses," ridden over and over again, you will have a large collection of works which, through the mystery of controlled habit, have become assimilated artistically, just as food is assimilated physically. These pieces become "part of you," part of your musical soul. You can depend upon them at all times. You can no more forget them than you can the multiplication table.

It should not be imagined in this article that we desire to suggest that the student or the young artist should acquire a very limited number of compositions. The thought is to have each composition so thoroughly rehearsed in private and in public that it becomes a permanent acquisition. In the concert field artists often have fun referring to this or that type of artist who, because of a very limited repertoire, has become known as "one program—." This reminds one of a well known conductor (shall we call him Mr. Jones?) in years gone by who wrote one composition of which he was especially proud and which he referred to as "my sanctus." Finally the name "my sanctus" was attached to him and he was known as "my sanctus Jones."

The quickness with which a student may learn a piece varies greatly with individuals. Some individuals have extraordinary receptivity; others are what actors sometimes call "slow studies." That is, they take a long time to learn

a role. The young American pianist, Leonard Penario, when he was nineteen years of age had mastered nineteen major concertos and had played most of them with the great orchestras.

What the author has tried to bring out is that many pianists, in attempting to acquire a great many pieces, do not bring any one piece to perfection. When one acquires a habit of working and refining and polishing one composition until it is so beautifully rendered that people are thrilled to hear it, one is able to transfer the same process to other works, and the whole field of one's repertory is greatly improved.

The Secret of Singing

An Interview with

Christopher Lynch

Popular Irish Tenor and Featured Star

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

THE shrewd guardians of America's entertainment world broke a precedent, recently, when an important radio program signed as its star a young and unheralded Irish tenor who had never been heard in this country and had never sung over a microphone anywhere. That was but one of the record-breaking achievements in the amazing career of Christopher Lynch. His featured spot on the Firestone Hour results from his Irish reputation and his recordings. His immediate and complete captivation of American audiences results from the superb voice and refreshing charm of Christopher Lynch.

Mr. Lynch was born in Rathkeale, County Limerick, of a well-known county family. His father, like his grandfather, is a breeder and trainer of bloodstock animals and has taken many prizes at the Dublin Horse Shows. As a lad (he is scarcely more today), young Christopher divided his enthusiasm between singing and athletics. He sang in the choir of his local church and developed into the Irish sportswriters' hope for all-Ireland goal keeper in that country's fast and tough national game of hurley. Fortunately for his hearers, however, singing won, and Mr. Lynch's entrance upon a vocal career was marked by another breaking of records.

Without ever having had a vocal lesson, he secured an engagement to sing at the Savoy Theater, in the city of Limerick. And to the Savoy, one evening, there chanced to come two of Ireland's leading industrialists, the O'Mara brothers, of the O'Mara meat-packing interests, which rank as the Irish equivalent of Swift or Armour. Musical amateurs and close friends of John McCormack, the O'Mara's were struck with the natural beauty of young Lynch's voice and determined to do something about it. First, they took Mr. Lynch to Dr. Vincent O'Brien (the discoverer and teacher of McCormack), in Dublin; next, they introduced him to McCormack himself; and finally, they made themselves responsible for any kind of schooling and training which those two authorities recommended for the young artist's development.

More Precedents Broken

Still another precedent was broken when Mr. Lynch began his studies under Dr. O'Brien—that eminent master found that Lynch needed no vocal foundation of any kind. His natural habits of breathing and emission were exactly right. Thus, Mr. Lynch's first formal lessons centered about piano, languages, music history, and repertory, and not at all about vocal problems! He has never had to be "taught" how to sing, and his natural singing methods have never been interfered with.

After a period of study with O'Brien, young Lynch was invited to stay as a sort of singing guest in John McCormack's home, and McCormack, who had never before accepted a pupil or endorsed a singer, worked with the young man, coached with him, and expressed the belief that "Christopher Lynch is the one most likely to succeed me." After Mr. McCormack's untimely death last year, Lynch went to Rome for a brief period of further study with Giuseppe Morelli. While there, he was a guest of Dr. Kiernan, Irish Minister to the Holy See. Morelli again found Lynch's singing methods to be entirely correct, and confined his teaching to drills in scales and exercises calculated to give him greater security. And then Mr. Lynch came to fulfill his radio and concert contracts in America.

Tradition of Irish Music

He made the trip here by plane, accompanied by his lovely young wife, Dymphna, their five-month-old son Brian, and Mr. Joseph O'Mara. The charm that asserts itself through Mr. Lynch's singing is as natural as his voice. Modest, unassuming, he prefers to talk about Brian than about himself. Brian, he declares, is already devoted to music, and never cries. Brian is "a little dote"—the Irish vernacular for "a little darling." When you ask Mr. Lynch to tell of his own spectacular rise, he flashes a humorous glance and says, "Oh, I've just been very lucky!"

"It is not easy to tell about my singing," confides Mr. Lynch, "beyond saying that I've always loved to sing. Until I began my studies, I had no idea of how or why I produced tones as I did, and then it turned out that I'd been doing things well. Of course, I had fine advantages that I didn't know how to appreciate as a boy.

"For one thing, I had a Swiss grandmother and that fact alone gave me a good background as to languages. And as to music—well, I'm an Irishman! You couldn't be that without knowing and loving music. There is a definite tradition of Irish music, and the fact that it is a different tradition from, let us say, the Italian or the Austrian school, makes it none the less valuable. In Ireland, music is both an art and something more than an art—it is part of the very fibre of national life. Everybody sings; if a lad's voice isn't too good, he sings anyway, for the sheer love of the old, traditional airs and tunes. I believe that the soft quality of the Irish air makes for musical voices. And our music has a character of its own; it is sentimental, wistful—even our gayer songs have an underlying throb of sadness. Then, too, our old cities are full of historic walls and castles that bring our past close to us without our really realizing it—and that past is closely bound up with music. In the old days, the bards were top men, as highly honored as the kings themselves for it was they who kept our history alive by singing it. All that adds up to the fact that the Irish are musical from what one might call the inside out, and this accounts for the individualities of our voices, our songs, and our native style of singing.

"The best thing that can happen to any voice is that it be entirely and wholly natural. Anything that forces a voice, for any reason whatever, is wrong! The chief difficulty of many young singers is that they try to do things with their voices—they strive for effects, putting conscious effort in trying to sing loud, or high, or long, or anything at all. The most wholesome thing, of course, is simply to let one's singing flow out as easily and as naturally as possible. That is what I have always done, and what my teachers have thought right for me.

"It was a great privilege to study with dear John McCormack, and I well remember that the chief thing he insisted on was this complete, unforced naturalness. Indeed, McCormack never even wanted me to sing to my full natural capacity. He'd always say—'Never give out all—always keep something back, as a reserve—always hold something up your sleeve!'

Again, he counseled me never to sing a single loud note until I was thirty-two! I never have, and I've still some years ahead of me before I do!

A Rare Privilege

"My lessons with McCormack were hardly what you'd call strict lessons at all. Simply, we'd sing together. I stayed with him in his lovely home at Booterstown, near Dublin (a truly beautiful place, with everything complete for comfort, including a private chapel where Mass was said every morning), and right after breakfast we'd get together at the piano and sing on and off through the day. John played the accompaniments himself, and it was a real education to watch him at the piano, giving scholarly attention to the music, yet at the same time living through all the songs with his very heart and soul. That, of course, was the key to his own wonderful singing, and I'm thankful that I was privileged to benefit from it.

"In a sense, my 'studying' with McCormack was more in the nature of coaching. He did nothing at all to change my vocal production, and so purely vocal instruction was at a minimum. We warmed up with scales, but exercise material was derived from the songs themselves. McCormack's first concern was the pure and true interpretation of the music, which he based upon a completely natural and

simple giving back of the composer's meaning.

"I may say that my personal encounter with concentrated vocal work, as such, was delayed until I came under Mr. Morelli, in Rome. He, too, left my production alone, but he gave me endless scales to work at. From them, I have derived this great advantage—I have kept my natural vocal production as it was, but through the searching drill of slow scales, fast scales, *staccato* scales, *legato* scales, I have gained greatly in security. Earlier, I was inclined simply to sing naturally; now, without sacrificing naturalness. I have learned how to accomplish certain tones, how to repeat them at will, and what their correct production involves. That, of course, is a great advantage.

"My own working habits consist of a thorough drill at scales every morning, early, (Continued on Page 106)



CHRISTOPHER LYNCH

What Do Radio Listeners Want?

by Alfred Lindsay Morgan

HERE has been in the press across country, of late, criticism of radio and its activities. Every now and then this sort of thing occurs. One New York newspaper ran a series of criticisms of musical broadcasting which attracted quite a bit of attention. The theme behind the criticism of musical broadcast seems to be the use of fanfares in musical programs and theme music—the latter used, of course, for identification of the program. How much of the criticism has been justified remains a moot question. People are greatly divided in their opinions of radio programs, and this is understandable because radio—unlike any other source of entertainment—aims to please a wide and varied audience. Readers have advanced the argument to us that too many musical programs were alike, and that the habit of devising a program made up of a half dozen or more small selections should be abandoned in favor of some longer works. The ring leader in this field would seem to be the Telephone Hour, which presents as varied a series of noted artists each year as any program on the air of its half-hour length. The Telephone Hour also employs the use of fanfares which frequently run one number into another in what some feel is a somewhat confusing manner. The national importance of this program has probably led others to follow its pattern, and it is this sort of thing that a lot of radio listeners are now protesting. The old adage that "imitation is the sincerest form of flattery" has run its gamut on the air; it is time that some new ideas were tried out. It is the contention of the writer, backed by a wide group of general radio listeners, that many of the most popular musical programs would profit by the inclusion of less variety of musical numbers. For example, instead of six or seven selections for a half hour show, the use of one selection taking half the scheduled time is suggested. This would center the attention on one artist in a manner which would help sustain not only the interest in his or her artistry but in the music performed. Moreover, if a program had a featured work of such length each week, the incentive to tune in on time would be met by a larger group of listeners.

Nowhere in the entertainment world is there the demand on the artist like in radio. He is required to be versatile and frequently is expected to double up in what is commonly known as "long hair" and "short hair" musical work. These terms are loosely applied to musicians of two schools—the classical field and the popular. Very few artists in the so-called classical field find it easy to apply their style to the music of the popular field; a great many today, heard over the air, are performing both types of music, but in our estimation only a handful are successful in both schools.

Varied Opinions

When a noted Metropolitan singer is featured in a program that is divided between classical and popular excerpts there is generally a divided opinion on the artist's ability to assume successfully both roles. Forgetting our own feelings on this matter for the moment, let us speak of reactions of countless ordinary radio listeners with whom we have talked. Those who liked and wanted all classical selections were not always unfriendly towards the popular fare, generally the comment ran "he or she does these things well

enough, but we wish he or she would stick to his or her last." Curiously it is the "short hairs" that are most critical; they feel that few operatic or concert singers have the style requisite to do popular songs. All of this leads to a new and interesting viewpoint advanced by Sylvan Levin, Director of Music at Mutual's New York station WOR. Mr. Levin says:

"Radio musicians today need both long and short hair. Radio, after all, is essentially commercial entertainment and its artists have to meet every need—and a new type of artist is needed, the musician whose accomplishments are fitted to both endeavors." Mr. Levin gives this new type a name—"radio hair."

"Everything is expected of the broadcasting musician," says Mr. Levin. "He has to be as much at home with Bach as with Berlin. One half hour he may be sitting in on a jam session on the "Endorsed by Dorsey" show—two hours later he may be in rehearsal with two Metropolitan Opera artists, and has to feel comfortable in both chairs.

"Sweet or swing, boogie-woogie or Beethoven, a top-notch radio musician must be expert at virtually every type of music. And where does one find this ambidextrous artist? Well, he has grown up with radio." Mr. Levin feels that the student's perspective has changed in modern times, that he has recognized that no conservatory can give the complete education required of the commercial musician today, so radio has stepped in.

"Radio has brought the younger generation into contact with every form of the art of music," says Mr. Levin. "And it has been done by the simple expedient of giving practically every serious composition a popular treatment and practically every popular tune serious attention." Asked where all this was leading, Mr. Levin replied he thought to something good. "First," he said, "the instrumentalist is becoming more tolerant and more inclusive in the type of music he has at his command to express his profession. Second, this will eventually lead to a distinctive and true American music which this country as yet can not claim. Up to now, our music trends have been imported. It appears that out of our music arrangers' pens is coming something very distinctively American. The foundation of musical compositions of original American pattern. Radio has given wide circulation to the greatest amount of music to the largest audience possible. And the effect has been to advance the progress of music in this country by fifty per cent. It looks as though at last we are on the road to finding ourselves musically—which is not bad for a nation not yet two hundred years old." It is of interest to know that Mr. Levin's musical education is completely American, that he rose from playing piano at weddings to

associate conductor of The Philadelphia Orchestra before coming to Mutual's station WOR.

Radio's Obligation

There are others that share Mr. Levin's viewpoints. It may well be that radio will be the crucible in which is compounded a formula that will develop a "distinctive and true American music." Radio is still in its infancy, an infancy which has shown considerable precociousness. Mr. Levin has not avoided the admission that radio "is essentially commercial entertainment" which is something that radio's worst critics seem to forget or willfully avoid admitting. What is needed by critics, said William S. Paley, Board Chairman of the Columbia Broadcasting System, in one of his rare microphone appearances recently, is "intelligent thinking about radio." "I want to make it clear," said Mr. Paley, "that we welcome fair, informed, and discriminating criticism of radio. At the same time, we fear any changes in the present American system that will make anybody but the listener himself the judge of what he is to hear on the air." Mr. Paley contends that radio has an obligation to give most of the people what they want most of the time. He also points out, laying stress to the commercial side of the picture, that radio's clients, as advertisers, "need to reach most of the people most of the time." Relative to the so-called minority group of listeners—those who desire the best, performed by the best, and not an intermixture of styles—Mr. Paley, considering their rights, said:

"I believe we should be just as honest in recognizing and serving their secondary claims upon our time. . . . The vigorous existence of minorities is not only in-



SYLVAN LEVIN

evitable—it is necessary—to the democratic process. Deny them or suppress them and you have dictatorship." In his radio talk Mr. Paley went on to reiterate a proposal he recently made before the Association of National Broadcasters for a new Code of Program Standards to be developed and enforced by the industry along lines that would not merely prohibit generally undesirable practices but stimulate and encourage all of broadcasting to broader accomplishments. In conclusion, Mr. Paley said: "We want intelligent thinking about radio from all the kinds of listeners there are in the American public, because we try to serve you all as far as possible." Mr. Paley's talk was one of a regular series of Sunday afternoon broadcasts, "Time For Reason," a program known as the forum for radio's discussion of its own problems.

The fact that radio listeners are made up of varying types has presented a decided problem at times to program makers. Because advertisers wish to reach "most of the people most (Continued on Page 113)

The opinions expressed are those of the Editor of these radio notes and not necessarily those of the staff or of the Editor of The Etude.

NAZIDÄMMERUNG

"HERITAGE OF FIRE." By Friedelind Wagner and Page Cooper. Price, \$3.00. Pages, 225. Publishers, Harper & Brothers.

Of all the flood of books which have come from the Second World War, the one which will be of greatest interest to musicians and music lovers is the unusually readable story of what went on in and around Richard Wagner's memorable home, "Wahnfried," in the years leading up to the greatest conflict in history. The author, who is the granddaughter of Richard Wagner, bears such a resemblance to the portraits of Wagner in his youth that those who have known her, as has your reviewer, are at first greatly startled by the likeness to her famous ancestor. She is a personage of sincerity, candor, high intelligence, and character, who had the strength of a Franz Liszt, a Countess d'Agoult, a Richard Wagner, and her own sympathetic, talented, and hard working father, Siegfried, in combatting the greatest group of political and military gangsters the world has known. Hitler and his beastly entourage found in Wagner's magnificent musical dramatic settings of much garbled ancient Teutonic myths what they liked to imagine were counterparts of their own lives. Here was pagan authority for their dreams of world domination. Poor Wagner, a democrat and iconoclast at heart, in his own prohibited writings before Hitler was born, indicated his antipathy to just such a regime as the Nazis planned.

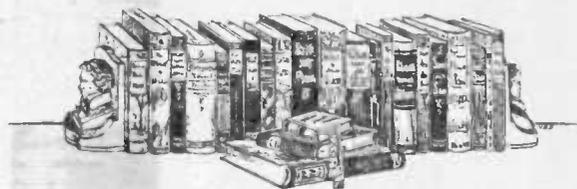
Richard Wagner, son-in-law of Franz Liszt, married Cosima Liszt in 1870. The couple had three children—Isolde (1865-1921), Eva (1867-1942), and Siegfried (1869-1930). Siegfried, who became the great master's successor when the ageing Cosima could no longer carry on, married the English born Winifred Williams (1897-), adopted daughter of the famed Berlin teacher and friend of Wagner, Karl Klindworth, in 1915. They had four children, Wieland (1917-), Friedelind (1918-), Wolfgang (1919-), and Verena (1920-).

As Nazidom grew in Germany, Hitler found a natural emotional release in the world of Wagnerian myth at Wahnfried and became an intimate of the Wagner family. The Wagners gloried in the patronage of this dominating figure who could mean so much in the expressive Wagnerian productions. That is, they gloried all but one, and that one was Friedelind, who revolted against the pompous clown who was destined to bring such desolation to Germany and to the world. With a wisdom derived perhaps from her English ancestors, she saw in an uncanny manner the tricks of Hitler and his strange entourage. She has written her story with a naïveté which is as simple as it is powerful. All of the strange scenes in this weird melodrama she recounts with photographic accuracy, and her narration is as charming as it is startling. Hitler, for instance, is revealed by a fatuous sense of humor. Once he referred to his henchmen thus: "Do you know what a Göbbels and a Göring are? A Göbbels is the amount of nonsense a man can say in an hour and a Göring is the amount of metal that can be pinned on a man's breast." Later on Miss Wagner writes: "Both Hitler and Göbbels indulged in speculations about how much more beautiful 'Parsifal' would be with the flower maidens entirely naked. The *Venusberg* in 'Tannhäuser' would be much more effective, they agreed, when Nazism had bred a super race which would furnish a nude ballet. Wagner, they were sure, would be delighted." The first time your reviewer saw "Parsifal" at Bayreuth, the obese flower maidens fortunately were amply clad.

In THE ETUDE for June, 1945, Miss Wagner, in an extraordinary interview, told of Hitler's amazing hypnotic powers. In her book she recounts a visit of the Führer to Wahnfried which again reveals this strange power over people: "The guests milled about the two long buffets, the drinks in one room, the food in the other, and carried their suppers to little tables in the garden that was lighted with Chinese lanterns. The ambitious guests crowded as closely around Hitler as possible. At first the Führer sat with the artists, but he couldn't endure a normal conversation for longer than five minutes. Leaping to his feet he turned the casual talk into a two-hour oration on world or artistic affairs.

"A few of the curious who stood around at the beginning attracted others—they flocked from the far

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

corners of the garden and were soon packed so tightly that we could barely see the Führer's forelock. He proceeded to go through all his paces, starting with his voice low-pitched and raising it so high that it cracked and emerged from his throat as hoarse noises. By the end of the speech the audience was in a state of hysteria. Many of them rushed over to our group, purple in the face as though they were under the effect of a drug.

"'It was divine, it was a revelation,' they exclaimed, flailing their arms. But when we asked them, 'What did the Führer talk about?' they couldn't tell us; they hadn't listened but had been carried away by their emotions. This was exactly what Hitler had intended. I was interested to see how easily he resumed his deep, resonant, natural voice after he had hypnotized his audience."

Miss Wagner, like a busy news photographer at a public festival, turns her magic camera into all sorts of odd places, bringing to the traveled reader many nostalgic pictures of the Wahnfried of yesteryear.

Fortunately, Toscanini, whom she calls her "second

work twice and proposes to read it again.

What more theatrical incident could there be in history than "Nazidämmerung" (The Twilight of the Nazis), Hitler, Eva Braun, Himmler, Göbbels, Göring, Mussolini, Claretta Petacci, Von Papen, as well as the remaining miserable promoters of unspeakable inhuman incinerators now completely obliterated. Yet in Friedelind Wagner's timely "Heritage of Fire" we see them all, in their spectacular days of power and showmanship, in the greatest and cruelest circus since Nero.

Miss Wagner has courageously stated the facts of the pathetic Nazi farce as she saw it at first hand, with all its portentous implications. Her book is refreshing and stimulating. It is a work that the music lover will not forget.

MUSICAL PELICANS

"LIVES OF THE GREAT COMPOSERS" (3 volumes). Edited by A. L. Bacharach. "BRITISH MUSIC OF OUR TIME." Edited by A. L. Bacharach. "A SURVEY OF RUSSIAN MUSIC." By M. D. Calvocoressi. "OPERA." By Edward J. Dent. "MUSIC IN ENGLAND." By Eric Blom. Price, \$3.50 each. Publisher, Penguin Books.

The Penguin and the Pelican books of England have long had enormous popularity abroad. Now these attractive reprints are being published in limited numbers in America. The excellent works, mentioned above, have recently been issued here.

These complete volumes, ranging in length from 142 pages to 256 pages, are informative and practical, and are very reasonably priced.

RUSSIAN MASTER

"MYASKOWSKY: HIS LIFE AND WORK." By Alexandrei IKONNIKOV. Price, \$2.75. Pages, 162. Publisher, Philosophical Library.

Of the three foremost Russian masters, Prokofieff, Shostakovich, and Myaskowsky, the last named is the least known.

Nikolai Yakovlevich Myaskowsky was born April 20, 1881, in Novo-Georgiyevsk. He comes from a military family and was brought up in a fortress. He was graduated from the Cadet (military) College, but as he had developed a great distaste for military matters, he abandoned all ideas of entering the army and took up the study of music. For a time he studied with Glière and I. I. Kryzhanovskiy. Later, he studied composition with Lyadov and Rimsky-Korsakov. Glazounov took a great interest in his works.

Myaskowsky has written twenty-four symphonies and has occupied many important musical posts in South Russia. Ikonnikov's biography is excellent.



FATHER AND DAUGHTER

A remarkable pair of profiles from the jacket of Miss Wagner's book, "Heritage of Fire."

father," managed to take her out of Nazidom (in 1941) to South America and then to the United States in time to escape the hazards of war. She now makes this country her home.

The book is a strange melange of the great musical figures of the past two decades as well as the late and unlamented Von Ribbentrop, Hess, Rosenberg, and all the slimy trail of Nazi puppets, against a background of Lohengrin, Tannhäuser, Walküre, Wotan, Siegfried, and the whole Wagnerian panorama, to which is added glimpses of many of the great contemporary singers, conductors, and composers of Europe. Your reviewer, familiar with the whole scene at Bayreuth, read the

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



More on Standards

LAST month's page raised serious doubts concerning the standards of music teaching in this country. I have always felt that teachers of music in the schools are as responsible for high or low levels as the private teachers. Here's what an outstanding teacher of music and piano in the public schools has to say about the situation:

"For many years the Public School music instructors and the well equipped group within the rank of private teachers have hoped and worked for higher standards in the profession.

"It is a tragedy to continue to permit people with only a smattering of music knowledge to hold sway over young minds. In this free country anyone can 'hang out a shingle' regardless of preparation. Even an adolescent with only a few lessons is allowed to take students and receive pay for the instruction.

"Do you believe that there is any hope for a basic minimum standard for private teachers before they enter the profession? Could there be a Board of Examiners who could pass on the qualifications of teachers before they are allowed to give instruction? In every other field of education some sort of criterion has been established; why not in music? In our public school work we are compelled to earn eighteen units of credit every three years to hold our present salaries or to receive an increase. These are earned in various ways, but six units must be gained in university work.

"Two young girls enrolled in one of my piano classes last week. One said 'My teacher made me balance a penny on the back of my hand when I played, and wouldn't allow me to move any muscle except my fingers in the hammer touch' . . . I thought that idea was buried years ago!

"The other said, 'I was told to memorize a piece, but when I brought it to my lesson the teacher would not hear it. Instead, she put a new piece before me and insisted that I play it at sight with no mistakes. Whenever I made a mistake she dug her fingers in my back' . . . Such episodes burn me up. Any teacher worthy of the name should be able to present in a clear, interesting manner the simple essentials of reading, rhythm and technic; and so few have any conception of the music itself—of the rhythmic, melodic, and harmonic patterns. They lack a sense of rhythm, give no drill on touches, possess no feeling for shading or musical ideas; nothing but notes, notes, notes . . .

"I surely wish it were possible to evolve some sort of plan of apprenticeship for music teachers."

All of which adds up to a gloomy appraisal, doesn't it? As for that last teacher's rough treatment, perhaps

she dug her nails in revenge for those horrible, enameled, clacking claws which we have to put up with! . . . Sometimes (I'm ashamed to say it) I think that more tough treatment wouldn't do the little Dears any harm . . .

Some Suggestions

I feel that at present it is impractical and unwise to require examination and licensing by official government sources for private teaching. Our only hope now is to incite State and local Music Teachers' Associations to organize strongly to formulate requirements through auditions and examinations, in order to award certificates of good standing in the Association to qualified teachers. If these organizations are large and powerful enough they will soon be considered the setters of musical and teaching standards, and their certified approval will carry important prestige. In fact, in several states and cities such organizations already wield influence.

It seems to me that the only possible "apprenticeship" is to adopt the plan followed by some experienced teachers, namely to use adolescents or others who aspire to teach as "practice" teachers for beginners, always with careful supervision of course. These two teachers are paid, and in addition receive several class hour periods of pedagogic instruction monthly . . .

Another project which needs revamping is the run-of-the-mill teachers' training department in colleges and schools of music. For the most part these are grossly inadequate, if they exist at all. Long outmoded methods, insufficient practice-teaching without proper supervision, and dry-as-bones instructors make these courses a laughing stock . . . I know only a few schools which offer good "methods" courses.

Competence versus Incompetence

In the meantime let's not be too pessimistic! Hundreds of first rate teachers both in and out of the schools have been sharing our concern about the incompetent teacher, and by precept and example have been doing something about it. Enormous progress has been made in the last fifteen years. Musical enlightenment has spread far and wide. Well equipped teachers are springing up everywhere and are overwhelmed with clientele and appreciation. Who are the successful teachers? Those who study and plan year in and out, who spend precious vacations searching out new ways, absorbing the latest teaching skills, improving their own playing and musicianship.

I am sure when the next "recession" or depression comes that these able, enthusiastic teachers will not need to worry about their livelihood. Their students and the parents of these students have so long regarded music as an essential part of a happy, well-adjusted civilized life that the depression will need to be very long and deep before piano lessons are dropped. On the other hand, those poorly prepared, incompetent creatures, young and old, who "give lessons" in every community will be the first ones to fall by the wayside. And justly so, for they have nothing to give, or if they have, it is the "stone for bread" gift . . . Away with them!

I have never known it to fail that just as soon as a piano teacher has proven that he is an upstanding

musical personality and a capable teacher he has been able to corral all the students he can accept. But don't forget that to become and remain a good teacher takes unremitting, intelligent, and loving effort.

An Outstanding Teacher

Here's a letter which came today from a "part time" teacher in a town of 1,000, a happily married woman with one son. Besides playing the piano very beautifully, she plays the organ and directs the choir at church, organizes music clubs, is a "model" housewife. She would be embarrassed if I told you her name, but you will see her delightful articles in THE ETUDE from time to time. . . . She writes:

"Planning materials for this year's class has been a picnic! I've just finished fifteen outlines of this season's student study program of books and pieces with special annotations for each pupil. My own note book (with holes reinforced!) contains a sheet for every student with materials in blue ink, and assignment schedule in red. Besides this I have a special outline for technic, with my pupils grouped according to needs. For instance, in Group II I have high school pupils (all elementary, with only a year or two of lessons). I make out a time schedule with thirty-two assignments (the number of lessons each student receives during the year), including up touches, flash bounce, skip-flips, interdependence exercises, octave preparation, scales, chords, arpeggios, thumb exercises, and so forth. In another group I put my beginners of last year; they will use the "Children's Technic Book" but will cover it faster than this year's beginners who are in still another group.

"I always have my work outlined in this way for it is a big time-saver. Since all lesson slips are numbered I can check whether we're up to the mark. Also, it helps to check whether I'm trying to go too fast.

"Each pupil has to have eight pieces memorized during the nine months' period. In each group of eight I try to have classic, romantic, modern, one showpiece, one humorous and one in the popular idiom.

"As an example, one of my high school girls is working at Sonatas in Podolsky's Vol. I (Classical Sonatas) and at the Tscherepnine *Bagatelles* . . . Besides these her year's minimum repertoire will include the following: Bach, Prelude in E minor; Mozart, Sonata in B-flat; Grieg, *Wedding Day at Troldhaugen*; Rachmaninoff-Deis, Theme from Second Movement of C minor Concerto; Moussorgsky-Rachmaninoff, *Hopak*, Scott, *Lento*; Debussy, *Clair de Lune*."

Wow! If every teacher planned like that we wouldn't need to gripe about standards, would we?

On Concerto Cadenzas

As you know, it was the custom in the days of Haydn, Mozart, and Beethoven for an artist to improvise on the themes of a concerto at certain indicated fermata (∞) spots in the movements, especially near the end of the first movement. Mozart and Beethoven wrote out many suggestions for the cadenzas, as they were called. That these were often only suggestions is indicated by the fact that Beethoven wrote no less than four different cadenzas for his first concerto. As to Mozart's numerous cadenzas it is safe to assume that he composed these for students who were not adept at improvising, and that he himself did not use them. Unfortunately many of the great Mozart concertos lack such cadenzas by the composer himself. In these compositions the pianist must omit the cadenza altogether, use existing ones by Hummel, Reinecke, Busoni, and others, or write his own . . . (Some good cadenzas for familiar concertos by Casadesus have recently been published) . . . If you play cadenzas at all it is better to write your own.

If you do this, try to keep these in the "style" of the concerto, or at least in the musical idiom of its day. I do not subscribe to the belief that since it is the performer who is "improvising" on the concerto themes, the pianist must improvise in his own style. That he must not imitate the composer or try to hold his comment in the idiom of the composer's era. If such a practice is persisted in, it almost invariably results in shocking the hearer, and jolting him sharply down from the Olympian heights in which he has been floating. It is as though the magnificent surge of a Shakespearean scene were (Continued on Page 108)

Controlling Tempo and Dynamics

by Victor I. Seroff

Distinguished Russian-American
Piano Virtuoso and Teacher



VICTOR I. SEROFF

From a picture taken last summer in Salzburg.

Mr. Seroff, the well known biographer of Shostakovich and author of "The Mighty Five" (devoted to Balakirev, Cui, Rimsky-Korsakoff, Borodin, and Moussorgsky), has just returned from a five month visit to Europe "to feel the cultural pulse" of the countries he visited—France, Czechoslovakia, Austria, Italy, and Switzerland. Incidentally, he found the pulse alarmingly weak and vacillating. He also found that one of the greatest obstacles is an astounding lack of printed music. The great music stocks seem to have been almost entirely exhausted. In May, 1946, Mr. Seroff presented, through THE ETUDE, a very clear and understandable article, "Look Into Your Piano," and in July, a masterly article on "The Basic Foundations of a Permanent Technic." These are extracts from Mr. Seroff's forthcoming book "Common Sense in Piano Study." Mr. Seroff was a pupil of the late Moriz Rosenthal and of many famous masters in Europe. He is now teaching in New York City. Other articles by Mr. Seroff will appear in future issues.

—EDITOR'S NOTE.

TO LEARN to play fairly fast is a matter of practicing. Every exercise, providing it is done thoroughly, methodically, and for a long enough time, will "get the pupil" there. But the result will be full of holes, musically speaking, unless it was born of slow playing. For only in slow motion can technical and musical problems be thoroughly analyzed. Just as we see every position in a running jump or a high dive on a slow motion film, so we can build, from this same slow motion, every jump or run on the piano. A good method is to describe over the keys very slowly the movement that the hand will eventually take very fast; and the student should practice the passage only after it is clear to him that such a motion will encounter no obstacles and that his hand will take no unnatural position on the way.

In fast passages, the piano seems to do most of the work; the hammers strike and release the keys as rapidly as the fingers can move. The player's only worry is to make it clear and clean. A passage which is played fast and clear cannot well be classified as musical or unmusical, as can a slow one. However, unless the rapid passage has previously been slowly analyzed, given the right phrasing, accentuation, and dynamics, it will fail in its effect, no matter how brilliantly it may be played. Most important is logical phrasing, for without it all fast passages are incoherent.

The Composer's Task

All the notes in a musical composition represent a certain thought, an emotional or intellectual idea of the composer. It is the performer's task to bring it to life. It was conceived in definite phrases, and it can come to life only through those phrases.

Music is governed by laws that can always be relied upon. To put written musical thought into sound, we have infallibly at our disposal all the qualities that every tone possesses: color, duration, volume, intensity, character—all are present, no matter how we restrict the sound. And the relations between these tones have absolute, measurable values. Good musicians understand these values, and do not need signs indicating tempo or expression. Most of Johann Bach's works in their original form had hardly any indicating marks at all.

To know how to phrase the sounds of music is to know how to play the music. No group of notes can

be played without some phrasing, even if you should try to play them so. The tempo and rhythm alone will shape the sounds.

However, one of the most common errors pianists make is to phrase metrically. This is an evil which falsifies and destroys the very essence of music.

Just because a note comes on the first beat does not mean that this note is the beginning of a phrase. As a matter of fact, it will be far more often found to be the end of a phrase. To accentuate the rhythmical beat in a measure is far from phrasing. The rhythm should serve the phrase, and not the phrase the rhythm.

To phrase means to shape the musical sounds into logical, coherent form. It does not mean trying to fit them into the rhythmical pattern. This is why it is so wrong to think that one can learn a piece first, and then phrase it afterwards. Correct phrasing helps not only in reading a piece well, but also in overcoming all difficulties.

Reading aloud will become incoherent unless we follow the punctuation by raising and lowering the voice. With a musical composition, the accents serve more or less as a means for emphasis. They do not always follow the rhythmical beat. Accents are the backbone of all phrasing. They emphasize the beginning, mark the way to the climax, and, the end of every phrase.

Whatever the mood of the piece may be, whether played *piano* or *forte*, whatever its coloring or tempo, the phrase must be clearly outlined from beginning to end, must be rounded off, and air-tight. By air-tight is meant that there should be no holes in the musical structure, between the intervals; the phrase should be played in one breath, if necessary, regardless of the technical difficulty. Technique should be subordinated to the phrase, and not vice versa.

Analyzing the Phrase

Once the phrase is clear to the student he should follow this up by analyzing its length—that is, the number of bars the phrase covers. Occasionally one finds an edition that stresses the importance of this idea by marking the number of bars in each phrase of the theme. Taking almost any phrase in classical literature that extends through four measures, the student can easily find its rhythmical points by treating the whole four measures as one measure in four-four time.

Though any long phrase can, in its analysis, be broken up into small phrases, it would be very wrong to play it that way—as a chain of small phrases. The long phrase demands a long "breath," a long sweep.

It has an entirely different character from that of the short phrase, and to break it up into short groups of notes is to destroy the whole structure of the phrase, and to cloud the musical line.

Three factors are ever present in every phrase—tempo, dynamics, and rhythm. Tempo is the most vital. It is tempo that can transform a somber melody into the gayest of dances. It is tempo that can drag the noblest melody into banality. It is tempo that can make insignificant the gravest utterance. To know the tempo of a piece is to understand the piece. Its importance has been stressed by many critics of the past and conductors of the present.

Tempo rests on two extremes—*adagio* and *allegro*. All the intermediate tempi are in relation to these two. To determine at what tempo the piece should go, one should analyze which of the elements is predominant: **cantilena* or *figuration*. "*Adagio* stands to *allegro* as the sustained note to figuration. The sustained note regulates the tempo of the *adagio*. Here the rhythm is, as it were, dissolved in pure tone. The tone *per se* suffices for musical expression. In a certain delicate sense, it may be said of the pure *adagio* that it cannot be taken too slowly. A rapt confidence in the sufficiency of pure musical speech should reign here." This was said by a conductor and critic who wrote ten volumes of musical treatise, besides innumerable articles during his lifetime, but who is known to us chiefly as a composer whose name commands respect—Richard Wagner.

What concerns *allegro*, Wagner divides into two distinct types—the "sentimental," and the "naïve." (These expressions were adopted by Wagner from Schiller's "Essay on Sentimental and Naïve Poetry.") These, not meant to interest by means of *cantilena*, intend to produce certain excitement through restless, incessant movement. As an example, he uses the *Overture* to "Figaro," where the purely rhythmical movement "celebrates its orgies." In these cases, the *allegro* can be played just as fast as is desired. To illustrate this, Wagner relates the story of Mozart after the rehearsal for the first performance of "Figaro." After driving his musicians to an unheard of *presto tempo*, Mozart remarked, "That was very beautiful. Let's take it even faster tonight."

In the "sentimental" category, Wagner places the *allegros* of Beethoven's style. In these, the figurations never get the upper hand over the melody, which gives them their "sentimental" significance. Wagner uses as an illustration of this (*Continued on Page 105*)

*The word "cantilena" is used by musicians to signify the melody, the song, in flowing, singing style "Figuration." on the other hand, refers to the embellishment of a theme by adding various ornaments or variations.

Terms for Tuition

When I opened my studio last February, I decided that bills should be paid monthly in advance, but with a slight advantage to the student and, of course, the added advantage of a fifth lesson in some months. Through the summer I have been making reductions for those lessons missed for vacation, and because of this my income has shrunk greatly in several instances. Do you think I should charge a flat rate and forget everything else, or should I make reductions where there are two or more lessons missed? I should say that my sole income is from this source and I am rearing two sons—therefore the need to steady the income as nearly as possible.—F. S. D., Washington, D. C.

The matter of terms for tuition is one which at the present time is under public or private discussion all over the United States. It is undeniable that the demand for musical instruction has grown by leaps and bounds since a year or so. Teachers' schedules are overcrowded. Under such conditions, offers of special advantages or other inducements are no longer necessary.

Information received from various sections of the country indicates that fees are up and teachers generally find it convenient to quote a monthly rate payable in advance, with no lessons made up except in case of serious illness certified by a physician. This is carried out during the school year, from September to June. During July and August, or "vacation months," the same arrangement can continue with any students who wish to do so. For others who travel, or "go to the lake" (don't you do so yourself, at least for a little while?) but still want to come in from time to time, it is advisable to charge by the lesson and at a higher figure than the prorata of the monthly rate would produce. This proves satisfactory to both sides and it avoids all possible differences.

I believe this will answer your desire for stability as closely as possible.

Improvising and Transposing

Will you please give some suggestions about transposing and improvising? I was never taught that and it comes somewhat hard. I do not have any trouble teaching transposing by finger patterns, but beyond that I do. Could you suggest some work I could follow? I am so anxious to teach my beginners some simple improvising.

—Mrs. M. D., Alabama

Transposition by finger patterns and also by ear should prove quite sufficient for the average young student. The higher degrees of transposition really bristle with difficulties: one must master all clefs thoroughly, read them as fast and fluently as the treble and bass, and become acquainted with the transformations of key signatures and incidentals required. All of which, of course, is very complicated, requires considerable concentration, and seems advisable to tackle only for those who intend to become accompanists of the highest caliber. Besides, only the latter can preserve their knowledge once it is acquired, and that is, because of the daily opportunities they have to keep in trim. Otherwise, the transposing processes would soon fade away and rejoin in oblivion the Latin and ancient Greek declensions of college years.

Improvisation, of course, comes directly from the imaginative and sensitive reactions of the mind. You can awaken



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

these in your pupils by suggesting simple scenes: the rocking of a cradle; a peaceful moonlight on a mirror lake; twilight on an autumn forest, or the awakening of dawn on smiling orchards at springtime. You can suggest rhythms: the waltz, the minuet, and describe ball-room splendors of by-gone years. Begin with similar subjects, leaving human emotions for later on. You will find that many young students respond surprisingly well to descriptions, when they are presented unaffectedly, vividly, and above all, with utmost clarity and poetic feeling.

A First Step

I am enclosing a short piece composed entirely by my little girl of five years. She has been playing the piano since she was two and a half—nursery rhymes, hymns, bits of the classics, and so on—using both hands and harmonizing as she goes. She uses the black keys in the proper place, almost instinctively. My problem is: How to go on with her lessons! She is not interested in playing the usual simple tunes of single notes. She can play much "prettier" tunes herself. Is there any way whereby she can put to use her desire to play chords?

—H. M. O., Nova Scotia

From what you describe, and the eight bars enclosed, I can see that your little girl has a decided musical gift. Evidently she should be encouraged, and developed along serious, conservative lines. I would give her Mary Bacon Mason's "First Classics and Foundation Harmony," and also the "Chord Crafters" by Louise Robyn. Thus she will learn not only to play properly all kinds of chords with the adequate attack and coloring, but to gradually become aware of their formation and significance. Her interest in other phases of music could be aroused through the series called "Childhood Days of Famous Composers." These books are a clever combination of engaging story elements, some pictures, easy-to-play pieces, and other excerpts from well known works of Bach, Handel, Haydn, and Mozart. This should prove inspiring,

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

and lead to a desire for learning more about great masters, and reading more of their music. I believe that in this way, the first creative step of your child will grow to other worth-while accomplishments and will be a prelude to her future success.

Five Finger Position?

I am a piano teacher of considerable experience. I teach pupils of all ages, but the seven year olds are my worst problem. I usually use very first books for very young beginners, using the middle-C approach. I thoroughly explain that the numbers for fingering do not indicate the names of notes. I drill the pupils on notes—first line, second line, and so on. They go along very rapidly for six or seven lessons, naming notes, singing words, and so on, and counting—yet when the same notes they have played appear in a different arrangement than five finger position, they do not recognize these notes, cannot name them. They also seem to associate the numbers with names of notes. I explain this to them but apparently they do not listen. Is this trouble my fault? I do not have it with eight year old pupils or above.

—J. F., Oregon

You are not the only one to have such trouble; associating fingering figures with names of notes often happens among beginners. In this case the remedy is simple: drill the pupil on notes, entirely away from the keyboard and as long as it proves necessary. Some teachers do so for two or three months before letting the pupil touch the piano, and this proves beneficial because in this way the ground is prepared and the confusion you mention is avoided. During this preliminary period you can keep the interest of your student by singing the notes with her, or accompanying a very simple short melody which you can write on a blackboard if you have one handy (use, for instance, the first pages of the Standard Graded Course by Mathews, Vol. 1, without the fingerings; in this way they become an excellent and practical exercise in "solfeggio"). You can also start an elementary drill on intervals. It should not be long until this system brings results, and the time has not been lost, for the progress at the piano will then develop much faster. It is, of course, a mere coincidence that the trouble occurs only among the seven years olds. Should any of them start at eight, or even later, the trouble would most likely happen just the same. As to the lack of attention; if the little ones don't listen, you might have a box of candy near at hand, and promise one as a reward! Opinions may be at variance with this method, which

of course should be used only exceptionally. But few will disagree as to its results, for children love candy, and it works!

The Pupils' Recital

I am teaching piano this year for the first time in a public school. I have fifty pupils in various grades, none above the third. What I want to know is—about a recital for them, presumably at the end of the school year. Can you give me some suggestions as to number of students participating, length of pieces, hour and duration of the recital? Should names of pupils and pieces be announced? Could the same numbers be used by several? Should those in the beginners' book take part?

—Mrs. E. V. T., North Carolina

To have all your students on the program is advisable if it is possible, because the recital is an event toward which they look with eager anticipation and it acts as a stimulant in their practice. Evening is preferable because fathers, uncles, and men in general can attend. As to those students in the beginners' book, there is this consideration: if they are very young, let us say five or six, they can be put on because they are always interesting and cute to watch. Otherwise, better wait until they reach grades two and three. Since none of your fifty students is above grade three, I would divide the program into two parts of forty-five or fifty minutes each, with a quarter hour intermission during which parents and children can relax in a little social visiting. The study of pieces should be started as early as possible because the longer they are practiced and in fact, dropped and taken up again repeatedly, the better they will "get into the fingers" and into the memory, too. You should have either printed, or mimeographed programs: parents like to keep them, and it saves time of announcing. With such a vast repertoire of piano pieces available, why not choose a different one for each student? Then for added interest, you could illustrate various aspects of nature: birds, flowers, water, and so forth. Here are a few titles, both classical and modern, which come to my mind: *The Hen*, Rameau; *The Cuckoo*, Daquin; *Five Little Chickadees*, Bragdon; *I Heard a Bluebird*, Stairs; *Flight of the Humming Bird*, Brown; *Black Swans at Fontainebleau*, Cooke; *Bluebells Are Ringing*, Stairs; *Dancing Daisies*, Oberg; *Dream Flowers*, Stevens; *White Violets*, Bentley; *Purple Lilacs*, Hellard; *Little Ripples*, Hayes; *Rain Reverery*, Harding. Other subjects featured on further recitals might include sports (hunting, scooters, boating, skating, soap box derbies, and so forth) and also dances and marches. The list is practically endless, and for other round tables who might be attracted to this idea and have students extending from grade three to grade ten, there is also: *To a Wild Rose*, MacDowell; *Wilde Blumen*, Bird as a Prophet, Schumann; *Water Lilies*, Lehman; *Narcissus*, Nevin; *The Swallows*, Godard; *White Orchids*, Cooke; *Lotus Land*, Scott; with, at the very top:

(Continued on Page 105)

Breathing in Relation to Vocal Expression

by Edith Bullard

IT SEEMS logical that one interested in the subject of voice should know something about the art of breathing. The air which flows from the lungs into the mouth is the medium by which vocal phenomena are produced. In short, *voice is energized breath*.

Good vocal production depends largely upon proper breathing. One should cultivate a correct habit of breathing until it becomes fixed. Gelett Burgess said, "Luckily, it isn't only bad habits which, if indulged in, become fixed; good ones do too." Correct practice in singing will establish mastery of the breath. Some vocal teachers do not stress normal breathing. Others, who have a superficial knowledge of voice, over-dramatize the function of breathing, and the pupil is given a false impression which interferes with normal vocal development. Breathing is *not* a vocal method.

Every one has his own individual breath range and velocity. Breath range is the total length of inhalation and exhalation. In normal breathing, no thought need be given to these ranges because they have become fixed habits. However, there is a difference between normal breathing and that used in speaking and singing. This difference must be learned if the vocalist wishes to become effective in his work. The chief difference is that in speaking and singing, the range must be deep and full. To develop this range, the breath flow should be quiet, quick, and deep. The range of exhalation should be slow, sustained, and prolonged. People who have a long breath range have more reserve air in the lungs than those who have a short range. Special exercises will lengthen a breath range.

Breath Control and Vocal Control

There are certain illnesses that interfere with breath ranges: infection of the lungs, asthma, heart disease, obstruction of the air passages—inside or outside—paralysis of the diaphragm, abdominal muscles, chest muscles, and so forth. If a person having such handicaps wishes to become expert in his work, it will be necessary to have any obstructions removed, if possible. Helen Hayes once said that for years she could play only ingénue roles because she had a fluffy flap-her's supply of breath. Her superb performance in "Victoria Regina"—portraying Queen Victoria from youth to old age—illustrates graphically what can be accomplished by thought and hard work in acquiring remarkable vocal control. *Vocal control is dependent upon breath control*. In order to develop breathing for specific purposes, a working knowledge of anatomy is essential, so that one may know what the lungs, diaphragm, vocal cords, hard palate, and sinuses do in the production of sound.

When air is inhaled, the lungs, which are spongy in texture, expand much as a dry sponge does in water. The abdomen expands, owing to the descent of the diaphragm. The rib cage also expands. The reverse is true in exhalation. Normally, air should be inhaled through the nose; but vocally, it should be taken simultaneously through the nose and mouth and should never be audible. Beautiful voices are frequently marred by noisy breathing. Mouth-breathers contract dry throats; and if this habit is continued long enough, the condition becomes chronic. Mouth-breathing is due either to bad habits or to an obstruction in the air passages.

The organs used in respiration are:

1. The chest.

It should be held naturally high—without force—to allow the lungs to fill with air. A collapsed chest means a collapsed tone; the less the chest labors during breathing for singing, the better the quality of tone.

2. The air passages.

Air is drawn into the lungs through the oral and nasal cavities, pharynx, larynx, trachea, and bronchi.

3. The lungs.

The lungs are a receptacle for the accumulation and expulsion of air and are enclosed by the ribs and rest

on the diaphragm.

4. The diaphragm.

Of all the muscles concerned with respiration, this is the most powerful and the most important.

There are three methods of breathing: clavicular, costal, and diaphragmatic.

a. Clavicular breathing is accomplished by raising the chest and drawing in the abdomen. Singers who habitually do this claim it gives them stage presence and allows them to hold the breath longer. This is not true for two reasons:

First, the abnormally high chest is unattractive—even suggests deformity. *Second*, less air is inhaled by such breathing—a difference of some ten to fifty cubic inches—which lessens the total air power of the individual.

b. Costal breathing is preferable to clavicular because it is less strained. But it is also inefficient, as it does not bring the diaphragm into full use, with the result that the voice lacks richness, vitality, and power.

c. Diaphragmatic breathing is the approved method. The diaphragm is the chief muscle of respiration and the largest muscle in the torso. The correct use of this organ gives the best vocal control. The action of the diaphragm is that of expansion and contraction; in descending, it draws air into the chest, and in ascending, it forces the air out. The expansion of the diaphragm, aided by the action of the lowest ribs, enlarges the air space. This muscular action supplies enough breath for any purpose, leaving the throat in readiness for emission of free, pure tone. The diaphragm, when contracting, together with the normal collapse of the lungs, forces the column of air out of the chest, through the larynx, into the head cavities. The vibrations of the vocal cords interrupt the current of air and regulate the sound waves and pitch.

Volume of tone depends largely upon control of the diaphragm; without this, the column of air does not give adequate support to the voice.

The Vocal Sounding Board

Sound is completed by the stream of air passing over the vibrating vocal cords and being projected against the sounding-board which is the bony construction of the front of the face. The whole forms a compressed-air system, from the chest to the face. The breathing muscles should take the burden of tone-production from the throat, thereby allowing the tone to be where it belongs—against the sounding-board; as the French say, "*dans la masque*."

Correct breathing is dependent upon mental and muscular relaxation and good posture. With control of breath, comes control of other acts which shows how closely related are the simple laws of nature. The average individual gives little thought to his manner of breathing. When asked to take a deep breath, he usually forces the chest high. Such distortion is wrong, as it causes a general rigidity. Meanwhile, no thought has been given to the real power—the diaphragm. Good posture is important in either speaking or singing. It is necessary to stand well in order to breathe well. Serious attention to posture will steadily improve tone production. A caved-in chest, hollow abdomen and bowed back all restrict normal respiration and thus interfere with normal vocal production.

Two aspects of deep breathing are important:

1. It has a direct relation to health because it washes the lungs of impure air and assists in supplying oxygen to the blood stream. This is especially important to singers, for good health is a necessary asset.

2. The diaphragm should regulate all emission of

sound, since a full, rich tone can be acquired only by a synchronized lung and diaphragm performance. It is not the *amount* of breath that counts but the way it is managed. This control should be automatic.

Some common faults in breathing are: too little breath, which accounts for many poor voices; too much breath, which unbalances the voice; snatching breath anywhere in a phrase, which is fatal to tonal quality. The majority of people are chest breathers. This is a shallow form of breathing and results in weak, thin voices and often poor health. Hurried, noisy, scanty or gasping breath must also be avoided. Talking too long on one breath is fatiguing to the performer and also to his listeners. Breathly voices lack resonance and conviction and are difficult to understand. Audible breathing is a very common fault and is caused by a closed mouth or constriction in the throat while inhaling.

Simple exercises will correct this habit and regulate the amount of air necessary for singing, which should be only enough for comfort. Breath should not be expelled too hurriedly at the start but conserved for the end of the phrase. Young singers, who are over-eager, are apt to take too much breath to be sure of having enough to finish a phrase, thus stiffening the breathing muscles and depriving the tone of elasticity and floating quality. This interferes with purity and emotional expression. The energized breath should be allowed to flow smoothly to its sounding-board.

Rhythmic Breathing Important

Daily, systematic exercises, performed rhythmically, with deliberation and ease, will develop the breathing muscles properly. Rhythm in breathing, as elsewhere, obviates fatigue because power flows freely and evenly. As breath control improves, a greater freedom should be evident in the voice; and the tone should become clearer and firmer. There are many simple exercises which will enable the student to become diaphragm-conscious. The scope of this article does not permit further exemplification. It should be stated, however, that exercises are not to be done as a chore but with serious thought and interest. When performed regularly each day, results are bound to follow. The act of breathing is not only to sustain life, but to make known our wants, give expression to emotions, and so forth.

Normal people have breath enough to speak or sing anything written. The lungs are never entirely empty of air unless completely blocked by some severe or fatal disease of the lungs themselves. Restricted muscular action of the respiratory apparatus will result in restricted action of the vocal apparatus.

The synchronization of posture, breathing, and sound must be automatic if the final goal is to be realized; that is, proper breath control in speech and song. When the foundation is well established, the distribution of breath for artistic singing should be directed by the mind and the expressive power of the words. Their meaning should determine the degree of power. In other words, the amount of breath should depend upon the meaning of what is sung, not wholly on the notes of the music. The greatest beauty in vocal expression comes only when the mind and soul, not the body alone, are the governing agents. This is the ideal toward which all voice students should aim.

* * * *

"Music is one of the most forcible instruments for training, for arousing, for governing the mind and spirit of man."—WILLIAM E. GLADSTONE.

What Industry Can Do for Music

by Doron K. Antrim

IT IS NOW pretty generally conceded that music in war plants contributed notably to the miracle of our war production; increased output, smoothed jangled nerves, boosted morale, kept men at machines long hours and liking it. Evidence of this is found in the fact that music is remaining in the factory and even going into business offices. But in putting all the emphasis on what music does for industry, we overlook what industry can do for music. And it can be considerable, especially in the years ahead.

Although the factory is a far cry from the concert hall, the former promises to be our newest frontier in music. It represents an audience of upward of 50,000,000, far exceeding any we have been able to assemble heretofore for music, even through radio. This audience is America, America at work. The people comprising it wear denims; they're work grimed and dirty. The bulk of them have never been inside a concert hall, and if the three Bs mean anything to them, it means a three bagger. But these people are real even though they don't wear top hats and tails. And from just such grass roots, music culture has sprung from time immemorial.

As we see it, industry spells opportunity for American music. It can provide the composer with a new and stable market; it can foster American music that's close to the heart of this country—set democracy to music; it can offer new careers to musicians.

The two phases of factory music are: that played as an accompaniment to work; and that made by the employees themselves in bands, orchestras, glee clubs, choruses. Both phases are important. We can get a better idea of what these two phases can do in the development of music by noting what they have already done.

Work Songs

Take work music; it's as old as the hills. Lightening labor with song goes back for thousands of years. According to one historian, some early tribes regulated all their toil by music. Bücher had the theory that music originated as a by-product of work. Work songs are a part of the world's folk heritage. We have an amazing number of them in America. In fact, this country was built to song; our trails, canals, railroads;

and it has not been so many years ago at that. The "Shantyman" was ever present in woods, mines, on railroads; hired to lead the singing, he rarely did anything else. He was considered worthy of his hire for he kept production up. When it began to lag, he started the singing, and soon had picks swinging in double time.

Our work songs have had no little influence on present day music. Negroes were naturals at improvising work songs. As one of them slung his sledge, he fitted the rhythm of the swing and stroke into the song with almost the first phrase that came to his mind. The intonation, grunts, shouts, and labored breathing of the Negro found their way into today's "hot" playing, also the blues.

Industry has also made a contribution to music in fostering instrumental and choral groups among the workers. And this too goes back for years, especially in Europe. Europe has long been noted for the excellence of its brass bands. And the reason—nearly every industry boasted one. During the greater part of the nineteenth century, Crystal Palace in London held industrial expositions annually. A special attraction of these were the industrially sponsored band contests with prizes. These events were hotly contested with entrants from all over Europe. As a result, Europe's bands were the best in the world.

Industry Sponsored Concerts

Industries in this country have also gone far in their cultivation of employee music. During the war, over 3000 people in Newark thrilled to a concert given by some fifteen industrial plants in northern New Jersey. Your hair stood right on end as a chorus of five hundred voices under direction of Hugh Ross, sang *Old Man River*. Among plants represented were: Curtiss-Wright Corporation, Hyatt Bearings, Johnson and Johnson, Thomas A. Edison, Wright Aeronautical Corporation, and others. In honor of Lincoln and Walt Whitman, the program contained American folk songs for the most part. America spoke at this concert as it will at others to come. The National Recreation Association plans to organize this country for these music meets so that more plant groups can join forces in making music.

Robert Shaw has told me how he hopes to set democracy to music. Shaw is one of this country's most talented choral conductors. He trained Fred Waring's Glee Club and the Collegiate Chorale. The latter group was the outcome of a bet that Shaw could take untrained singers and mold them into a unit comparable to any professional one. He selected two hundred singers from the Metropolitan area. It was a cross section of democracy. Almost every state was represented, and almost every race and creed. Most of the members spoke two languages. College professors and bank presidents mingled with Negroes, janitors, and sales girls. Representing no racial or social strata, as do most choral groups, it was a mixture of all.

After several months rehearsal, they gave a concert in Carnegie Hall, calling forth this comment from Leopold Stokowski: "I have never heard such singing." At other concerts, the audience wept and cheered in turn.

Shaw's ambition is to visit a number of industrial plants in the United States, get a chorus started in one, then move on to another, leaving a local conductor in charge. In time, crack choral groups would be scattered all over the country. The talent is here, all that is needed is the incentive and leadership. Some of these groups would give concerts not only in this country but in South America, thus creating greater understanding and good will between nations.

"Can you think of a better way to express democracy?" Shaw asked me. "We would sing the best choral music in America and other countries and significant new American choral compositions. We would express the American ideal in song. Walt Whitman caught the vision when he said, 'I hear America singing'."

A New Field for the Composer

Writing music for such industrial choruses would be one field for the composer. Writing work music would be another. The objectives of work music remain fundamentally as before; to better control production, to relieve monotony, boredom, and their aftermath of fatigue, to conserve energy, to give the worker a lift, and to contribute to that intangible but essential quality, morale. Since assembly lines become more and more monotonous, the need for such objectives grows. Notice the objective, to "better control production." There is the false idea that music's role is to speed production. As a long term policy, this would be unwise; besides both labor and management are against it. The idea is simply to level off production, keep it from sagging too much at fatigue periods in mid-morning and mid-afternoon.

There remain essential differences, however, between the old work song and present day industrial music. The former was the spontaneous creation of the worker himself, often taking its theme from the job in hand. Many of these songs were meant to integrate the movements of a group of workers. There is not so much need for this today.

At present we are no more than knocking at the threshold of industrial (Continued on Page 110)



A POPULAR INDUSTRIAL BAND

The Philco Band, conducted by Herbert N. Johnston and composed of sixty-five employees of the Philco Radio and Television Corporation, is one of hundreds of similar bands which prove of great value in the extra-curricular activities of American enterprises.

Hymn Accompaniments

by Dr. Alexander McCurdy, Jr.

Editor of the Organ Department

A GREAT many organists play the hymns for their services very well, but there are others who do not. In my travels here and there, and in my regular teaching, I find there are many questions regarding hymn playing; therefore, I believe that it is well to have a discussion on the subject.

Hymns are one of the most important parts of our services, the singing of which gives the congregation one of its few opportunities to take an active part in the service. Undoubtedly we must make our hymn playing so fine that it will do everything to encourage hearty singing. In the performance of hymns, one must be careful from the start: one must take an interest in the hymn, study the characteristics of the tune (which generally goes with the text), and take care in the observance of *tempi*. Some hymns are brisk, others are slow and majestic. There are certain fundamental things which we must do to play hymns well and I find that the most effective ways to clean up technical trouble are:

1. To be able to play a hymn correctly in four parts, manuals only, very legato.
2. To be able to play a hymn correctly, soprano, alto, and tenor on manuals, with pedal taking the bass in the proper octave.
3. To be able to play a hymn correctly, soprano as a solo on one manual with the right hand, alto and tenor with the left hand on another manual as an accompaniment, with pedal taking the bass in the proper octave.
4. To be able to play a hymn correctly, soprano as a solo on one manual with the left hand an octave lower than written, alto and tenor with the right hand on another manual, loco, as an accompaniment, with pedal taking the bass in the proper octave.

One must practice this kind of thing regularly and should begin by using such simple hymns as *Sun of My Soul*, *Softly Now the Light of Day* and the like. Even if he does not use all of these methods regularly in his church playing, an occasion will surely arise when he will want to use one of them, and it is wise to be prepared. When we have these systems well in hand, we can start to use some of the other methods of hymn playing, such as filling in chords, putting the bass in the lower part of the pedal board and changing the harmony. When we fill in the chord we must do it correctly and when we change the harmony we must do it only when the choir and the congregation sing in unison. I have had many inquiries regarding the changing of harmonies in hymns, and I submit the following observations:

What a thrill it is to hear Dr. T. Tertius Noble's playing of hymns in which he changes the harmonies of one or two stanzas (he, after all, is a past master of this sort of thing). Then, there are others who have little ability in this field. If one realizes that he cannot change the harmonies tastefully, he might just as well face the fact and play the hymns as they are written. He should not give up altogether, however, since there are some marvelous harmonizations available in many books. One of the recent ones is by Dr. Noble, then there are two by Geoffrey Shaw, and one by Allan Gray. In these books one can find a reharmonization for practically every well known hymn.

I find that there are many pitfalls in pedaling which "throw" a good many organists. There are players who do not use both feet on the pedal board in the proper places. One of the notable faults is the use of the left foot only, when left and right should be used alternately. Here are four illustrations of pedaling which will help:

DOXOLOGY



CORONATION



LOBE DEN HERREN



LYRA DAVIDICA



Phrasing has too little consideration in the organ playing of hymns; for example, there are those who phrase too much and there are those who phrase too little or not at all. The best rule on phrasing that I know, is to phrase in a natural manner as a good singer breathes. It is important in practice for the organist to sing every hymn he plays.

There is much controversy about the correct tempo of a hymn. To decide on a tempo one must consider the kind of church he is playing in, the kind of hymn he is playing and in what part of the service the hymn is to be used. If a hymn is played as a processional it may go at one tempo, if played preceding the sermon it may go at another tempo. Both may be quite right. For the most part, I am sure that we play hymns too fast. When we do this the congregation cannot sing and as I have said above, the most important thing is to encourage the singing of hymns, remembering to play them neither too fast nor too slow. Here are some metronome readings of four hymns provided they are played in an average sized building. (We must always bear in mind that a building which is large and resonant takes a slower tempo.)

Cologone	84 = ♩
Nicaea	120 = ♩
Italian Hymn	116 = ♩
Rest	96 = ♩

Much can be written about registration of hymns although it is difficult to come to a definite conclusion. There are one or two hints which I believe are important and helpful. We must use combinations that are clear. We hear so much sixteen foot tone on the manuals that the result is a "mess." I like to quote Ernest M. Skinner, the great organ builder, who said: "I love to hear hymns with a great 8', 4', 2', and mixture ensemble coupled to sixteen foot pedal, with a full swell in the background coming up for a climax." This is a majestic way to give support to the choir and the congregation. There are numerous places in the service where one would wish to use more organ, the great reeds perhaps, or a solo tuba against the great ensemble, being careful not to use too much organ. In certain hymns such as *Spirit of God*, and so forth, one can use a variety of combinations and still give the people the support that they need. It is not wise to go from an extremely loud combination to a very soft one. The congregation will not sing unless the organist has them well trained for these changes, even then I feel that this sort of thing should be used with discretion. I like the use of descants with the choir and congregation singing in unison. Descants must be used with care and must be extremely well rehearsed with not too many singers singing the descant.

The hymns must be uplifting to the congregation, always helping them in the worship of Almighty God. The Shorter Catechism says "Man's chief end is to glorify God and to enjoy Him forever." Our playing of the hymns and the congregational singing of them must reflect this.

* * * *

"Music will not make you rich, but it can make you happy; it will not save your soul, but it can make your soul worth saving. But the condition of both is that you should look on your careers not as pedlars having something to sell, but as idealists, trying to foster the world's imagination, and making the Art of Music subservient to the greater Art of Living."

PERCY BUCK,
(Psychology for Musicians),
Oxford Univ. Press.

School Music — For All!

by J. Maynard Wettlaufer

Mr. J. Maynard Wettlaufer is Director of Instrumental Music in the city schools of Freeport, New York, where his musical organizations have attracted wide attention throughout the seaboard states. In the following article Mr. Wettlaufer deals with one of the most vital and perplexing music subjects of the day. While our school music program is gradually becoming recognized as an essential part of every child's education, we must admit that the majority of our Universities and Colleges continue to show little or no regard for the credits these students have earned while participating in the school bands and orchestras. Mr. Wettlaufer speaks frankly and with decision, and at the same time proves to be possessed of a broad concept of the true function of school music.

—EDITOR'S NOTE.

WE ARE making America musical" has been a slogan which the schools—of elementary, secondary, and college levels—have begun to make an actuality. The fact that few symphony orchestras are as yet populated with school products is only because these school groups are rather recent developments. Each year, a few more break into the musical "holies."

In the dance band field, there has been more infiltration, since the training for this is usually not so strenuous, the literature is constantly changing and there is no great "tradition" of playing to be conformed with before the young aspirant has been routinized. As a matter of fact, the style of playing this so-called "popular" music changes from year to year, and new blood with new ideas is an asset.

Since the personnel of the major symphony orchestras remains rather constant from year to year, a young musician who is interested in a professional career naturally drifts into a dance band where there is no particular limit on instrumentation and where there is an immediate demand for his services. This is a major problem, for youngsters get the idea that the saxophone, trumpet, and trombone are important and that the violin, viola, cello, flute, French horn, oboe, or bassoon are not.

School music teachers in general are not interested in having all of their students turn to professional musicians. They are trying to give their pupils a pleasant experience in music—something which they can carry through life and enjoy increasingly as the years progress. If they follow music professionally, as some do, it is because a love has been instilled that dwarfs thoughts of working at anything else. Thus in our hands—the school music teachers—rests a great problem.

With pressure exerted from home, school, and col-

lege, pupils must carry four or five major "curricular" subjects in order to qualify for acceptance in college. Furthermore, with our present over-crowded conditions in these halls of learning, a high school student must do more—he must have good grades. He must be in the upper quarter or third of his class to be recommended as "college material" by his guidance counselor or principal. According to the last available report (1941-42) of the N.E.A., a total of 20,000,000 children were



FREEPORT, NEW YORK, HIGH SCHOOL STUDENTS FIXING INSTRUMENTS

enrolled in elementary schools, 7,000,000 in high schools, and 1,400,000 in higher education (colleges, normal schools, teachers colleges, universities, and professional schools). Based upon an eight-year common school and a four-year secondary school, the ratio is such that about two out of every three children starting school will arrive at or finish high school. On the same basis, even counting the professional schools (which is the fifth year and above of college), about one out of every five high school students goes to college. This is about twenty per cent. Granting that school enrollments have increased, the ratio is still reasonably twenty to twenty-five per cent. Although there is no available data on the percentage of high school students who are enrolled in the "college entrance" course, my guess would be



J. MAYNARD WETTLAUFER

seventy-five per cent as a national average. Thus we have a discrepancy which has been allowed to drift, as such, for many years.

Tradition in Education

Who is to say that band or orchestra (or manual arts, home economics, or art) is not more important than Latin III, plane geometry, ancient history, or physics to the bricklayer, grocer, accountant, interior decorator, bus driver, saleslady, or housewife—three, ten, or twenty years from high school graduation?

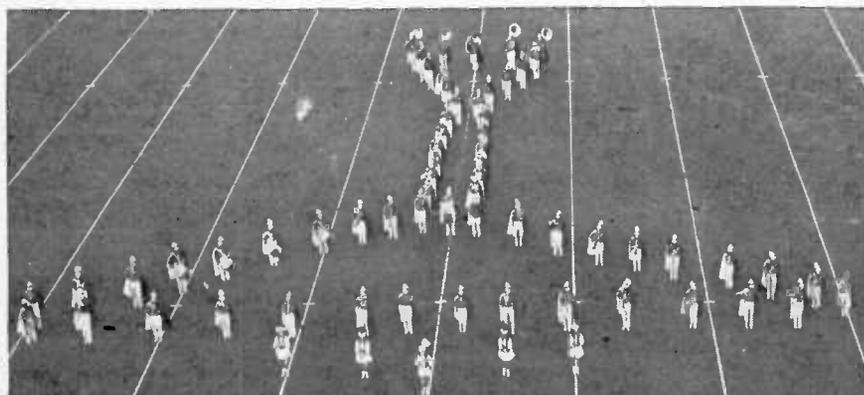
Our educational system is steeped in tradition. Law and medicine have always been considered "professions," and recently the clergy and educators have been rather included in the bond. The engineer, business-head, or insurance executive has generally had to work his way up in his organization, and whether he has several college degrees or a common-school diploma, his *initiative* has usually counted far more than his schooling. It is our belief that although surveys show that college graduates have a much greater chance for success, it is usually the fact that a college education has been held up as such a goal or criterion that it is the people in general who would succeed in these fields *anyhow* who go to college.

A college education is necessary. The lawyer must have it to pass the bar examination, the doctor to qualify to practice medicine and the school-teacher to accredit himself with the State Board in order to be granted a license. Certain businesses also demand a college degree.

There is no question about the socializing experiences gained through being in college. The mere contact with the fine minds and real hearts of some of the professors is worth every dollar spent there. The prestige of being a "Yale Man" cannot be denied. The chance of employment increases when you walk into the office of the "boss" and you find that he is either a fraternity brother or an alumnus of the same college—regardless of age or time differential.

This brings me to my point: Are we right in assuming so many things? Should it be possible for a high school student, without specialization on that level, to add these "electives" to his course without spoiling his chance for college entrance (whether he goes or not) by lower grades (due to the increased number of subjects carried) or by the inability to qualify for the "sixteen points" necessary for matriculation? Colleges do not say *what* the high schools must teach, but they get the same result by listing *what they will accept* for entrance.

Thus we have thousands of boys and girls who are either kept out of high school (*Continued on Page 112*)



FREEPORT, NEW YORK, HIGH SCHOOL BAND IN AIRPLANE FORMATION

THE VIOLA, like the oboe, English horn and French horn of the wind family, is the key instrument to string organization—expansion. We all admit that in the usual school situation playing is quite unknown to young students and there is little to excite or even invite the talented and progressive music student to an extensive study of the instrument. However, since the viola is an absolute necessity to the instrumentation of any symphony orchestra, small string ensemble or string quartet, the problem of developing violists is of serious importance and must be solved.

In view of the lack of interest in the viola we find then, our first problem is that of soliciting, or recruiting viola personnel. There are, of course, many ways familiar to every supervisor or conductor—such as student or parental contact; the school and community papers, demonstrations in the school rooms, public recitals by an accomplished violist, and string quartets. Good pianists provide a rich "hunting ground" and these students frequently become the most proficient members of the viola section.

Too often conductors of school orchestras who find themselves conducting unbalanced string sections are personally not too well convinced of the merits of the viola; therefore, viola students of such persons instinctively alert to their insincerity, gradually drift from the folds of these orchestras.

Since the beauty as well as the practical uses of the viola is usually unknown to the average student, it is the teacher's responsibility to discover the subtle powers of the instrument and through whatever means possible, transmit that knowledge to his students and public in bold inviting fashion rather than in the usual apologetic style.

Once the student's interest has been established, the specific program of training is the problem. This training program may be divided into three divisions or periods; namely, the beginner, the intermediate, and the advanced or active players of the first rank organizations of the department. The problems of the first division are very similar to those of any string class of beginners; those of the second division are technical; while those of the third division are wide open to new solutions which can not do other than realize some improvements to an existing set-up.

The Beginner

First to be considered concerning the beginner is the development of proper attitudes toward, and a keen desire for serious study of his instrument. Such objectives are most likely to insure the proper foundation for the future, and it is at this stage of the student's training that the teacher's seriousness of purpose and sincerity are first brought to the attention of his future violists.

When to Begin

Since my personal choice of approach recommends that viola study begin in either the seventh or eighth grades, previous training as well as the selection of players is simplified. Grade schools with all of their handicaps can do well to provide violin instruction and need not do more than that. So, from the ranks of our elementary violin classes, we must select with great care, the students who will in the future be most capable of becoming violists.

The character of our future violists plays an extremely important part in their development. They must be inclined to versatility, for the viola belongs to the upper strings as well as to the lower strings and the style of playing is thereby influenced and broadened. They must be most cooperative and unselfish, for the spotlight of the concert stage or symphony hall is seldom focused upon the violist. Like the "tackle" on the football squad or the "catcher" at home plate he is the power "behind the throne," and must be satisfied with little or no glory but rather a deep feeling of satisfaction which comes to those who *contribute* rather than *receive*. Violists must be fundamentally good musicians in preference to the "player" type of performer. Unlike the violinist, the prima donna of the orchestra, who needs more technical facility to sing out with complete abandon, the violist must be the accompanist who is ever alert to

The Viola

by William D. Revelli

Editor of the Band and Orchestra Department

the caprices of the conductor and his left hand—the viola section; so it is that when the violas play well, the orchestra is usually at its best, for the rhythmic figures around which the theme of the composition is built are frequently carried throughout and to the end by the violas, and the long sustaining notes that prevent dissolution of feeling of tonality in a composition—the long line—are most often assigned or I should say—*awarded* to the viola section.

This "inner-voice" playing is the most difficult (musically speaking), and its level of performance serves well as a gauge that registers the achievement of the organization as a whole.

Physical Requirements

From a technical standpoint, the physical qualifications of the violist determine much and should be carefully investigated. Heavy fingers come first: since tone is the most important phase of viola playing, the violist is aided by strong, long fingers with fairly heavy cushions; he does not need the finger-tip slenderness of the violinist, or the wide hand-spread, for it is the *finger-stretch* that is most important to viola left-hand technic. Another physical aid to good viola performance is the combination of strong (not too long) and heavy shoulders, for the viola is much heavier than the violin, yet must be held almost identically like it—and viola scores as a rule, have few rests. Long rehearsals tend to become endurance tests for violists and would be certain to overtax the frail type of body.

As previously stated, it is preferable to delay the beginning of the study of viola until the eighth grade rather than the seventh with small size violas. Clef reading is the only advantage to changing from the violin classes to beginning viola using a half or three-quarter size viola. However, without its full size, the viola does not provide its true tone quality and is therefore not easily distinguished from violin in regards to tone quality—its most important characteristic. Therefore, rather than make a hasty beginning, I should prefer a later start when the student is more capable of coping with the real instrument. For junior high violists I would suggest the seven-eighth size, while for senior high I recommend full sixteen to seventeen inch violas.

Technical Training

The period of technical training is important not only for the progress of general technique of string-instrument playing, but also for discovering the individualistic qualities peculiar to the viola. There is, for instance, the frequent use of the half-position, the "sneak-approach" in shifting to and from high positions, the vibrato, and the "chum" use of the bow. These factors are extremely important because the size of the viola and the need for playing in the lower positions demand their serious consideration.

General Playing Position

In the attempt to keep the left elbow well under the instrument and far enough in front of the body of the player, violists often experience cramps in the upper arm, hence, the conventional method for holding the violin has been discarded as not being adaptable for the viola, unless the player has an abnormal finger stretch. The more practical position is that whereby the player uses a rather thick shoulder pad—not

near the chin as is so common in violin position, but far out on top of the shoulders. This position automatically necessitates a slight tilting of the body of the instrument so that instead of it remaining in the horizontal violin fashion, it is oblique to the floor, thus permitting more elbow freedom. This position not only eliminates the undue stretching that would have been necessary if the player were to assume the normal violin position but it also enables him to play with facility on the "C" string as well as the "A."

The Half Position

The half position permits the greatest possible string length and at the same time avoids wide finger stretches. The "sneaking" to and from positions is a sort of "thrust-stretch" of the finger that is about to play from its position to the neighboring position above or below; this also avoids the unpleasant slides that often occur in legato playing. It is quite amusing, although also pathetic, to observe many high school violists who are unaware of the advantages of this technique, attempting to play passages that are otherwise impossible.

Viola Vibrato

Viola vibrato is quite slow and wide on the lower strings, and almost as *fast* on the "A" string as violin vibrato, but remains much *wider* than violin style; violists use much personal freedom in their use of the vibrato, but whatever the choice may be, it must be controlled and used discreetly.

In connection with this important phase of playing it is well to mention that the left hand should focus its entire weight to the "playing-finger-point-of-contact" in order to keep the tone alive; holding a finger down while another is playing will usually cause the tone to be dead.

The development of the viola section of any orchestra, presupposes an abundance of chamber music experience, for *viola style* is developed not in the orchestra, but through the media of the string quartet and the various types of string ensembles.

Solo playing must not be neglected, for this field is just coming into its own so far as the viola is concerned. Interest in this important part of the student's training can be greatly motivated through the use of recordings by such great artists of the instrument as William Primrose.

It is through these channels that a true appreciation for the instrument is realized rather than through participation in large ensembles.

Once again we recommend that our students should "learn to play *before* becoming members of the full ensemble," rather than the approach of "joining the ensemble so that they might learn to play." In the case of the viola student such a path to success is most essential.

Band Questions Answered Music for a Xylophone

I have continued difficulty in securing selections arranged in solo form for piano and xylophone (or marimba) and would like to know if music written for any other instrument could be adapted for the xylophone or marimba.—F. M. M., Texas.

I would suggest that you look into the literature for harp or violin. There is also much piano literature that can be transcribed. Naturally all of such material will require considerable editing before it will be adaptable for your use. Are you certain that you have exhausted the published works for marimba? I would suggest that you write various publishers for their lists of music for the marimba.

The Oboe Reed

What can be done for an oboe reed whose blades become closed when they are moistened? I cannot produce the low tones since it is very difficult to secure a good attack. Can you help me? —E. J., Illinois.

In all probability your reed is either poorly constructed, worn out or too soft. Frequently the problem of blades closing can be improved by winding a piece of
(Continued on Page 120)

The Mind That Carried Music to Millions

(Continued from Page 63)

Only, Mr. Edison did not express what he heard in that way. In describing it, he exclaimed, "Gee Whitakers! The gold-durned thing talked back at me!"

The first model of the phonograph cost eighteen dollars. If you have a few thousand pencils you wish to devote to the cause, you can sit down and estimate the billions of dollars of revenue derived from phonographs, records, and motion pictures throughout the world, which have resulted from the discovery of this principle. Add to this the hours of information, joy, and inspiration this has brought to multitudes, from pole to pole.

When Mr. Edison patented his phonograph, the United States Government Patent Office made an exhaustive search and could find no previous record of such a principle. His first patent covered both disc and cylinder type. His original model was a cylinder covered with tin foil and turned with a hand crank. Ten years later came a model with a wax cylinder driven by a tiny electric motor. Later, he produced a disk form of record employing a diamond instead of a needle, and also a phonograph which, with similar machines of other manufacturers, is in world-wide use for office dictation known as the "Ediphone." The German-born inventor, Emile Berliner (1851-1929), patented in 1887 a method of duplicating disk, or flat, records.

Mr. Victor Young, long associated with Mr. Edison in musical matters, in an article on Mr. Edison in *THE ETUDE* for December 1945, estimated that there were well over one hundred million records sold annually, in the United States alone. He also noted that practically every piece that was recorded by Mr. Edison was passed upon by Mr. Edison personally. Mr. Young has composed *The Edison March*, which will appear in the Music Section of *THE ETUDE* shortly.

Once, Mr. Edison expressed to us a desire to meet Lieutenant-Commander John Philip Sousa, U.S.N.R., for whose marches Mr. Edison had unrestricted enthusiasm. "I like Sousa," he said, "because there is no one like him. His marches put new spirit and new hope in the world. They are male marches, because they put courage and stamina into men who hear them." This was the first we had ever heard of "male" music, but Mr. Edison had his own individual ideas.

A meeting was arranged with Mr. Sousa and Mr. Edison and we motored the famous bandmaster to Mr. Edison's laboratory in the Oranges of New Jersey. It was something of a historic rendezvous between America's most famous composer and America's most famous inventor—two of the really distinctive personalities of their time. When they met, all formalities were abandoned. It was: "Hello, Sousa!" and "Hello, Edison!"

Both men were most cordial and discussed many matters of common interest with great enthusiasm. Sousa at that time was deaf, but not as deaf as Mr. Edison. However, it was necessary for us to act as a kind of "dolmetscher" (translator) between them. Then, Mr. Edison stated that he was especially fond of Wagner and that *The Ride of the Valkyries* was one of the great thrills

of his life. On the other hand, he thought that Mozart was a composer of no consequence whatever. It so happened that Mr. Sousa was a Mozart zealot and he immediately took umbrage vociferously at this statement, as he would if someone had attacked *The Stars and Stripes Forever*. His eyes flashed and he said, "Edison, I don't see what right you have to give an opinion on Mozart! Anyone who decries Mozart's music and who doesn't know anything about it, is crazy, just as I would be crazy to give my opinion upon a dynamo or a transformer!"

The two elderly gentlemen had it "hot and heavy" for a time and we were afraid that the conference would end in disaster, but soon they had their arms around each other and went on for an unforgettable two hour conversation.

At this memorable meeting in 1923, the great inventor and the noted composer discussed the sense of hearing in the following words, which were recorded in our notes at that time.

"Yes, the love for music seems to be inborn," assented Mr. Edison. "I cannot understand the man who does not like music. It is reported that a famous New York millionaire paid a noted violinist on an ocean liner five hundred dollars to move to another part of the ship, because the financier did not like music and did not want to hear him playing in a nearby cabin. Such an instance seems abnormal to me, and I cannot comprehend it."

"It is a good thing that the world is not made of people with such musical inclinations," laughed Lieutenant-Commander Sousa. "If it were, I would soon have to go out of business."

"Well," reflected the great inventor, "the human sense of hearing is a most wonderful thing and differs immensely in different individuals. I remember the case of a pianist who was engaged to play for me. He was a man possessed of so-called normal hearing. During the course of one composition he struck a note that was very defective in harmonics. I called his attention to it, but he did not hear the defective quality and it was not until I was able to prove the weakness of the note by means of scientific apparatus that he would admit that he had not heard properly. Musicians hear so much music that they hear superficially. As age approaches, the human ear inclines toward lower tones, tones with longer vibrations. In the ear there is a cluster of little rod-like bristles called the "rods of Corti." These get gummed up and lose in vitality; so that it is only in youth that very high music is enjoyed. Take the violin, for instance; I enjoy the violin immensely, but I cannot enjoy the E string. It grates upon my ears terribly; and I know that there are thousands like me."

"No doubt," smiled the conductor. "Perhaps you have heard, Mr. Edison, of the famous story of Méhul, the French composer who lived in Paris until the early part of the last century. He wrote an opera in which there were no violins. Their place was taken by the violas. Grétry, one of Méhul's contemporaries, attended the performance. In the middle

of the opera the absence of the violins got on his nerves and he left the opera house, shouting, 'Good Lord, I would give ten thousand francs for an E string!'"

"That is just what I mean," nodded Mr. Edison. "Ears are different. On the whole, however, the very high vibrations are less appealing than the lower ones. The diaphragm of the ear is touched by a little bone which is adjusted by means of a little muscle, about a quarter of an inch in length, which accommodates itself to the vibrations as they are received. It is known as the 'tensor tympani.' Very violent high vibrations have an effect upon this organ, which can give excruciating nervous pain. The scraping of a knife upon a plate is one instance of this. We had at one time an apparatus here in the laboratory which

gave thirty-two thousand vibrations or thereabouts, a second. Its effect upon everybody was almost paralyzing."

In 1891 Edison patented a "kinetoscopic" camera for taking motion pictures on a ribbon of film and later projecting them onto a screen. In 1913 he gave the world talking motion pictures. From these elemental forms, the great motion picture industry, with all its tremendous potentialities and all its far-reaching musical affiliations, has been developed. It therefore may be said, or shall we say, proclaimed, that during the twentieth century no man has had a greater part in the dissemination of music than Thomas A. Edison. We give full credit to the marvelous part which Berliner, Marconi, and de Forest played in this huge development, but the vision of Thomas Edison stands alone.

My Father and Music

(Continued from Page 64)

which father made in 1883 while he was working on the incandescent lamp. This discovery, afterwards known as the "Edison Effect," was the ability of an electric current to travel one way across the vacuum of a lamp from the hot filament to a plate within the lamp, but connected to an independent circuit. This discovery, for which there was little application at the time, later became the basic discovery in the whole field of electronics, and not only changed wireless into radio, but, by amplification of sound, brought about the electrical recording of phonograph records as well as the ampli-

taken place without the help of millions of others who have stimulated this great growth, and the increasing use of these useful arts in the spread of music throughout the world is ample proof of father's statement, "Music, next to religion, is the mind's greatest solace and also its greatest inspiration." When asked what he liked in music, father said, "I like practically everything that everyone else really likes. I used to think my abnormal hearing might cause me to have different standards of judgment and different tastes in regard to music than would be true of the average person. As you know, I am quite deaf, but, as you may not know, I have a very sensitive inner ear, and I can hear some sounds, by conduction, that the average ear does not register upon the brain. I am able to hear minute overtones which are so small that they cannot be seen through a microscope unless it is especially equipped.

"My brain is also very sensitive to discordant sounds and this caused me a good deal of perplexity, when I started my music research work. Excessive use of dissonance by some composers struck me as being very objectionable. I realized, of course, that dissonance has its uses in the development of a musical theme and if properly employed tends to enlarge the scope of musical expression, but dissonance merely for the sake of dissonance impressed me as a debased form of composition, and I wondered how anyone could like music of that character. My mistake was in supposing that anyone really did like excessive dissonance.

"I believe that my taste in music is entirely normal. I do not pretend to like a piece of music merely because it is fashionable. It seems to me that our preferences in music should logically be based upon its effect on us. Speaking in a broad sense, music is either soothing, stimulating or boresome. There are, of course, many shades of difference and the effect of a given piece of music may differ at different times, according to the mood we happen to be in."

The only instrument that father could play was the piano and his abilities here were limited to a few pieces that he had been able to pick out for himself. Now and then he would sit down and com-

(Continued on Page 113)



On Page 64 there is the title page of a song by M. Keller. Mr. Edison wrote over the song, "From year 1800 to 1860, 40% of all the songs have this tune without scarcely an alteration." Perhaps there was an amazing similarity in style of the pre-Civil War melodies.

fication of the voice recorded on film in our modern moving-picture productions. It also has come into use on the long-distance telephone lines for the amplification of sound, enabling us to broadcast coast-to-coast hookups over numerous stations at one time.

The modern inter-relation of these four great arts of communication, to two of which father gave the initial impulse, and to all of which he made important contribution, could not possibly have

"I have a serious problem which I realize must be solved before I can hope for a musical career. My problem is nervousness. I have tried playing solos several times for various groups, but I became so nervous that my hand completely lost control of the bow. . . . Have you any suggestions for helping me overcome this? . . . Even if you don't find my question worth publishing, I would appreciate it if you would answer."

—Miss H. M., New Jersey

Your question is certainly worth publishing. Nervousness in public performance is a vital concern of many violinists, and an examination of what can cause it may help others as well as yourself. I answered a similar question in the December 1944 issue of this magazine; but the subject being of immediate interest to so many, it will not be out of place to repeat much of what was said there.

To begin with, don't worry about nervousness as such—anyone who walks onto a platform in public is likely to be nervous. Before playing a recital, many a famous artist is as nervous as a kitten. In your case, you must find out why being nervous causes you to lose control of the bow.

This manifestation of nervousness may spring from one or more of several sources: a neuropathic condition which the player cannot control and which has nothing to do with his playing; nervous debility caused by illness or overwork; self-consciousness; or some fault of bowing technique which causes the arm or hand to stiffen when the player is nervous—for nervousness always attacks the weakest point in the technical equipment. If you know yourself to be in good health you can disregard the first two conditions; if you are not sure, you had better consult a physician. But self-consciousness or a faulty bow arm, often the two in combination, are responsible for ninety-nine out of a hundred shaky bows.

Let us take self-consciousness first. Even if you yourself are not bothered by it, undoubtedly someone who reads these columns has it to contend with, for it is the commonest cause of nervousness. If you become self-conscious when you play, then your first step towards eradicating it must be to find something more important than yourself to think about—in this case, obviously, the music you are going to play. You must learn to submerge yourself utterly in the mood, the message, and the feeling of the music. Let each phrase talk eloquently to you and, through you, to the audience. The spirit of the music must be kept living and blossoming, so don't let some little technical slip distract you. The chances are that not one person in a hundred will notice it. But if you worry about it, if you think back to it as you continue playing, it will certainly be followed by a bigger and more noticeable mistake.

Then you must train yourself to realize that the audience comes to hear the music, not you. Look upon yourself as merely the instrument through which the music is given forth to your listeners. Many performers are too much concerned with their appearance; clothes, in particular, are a fruitful source of self-consciousness. A good rule is: dress as carefully and as becomingly as your means allow—and then forget what you are wearing. The audience does not come merely to look at a pretty dress or a well-cut suit.

Self-consciousness is sometimes caused by the player's attaching too desperate an

importance to each concert; he becomes over-anxious to make a tremendous impression at each appearance. This is why we should take every opportunity to play in public, and, if necessary, make opportunities. Frequent appearances before audiences almost inevitably cause this form of self-consciousness to disappear, for the realization soon comes that no one concert is of world-shaking importance.

So much for the psychological aspect of nervousness. There is, however, a technical aspect, and it deserves careful thought. No matter how nervous one may be, one's technical equipment should hold up under the strain. If it does not, then the weaknesses must be sought out and strengthened.

In your case, nervousness makes you lose control of the bow; one cannot avoid the conclusion that all is not well with your bowing technique. There is probably a stiffness or a lack of coordination somewhere that causes your hand or arm to become tense when you are nervous. You should start, then, by checking over the fundamentals of your bowing, seeing to it that you remain perfectly relaxed in each exercise that you try. Begin with the Wrist-and-Finger Motion, for an uncoordinated hand is at the root of most bowing troubles. As practice material, take the second study of Kreutzer and play it *marcato* at the frog, but without using any arm motion; play it, that is, entirely from the wrist, allowing the fingers, particularly the third and fourth, to bend and straighten so that the bow may travel in a straight line. Lift the bow slightly from the string after each note, and take as long a stroke as you can without using the arm. If you cannot play the study through easily in this manner, then concentrated practice on it is indicated. Later, take some of the

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor



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.

mixed bowings that are always given as variants to this study and practice them in the same way, being careful always to let the bow leave the string after each stroke.

Next you should try the Whole Bow Martelé. This bowing was described in detail on this page last October, so a repetition of what was said there is not necessary. Though it may be as well to emphasize again that the change from a higher to a lower string is made by flexing the fingers and rolling the forearm slightly inwards, having already brought the arm high enough to play comfortably on the lower string.

If you have no trouble with the Wrist-and-Finger Motion and can play the Whole Bow Martelé with a strong accent and a rapid bow stroke, there is no real lack of coordination in your bow arm, and you should go on to the study of long sustained tones—though it would do you no harm at all to practice the W. B. Martelé a little every day, no matter how well you can play it.

The sustained tones should be practiced in two ways: (1) drawing the bow close to the bridge and producing as much tone as possible, allowing eight seconds to each note; and (2) holding each note *pianissimo* for as long as you can without letting it tremble. Your goal should be to hold a steady *pianissimo* tone for thirty seconds. If your *forte* tones scratch a bit at first, don't imagine you are bowing too close to the bridge—the cause of the scratches, almost certainly, will be that your touch on the bow is not yet sufficiently sensitive.

This slow bow practice can be exhausting, and the mind is apt to wander after a while, so don't practice it too long at any one time. Five minutes, four times daily, is quite enough. But I am sure you will gain a great deal from it. Provided that there is nothing basically wrong with a player's bowing technique, no other exercise so quickly gives him confidence in his bow arm. It has been aptly called "The Study of the Masters," and the epithet is well deserved.

Tempi for Dancla Studies

"... I am a great admirer of your edition of the De Beriot 30 Concert Studies... and am much impressed by the metronomic markings you give. To my mind, there are few things quite as beneficial for the building of technique as careful, metronomic practice. . . . Having noticed your references to the Brilliant Studies of Dancla, I glanced through them . . . and should like to study them soon. . . ."

Do you have an edition of them? If not, would you be so kind as to give me an estimated tempo marking for the most important of these studies?

—Miss S. G., Illinois

I am very glad you like my edition of the De Beriot Studies. They are wonderful practice material for the development of all branches of violin technique. Further, they directly encourage the student to play technical passagework in a musically expressive style.

The same thing can be said for the Dancla studies, though they are not so difficult as the De Beriot. They should follow the Rode Caprices; the De Beriot book should be studied with or immediately after the Dont Caprices, Op. 35. I have not yet edited the Dancla, but here are tempo markings for those studies where there might be some doubt about the tempo. Except where otherwise indicated, all metronome figures refer to the quarter-note beat:

No. 1, 104; No. 2, 60; No. 3, 88; No. 4, 116; No. 5, 66; No. 6, 72; No. 7, 92—96 to the eighth; No. 10, 69; No. 11, 72; No. 12, 112; No. 14, 138; No. 15, 138—144; No. 16, 60 to the dotted quarter; No. 20, 84.

You should always remember, however, that these *tempi* represent the goal to be aimed at for a finished performance. While they are being learned, the studies should be taken very much slower, the *tempi* being increased gradually as technical control is gained.

Quasi Vibrato: Outline of Study

"... (1) How might I go about correcting the sort of quasi-vibrato produced by alternately pressing down and relaxing the fingers on the string which you referred to as producing a "bleat" rather than a vibrato in your article on the vibrato some time ago? (2) In following your recommended teaching material, I understand the following works should be taken up more or less simultaneously: Kayser I, Laoureux II, Wohlfahrt II, Berkley "12 Bowing Studies," Kayser II, and so forth. I am a little hazy as to how to bring them in without overtaxing the pupil's capacity. . . . Can you advise me?"

—F. F. C., Ohio

(1) There is no specific exercise that I know of which will cure that obnoxious "bleat"; the only way to get rid of it is to make the pupil so clearly aware of what he is doing that he will dislike the results. Impress on him the necessity for keeping the finger grip firm and constant, and demonstrate frequently to him the difference between the true vibrato and the false. It would not be amiss for you to exaggerate the "bleat" a little when you are demonstrating its evil effect! Be on guard, however, against rigid fingers. Many students, trying to maintain a firm pressure, allow their fingers to become tense, which, of course, fights against the vibrato. There must be a certain amount of relaxation in the finger joints, so that the fingers may "give" a little with each swing of the hand. The best practice material is slow scales.

(2) I think you must have misunderstood something I wrote about the order in which the various books of studies should be introduced. Not that I blame you—the printed word, with its lack of vocal inflection, is a notoriously treacherous means of communication! But I certainly never intended to give the impression that these books should be studied simultaneously. My thought was

(Continued on Page 110)

About Key Signatures

Q. 1. In writing a composition in the key of E-flat minor, what rule determines whether the signature should be G-flat or F-sharp?

2. Are there any well-known classical compositions written in the key of A-flat minor?—D. L. A.

A. 1. In writing in flat keys, one uses flats in the signature, and in writing in sharp keys, one uses sharps. Therefore, in writing in the key of E-flat minor, one must use the signature of six flats, which is also the signature of the relative major, G-flat. If you use six sharps, your composition will be in the key of D-sharp minor, which is relative to F-sharp major. G-flat and F-sharp major are enharmonic keys, as are also E-flat minor and D-sharp minor. This means that they involve different notation, but sound the same (on keyboard instruments at least).

2. The only complete composition I can think of in this key is a *Fugue in A-flat Minor* for organ, by Brahms. However, the third movement of the Beethoven "Piano Sonata, Op. 26" is in that key, as is also the third variation of the first movement of this same sonata. Waltz No. 7 from *Ländler, Op. 171* by Schubert is also in A-flat minor, though the entire opus is not. Many other compositions contain passages in that key, even though their signatures may not be seven flats. For example, the beginning of the *Impromptu, Op. 90, No. 4*, by Schubert, is in A-flat minor, in spite of the fact that the signature of the piece is four flats. So also is the entire passage marked *Adagio, ma non troppo* (measures twelve to sixteen) of Beethoven's Piano Sonata, Op. 110, even though the signature is only six flats instead of the expected seven.

Can One Earn a Living by Composing?

Q. 1. I am a sophomore in high school, and I have studied piano for six years and harmony for one. I intend to make composing my profession. However, I have heard that composers are treated very shabbily, and that few of them can make a living without turning to teaching or performing. Is this true, and what shall I do? Teaching does not appeal to me, and I do not think that my piano playing is of a high enough standard for me to use it professionally.

2. I would like to know why Tchaikovsky orchestrated the opening of the last movement of his Sixth Symphony so strangely. The melody notes alternate between the first and second violins. What special effect is gained by this that would be lost if the firsts took the melody and the seconds the harmony?—J. H.

A. 1. It is true that most composers of serious music are not able to make a living by composing, and I advise you to prepare yourself for some other phase of music also. Teaching is probably the most available type of work, and when you get at it you will probably find it interesting and stimulating. There are, of course, a few fellowships available for composers, and after you have made a start you may be lucky enough to get one of them.

Meanwhile I advise you to continue with your study of piano and harmony, beginning very soon to try your hand at writing some short piano pieces or songs. And after you complete your high school course you must go to some college or school of music where you will be able not only to study music intensively but to specialize in composition. While doing all this, you will also be able to prepare

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

2. What is or are the most difficult compositions by Chopin?

3. How is a composition graded, that is, how do you tell if a composition is Grade 5, 6, 9, or 10?—R. D.

A. 1. a. Yes. Chopin studied harmony, counterpoint, and composition with Elsner while he was a student at the Warsaw Conservatory from 1824 to 1827, and continued his relations with him during the rest of his life. Although Chopin had great respect and even reverence for this teacher, who did, indeed, have much influence upon him, the role of Elsner in Chopin's life was greatly exaggerated and romanticized in the movie. (*A Song to Remember*.)

b. Because of his intimate friendship with George Sand (1837-47), Chopin was inevitably influenced by this unusual woman. I would hesitate to say, however, that she was actually responsible for his writing so many of his compositions during that decade. His urge to compose was so unquenchable that he would certainly have created music even if he had never known Madame Sand. But it is doubtless true that the character and mood of much of his music may have been colored by his relations with her.

c. Actually Chopin dedicated no composition to George Sand. Since it has been quite some time since I saw this movie, I have forgotten which piece he was playing when he said that he had composed that melody for her. But a friend of mine who saw the movie recently tells me that it was the *Etude in E major, Op. 10, No. 3*. Since this person is a good musician, I feel confident that his information is correct, but if you want to be absolutely sure, I would suggest that you write to Columbia Pictures, Inc., the producers of this movie, and ask them to supply you with the information. All of the Opus 10 Etudes are dedicated to Franz Liszt, and since they were written before Chopin knew Madame Sand, he could not possibly have dedicated any of them to her. You realize, of course, that this movie was produced as entertainment, and must be taken as that and nothing else, for indeed most of it is more fancy than fact. If you are really interested in learning the true facts of Chopin's life, I would suggest that you read some of the following books: Huneker: "Chopin, the Man and His Music"; Karasowski: "Frederic Chopin"; Niecks: "Chopin as a Man and Musician."

yourself for teaching, so that you may be able after graduation to make a living while at the same time you continue to compose. Perhaps after some years of this you may succeed in getting some sort of a grant or fellowship; or maybe by that time conditions for composers may have improved so much that you will be able to spend your time entirely at what seems to you now to be your greatest love. Whatever happens, keep on writing music, and don't be in too much of a hurry to have it published. It is creative work itself which is important, rather than the recognition or even the publication of one's work.

2. Probably no one can give a categorical answer to this question. It seems obvious that by means of this scoring Tchaikovsky avoids the absolute legato that would likely result if the melody were given entirely to the first violins, and obtains a slightly hesitating, detached effect which adds to the tragic mood of this movement. Rosa Newmarch and Edwin Evans, in their book "Tchaikovsky," also comment that by means of this crossing of the string parts "the individuality of each is disguised and the whole chord-mass made mysteriously to rise and fall like the utterance of a single voice."

About Chopin, Elsner, and George Sand

Q. 1. Will you please answer the following questions which have arisen in my mind after seeing the movie "A Song to Remember":

a. Was Prof. Elsner actually Chopin's teacher?

b. Was George Sand really responsible for Chopin's writing so many of his compositions?

c. Which was the composition he dedicated to her?

d. Did Stephen Bekassy, as Liszt, really play the piano?

2. Taken as a group, the Etudes are the most difficult. Chopin intended them to cover all the technical problems of piano playing, and indeed they do.

3. It is very difficult, and there is much disagreement even among excellent musicians. This is enhanced by the fact that some musicians use seven "grades" while others use ten. At best, grading is only a rough estimate of the mechanical difficulty of a composition, and often a piece that is mechanically easy may be quite beyond the expressional powers of an immature student.

Just What is a Professor?

Q. 1. The teachers in my community and I have been debating concerning the connection between music teachers, pedagogues, music doctors, and professors. Especially professors. Is a person who holds a Bachelor of Music degree justified in being called professor? I believe your answer to this question will prove interesting to many teachers and students.

2. In glancing at a piece of music with three flats in the signature, how can one tell whether it is in E-flat major or C minor?

3. Just where on the keyboard are the soprano, tenor, and alto notes?—T. B.

A. 1. Strictly speaking, the title "Professor" can be used correctly only in the case of a teacher in a college or university after the title has been conferred upon him (or her) by the board of trustees or some other educational authority responsible for running the affairs of that particular college. But the title is loosely applied to anyone who "professes" to be a specialist in any one of a wide variety of activities—including even dancing and boxing. Such a loose use of the term is often meant humorously, sometimes derisively. The superintendent of schools or the principal of the high school is often dubbed "Professor" also, and of course music teachers—especially male ones—are often addressed as "Professor." But all such usages are at best only colloquialisms, and the music teacher who advertises himself as "a professor" is likely to be regarded as a charlatan. In other words, educated people are apt to confine their use of the title to a college or university teacher (man or woman) who actually holds a professorship in an institution of higher learning.

As to the other terms, anyone who teaches is properly called a teacher or a pedagogue, although the word "pedagogue" is often applied scornfully to a teacher who is too pedantic in his teaching. A professor in a college is therefore also a teacher, and the word "pedagogue" may properly be applied to him (or her). The degree Doctor of Music has nothing to do with any of this. It is a degree conferred by a college or university, sometimes after the candidate has completed a certain amount and kind of study, but often in the attempt to "honor" some musician of outstanding ability or achievement.

2. This question was fully answered in the April, 1946, issue of THE ETUDE, so instead of repeating the answer I will refer you to my department in that issue and ask you to look it up for yourself.

3. The words "soprano," "tenor," and "alto" are vocal terms and are not properly applied to the piano keyboard at all. Look in any good English dictionary for the description and compass of each of these voices.

"Patience is a necessary ingredient of genius."—DISRAELI.

How Management Builds Artists

A Conference with

Frederick C. Schang, Jr.

Vice President, Columbia Concerts Corporation
Co-Director, Metropolitan Musical Bureau

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

To serious music students who aspire to become public performers, the most important question is how to mold their trained abilities into a professional career. THE ETUDE has sought an answer to that question from Frederick C. Schang, Jr., one of the country's most experienced and expert musical managers. Mr. Schang has had a personal hand in shaping the careers of artists like Anna Case, Rosa Ponselle, Grace Moore, Lily Pans, Paul Robeson, Dorothy Kirsten, Nan Merriman, and dozens of others. In the following conference, Mr. Schang tells of the qualities a "big time" manager seeks in adding young artists to his list, and of the managerial policies that help develop beginners into "big time" artists.
—Editor's Note.

FIRST of all, let's have a few definitions. The term 'manager' covers two types of relationships (1) an agent who works for a percentage of the artist's earnings, and (2) an employer who may engage an artist at a fixed fee and resell him at a profit. In my remarks here I am speaking of agents. Outside of marriage, I know of no closer relationship than that of principal and agent. Their interests are at law and in practice identical. Unless the agent is able to get engagements for the artist they both starve, and *vice versa*. It, therefore, behooves concert managers to limit their agency only to artists who earn money. Furthermore, the effectiveness in selling depends on supplying the customers with artists who give satisfaction. It is for these reasons that concert managers must exercise the sharpest discrimination in adding young artists to their list. Once they have made a contract with a performer, it is a reflection on the manager as well as the artist, if the choice has been poor.

"You can see why it is so difficult for an inexperienced young aspirant to secure one of the big concert agencies as a manager.

"Columbia Concerts, it is true, does maintain an auditions committee of skilled personnel, and this committee does at stated intervals hear recommended beginners and other applicants. But, in my twenty-eight years of experience I may say that less than one-tenth of one percent of our artists have been accepted for management on the strength of such an audition.

"How then, do we ever decide to take on a young artist? I will liken concert management to the big baseball leagues. Just as the manager of a league team has scouts to watch promising players on the sand-lot and on the high school diamonds, so the big concert agencies are continuously watching, investigating, and getting tips about young artists, and their ability to respond to the test of public impact. In appraising a young applicant we would consider more important than natural talent, the aspirant's power of projecting his talent to the public. It is not what his teacher thinks or what his mother thinks, but what the public will pay for!

An Artistic Personality Required

"The young artist must convince us that along with his natural talent, he has the magnetism, the appearance, the stamina, the power of concentration, and the musicianship, which combine to produce an artistic personality.

"Thus, unsympathetic as it may sound, we pay less attention to a conservatory graduate's letter describing his abilities than to our own observations of a beginner who goes on from church choirs and minor appearances to big engagements in neighboring towns, on the radio, with small orchestras, in federation contests, and the like. Not that they may be ready for us even then, but they have made a kind of start which looks promising.

"I would rather take a chance on a girl in a chorus of a big radio network show than on the star graduate of a music school, for such a candidate will have acquired a repertoire and musicianship in daily practice, and is at the same time, obliged to demonstrate ability as a public performer in order to keep her job. She understands that nobody is going to pay her to learn what she should already know.

"From time to time then, we do come across a young artist who has made the right start and shows the qualifications for progress. Such an artist will be booked by us for a concert tour in the smaller cities of our national network of organized audiences, called Community Concerts Association. There are some 400 cities associated in this organization—about half of them under 10,000 population. A tour of these cities is the greatest seasoner for a concert recitalist that I know. Here the youngster will have a chance to perfect himself in program building, stage deportment, posture and audience rapport. And, let us not forget that these young artists are shooting high, for the recital (chiefly perhaps, the song recital) is in my opinion the most difficult single act in show business. It requires the artist to hold the audiences' interest for a whole evening.

"I should say that after a young artist has successfully completed two tours of the Community circuit, he has at last proved his value and is ready for any



Photo by Larry Gordon

FREDERICK C. SCHANG, JR.

kind of engagement that develops.

"There are two kinds of worth-while engagements—those that pay money, and those that further a career's prestige through some unusual opportunity of either musical or publicity value. My policy toward the first kind of engagement is to maintain price, and toward the second to be lenient. For example, if a small club in a small town were to ask me just because it is small, to sell a five hundred dollar artist for two hundred and fifty dollars, I would find a polite excuse—but if a great symphonic organization were putting on the 'Ninth Symphony' under a world-famed conductor, and asked for a slight reduction of fee because of budget limitations, I should agree at once. The musical value of such an engagement would be more than worth the reduction. A good example of a publicity-value engagement is the concert Eugene List

gave at the Potsdam Conference, with President Truman turning his notes. No money could pay for such a news coverage.

The Part of the Manager

"A young artist whom a big agency takes on at all, is given a contract for at least three years. It takes that time to build him. One year is needed for studying the artist, to understand and guide him. The artist handles himself musically, of course. But in three great questions, the manager must take the initiative. He must guide the young artist as to his program, his choice and arrangements; he must advise as to public appearance (gowns, hair-do, make-up, whether or not footlights are to be used, stage mannerisms, and so forth); and he must direct publicity—not only printed publicity, but the value of the engagements to be accepted.

"It is the manager, too, who must decide when the young artist is ready to brave the criticism of New York! I am often asked whether a New York recital is essential to a developing career. I doubt it. New York appearances, however, are most essential. The best way, of course, is for the youngster to earn his New York debut through an engagement with an established organization. Rosa Ponselle and Grace Moore entered New York by way of the Metropolitan Opera. Other especially gifted beginners have conquered New York by way of the Philharmonic. But not every one can do this! The next best thing, then, is a series of metropolitan appearances, none of which need be a recital, but all of which are advertised in the newspapers. Thus, a young singer, who, all in the course of a few months, appears in New York with a glee club, the Oratorio Society, at the YMHA series, at the Hunter College series and in Brooklyn, and in Newark (New Jersey), can consider real progress achieved—regardless of a recital, regardless, even, of the critics. The public will know about him and have confidence in him.

What Determines the Fees

"The manager's hesitancy about New York recitals arises from two causes. First, it is invariably a losing proposition; depending upon the hall he hires, the beginner can put himself out of pocket from six hundred to twelve hundred dollars. In second place, the only value of a New York recital is the notice it may yield. And, for debut recitals, the first critics are more often absent than not. And, the second critics may often be—shall we say, non-committal? A series of advertised appearances is better than a recital!

"In determining the fee of (Continued on Page 106)

Conducting Is an Art

by *Désiré Defauw*

Musical Director and Conductor of the
Chicago Symphony Orchestra

PREPARED WITH THE COLLABORATION OF ANNABEL COMFORT

THERE IS an old saying that to become a first rate orchestral conductor, "you must find the stick in the cradle." There is a great deal of truth in this saying, for conducting is a work that does require a lifetime of study.

I would advise the young student who wants to make conducting his life work, to listen, to think, and to study constantly and never leave it alone. There is no more complicated art than conducting, and yet I am sure that it looks like the simplest thing in the world.

A vast knowledge is required in many fields; but all of it will mean very little if the aspirant is not born with that divine spark, that inner talent for conducting. The conductor must be so in possession of his art, and his technique, that he will be able to cope with any unforeseen circumstance that may arise. A deep understanding of psychology is required in conducting, and this is not up to the orchestra; but rather, to the man who is guiding it. He must have inspiration; he must be commanded by his own conception of the work he is performing, and be able to multiply the possibilities of his players.

Conducting, unlike composing or the playing of an instrument, demands not merely a talent for musical expression; but a broad musical education, an intellectual background, maturity, experience, and integration of personality. This art can be mastered after intensive study, and I am presuming that the young conductor has all of the talent in the world.

Conducting Methods

Conducting methods vary with the temperament of the conductor. There are conductors so autocratic that they treat their men like machines. This may lead to marvelous mechanical efficiency in the orchestra's technique; but there are other efficacious methods. To point to a conducting giant of the past, Artur Nikisch always adopted a democratic method before his men. His relationship with his orchestra was on a human basis, and he took the individuality of his players into account. If one of his players had a solo to perform, he was given free play, and he could perform the passage as he wished.

One conductor will demand the utmost tenseness from his men, while others advise their men to remain completely relaxed, and flexible while playing. Some conductors believe in completing all of their work at the rehearsal, even to the minutest detail, and at the performance they merely beat time, and give essential cues. Other conductors touch only on important phases at the rehearsal, and complete the carving of the interpretation at the concert itself.

Even though the methods that conductors may utilize to exercise their technique may vary with different temperaments, the technique always remains the same. It calls for certain qualifications, certain proficiency, and background, certain aptitude, and talent, training, and education. Every outstanding conductor must possess these qualifications.

A great conductor must first of all be a great interpreter. He must have a full and clear comprehension of the works to be performed. He must hear with his eyes, and see with his ears. When he reads an orchestral score, he must hear it clearly with his mind's ear, and know precisely how it should sound

in performance, and he must translate the sounds he hears from the notes upon the printed page. This requires a comprehensive musical background, that embraces every phase of musical theory. He must know something of the potentialities, and capabilities of every instrument in the orchestra. He must have an insight into their technique so that in working out the effects that he wants, he may know what every instrument can and cannot do, and then he will be able to explain his intentions lucidly to his men. He must have a knowledge of the various instruments, so that he can develop sonorities, attain solid balances, and be able to use tonal colors with a sure hand. This does not mean that the conductor must play every instrument in the orchestra. To my knowledge, there is not a conductor who can do this; but he must have an intimate acquaintance with the technique of the various instruments of the orchestra.

The Score

Now comes the conductor's knowledge of the musical score. He should be so intimate with the score which he is conducting, that the slightest marking on that score becomes a part of him. The conductor who is not fully acquainted with each work he plans to perform, will pass over subtle places in the music, and neglect nuances, and phrasings that are all important to the interpretation. In order to rehearse a symphony the conductor must be able to take his eyes off the score, and at a performance he should be so sure of what he is conducting that he can focus his attention upon his men, and not on the printed page.

The Importance of a Keen Ear

I consider a keen ear far more important than the ability to conduct a score from memory. The conductor's ear must be sensitive to sonorities, and tone colors, and he should hear every part of the orchestra clearly. He must achieve a proper balance from the different sections. His ear must help him detect the slightest blur at his rehearsals. He should hear the slightest change in a rhythmic figure, a slur of phrasing, or the slightest change in dynamics, and immediately make the correction, and put the rehearsal on the right path.

The conductor should be able to conduct any school or any style of music. A great conductor will be so versatile that his style will change with every work that he conducts. A conductor of lesser stature will be a specialist in one or two styles of music, and then he will try to adapt this style to all compositions.

Versatility in Style

The great conductor will play a classic symphony with a classic line, clean orchestration, and exquisite delicacy. In romantic works he will forget this restraint, and become poetical. In the moderns, he will handle the intimate harmonic schemes employed by the composers of these works, with skill and complete understanding.

In my opinion, the conductor must have a clear conception of the interpretation of each musical work, and be able to see the work as a whole. He should obtain such discipline, and technical efficiency from his men that only a unified symphonic performance could result. His personality should be vibrant and warm. It should be so forceful that with no effort he will command respect.

The Conductor's Tempo

When the conductor fails to feel the correct tempo, everything else goes wrong. He must feel and designate the correct tempo and rhythm to his orchestra. An instinctive feeling for this is part of his technical equipment. Some of our greatest leaders have such a feeling for exact tempo, and rhythm that it is just as much a natural part of their make-up as hearing, and

eyesight, and they do not think that this is an elementary part of conducting. In modern scores where the tempo and rhythm change incessantly, conducting is no light task. To a conductor who is born with rhythm in his soul, four-four time will always be just that to him, and each time that he conducts this rhythm, each note will receive its same correct value. A conductor must maintain a rigid rhythmic balance, and he must impart it to his orchestra. Only then will his group play with clarity, accuracy, and assurance.

Only the poorly trained conductor will disregard the designated rhythmical markings in the score, and slur notes, and give them uneven time values. He should not be guilty of taking liberties with the compositions of the masters, and he should be

sparing of tempo rubato. Few conductors know how to use rubato discriminately, but rather abuse the device.

Baton Technique

The young conductor should remember that when he uses the baton elaborate gestures are unnecessary. Some of our greatest conductors are very sparing with their use of arm movements. The baton should not only outline tempi and rhythm, but it should be used to heighten effects, phrasing, nuance, and balance. An electric baton stroke can inspire men while they play, while the opposite will produce only a lethargic performance. Some conductors can obtain a beautiful sinuous legato with just a sweep of the hand. Others will gather an immense quantity of tone from an orchestra by using a powerful beat. One gains this understanding only through a wide and immensely varied experience. (Continued on Page 110)



DÉSIRÉ DEFAUW

VALE ROMANTIQUE

Miss Fenstock, whose *American Rhapsody* in larger form for orchestra has been received with emphatic favor, first attracted national attention with the theme song she wrote for the "Aquacade" Show presented by Billy Rose at the Cleveland Great Lakes Exposition. She is now devoting her talents to more serious music. Her recent short piano piece, *Valse Romantique*, reveals an intuitive originality which is both captivating and refreshing.

Grade 3-4.

BELLE FENSTOCK

Moderato (♩ = 52)

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in 3/4 time, with a tempo of Moderato (♩ = 52). The key signature is one flat (B-flat). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *mf* and *mp*. There are also performance instructions like *mf* and *mp* in the piano part. The violin part features several slurs and fingerings, with some measures containing multiple notes. The score concludes with a double bar line and repeat signs.

LULLABY OF THE REDWOODS

Grade 3.

PAUL CARSON

Andantino (♩ = 50)

pp

p

mf

poco rit.

a tempo

P

1st time

Last

l. h.

Poco più mosso

pp

mf

rit.

a tempo

mp

rall.

D.S.

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ANDANTE FAVORI IN F (EXCERPT)

L. van BEETHOVEN

This excerpt from the *Andante Favori in F* of Beethoven is a splendid study in dynamics, touch, rhythm, and metrical precision. Beethoven abhorred sloppiness in playing. He looked upon metrical precision (that is, giving each note its proper time value and correct note length precision in the tonal fabric) as of utmost importance. Like the warp and woof in a textile, the metrical background must always be there. Grade 7.

Andante grazioso con moto (♩ = 76)

The musical score consists of six systems, each with a piano (right) and bass (left) staff. The tempo is marked 'Andante grazioso con moto' with a quarter note equal to 76 beats per minute. The key signature is one flat (F major). The score includes various dynamics such as *p dolce*, *cresc.*, *p*, *sf*, *deerc.*, *pp*, *f*, *mp*, and *mp*. Fingerings are indicated by numbers 1-5 above or below notes. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic contrasts throughout.

This page of musical notation is for a piano piece, featuring seven systems of staves. The notation is written in a key signature of one flat (B-flat) and includes various dynamics and articulation marks.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features intricate sixteenth-note patterns with slurs and fingerings (1-5). The left hand has a steady bass line. Dynamics include *cresc.*, *sf*, and *p*.
- System 2:** Continues the sixteenth-note patterns. The right hand has a *simile* marking. Dynamics include *p* and *cresc.*
- System 3:** Features a forte (*f*) dynamic in the right hand. The left hand has a *p* dynamic. Dynamics include *sf* and *dolce*.
- System 4:** Shows a *cresc.* dynamic in the right hand and a *p* dynamic in the left hand. Dynamics include *cresc.* and *sf*.
- System 5:** Continues with *cresc.* dynamics in both hands.
- System 6:** Features a piano (*p*) dynamic in the right hand and a *cresc.* dynamic in the left hand.
- System 7:** Ends with a decrescendo (*decresc.*) in the right hand and a *pp* dynamic in the left hand. The left hand has a *una corda* marking. Dynamics include *p*, *pp*, and *cresc.*

A NIGHT, A MOON, A WALTZ

Grade 3 1/2.

Valse rubato (♩ = 126)

VERNON LANE

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. Dynamics include *cresc.*, *f*, *dim.*, and *Fine*. Fingerings are indicated with numbers 1, 2, 3, and 15. The piece concludes with a double bar line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. Dynamics include *mp*. Fingerings are indicated with numbers 3, 5, 2, 4, 5, 1, 5, 2, 1, 2, 1, 2, 5. The system concludes with a double bar line.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. Dynamics include *cresc.*, *f*, and *mp*. Fingerings are indicated with numbers 4, 2, 4, 2, 4, 2, 1, 3, 5, 2, 1, 2, 4, 5, 3, 2, 1, 2, 4. The system concludes with a double bar line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. This system contains no dynamic markings or fingerings. The system concludes with a double bar line.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. Dynamics include *D.C.* (Da Capo). Fingerings are indicated with numbers 3, 1, 4, 1, 5, 2, 4, 4, 5, 2, 2, 1, 4, 2. The system concludes with a double bar line.

mf with a rich, full tone
l.h. over

mf

hold back slightly

f "choppy"

pp

linger D.S. *

without Pedal

linger

TRIO

A little faster and brighter

mf with a mellow, singing tone

rhythmically

1

f increase

hold back *sfz*

ff

(in time again)
playfully and lightly

2

sfz suddenly softer-a little slower

ff

sfz

p gracefully

D.C.

* From here go back to the sign (§) and play to *Fine*; then play TRIO.

PRELUDE, IN B MINOR

Mr. Chasins' genius is again finely represented in this masterly little work. Written somewhat in the mould of Brahms, it will pay for the serious study which the preparation requires. Grade 6.

ABRAM CHASINS, Op. 10, No. 6

Con moto (♩ = 116-128)

p

mf

rall.

a tempo

p espress.

cresc. ed accel.

Robusto (♩ = 152)

ff

più cresc.

8

mf subito

3

3

8

f

5 3

Più mosso

ff rubato

f

dim.

1 3 1 5 2 1 5 2

5

mf

dim.

p molto cresc.

ff

3 2 1 3 2 1

* 3 2 1

8

* Ossia: Octaves may be played from here on.

WHEN I KNEEL DOWN TO PRAY

Words and Music by
DOROTHY ACKERMANN ZOECKLER

Andante

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), *rit.* (ritardando), *pp* (pianissimo), and *f* (forte). The tempo is marked 'Andante'. The lyrics are: 'When I kneel down to pray, I lift my heart and say: Dear God, I thank Thee for Thy grace And for each bless-ed day. Please keep me al-ways in Thy sight; Keep my thoughts both pure and bright, And guard me through the'.

com-ing night: This is my pray'r to-day. *rall.* *a tempo*

Sun of my soul, this day— Send down one shin-ing

ray; Kin-dle the fire of love di-vine In my heart to

stay. Help me to fol-low Thy com-mand, Take me, dear Sav-iour,

by the hand, And in Thy Pres-ence let me stand: This is my pray'r to-day. *p rall.* *pp*

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W. A. MOZART

Arr. by George Henry Day

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Andante

MANUALS

Ⓐ Gt. Diaps., Sw. coup. Ⓐ Sw. with Oboe Ⓐ Gt. *f*

Gt. to Ped.

PEDAL

Ped. 63

mp Ⓐ Sw. Ⓐ Gt. *f*

mf Ⓐ Gt.

f *mp* Ⓐ Sw. Ⓐ Gt. *f*

First system of piano score. Treble and bass staves. Dynamic markings: *sf*.

Second system of piano score. Includes first and second endings. Time signature change to 2/4. Dynamic marking: *f*.

NOCTURNETTE

DUDLEY PEELE

Violin and Piano score for the third system. Tempo: *Moderato*. Violin part starts with a fermata. Piano part starts with *p*.

Fourth system of piano score. Ends with *Fine* markings in both staves.

Fifth system of piano score. Dynamic markings: *mf*, *dim.*, *rit. e cresc.*, *f*. Includes *D.S.* markings.

THE LITTLE LEAD SOLDIER

SECONDO

ELLA KETTERER

Allegro moderato M.M. ♩ = 160

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DUET

SECONDO

W. A. MOZART
Arr. by Ruth Bampton

From No. 39 in Mozart's workbook; composed when he was eight years old.

Andante moderato M.M. ♩ = 96

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THE ETUDE

THE LITTLE LEAD SOLDIER

Allegro moderato M. M. ♩ = 160

PRIMO

ELLA KETTERER

Musical score for the first part of 'The Little Lead Soldier' by Ella Ketterer. It consists of two systems of piano accompaniment. The first system is in 4/4 time, marked *mf*, and features a melody with triplets and slurs. The second system is in 4/4 time, marked *f*, and includes dynamic markings *p* and *rit. D. C.*. Fingerings are indicated throughout the score.

DUET

PRIMO

W. A. MOZART
Arr. by Ruth Bampton

Andante moderato M. M. ♩ = 96

Musical score for the duet part of 'The Little Lead Soldier' by W. A. Mozart, arranged by Ruth Bampton. It consists of three systems of piano accompaniment. The first system is in 3/4 time, marked *mf*, and includes a left-hand part labeled *l. h.*. The second and third systems are in 3/4 time and feature a melody with slurs and fingerings. The score concludes with a final cadence.

WAKE UP

Grade 1.

Allegretto (♩ = 63)

ADA RICHTER

mf Good morn-ing; Wake up, sleep-y head! Good morn-ing; *mf* Jump right out of bed!

drowsily
mp

a tempo
mf Good morn-ing; Wake up, sleep-y head! Good morn-ing; Jump right out of bed! *f rit.* (He jumps.)

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SNAKE CHARMER

Grade 2.

Andantino con moto (♩ = 80)

WILLIAM SCHER

p

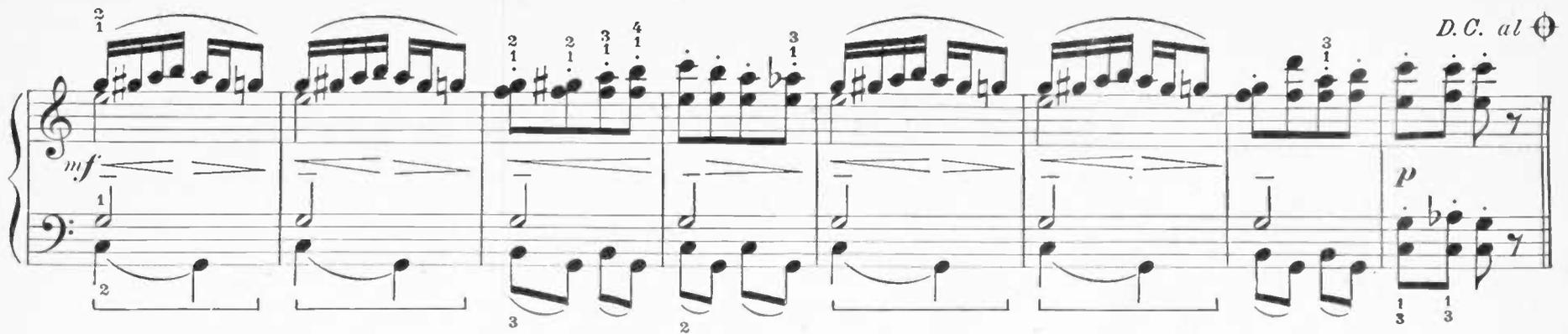
mp

To Coda

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D.C. al 



POCO MENO MOSSO

CODA



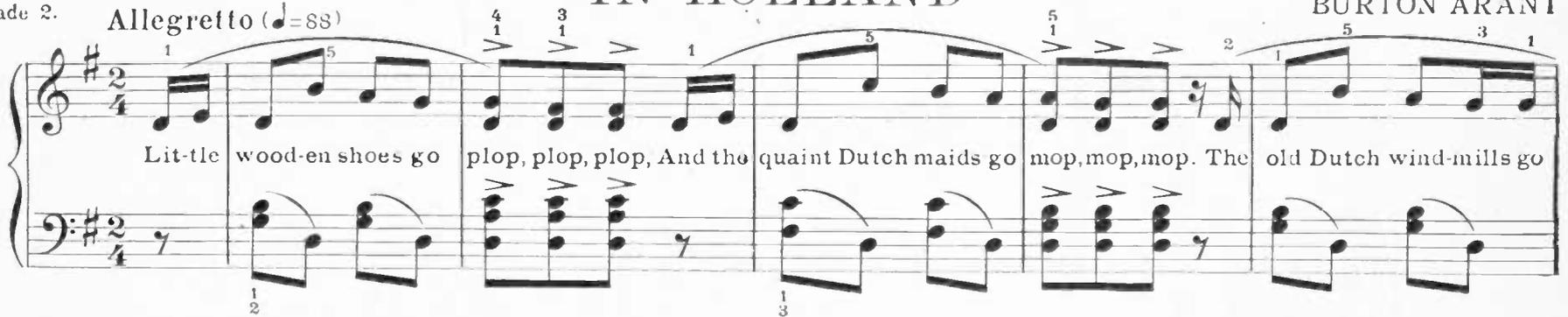
Malcolm Skinner, Jr. *

Grade 2.

Allegretto (♩=88)

IN HOLLAND

BURTON ARANT

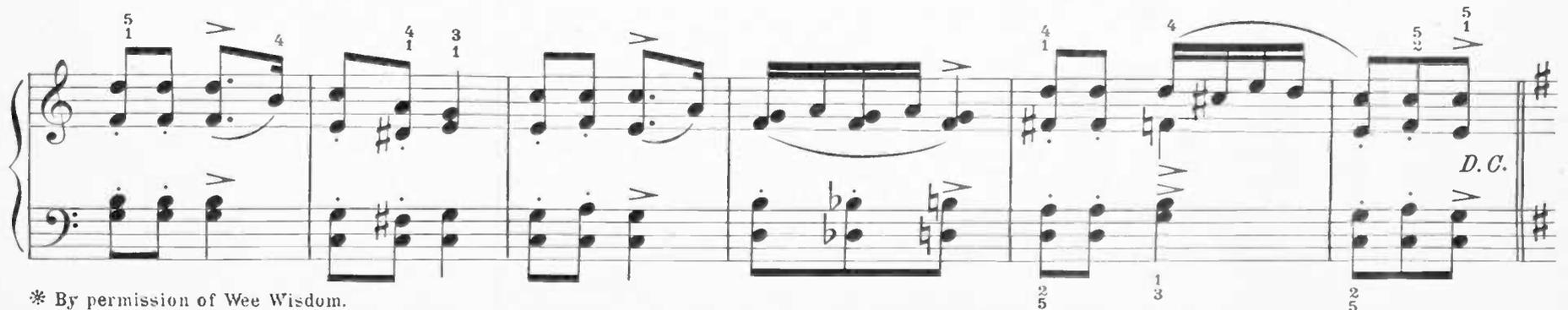


Lit-tle wood-en shoes go plop, plop, plop, And the quaint Dutch maids go mop, mop, mop. The old Dutch wind-mills go

WOODEN SHOE DANCE



'round and 'round; The big old sails near-ly sweep the ground.



D.C.

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FEBRUARY 1947

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Controlling Tempo and Dynamics

(Continued from Page 73)

type of *allegro* the first movement of Beethoven's "Eroica" Symphony.

Long before a person shows any feeling for music by a sensitive discrimination with regard to harmony and rhythm, long before he is capable of superior treatment of a score by technical skill, one can determine whether or not he is unusually musical. The test is not whether he can carry a tune; the test is *how* he carries a tune. Many can sing a tune, but only one with a musical ear and feeling can do it correctly, as far as the musical phrasing goes. All this, of course, has nothing to do with the quality of the voice. Even humming can be correct or incorrect.

It is this correct singing of a group of notes that will guide the student to correct phrasing. As he sings or hums, he should listen to his voice going from one interval to the next; his ear and his musical intuition will recognize where he should stop for a breath or for a turn in the phrase, where the phrase ascends, its peak, and its descent; this, long before he knows anything about harmony.

Concerning the dynamics of a piece, one should keep in mind that the evenly sustained soft tone and the evenly sustained powerful tone are the two poles on which all expression in music rests. All the nuances are built in relation to these two.

There is a mistake that musicians make easily—they play *all* ascending passages with an increase of tone, and all descending passages with a decrease of tone. It is quite wrong to consider this a hard and fast rule, since different phrases and styles demand different treatment.

If a pianist with a powerful *forte* tone produces a weak *piano* tone, it is because he forgets that even the softest tone must have in it all the qualities of a powerful one, only on a much smaller scale. It is necessary to play in *piano* even more intensely than in *forte*, though this does not mean letting the tone go beyond *piano* range. Gradations of *crescendo*, *diminuendo*, accents—all should be treated, when playing *piano*, with great inner intensity.

A Hindu poet-preacher I once knew used always to speak in a very low, barely audible voice. When I asked him the reason for this, he replied simply, "I want you to listen to me, to listen to every word and intonation of my voice. If I spoke loudly, you would not have to listen. You would hear me without listening."

Forte means a powerful tone which should be held throughout the phrase, unless otherwise marked. Not carrying the *forte* all the way is apt to produce a lot of strong accents which will break the line of the phrase.

Crescendo and *diminuendo*, the increasing and diminishing of volume, must progress in a definite pattern from whichever point they start, *forte* or *piano*. There are two definite ways of making a *crescendo*. The first is the gradual *crescendo*, where it grows out of *piano* by increasing the volume at every note. Here great care should be taken actually to increase at every step, never slackening until the goal is reached. The same may be applied to the *diminuendo*, de-

creasing the volume at every step.

The second way of making a *crescendo* is to make it at the last moment, after keeping a long *piano*. This can be very effective. This is applied inversely to the *diminuendo*, making it suddenly at the beginning. Hans von Bülow used to say, "*Diminuendo* means it starts at once." ("*Diminuendo* heisst sofort.") Indeed, he went further and insisted that unless it was made this way it could never be a true *diminuendo*. Here, the pianist must go straight into *piano*, even when the marks indicate only the beginning of a *diminuendo*. This *diminuendo* will occur *between* the played notes, so to speak. This is without doubt very effective, but it need not always be applied.

In making a *diminuendo* or a *crescendo*, all the resources of the instrument should be brought into play. Very often, it is the bass that plays the most important part.

Various Textures

There can be several distinct textures in either the *forte* or *piano*. The texture can be heavy or light, thick or thin, and can affect the whole phrase, as well as the style of the piece. Marks like *pesante*, or *loco*, are important as indications of just this texture.

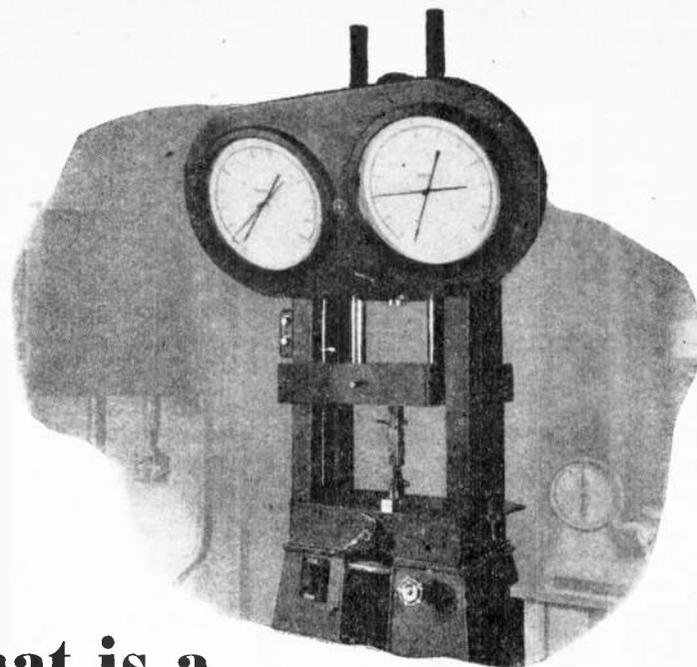
We have mentioned before that a true musician needs no marks to explain the music to him. However, when such explanatory marks do occur, they should be strictly obeyed. There are cases where an artist may disregard a *forte* or *piano* mark in order to achieve a certain effect. But a mark which cannot be ignored is the *fermata*—both the *fermata* of the rest, and the *fermata* of the held note. Indeed, Wagner himself felt so strongly about this that he conjured up out of his tremendous imagination the voice of Beethoven, as if coming from the grave, admonishing a conductor: "You! Hold my *fermata* firmly, terribly! I did not write *fermatas* in jest, or because I was at a loss how to proceed. I indulge in the fullest, the most sustained tone to express emotions in my *adagio*; and I use this full and firm tone when I want it in a passionate *allegro* as a rapturous or terrible spasm. Then the very life-blood of the tone shall be extracted to the last drop. I arrest the waves of the sea, and the depths shall be visible; or, I stem the clouds, disperse the mist, and show the pure blue ether and the glorious eye of the sun. For this I put *fermatas*, sudden long-sustained notes in my *allegro*. And now look at my clear thematic intention, with the sustained E-flat after the three stormy notes, and understand what I meant to say with other such sustained notes in the sequel."*

* *Gesammelte Schriften und Dichtungen von Richard Wagner*, ten volumes.

The Teacher's Round Table

(Continued from Page 74)

A Hermit Thrush at Eve, Beach; Heather, Debussy; Hark! Hark! the Lark! Schubert-Liszt; *The White Peacock*, Griffes; *The Maid and the Nightingale*, Granados. Program making is an important matter. It requires imagination, clever selecting, musical tact, and good taste in providing colorful contrasts. But it's lots of fun and when done properly it is always rewarded by success.



What is a BALDWIN Trial Order?

Every so often the Baldwin research staff, endlessly probing into the materials and methods of piano building, comes across something that, at first blush, seems a little better than that which is currently used in the Baldwin—Upon these occasions the attitude of the Baldwin Management is cooperative but cautious. If it's better they want it. But there are many questions which must be answered before the go-ahead can be given. In what respects is it better? Stronger? Lighter? More durable? What do the laboratory tests show? Suppose the laboratory tests do show, for example, that it is stronger, lighter and more durable. That's good, but it's not good enough.

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Then comes trial order No. 2. The

potential improvement is built into three pianos. These are subjected to similar tests but on a broader scale. These pianos are shipped to branch offices, to dealers, to tuners, to owners, and again the opinion is tabulated. And all the time, trial order No. 1 is going thru the mill at the factory. If the opinion is uniformly favorable that's good. But not good enough.

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How Management Builds Artists

(Continued from Page 83)

a young artist it is easy to establish the minimum that can be considered because of a number of fixed expenses involved. A young singer or violinist must count on about seventy-five dollars for an accompanist, fifty dollars railroad fares for both from one town to the next while on tour, hotel bills at about twenty-five dollars an appearance, and printed matter at about thirty dollars. Thus, without management commission at all, expenses of one hundred and eighty dollars are already indicated. It is clear then that the minimum fee must be three hundred dollars, or the artist will not have any money to live on. Since pianists do not have the expense of an accompanist, their minimum fees may be lower. But, from the compilation above you can readily see why a singer's engagement, even a beginner, should be around four hundred dollars minimum, for a girl has to figure also on frocks and hair-dos.

"Now four hundred dollars is not such little money, and a musical club that is looking for a soloist to give a recital, is not going to spend four hundred dollars without some very careful shopping.

"Here the manager's ability to diagnose the market will determine the artist's fees. The manager must be able by publicity, advertising, and through the spoken word, convincingly to point out the artist's special attributes so that buyers are willing to part with four hundred dollars. He must also be very careful in planning an economical tour—that is, one that follows a direct railroad route without doubling back.

"From this point on, the talents of the artist will govern the demand for his services. Once this demand occurs, the next question to be decided is whether it is better to book, let us say, fifty engagements at eight hundred dollars or to soar above the thousand mark—with the attendant risk of getting only twenty engagements. That thousand-dollar price seems to mark a certain boundary in the concert business. Beyond it, the artist is expected to draw money at the box office; whereas up to it, he seems to be getting paid for being a good performer. Passing this boundary means the entrance into

the magic realms of stardom and big money.

"Every public appearance of the artist is a step toward this boundary, and it therefore is necessary to give close attention to each appearance. The astute manager must inform himself of the measure of public success attained by his artist. We, therefore, not only require our artists to subscribe to press-clipping bureaus, which send all clippings of all notices and reviews to us; we augment this service by direct mail solicitations of exact reports and reactions from the local managements. We also quiz our artists on their return, on their reactions of each concert. From these three sources then—press clipping service, report from the local manager, and report from the artist himself—we derive the intelligence which may dictate a decision to advance the fee.

The Rise of a Well-known Artist

"Six years ago I attended the debut of a young singer in a small town in Connecticut—population 1,500. This little town has its own symphony orchestra, which gives one concert a year—and my singer was the soloist. This singer undoubtedly had a beautiful natural voice. She was a nice looker. But, what impressed me most was the strength of character revealed in her countenance. Resolution was written in the lines of her brow, cheek-bone, and jaw.

"She went abroad to study and worked very hard at rôles, languages, repertoire. She came back to the Chicago Opera, and then began a fantastic succession of engagements in every branch of singing—from church to grand opera. Today, almost six years after I first heard her, that girl, Dorothy Kirsten, has at last come under my management—on her way to real big things. I use her as an example of a manager's dream of a young artist.

"From time to time young artists inform me that all that is holding them back is the lack of a manager. Alas, this is not so. The manager is not coy. He will propose quickly enough when the right girl comes along!"

The Secret of Singing

(Continued from Page 69)

and then to work at songs. It is a wise thing to build up an extensive repertory, and to keep it alive, as it were, by constant repetition and review. I always begin work at a song with the music. There it is that the full meaning lies. After I have mastered the music, vocally, spiritually, every way, I go back to the words, and find that they come far more readily within the scope of a unified whole, than if I had begun with them.

"If I were to offer advice to other young singers—and it seems a presumptuous thing, since I am quite inexperienced at giving advice!—I should say that the chief thing is never to force the voice. Whether it be range you wish to develop, or volume, or flexibility, or anything at all, go to work slowly, gradually, allowing the natural powers of the voice

to assert themselves in a natural way. Always work from the quality of the voice—by that I mean, keep the natural quality true and pure, and let nothing interfere with it. Many young singers tend to be voice-conscious—they think that the natural estate of the voice is simply the background against which they impose a surface of 'effects'. Of course, it is nothing of the kind! The natural quality is the voice; it is the chief thing to stress, in singing, the chief thing to develop. And a natural, correct production, precisely, allows this development of inborn quality. As a final bit of counsel, I might say to take things easy! Keep the voice natural, and let interpretative qualities center around honest heart and soul. That, in the last analysis, makes for all around good singing."

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- 1971 Gavotte, C-2.....Gossec
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- 3716 First Loss, Em-2.....Schumann
- 268 The Happy Farmer, F-2.....Schumann
- 3717 Sicilienne, Am-2.....Schumann
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- 2356 Wild Horseman, Am-2.....Schumann
- 2451 Toy Soldiers' March, D-2.....Tschaiowsky
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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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 Singer With a Short Range

Q.—Would you please give me some information as to how I might help train my own voice to be able to sing in a small church choir? I have had very few voice lessons and my voice has a range from G below middle-C to E above middle-C. I am thirty-two years old, just a fair soprano voice. Is there any breathing exercise that I may take to improve my tone?—N. H. B.

A.—The range you quote is so limited that we fancy you have made a mistake in your notation. Do you not mean that you sing from G below middle-C to E the fourth space? Even so the range would be quite limited, but if the tones are all good and of sufficient power you might be useful in a choir. Did it ever occur to you that you might be an alto, not a soprano at all? Your range suggests it. Please consult a good singing teacher and ask his opinion.

2.—Breathing exercises are designed to increase the vigor of the diaphragm, the strength of the intercostal, the dorsal muscles and the external muscles of the abdomen. If properly practiced under the direction of a good teacher or a physician they are apt to improve the general health, the posture and the strength of the whole body. If practiced without a proper understanding of the muscles involved they may stiffen the body and make the voice sound forced and inflexible. You should take advice upon this subject also. Because of the structure of the pelvic organs, women must be careful not to overdo breathing gymnastics. 3.—It seems as if you need to learn how to use your voice so that you may improve its quality, its range and its power by assiduous daily practice under the direction of a well trained singing teacher. However, if this is impossible, you might try the book, "Educational Vocal Technic," by Shaw and Lindsay and the "Sixteen Bar Vocalises," by Sieber. Also read a few books upon the art of singing such as, "Plain Words About Singing," by Shakespeare. No book can take the place of lessons from a good teacher.

Singing Lessons for Immature Boys and Girls

Q.—I teach piano and begin teaching voice also while the student is on his very first lessons. I find that the words in little pieces often help the student with his musical phrases and give him a cue to the tempo, expression, and so forth. I also teach correct diction, and deep breathing and how to form vowels and consonants. I do not mention any of the parts of the body, such as the jaw, uvula, or larynx unless the students come to me with well established bad habits. They are told that singing is like talking except that the vowels are sustained. I have not had much experience with boys' voices, but at present I have a boy of thirteen whose voice is beginning to change. Boys of this age continue to sing at school and they get into bad habits. Should I discontinue his voice study until his voice is settled? About what age would this be (average)? Or should I continue with my work as I have explained it to you and just not have him sing in public? I have been quite successful in county contests with my girl students, but the boys' voice problem has given me much concern.

—J. L.

A.—Although many changes take place in the minds and bodies of girls at the age of puberty there is seldom, if ever, that complete "break" in the tone in girls called "change of voice" that must be reckoned with in boys, about the same age. Therefore the training of a girl's voice may continue if you are careful to bring it along slowly and gradually without straining or forcing it by singing too loud, too high, or too long at a time without a rest period, and if you are content to allow the girl to sing songs of only moderate difficulty. This is hard enough to do, because every young girl wants to sing *The Bell Song* from "Lakme" or *Pace Pace* from "The Force of Destiny" before she has a decent scale or knows anything at all about the use of the voice.

2.—It is quite impossible to give the "average age" at which the boy's voice "changes." It all depends upon the individual boy. Some develop into young men quite early. They get taller and heavier, the vocal cords lengthen and thicken, and they gradually lose that almost girlish quality of voice that distinguishes the young boy. This usually occurs between the ages of thirteen and seventeen and during this period their voices must be treated with the very greatest discretion. Most physicians, teachers and other authorities prescribe a complete vocal rest at this time, as the most conservative and best thing. Certainly it is the most sane and safe procedure. However, in some individual cases the "Change of Voice" never actually occurs. These boys gradually lose the highest tones and the soprano quality. A deeper quality, and more lower tones take its place and the boy may sing alto. In a year or so the boy's voice deepens still more and he becomes a tenor, without ever having experienced that unpleasant phenomenon called complete "Change of Voice." This is quite rare but we have observed it several times. In the case of the boy of thirteen of whom you write the "change" has already put in its appearance, and this seems to indicate that he belongs to the usual more normal class, although we could not be sure without a personal audition. If you have any doubt about this matter have him sing for a physician who knows something about the voice. You might read Mr. Wilcox's article "Vocal Guidance for Children and Adolescents," in the March 1942 issue of THE ETUDE. Your boy need not give up his musical studies if you decide upon a period of vocal rest for him. He could study piano, organ, harmony or any other branch of the musical art and continue those academic studies which would be most valuable to him in after life.

Has the Negro Singer a Place in Opera?

Q.—I am a Negro tenor sixteen years of age although I look much older. I am taking singing lessons from a man who was the teacher of several Metropolitan Opera artists. I am planning to study for Grand Opera but I never hear much about the Negro in opera although several people have told me that there are opera houses in which Negroes sing. Please give me your frank opinion.

2.—Although I never smoke nor drink, nevertheless I would like your opinion. Do singers smoke or drink?

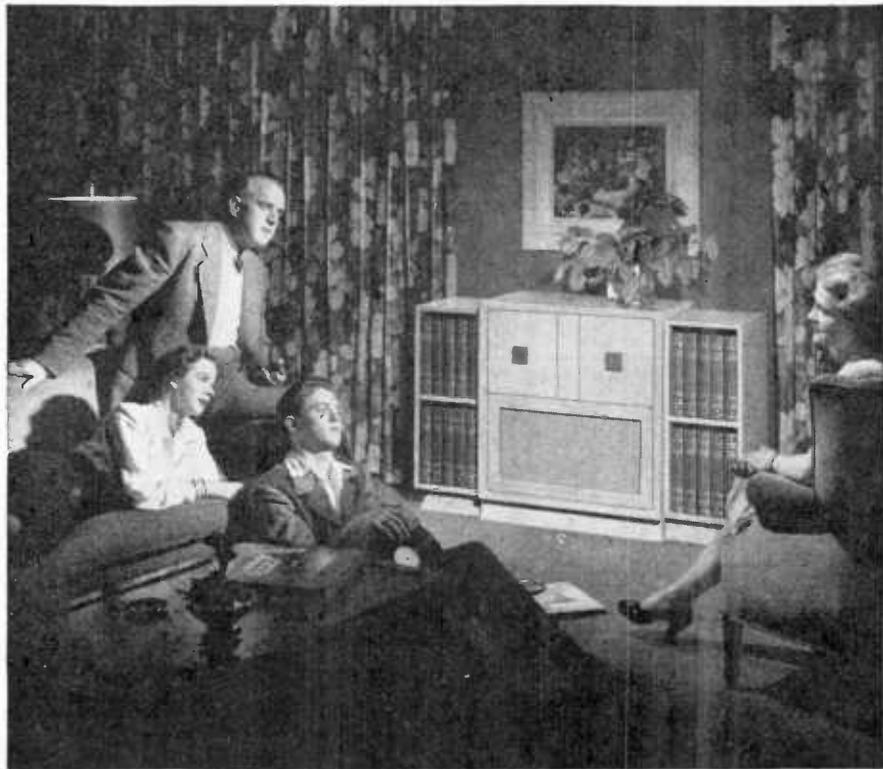
A.—We can see no logical reason why certain roles in Grand Opera should not be sung and acted by Negroes. Take as an example the opera "Aida." Although Amonasro and Aida are Ethiopians and therefore claim to be Semitic in origin, upon the stage they are "made up" very dark. If a soprano and a baritone of the Negro race could be discovered whose voices were sufficiently beautiful and voluminous to adequately fill the roles, they could appear upon the stage with very much less "make up" and very much greater verisimilitude. "Porgie and Bess," George Gershwin's very popular opera, demands that the entire cast shall be Negroes. Paul Robeson made his most distinguished success in "Show Boat" and that remarkable song, *Old Man River* has taken its place by the side of the songs of Stephen Foster among the Folk Songs of America. The voices of Dorothy Maynor, Marian Anderson, Roland Hayes and several Negro singers would make them valuable assets to any opera company in the world. They have appeared and are still appearing as soloists with many of the great symphony orchestras as concert artists and recitalists over the whole country. We are hopefully looking forward to the day when the great singers of the Negro race shall have the same opportunity in Grand Opera as every other American.

2.—Moderation should be the watch word for the singer, for after all he is an athlete as well as a vocalist. Excesses of every kind must be avoided. He should eat only simple digestible food, get plenty of exercise, and lots of sleep and if he does not do so his voice will soon begin to deteriorate.



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You have had your milk Pasteurized, vitaminized and homogenized? Now comes a writer in a Hungarian magazine who makes statements which, of course, we have had no opportunity to investigate, intimating that the time may come when your milk may be "Bachized." A bright American student tried to explain to us that, since Bach meant "brook," it might mean that the milk was watered. He went on to pun further and remarked that it all sounded "cheesey" to him. However this may be, we are presenting, without further scientific evidence, the following article from the Magyarorszag of Budapest, as translated in "Parade" of London. It seems to indicate that cows have a human trait of liking music with their meals. It does not suggest what might be the effect of a night club ballet upon patient Bossy.—EDITOR'S NOTE.

ONE evening the cows were coming in from the fields in Felegyhaza, Central Hungary. Outside an open window they stopped. A radio programme of Bach music was coming from Budapest.

As a rule, the animals lazily meandered along the main village road at about the same time, day after day, until they reached the gate of the farm, where they would turn automatically for the milking.

So on that summer evening they started the farmer when they paused to listen to the radio.

Next day a gramophone was put near the window and some Bach records were played. The cows repeated their previous performance. One of them had always been difficult to milk. But when she was listening to music she was as docile as a lamb.

Milking to music was then tried on all the cows. Supply showed an increase of ten per cent at first, later of fifteen per cent, at which figure it became more or less regular. It was noticed that once the playing of records stopped, the milk yield showed a decline of thirty per cent. Moreover, music seemed to have much less effect during morning milkings.

The story of the four Bach cows went round Felegyhaza like wildfire. Others tried the experiment. Various types of music were tried and the shepherds noted the reactions of the herds to each tune played. They found that mixing music

did no good. The cows reacted only to one type. Those that responded well to jazz would not react to operatic songs. Most of them appeared to prefer classical music. The younger cows were found to respond quickly to music of the melodious type, while older animals preferred jazz.

One day an inspector of the Ministry of Agriculture arrived from the capital, declaring that the whole thing was nonsense. Next morning he was still laughing but said nothing. By the third day he was beginning to wonder. On the fourth, he was ready to admit that he might be wrong. On the fifth he was converted, and spent the following fortnight studying the subject.

Then a curious thing happened. Milking by music was tried in another district and produced no results at all.

By this time every one thought the whole thing was just a hoax, but when the inspector strutted to a fourth district the cows proved even more musical than those at Felegyhaza. Production jumped by as much as twenty-six per cent on some farms. The district echoed at milking time to the strains of Tschai-kowsky, Duke Ellington, and Handel. A petition to the head office of the National Broadcasting Station asked for suitable mixed programmes.

But to this day the inspector can't say why music produces more milk in one district and fails in another.

The Pianists' Page

(Continued from Page 72)

suddenly torn by some inept prose, or even a caricature or parody of the glowing lines just uttered. . . . Might as well mix truck-driver's lingo or Gertrude Stein's patter with Shakespeare as to try to mix "modern" music idiom with Mozart!

Unless you can find a cadenza which will not offend Mozart's music, don't play any at all. . . . Just skip it. . . .

If you do write a cadenza, it seems to me that your intensive study of Mozart in general, and specifically the concerto, would have so saturated you with the divine spirit of Mozart that you could not fail to improvise in the "formal" style of his music and in the idiom of his day. You should be eager to comment on the matchless beauty of his themes, strive to mirror his thoughts, reflect his consummately lovely spirit, and bathe in his immortality.

Carping Carlyle

Let Mr. Thomas Carlyle—yes the Carlyle (1795-1881) knock you for a loop with his gripes on pianos and pianists. He wrote: "If the Devil, some good night, should take his hammer and smite in shivers all and every piano of our European world, so that in broad Europe there

were not one piano left soundable, would the harm be great? Would not the relief be considerable? . . . This miserable young woman that now in the next house to me spends all her young bright days not in learning to darn stockings, sew shirts, bake pastry, or any art, mystery or business that will profit herself or others; not even in amusing herself or skipping on the grassplots with the laughter of her mates; but simply and solely in raging from dawn to dusk, to night and midnight, on a hapless piano, which it is evident she will never in this world learn to render more musical than a pair of barn-fanners.* The miserable young female! The sound of her through the wall is to me an emblem of the whole distracted misery of this age."

Well, Carlyle certainly had something there! Granted, he may have been a prejudiced old meany; yet, I often wonder as I wander along the corridors of Conservatories and Music Schools and hear the deadly, futile practicing on all sides whether we've made much progress since his day. . . . This then is obviously not the way to live our music! . . . Up Swing will help; but first we need intelligence and competence.

* Barn-fanners: could these be the familiar English barn owls or "hoot" owls?

ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

Q. We have a donor who wants to give us a \$5,000 pipe organ for our church, and I wonder if you would furnish me a list of organ builders with whom I could correspond. Under present day conditions we may need to do some scouting to find one at this price. I would also appreciate your opinion as to specifications best suited to our needs. Our auditorium is about forty feet wide, sixty feet long and thirty feet high. Back of the pulpit a space has been reserved for an organ about fifteen and one half feet wide, nine feet deep, and fifteen feet high. The seating capacity of the auditorium is about three hundred and thirty-five.—C. M. M.

A. We are sending you the names of a number of leading organ manufacturers, and suggest that you outline your needs, and they will be glad to submit specifications and advice. The organ chamber you describe is rather small, and it might be necessary to plan some means of enlarging it. One recognized authority has suggested the following as an example of a well balanced specification for a small organ: Great: Open Diapason 8', Chimney Flute 8', Dulciana 8', Harmonic Flute 4' Swell: Diapason 8', Chimney Flute 8', Salicional 8', Dulciana 8', Harmonic Flute 4', Cornopean 8' Pedal: Bourdon 16', Gedeckt 8'

Q. I would appreciate information as to where, in my vicinity, I might purchase a used manual reed organ with pedals. What kind of shoes are best for organ playing? What is the difference between pneumatic and tracker actions?—S. M.

A. We are sending you the addresses of firms who can probably supply used organs such as you desire. No special shoes are required for organ playing, though in the case of ladies it would be well to avoid very high, pointed heels. In the old style "tracker" action organ, the depression of the key sets in motion a series of levers connecting finally with the valve opening the pipe through which air is admitted, allowing it to speak. This involves the use of considerable weight under the fingers, and when couplers are added, it becomes very heavy and hard of manipulation. In the pneumatic action the work of these levers is done by means of compressed air, and is consequently much lighter in action, permitting very much greater technical facility.

Q. I would like some information pertaining to the Hammond organ. I am organist in a Lutheran Church in which has recently been installed a new Hammond organ, with only one sound box, due to Government restrictions. I can do beautiful solo work on the instrument, but when it comes to hymn singing it seems as though the melody is weak. I have transposed hymns, doubled the melody. It helps some, but the treble is still not as strong as our old pipe organ. I have played for the Hammond demonstrator in our vicinity, and he says it is not the operator. The suggestions he made did not help. Could it be the sound box or the acoustics?—E. P.

A. Since the Hammond representative has made a personal check up, and is unable to solve the problem, it will naturally be still harder for one at a distance to locate the trouble. As the old pipe organ gave no trouble, it can hardly be acoustics, but as an experiment we suggest your trying out the sound box on the lower level instead of the balcony. We do not know whether or not it will help, but it is worth a try. There is also a possibility that in operating the harmonic draw bars you are emphasizing too much the harmonics, and thus covering the melody. We suggest experimenting along these lines. As a last resort of course, you could emphasize the melody by playing it on the great organ, using a stop of greater volume than the swell, and play the harmonies on the swell only, although this would reduce the general volume.

Q. I want a good piano, but cannot afford one just now, so have bought an old organ which has a good tone. I know only a little about the organ, and would like to know more. Also, would it be possible to attach a motor and eliminate foot pumping? I would appreciate

any information or addresses of organ firms who are interested in reviving this type of organ, usually found in second hand furniture stores. A prominent blind piano tuner is especially interested in how these organs could be motorized.—E. F.

A. The Landon "Method for the Reed Organ" has an introductory section describing the mechanism of this type of organ, the stops, and so forth, and we suggest that you procure a copy of this book from your local music dealer or from the publishers of this magazine. We are sending you the names of two firms who are still making reed organs, but most of the firms who formerly made these "parlor" organs are now out of business. We are also sending you the name of a firm which makes blowers for organs, and we believe they have facilities for attaching blowers to one manual reed organ.

Q. What is a Concert organ? How does it differ from the church and theater organ? Could you send me the specifications of a well known concert organ?—C. G. S.

A. Organs are designed tonally for the particular purpose for which they will be used, and while a theater organ usually provides for a number of accessories needed only in a theater, and special stops to produce special effects, the church and concert organs are in most respects quite similar in general tonal design. Where an organ is set up in a concert hall, and will be used primarily for concert work rather than for religious purposes, it is likely that the builders will stress brilliancy in tone, and possibly orchestral effects. We regret that we do not have at hand the specifications of any well known concert organ, but if you will write to "The Diapason," Kimball Building, Chicago, Illinois, they may be able to refer you to issues containing specifications of such organs as the one in the Wanamaker Store, in Philadelphia, or the Municipal Auditorium, in Atlantic City, New Jersey.

Q. Would you please give me information on the organs of Bach's time, including if possible the specifications of Bach's organ, and how nearly it compares with the organ in the museum at Harvard. Please also send me names of people who can supply small but good two manual and pedal reed or pipe organs.—R. F. J.

A. A very excellent outline of the Harvard organ will be found on pages 164 to 167 of "The Contemporary American Organ" by Barnes, which may be consulted at any well equipped library, and purchased through music stores or from the publishers of THE ETUDE. We are sending you the specifications of the organ at St. Thomas Church, Leipzig, as of 1618, and also the organ at Weimar Castle, to which Bach was appointed organist in 1708. We also send the names of some firms who can probably supply the organs you desire.

Q. I am planning to build a one manual pipe organ in my home. I will appreciate a complete layout as to pipes, and so forth. Just what kind of organ can one build with only one manual?—O. B.

A. In the columns of this magazine we could not of course give you full directions, but there is a book entitled "How to Build a Chamber Organ," by Milne, which will give you the desired information. Being out of print, it cannot be bought in the stores, but probably your local library would have a copy. You might also consult "Modern Organ Building" by Lewis, although this has to do more with larger organs.

Q. Where is the largest pipe organ in the world, and how does it compare with the one in the Mormon Tabernacle in Salt Lake City? There was a time when the organ in the Exposition Auditorium, San Francisco, was supposed to be the largest, but other larger organs have since been assembled.—F. B. L.

A. We do not have the specifications at hand, but we believe the organ now considered the "largest" is the seven manual instrument in the Municipal Auditorium at Atlantic City, New Jersey. The organ in the Wanamaker Store, Philadelphia, is also one of the largest.



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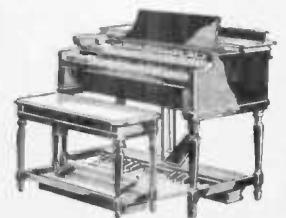
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Conducting Is An Art

(Continued from Page 84)

Balance is always an important problem to the conductor. An orchestra is made up of component parts. To blend these parts is the big problem of the conductor, and no matter what kind of a work he is conducting, balance should be his aim, for success in interpretation. The tympani and the brass must not overshadow the other sections, and the subsidiary sections must be heard as clearly as the major sections. In the orchestral composition there is not one voice, but many voices, and each must be brought out with clarity.

In considering interpretation the conductor should give expression to all of the intentions of the composer, to bring the work to life. His task is to bring out what is on the printed page. Interpretation does not mean distortion of tempo, rhythm, and balance. It does not mean exaggeration of the melodic line so that the composition is out of shape. The conductor, in order to interpret a work,

must make it flow easily, and spontaneously. He must give a freshness to the melodic line, and he must bring out the inner voices, and have a broad understanding of the work as a whole. Above all he must have music in his soul, and endow his interpretations with poetry.

What Industry Can Do For Music

(Continued from Page 76)

music. When music was first introduced into war plants little was known about the kind to use and when to play it. Selections were chosen from lists intended primarily for entertainment. We had no pieces composed for and adapted to the assembly line as the work songs fitted the jobs. A Committee to study this problem headed by Wheeler Beckett, was appointed by the War Production Drive and it finally produced some fifty pieces of factory music, adaptations from known compositions. The first of their kind to

appear, this was a step, but only the bottom one. A similar situation existed when the silent pictures found their tongue—incidental music from whatever source was pieced together to accompany the film drama. Finally composers were called in to write original music. The same can be expected in industry.

For instance, take a worker sitting at a bench assembling parts. His job is first time studied, to find out the most efficient and labor saving method of doing it. Then the operation is set to music and the worker does it in rhythm and with less effort. Inexperienced men can thus be taught the job twice as fast as formerly and with a considerable reduction of errors. The idea is already applied in the teaching of typing. The class types letters in time to the tunes played, slowly at first, gradually growing faster as skill increases, until pupils do sixty words a minute. After a factory worker learns his job, the prescribed music is played at short intervals daily to set the pace.

Muscular skills, whether in work or sport, can be acquired in this way. You want to learn the proper timing of a golf stroke. You'll get it through a theme

song which gives you the correct rhythm for the shot. Then all you do is swing to the theme. Coach Boyd Comstock was remarkably successful in training Italian athletes in this way.

Industrial composers will eventually get the knack. They will time study a bench job and compose a theme that will set the rhythm. They will write music that relieves boredom. They will also write the factory song, and each factory will have its own, just as colleges and countries do. These songs contribute to the *esprit-de-corps* within the ranks. Safety songs in industry do much to point up dangers and help to avoid them. A plant can put over effectively any number of useful ideas in song.

The development of industrial music will open up new opportunities. Trained personnel will be needed to supervise music programs: directors of broadcasting, choral, band, and orchestra conductors. Composers will find new outlets for their work. Industrial music should play an increasingly important part in our cultural development, in fostering a music indigenous to this soil. America is taking over the musical leadership of the world and industrial music will be in the forefront of the march.

Scores of industries in America have supported musical groups made up of their employees. They range from glee clubs to symphony orchestras. Many are not only very ambitious, but extremely effective. One of the latest is the brilliant Philco Band of sixty-five performers under the direction of Herbert N. Johnston, sponsored by the Philco Corporation.

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The Violinist's Forum

(Continued from Page 81)

that they should be used two at a time, each one over-lapping the one before and the one after it. For example, the student who has mastered the first half of Kayser I is ready for the third position and can be given Laoureux II, continuing with the rest of Kayser. By the time he has finished this book, his knowledge of the third position should be sufficient to allow him to work on Wohlfahrt, Op. 45, Book II. Arriving half way through Wohlfahrt, he has probably finished the section of Laoureux devoted to the second and third positions. It is generally not advisable to proceed with the fourth and fifth positions until the first three are firmly cemented in the pupil's technique, so he should begin work on Kayser II, continuing with Wohlfahrt II. When he has finished Wohlfahrt he should be about ready for the second section of Laoureux. The "12 Bowing Studies" can be used from the time he is working on Kayser I.

As a basis for the above outline I have taken the pupil of average intelligence, talent, and ambition who practices one and a half hours daily. Such a pupil should be able to work on two studies—or parts of two studies, if they are long—a specialized bowing exercise, and a solo for each lesson. But the plan can be only a very general one: each pupil is a different personality and a different problem, and the practice schedule for each must vary according to his individuality and violinistic needs. Taken as a basic plan, however, this outline of work usually produces very good results.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Violins Made by Bryant

F. E. J., New Hampshire.—George E. Bryant was an American maker of rather better than average ability. His workmanship was good, but unfortunately he used a hard quality of varnish that has become harder as the years have passed. The result is that the tone of his violins has deteriorated instead of improving. They would bring about one hundred and fifty dollars at the present time, though they sold for a much higher price during his lifetime.

Branded Stainer Violins

Mrs. A. L. T., Ohio.—The fact that your violin is branded on the back is immediate evidence that it is not a genuine Stainer. He was an artist, a great artist, and had too much respect for his creations to mistreat them in that fashion. But there are thousands of so-called Stainers that are so branded—and they are worth somewhere between twenty-five and one hundred dollars. A genuine Stainer could be worth \$3,000.

Workmanship of Dall'Aglio

Miss M. S., New York.—Guiseppe Dall'Aglio was rather a mysterious maker. For one thing, he spelled his name in many different ways—your spelling, D'Alaglio, might easily be authentic. Then, too, his workmanship varied in a quite extraordinary manner. Some of his violins are really fine, and are worth a thousand dollars or more; others are quite ordinary fiddles, not worth two hundred dollars. Further, reproductions of his label are frequently found in violins that are definitely not his work. So it is impossible for me to say how much your violin is worth.

Solos in Gypsy Style; The Spiccato

E. G. S., Iowa.—The passages in the *Valse-Bluette* marked *Leggiero* should be played with the springing bow—the *spiccato*. The essentials for a good performance are a loose wrist and a lightly-balanced arm. I do not have space here to give a detailed description of the bowing and how it can be acquired, but if you will refer to your copies of *THE ETUDE* for May 1944 and August 1945 you will find articles about it that will be very helpful. (2) The best violin solo in the Gypsy style is the *Zigeunerweisen* by Sarasate. It calls for a very advanced technique. Jenő Hubay wrote a number of *Hungarian Fantasies* under various titles, the best known of which is the *Hejre Kati*. These too are difficult. An easier but very popular solo is the *Czardás* by Monti. If you write to the publishers of *THE ETUDE* asking for catalogs, you will certainly find the names of other solos in this particular style.

A Viennese Maker

Miss E. M. S., Massachusetts.—Johann Georg Huber was born in Vienna about 1741 and died there in 1772. He did not make very many violins, but those known to be his work are well and neatly made and have very good tone quality. His varnish was generally of a reddish-brown color which with the passing of years has become almost black. Today, his violins should bring between \$200 and \$300.

Regarding Alfred Lutz and Alfred Lanini

Miss A. E., California.—A fairly exhaustive inquiry has failed to bring to light any information regarding Alfred Lutz and Alfred Lanini. They probably enjoy a reputation in California that has not yet reached New York. There was a large family of violin makers in Germany named Lutz, and Alfred Lutz may be a descendant of this family.

"Le Messie" Strad

W. W. B., Kansas.—The famous Stradivarius violin known as "Le Messie" is now owned by the Ashmolean Museum at Oxford, England, to which it was bequeathed by the late Alfred E. Hill of London. In appearance, it is the most beautiful Strad in existence; what its tonal qualities may be, very few people know, for it has rarely if ever been played upon in public. It seems rather a pity that so fine a violin should be imprisoned in a museum.

For the Amateur Violin Maker

I have received a most interesting letter from Mr. H. Lee Dodd, of 129 Grand Avenue, Poughkeepsie, New York. An enthusiastic amateur violin maker himself, Mr. Dodd suggests that the many amateur makers in this country form some sort of club for the exchange of ideas and experiences, a club similar in purpose to those of the amateur radio operators and other hobbyists. This seems to me an excellent idea, one which, if carried out, would tend to raise considerably the general level of amateur violin making. I hope all our readers, whose hobby this is, will communicate with Mr. Dodd at the above address.

In another part of his letter, Mr. Dodd mentions a very useful little book on violin making which may interest his fellow enthusiasts, particularly as the Heron-Allen book is still out of print. Published by the Popular Home Craft Magazine, 919 North Michigan Avenue, Chicago, it is by L. F. Geiger, and is entitled "How to Make Musical Instruments." Mr. Dodd says that one can rely absolutely on the measurements and directions given. This should be good news to the many correspondents who have written to me asking about books on violin making.

A Maker Whose Name is Ludwig

S. W., Massachusetts.—There was a Hans George Ludwig who worked in Klingenthal, Germany, between 1680 and 1716. Perhaps he is the maker you have in mind. His violins are typical of the Klingenthal product of that period and are worth about one hundred dollars today. I can find no reference to any other maker by the name of Ludwig.

Is it a Genuine Stradivarius?

W. W. W., Ohio.—The chances of your violin being a genuine Stradivarius are so small as to be almost non-existent. You are apparently not aware that there are scores of thousands of violins claiming by their labels to be Strads which were not even made in Italy, not to mention Cremona. But if you have reason to think your violin is a good one, why do you not take it to one of the well-known dealers in Cleveland or Cincinnati and have him give you an opinion?

Who is A. Serafino?

Miss W. L. M., Ohio.—I have not been able to find any record at all of a maker named A. Serafino. Only two makers with that surname are listed in the reference books, Sanctus and Gorgio. It is very probable that A. Serafino is a fictitious name that was inserted into a few violins with the idea of giving them an air of authenticity. Or he may have been a workman, employed by another maker, who made some violins in his own time. I am sorry, but that is the best I can do for you.

Makers Curatolio, and Maffei

Mrs. M. A. H., Illinois.—Little more is known of Antonio Curatolio than that he was a dealer who lived in Naples at the beginning of the present century. Apparently he made a few violins, or had them made for him. As you can imagine, it is almost impossible to give a valuation for instruments of this type. No expert to whom I have spoken has seen an example of Curatolio's work, but they say that if it is typical of the Neapolitan work of his time it may be worth three or four hundred dollars. (2) Lorenzo Maffei worked in Lucca, Italy, in the latter half of the eighteenth century. He too was a dealer who made a small number of violins. Those known to be his work are well-made and have a very fair quality of tone. If in good condition, a Maffei violin could be worth four or five hundred dollars.

Not a Genuine Stainer

Mrs. M. S. C., New York.—Jacobus Stainer died in 1683, so your violin, dated 1735, is certainly not genuine. What it is worth could be determined only by a personal examination by an expert.



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School Music For All!

(Continued from Page 78)

musical organizations by these restrictions or are so limited that they can never get the full enjoyment from learning to play reasonably well. As a result, in addition to music, typewriting, sewing, carpentry, art, and many other electives are denied to these boys and girls.

Music is so universal—and we could not keep away from it if we tried—that no program seems complete without it. Churches, service clubs, fraternal organizations, and all civic groups use music as a basic fundamental. Radio programs, whether comic, serious, or "thrillers" use

that magic force—music—as a "break" in their programs. Even commercials are becoming musical. The movies rely on music in various sequences to throw an understanding background in sound. Hospitals are successfully using musical therapy in a pyramiding number of cases. Industrial production has been speeded up through the simple expedient of playing phonograph records to the workers.

With this in mind, music is a natural

"basic" study and subject, relatively equal to grammar, spelling, reading, writing, arithmetic or American history. I do not believe that a student should be shunted away from the now-recognized core subjects to devote his entire school career to band, orchestra, chorus, and music theory work. This he could get outside, as a private student with private teachers in a music conservatory. He must know his basic skills. However, with the trend of the past few years to shorter hours, a five-day week, and so forth, the worker today *does* have more leisure time, and polls of radio programs prove this fact. The movies and all other recreational facilities are constantly crowded. I am not including the moral angle of some of the various endeavors at which people spend time "after hours." The point is that they *do* have this time, and training in music would give them many hours of pleasant leisure-time activity in a most wholesome way. No one has yet played all the fine music that was ever written for his instrument, small ensemble, or concert group. Thus a wide horizon of experience in music is opened, and new publications and material constantly keep the field active. Many evening adult education programs are including musical organizations to care for these post-high-school musicians, and this is a definite step forward.

How can we pull these two ideas together? The student who has recently come to America usually knows much more about musical themes—symphonic or opera—than our own American students. It seems that in these foreign countries, music is part of each person's equipment for life. They love music, and are proud of their accomplishments with it. The most ignorant peasant is usually quite familiar with the works of the masters, and it has also been said that the immigrant or his immediate descendants furnish a large section of the audience of symphony or opera performances in our great cities. Are they taking a more *serious* attitude, or are they more basically interested? Only through our schools can a real love for music be established on a general plane. Only through our schools can we "educate" these youngsters to the *real* significance of such a love. Thus we can live with ourselves, and not be forced too greatly into the mechanized "rush-rush" of Americans who are being pushed into a new race—not the Nazi "super" kind, but a race of neurotics.

We are the most "educated" country in the world. We have no "peasant" class. Are we educating our children *away* from music? *Every* student should have the emotional experience of playing or singing fine music. The entire child—physical, mental, moral, and emotional—must be trained. This is a *four-square* philosophy.

Down through the ages, music has been a definite force in developing useful members of society. However, you must actively participate in music for maximum benefit by playing or singing rather than listening to it. John Dewey, the famous psychologist, said that "we learn by *doing*." Too many people say, "I can't play or sing, but I *love* music." There is no question of the appeal of music to all peoples—"it soothes the savage beast"—"it is the soul and conscience"—and "it breathes, and the world is still."

Is there a basic fault in our educational system? Are we still thinking of music as a frill or fad? Do we consider music as something for only the talented or

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financially wealthy few? Is it not as important to sing—and love it—as it is to read—and enjoy it?

Dr. Eliot, Harvard President, said that "Music is the best mind-trainer of them all." I should like to suggest that school music does many things for a student that he otherwise would miss. It teaches a student to budget his time so that he can do his regular required classwork and other outside activities and still do them well. It teaches concentration and how to study. It teaches that perfection is the goal. (Imagine a musical organization with every member playing every fourth note wrong! Yet that is seventy-five per cent to "pass.") It teaches students to be careful of their property and to respect the property of others. (A small dent in a trombone slide caused by only a slight act of carelessness may put the horn out of commission for some time.) It teaches teamwork and how to "get along" by *working* with other people. It gives a student a sense of *belonging* to an organization which classroom work seldom includes. It teaches humbleness for the work of the masters. It teaches respect for authority and sublimation of one's feelings to that of the director or group. In general it teaches *self-discipline*, probably the most needed essential in our theoretical education today.

Music study combines physical, mental, and emotional exercise in a never-excelled balance. It is the perfect leisure-time activity. Music is something that few people experience, and fewer still forget. Remember that you have never heard anyone say, "I'm glad that I quit taking music lessons."

With all the advancement of the past few years, school music is still on the threshold. It has received recognition by being incorporated into the school day, but this is a false arrangement when so many students are denied the privilege of being in the band or orchestra because of schedule difficulties.

We in Freeport have many advantages. A successful school music program is established. All third grade youngsters are subjected to a year of some pre-instrument gadget to sift their talent in music. Parents are kept informed, and a regular instrument is suggested for each child who shows reasonable ability. A large percentage have piano lessons as a basis, and understand many of the music fundamentals before starting their instrumental instruction. Free lessons are given for one year (fourth grade) and a playing band and orchestra are maintained in each school. As students pro-

gress in school and music, they advance to the Junior High and Senior High groups.

An adequate budget covering the purchase of new instruments, music, instrument repairs, uniform replacements, uniform repairs, and equipment (files, chairs, and so forth) is provided by the Board of Education. The general organization of the High School cares for many incidental expenses such as buses for away football games, various music awards, and so on. Thus I am not necessarily speaking for Freeport, but for *all* the music students by offering music work in the curriculum, then *penalizing* them for taking it! It is our challenge to provide the solution to this problem.

My Father and Music

(Continued from Page 80)

pose, for his own enjoyment, by combining a few chords with some simple melody. There are few people, however, who have listened to a larger variety of musical selections, as he was in the habit of buying sheet music, literally by the ton, and wearing out his pianist as he listened to various compositions for hours at a time. He would listen to complete operas, such as "Tannhäuser," for instance, without much enthusiasm until he came to such gems as *The Evening Star*, and then he would remark that if the composer had written nothing else but that, he would still be entitled to fame. Among all his many contributions to our modern life, father always said that the phonograph was his favorite and it was to the development of this that he turned his attention from time to time during its active life, from 1896 until 1927. Of course, to a certain extent, he had to give the public what they demanded in music, but I believe that he made a sincere effort to raise the standards as much as possible by releasing some things for which there was not great demand but through which he thought the public could be led to appreciate better music and by refusing now and then, much to the consternation of some of his business executives, to approve selections which he considered definitely below standard.

As I have said before, father's principal contribution was of course the technical means of getting music to the public and it has always seemed to me that the fact, that although sound recording, the telephone, wireless telegra-

phy, and the motion picture were not originally produced for the dissemination of music, yet have been to an ever increasing degree turned to that purpose, is a tribute not only to the many who brought these arts to their present state of technical refinement but also an indication of the public's great need for music.

What Do Radio Listeners Want?

(Continued from Page 70)

of the time," it has become a custom to divide programs between two radically different schools of music. In the dissemination of music this sort of compromise has never been completely successful, and despite Mr. Levin's belief that artistic ambidexterity is needed in radio, there are countless musicians of our acquaintance who feel that radio should divide its strictly musical shows to specific appeal. Whether or not the majority are in agreement with this viewpoint, there is definite evidence that the majority are in agreement with the need for a variation in program making. Radio in recent years has almost inevitably duplicated in far too many numbers any type of new program that found success on the air. Not so long ago, we had only a few crime broadcasts, today the airways reek with blood and gore. The Westerns, once very popular, have been altered to crime stories. There are dozens of other types of broadcasts that could be cited in the same manner, but we, primarily being interested in musical ones, are eager to see a change of formula in many of them. Today, there are far too many that are repetitious, if not always in content at least in form.

The writer being interested in the education of musical students would like to see some of the independent musical programs designed to help the student returned to the airways. In former years, we had nation-wide programs of an orchestra with which students could play at home; programs by noted pianists discussing problems of interpretation and illustrating them as well as giving performances of specific works. Good piano teachers, vocal teachers, instrumental teachers deserve to be heard in a series of programs on the air. The appreciation of music is decidedly advanced and stimulated by Columbia's American School

(Continued on Page 120)



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Musical Kleptomaniacs

(Continued from Page 66)

who were inclined to pass it off as their own. "But let us herewith close a ridiculous quarrel which was not occasioned by us and to which I should not even in my thoughts alone be a party to, and the outcome of which causes me neither to apprehend disgrace nor to expect triumph." The affair ended with the complete defeat of Bononcini.

Bononcini's plagiarism, whether deliberate or not, strengthened Handel's position. Still Handel, himself, was not always free of accusations of plagiarism. About this subject whole books have been written—for instance, one by Sedley Taylor. At any rate, it has been proved that Handel in the giant mass of his works not only took over single melodies and motives from other composers, but also whole sections and longer phrases. Chrysander, the great authority on Handel, as a supplement to the "Gesamtausgabe" of Handel's works, published scores by Reinhard Keiser (1674-1739), a friend of Handel's in the Hamburg time, Alessandro Stradella (1645-1681), Carlo Maria Clari (1669-1754), Georg Muffat (1645-1704), all compositions which Handel utilized in his own works. In more recent times, in the works of Johann Kaspar Kerll (1627-1693), Dietrich Buxtehude (1636-1707), Giacomo Carissimi (1605-1674), Al. Scarlatti (1659-1725) and Ant. Lotti (1667-1740) "sources" for Handel's works have been discovered. The Franciscan monk Francesco Ant. Urto, born about 1660 in Milan, who lived in Rome, was the com-

poser of a *Te Deum* from which Handel "borrowed" numerous themes, particularly for his *Dettinger Te Deum*, as well as for his "Saul," "Israel in Egypt," and "Julius Caesar." Of a similar nature is Handel's relationship to the composer Dionigi Erba, who lived in the second half of the seventeenth century. The latter's *Magnificat* appears in several parts of "Israel in Egypt" and "Susana." Also the "founder of the oratorio," Carissimi, with whose works Handel had become acquainted in Rome, belongs to those composers "utilized" by Handel. Thus the final chorus in Carissimi's "Jephta," *Plorate filiae Israel* is easily recognized in Handel's *Hear Jacob* in "Samson." It is peculiar that among those composers to whom Handel is indebted there is also a man who had the same name, namely Jacob Handl, who Latinized his name to Gallus (Handel means rooster or chicken). Gallus is often called the "Austrian Palestrina," and lived from 1550 to 1591.

In Handel's lifetime the master was accused of plagiarism. Plainly his superlative greatness was recognized. But not until the nineteenth century were aspersions cast on the "originality" and the artistic integrity of Handel. In 1831 the Oxford professor Crotch brought out a list of composers from whom Handel had "plundered." And the article by Huffers in the Encyclopaedia Britannica for 1880 speaks of Handel as a Plagiarist.

Johann Sebastian Bach copied numerous works of other masters and the Con-

certi Grossi by Antonio Vivaldi (d. 1741) served him as models for his Clavier (Harpsichord) Concerti. Of the sixteen Concerti composed "after" Vivaldi, about six are by Vivaldi. The music historian Johann Nikolaus Forkel (1749-1818) still held these Vivaldi compositions for works by Bach. But neither he nor others thought of calling Bach a plagiarist. Bach simply had "arranged." There were, however, cases here and there where Bach "borrowed." If one compares, for example, the well-known "Italienisches Concert" with the third part of the Symphony for Strings from the "Fasciculus IV" of the Alsatian Georg Muffat, whom we already know as a "creditor of Handel's," it can be seen that Bach borrowed the beginning and the thematic development of the first movement of this composition by Muffat. But also the slow movement has its model in a prelude to an aria from an opera, "Il schiavo di sua moglie," by Francesco Provenzale (1630-1704). Another "borrowing" of Bach's is the C major Prelude from the first part of the "Well-Tempered Clavichord" which in more primitive form is to be found in a prelude of his predecessor in the Thomaskirche in Leipzig, Johann Kuhnau (1660-1722). But what wondrous tones have developed from the dry chirpings of Kuhnau!

The C major prelude of Bach brings us to a different kind of borrowing, to that adaptation which Gounod perpetrated on the Bach piece when on the wondrously crystalline harmony he composed his *Meditation*, the *Ave Maria*. This attempt of Gounod's, brilliant in its way, has always evoked in the trained ear a peculiar feeling of stylistic dualism (some call it sea-sickness), a feeling that a sugary

sweet, romantic melody, has been imperfectly grafted onto Bach's flowing harmony. A similar feeling arises when one hears Grieg's adaptation for two pianos of symphonies by Mozart. Grieg can and will display his own originality and so we again obtain that mixture of style which is not appreciated by everybody.

I believe that in Haydn, Mozart, and Beethoven there are fewer "borrowings" than among the masters of earlier times. The classical period emphasized personality more strongly than the preceding Baroque period of Bach and Handel. Personal invention became predominant. Thus Mozart can be accused of very few direct borrowings. In his Violin Sonata in G major (K.9), in the *Andante* of his Symphony (K.95) and in his well-known A major Sonata (K.331) with the *Alla Turca*, he uses almost verbatim a theme, originally a German and Czech folk song, which his Czech friend Mysliwetschek had in a Symphony in D major.

Mozart, on the other hand, loved quotation. Particularly in the opera did he quote, in order to work out a dramatic situation all the better. The quotations in his "Don Giovanni" are famous where in the "Tafelzene" the musicians play a melody from Martins "Cosa Rara," from Sarti's "Fra due litiganti" and finally from his own "Figaro." Of course the public was jubilant, for these melodies were sung and whistled everywhere on the street. In "Figaro," 1786, again Mozart used a Fandango with which Gluck in his "Don Juan" ballet had delighted the public of 1761. But this Spanish dance goes back to an original Spanish melody. And in this connection let us make a little jump ahead into the nine-

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-WHEN THE MOON COMES OVER THE MOUNTAIN
-SANTA CLAUS IS COMIN' TO TOWN
-THREE O'CLOCK IN THE MORNING
-I'M ALWAYS CHASING RAINBOWS
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teenth century. There we find that another composer, Bizet, puts another Spanish dance into his opera "Carmen." The famous *Habanera* is, in fact, not by Bizet, but by the Spanish composer Yradier, and was published in 1840 in Madrid as *Chanson Havanaise*.

That a composer quotes himself as Mozart did in "Don Giovanni" is a rare occurrence. But Richard Strauss in his "Heldenleben" quoted themes from his "Tod und Verklärung," "Don Quixote," "Don Juan," "Till Eulenspiegel," even from his beautiful song "Traum durch die Dämmerung." Extremely witty is the quotation of the sheep motive from "Don Quixote" as the roast mutton is brought on in "Bürger als Edelmann." Clever quotations are always cherished. For example Paul Dukas in his opera "Ariadne and Blaubart" brings the motive of the title heroine from Debussy's "Pelléas and Mélisande." The reference is clear since the melody resounds at the entrance of that "Frau Blaubart" which the com-

poser of both poetic works gave the same name, "Mélisande."

Schumann's favorite composer was Franz Schubert, whom he often "remembered." For instance in his "Faschingschwank" where he quotes a Schubert waltz or in his Piano Concerto, where we find a Schubert minuet. In the wonderful song of Schumann from the "Dichterliebe," namely *Aus meinen Tränen sprissen* we find the thought of the trio from the *Scherzo* of the great C major Symphony of Schubert, but the theme is essentially changed, and still the spirit of the song is associated delicately with the great and unfortunate song composer whose sighs were crystallized into melancholy songs.

Schubert was quoted by Liszt and even by Wagner. The last statement of Schubert's quartet "Der Tod und das Mädchen" was utilized by Wagner in the Mime scene from "Siegfried." But is that plagiarism? Certainly not. The emotions of the two composers are worlds apart.

The World of Music

(Continued from Page 61)

her greatest successes were *The End of a Perfect Day*, *I Love You Truly*, and *Just a Wearyin' for You*.

BRUNO JAENICKE, noted French horn player who, until his retirement three years ago, had been for many years solo horn player with the New York Philharmonic-Symphony Orchestra, died on December 25, in New York City, at the age of fifty-nine.

ADA SASSOLI-RUATA, celebrated harpist who toured the musical world with Mme. Melba, Geraldine Farrar, Lucrezia Bori, and other noted singers, died in Rome on December 3, 1946, at the age of fifty-nine.

WILLIAM READ HERSEY, music critic, author, and teacher, died on January 1 at South Harwich, Massachusetts. For many years he wrote a syndicated music column for the New York Sun and The New York Herald Tribune. He appeared in concerts at Carnegie Hall, New York, and also was active as a piano teacher.

Competitions

THE THIRD INTERNATIONAL Competition of Musical Performers in Geneva, Switzerland, will be held from September 22 to October 5. Young artists between the ages of fifteen and thirty may compete in these classifications: singing, piano, violin, clarinet, and trumpet. All details may be secured from the Secretariat of the International Competition for Musi-

cal Performers, Conservatory of Music, Geneva, Switzerland.

THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Student Division of the National Federation of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and full details may be secured from the chairman, 115 West 73rd Street, New York 28, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit and tradition of the Jewish people." The closing date is September 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

A PRIZE OF one hundred dollars is offered by Monmouth College for the best setting of a prescribed metrical version of Psalm 121 in four-part harmony for congregational singing. The contest, which is open to all composers, closes on February 28, 1947. All details may be secured from Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

New Keys to Practice

by Julie Maison

XI.

Wash your hands when you find yourself tiring at practice. Remember that Beethoven loved running water on his hands when he was composing. Walk around the room a bit; open the window for a few seconds, even if the temperature outside is zero.

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uable for clumsy fingers. Play scales in sixths to gain equilibrium in fingering.

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Junior Etude

Edited by

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Trills and Trills

by Leonora Sill Ashton

Harold and Dan were preparing a musical quiz for the surprise party they were giving their sister.

"Let's have hard questions," said Dan, as he turned the pages of his history of music and book of terms. "Here's a good one," he said. "Bet you can't answer it yourself!"

"Let's hear it," said Harold; and Dan read, "How many different positions for trills are there on the piano? Bet everybody misses on that one."

When the party assembled, that was the first question Harold asked in the quiz game. Nobody could answer. "Six," Harold told them, "and now, what are they?"

Jack, who was sitting by the piano,

touched the keyboard. "Here's one," he said, "two white keys," and he trilled on E and F.

"Two black keys, like F-sharp—G-sharp," said Nan.

Ethel placed her fingers on the keys and trilled on B-flat and C, as she said, "A black and a white a whole step apart."

"A white and a black, a whole step apart, like E and F-sharp," said Bert. "That makes four."

"Two others would be a black and a white, and a white and a black, a half step apart, like F-sharp and G, and D and E-flat. That makes six."

"Well, that's all news to me," confessed Ellen. "I just thought a trill was a trill and that was all there was to it."

Quiz

No. 18. Compositions

1. For what type of composition were each of the following particularly noted? Bach, Schubert, Puccini?
2. Is a *coda* found at the beginning or end of a composition?
3. Is a *Escarrolle* an antique instrument, a trill or a boat-song?
4. What is meant by *opus*?
5. Is an *aria* a part of a stage, a vocal solo in an opera, or an *arpeggio* exercise?
6. Is a *berceuse* a French folk-dance, a part of opera or a cradle-song?
7. What is an *oratorio*?
8. Is a *libretto* a theme describing a character in an opera, the text of an opera or the score used by the conductor of an opera?
9. Is a *quintette* a composition to be performed by five, seven or eight people?
10. Is the *Polonaise* a dance of Austrian, Polish or Norwegian origin?

(Answers on next page)

My Ambition

by Miriam Perlysky

I want to learn to play
And do it very well;
I'll really study hard
Until I shall excel.

I may not play like Liszt,
But yet I can admit
That working hard each day
Will help me quite a bit.

Remembering Important Things

Nettie Rodrigues, 2901 South Hoover, wrote and asked for some coupons for subscriptions to THE ETUDE. Sorry we can not send them, BECAUSE—Nettie did not give the name of her town nor State. So, Nettie, we will be waiting to hear from you again—but make the address complete this time!



MR. EDISON LISTENING TO MUSIC
Helen Davis, soprano, Victor Young at the piano

A Real Wizard

(Playlet)

by Ernestine and Florence Horvath

Mrs. Brown, Jerry, Brenda and other children (in present day attire).
Children of 1847 (in old fashioned costumes).
Children of late nineteenth century (girls in pinafores, boys in black stockings).

SCENE: A modern music room.

JERRY and BRENDA enter (arguing).

JERRY: There was. I *know* there was!

BRENDA: There was *not*, Jerry. How could there be! You're wrong.

JERRY: There was, too. *You're* wrong.

MRS. BROWN (entering): Children, what's the matter? What's it all about?

BRENDA: Jerry says there was a real wizard, and he did a lot for music.

And I say there never was a real wizard. How could there be?

MRS. BROWN: Well, that depends on what you call a wizard. I think Jerry is right this time. See if you can guess whom he meant. This wizard did a lot for music, and for the world in general, too. He was born on February 11, 1847, in Ohio—just one hundred years ago. At that time many of the great composers you know about were living—Liszt, Wagner, Donizetti, Verdi, Schumann. (Enter children of 1847 and play compositions by these composers, announcing their numbers).

MRS. BROWN: Very nice work, children. Now this wizard became an inventor. Like Beethoven, his hearing became impaired and he was interested in helping people to hear things. So, as not many people could hear good music beautifully played in those days, unless they went to many concerts, this wizard invented the phonograph in 1877.

JERRY: Then lots of people could hear good music in their own homes.

BRENDA: Just think of the thrill of living when the first phonograph record was made.

MRS. BROWN: They could make recordings of the great masters of the past, but they could also make recordings of living composers. We are so familiar with the works of these composers they seem like old friends. But at that time they were new and very modern, such as Brahms, Tchaikovsky, MacDowell, Dvořák, Nevin, Grieg. (Enter children of late nineteenth century and play compositions by some of the above composers, announcing their numbers).

MRS. BROWN: A lovely program, children. Those composers were living when the wizard made the first recordings. But he gave us more. He gave us radio, and motion pictures without sound, then with sound.

JERRY: Who was he, mother?

MRS. BROWN: He gave us the electric light!

JERRY and BRENDA: Edison. He gave us the electric light.

JERRY: Sure. "The Wizard of Menlo Park." See, Brenda, I was right.

MRS. BROWN: Edison gave us over a thousand inventions, but of course most of them had nothing to do with music. But he liked music and played the piano himself.

BRENDA: The phonograph, the radio, and sound movies. All can bring us good music, classic or modern or in between.

MRS. BROWN: Yes, indeed. Play us a classic piece, Brenda. (Brenda plays Bach, Mozart, Beethoven or something of the classic school, announcing her number).

JERRY: And they can bring us familiar songs, like these. (Plays medley of Stephen Foster songs or something similar.) Enter modern children, who have been listening outside and "peeking" through the door.

MRS. BROWN: Hello, look who's here! Why did you not come in sooner?

MODERN CHILD: We did not want to interrupt the program.

MRS. BROWN: We'd love to hear some modern pieces, too. Who will play? (Two or three raise their hands and play modern compositions, announcing their numbers.)

MRS. BROWN: That is fine. And now let us all sing *America* in honor of Edison the inventor, the "Wizard of Menlo Park."

CURTAIN

DEAR JUNIOR ETUDE:
I love music dearly and the more I read THE ETUDE the more I love music! I buy two copies of THE ETUDE every month; one copy I cut up for my music scrap book and the other one I keep to read over and over.

From your friend,
DOROTHEA McCLAIN (Age 12).
Oklahoma

THE ETUDE

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of February. Results of contest will appear in May. No essay contest this month. Contest puzzle appears on this page.

Answers to Quiz

1. Bach, fugues; Schubert, songs; Puccini, opera; 2, the closing part; 3, a boat-song; 4, a term meaning work, by which composers usually list their own compositions in chronological order, as Opus 7; 5, a vocal solo in an opera or oratorio; 6, a cradle-song; 7, an extended composition for chorus, soloists, and orchestra, the text usually dealing with a religious topic; 8, the text of an opera or oratorio; 9, five; 10, Poland.



Clyde Osterhaus
(Age 4),
N. Y.

Mernan Ruth
Hartley
(Age 3½, N. J.)

Send answers to letters in care of Junior Etude

DEAR JUNIOR ETUDE:

I am one of a large family, four sisters and three brothers. My family is quite musical and we have much fun together with our instruments: French horn, trombone, trumpet, cornet, piano, and guitar. This may not be a good combination but I must admit it is fun. Once there was an article in THE ETUDE about color in music. My sister thought it was a lot of foolishness and tested it on me. To everyone's surprise it was true! I guess I am lucky in having perfect pitch and hope to become a good composer.

From your friend,
MARIAN FRUTCHERY (Age 12),
Ohio

DEAR JUNIOR ETUDE:

I was just going to try in the JUNIOR ETUDE contest but discovered I was too late. I have taken piano lessons for six years, and the viola for two years and have also learned to play the bell lyra. If any one writes to me I promise to answer.

From your friend,
MARY ECKENROTH (Age 13),
Pennsylvania

Instrument Puzzle

by Boris Randolph

The first letters and the last letters, reading downward, of the following five-letter words will give the names of two musical instruments.

1. Chord on first degree of the scale
2. To take particular delight in
3. A musical drama
4. The opposite to major
5. A Disney picture
6. An instrument usually found in church
7. A girl that makes someone an uncle
8. A noteworthy occurrence

Answers to Beheading Puzzle in November:

1, B-and; 2, B-ass; 3, S-harp; 4, H-old; 5, M-ute; 6, T-one; 7, D-rum; 8, T-urn; 9, T-horn; 10, S-tone.

Prize Winners for Beheading Puzzle:

Class A, Mary Jean Spiker (Age 16), Oklahoma; Class B, James Mason Marten (Age 13), West Virginia; Class C, Zona Gogel (Age 9), District of Columbia.

Honorable Mention for Beheading Puzzle:

Elaine Thiem, Geraldine Routman, Janet Dalziel, Meluia Gregg, Yvonne Ditsworth, Robert Rogers, Ann Winder, Mary Jane Sedivy, Rosemary Morgan, Sheldon Richman, Dolores Lewis, Carole Schrenk, Freddie Turner, Carol Miller, Lindsey Jackson, Elaine Merk, Harold Hinck, Mary Eckenroth, Shirley Prey, Harriet King, Tom Creley, Barbara Ward, Helen Tate, Ella White, Muriel Monroe, Eloise Hunt, Nan O'Kief, Dolly Barns, Edna Beitler.

DEAR JUNIOR ETUDE:

I love music and have been taking piano lessons for five years, and I am going to take organ lessons at the University of Missouri. I hope to get a Hammond organ soon. I have a pump organ which has been in the repair shop for several months. I'm afraid if it does not come back soon I'll forget how to play it. I have about one thousand, eight hundred and sixty pieces of piano and organ music and hope to become a great organist some day.

From your friend,
PHILIP COTTON (Age 13),
Missouri

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THE COVER FOR THIS MONTH—On February 11, 1847, Thomas Alva Edison was born in Milan, Ohio, and now in February 1947 the world is commemorating the centennial of the birth of this great American inventive genius. Although his electric and electronic inventions and discoveries contributed toward the development of the radio, which now brings music into the homes of millions, he first gave many the opportunity to enjoy music in their homes through the Edison phonograph.

It is, therefore, fitting that **THE ETUDE** in this issue participates in the Edison Centennial celebration. **THE ETUDE** takes pardonable pride in the fact that its Editor, Dr. James Francis Cooke, during a lifetime of two such great Americans as Thomas A. Edison and Lieutenant Commander John Philip Sousa arranged what was the first and perhaps the only meeting of these two famous men who so highly esteemed the other for his achievements.

GIVING THE BEST—Today there is no such thing as a "complete" stock of music publications. The world's unsurpassed stock of music of all publishers maintained by the **THEODORE PRESSER Co.** requires constant re-ordering of publications from over 200 different publishers of music.

Generally now no publisher is able to supply all of the music ordered and frequently the publications which are reported to us as temporarily out of print are not delivered by the publisher for months after our wholesale order was placed with that publisher.

We, likewise, with the publications of the **THEODORE PRESSER Co.** and those of the **OLIVER DITSON Co.** and **THE JOHN CHURCH Co.**, for which **THEODORE PRESSER Co.** acts as distributors, have had difficulties in replenishing stocks of numbers in these catalogs due to shortages of paper and production problems with music printers and binderies. However, everything is being done that can be done constantly to keep the best possible supply of music publications on hand and to give the best possible service in the filling of orders.

If it is a music publication and at all obtainable it can be obtained from the **THEODORE PRESSER Co.**, and music teachers or other active music workers will find it a great convenience to use the direct-mail service of the **THEODORE PRESSER Co.** for securing the music of all publishers from one source with only one account to pay. One of the features of the direct-mail service of this company is to grant charge account privileges to those having regular need for music publications. Write to "THEODORE PRESSER Co., 1712 Chestnut St., Phila. 1, Pa.," for particulars on account conveniences and examination privileges.

SELECTED SECOND GRADE STUDIES FOR PIANO, *Compiled by David Lawton*—This book is designed to follow Mr. Lawton's **SELECTED FIRST GRADE STUDIES**. It offers easy and attractive supplementary material by Parlow, Gurlitt, Bilbro, Streabbog and Köhler. Each piece has been selected because of its technical and musical qualities. Each of the twenty numbers can not only be used as study material, but as an attractive recital piece.

Prior to publication, one copy may be ordered at the special Advance of Publication Cash Price of 25 cents, postpaid. The offer is effective only in the United States and its possessions.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February, 1947

ADVANCE OF PUBLICATION OFFERS

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 appear on these pages.

The Adventures of Peter the Piano—An Illustrated Story for Children Dorothea J. Byerly	.50
Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Old.....Peery	.40
The Child Tchaikowsky—Childhood Days of Famous Composers Lottie Ellsworth Cait and Ruth Bampton	.20
Ella Ketterer's Book of Piano Pieces—For Piano Solo.....	.35
Fantasy in F-Sharp Minor—For Two Pianos, Four Hands.....Ralph Federer	.50
King Midas—Cantata for Two-Part—Treble Voices.....Thaxter-Strong	.35
Let's Play—A Piano Book for Young Beginners.....Ella Ketterer	.25
Mendelssohn's Organ Works.....Kraft	.75
More Themes from the Great Concertos—For Piano.....Henry Levine	.40
The Music Fun Book—A Work Book for Young Piano Beginners Virginia Montgomery	.25
Rhythmic Variety in Piano Music—For the Player of Moderate Attainments.....	.40
Selected Second Grade Studies for Piano David Lawton	.25
Ten Etudes in Thirds and Sixths—For Piano Mana-Zucca	.25
Tunes for Little Players—For Piano Robert Nolan Kerr	.25
Twenty-Four Short Studies—For Technic and Sight Reading for Piano...L. A. Wilmot	.30
Twenty Teachable Tunes—For Piano Opal Louise Hayes	.25
You Can Play the Piano, Part One...Richter	.35
You Can Play the Piano, Part Two...Richter	.35

RHYTHMIC VARIETY IN PIANO MUSIC, *for the Player of Moderate Attainments*—Piano teachers and advancing students will find this a most engaging collection of pieces for instructive and home recreational uses. Bearing out the implication in its title, this book will make a special feature of varied rhythmic patterns combined with real melodic invention.

RHYTHMIC VARIETY IN PIANO MUSIC will be made up of pieces about grade three in difficulty. Some of the most favored numbers already chosen for inclusion are *Swaying Daffodils*, by Overlade; *Renton's Star Sapphires*; *Grey's Under the Hawaiian Moon*; *Dance of the Rosebuds*, by Keats; *Little Colonel*, by Hellard; and *Jack in the Box*, by King. There also will be about a dozen others.

While this collection is being made ready for the market, a single copy may be reserved now at the special Advance of Publication Cash Price of 40 cents, postpaid.

CHAPEL ECHOES, *An Album of Sacred and Meditative Music for Pianists Young and Old*, *Compiled and Arranged by Rob Roy Peery*

—With many years of experience as a church choirmaster to his credit, and hence very familiar with the sacred repertoire, Dr. Peery is well equipped to prepare such a volume as this one. He has drawn upon some of the world's great music in making it up, and has planned it for the many fairly advanced pianists who more competently can handle music in the simpler style. The especially made arrangements are about grade two-and-one-half, not too difficult for the young student who has passed the elementary stage, and just right for the adult player who is a bit "rusty" in his performance.

Some of the material in **CHAPEL ECHOES** probably never before has been arranged for piano, since it will include arrangements from the great choral literature of Bach, Bortniansky, Franck, Gaul, Maunder, and Mendelssohn. Also, it will number among its contents such favorites as *Faure's Palm Branches*; *Kremser's Prayer of Thanksgiving*; *O Holy Night*, by Adam; the 17th Century melody, *A Joyous Easter Song*; *Schubert's Ave Maria*; *Humperdinck's Evening Prayer*; the *Triumphal March*, by Grieg; the "Finlandia" *Choral* by Sibelius, and other excerpts from the symphonic literature. In all, more than thirty numbers will be included.

A single copy of this new album may be reserved now at the special Advance of Publication Cash Price of 40 cents per copy. The sale, however, is limited to the United States and its possessions.

LET'S PLAY, *A Piano Book for Young Beginners*, by Ella Ketterer—The five, six, or seven year old piano beginner using this book starts to play at the very first lesson. Words as an aid to rhythm accompany each melodious, attractively titled piece. There is a minimum of explanation as to time values, etc., but explanatory notes to the teacher and review questions for the pupil are supplied with each piece. Charming illustrations stimulate pupil interest.

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THE MUSIC FUN BOOK, *A Work Book for Young Beginners*, by Virginia Montgomery—As supplementary material to the first piano instruction book, the aim of this workbook is instructive recreation for use either in class or private teaching. The various fundamentals, such as *The Musical Alphabet*, *Piano Keyboard*, *Hand Position*, etc., are conveniently grouped in separate chapters, the order of which the teacher may determine. While this book is in preparation a single copy may be ordered at the special Advance of Publication Cash Price, 25 cents, postpaid.

THE ADVENTURES OF PETER THE PIANO, *An Illustrated Story for Children*, by Dorothea J. Byerly—This book is not a collection of music, but a cleverly told story profusely illustrated with sixty-nine pictures in color. It relates the incidents in the life of Peter the Piano from the time he leaves a dusty warehouse until he becomes the proud possession of a winsome little miss who loves music. The child who cannot read will be delighted with the drawings, and the one who can will spend delightful hours with the fascinating **ADVENTURES OF PETER THE PIANO**. In fact, the book also will appeal to older students. While this book is in preparation, an order for a single copy may be placed at the special Advance of Publication Cash Price, 50 cents, postpaid.

YOU CAN PLAY THE PIANO! A Book for the Older Beginner, In Two Parts, by Ada Richter—Here is a method for the beginner of junior high school age, the adult beginner, or the player who is experiencing a return of affection for the piano. Mrs. Richter puts first things first. She believes that it is more important to this type of student to play musically than to know how a chord or scale is constructed. She knows, too, that beginners enjoy playing music with which they are familiar, and consequently she has included much folk music as well as many arrangements from the favorite works of Stephen Foster, Johannes Brahms, Johann Strauss, and others. Assuming that older beginners are familiar with the fundamentals of music, Mrs. Richter provides this material in the back of the first book for reference when needed. Unique cartoons add interest.

A single copy of either or both parts may be reserved at the special Advance of Publication Cash Price of 35 cents each, postpaid.

KING MIDAS—Cantata for Two-Part Treble Voices, *Lyrics by Celia Thaxter, Music by May A. Strong*—This is a cantata of unusual merit for children of the upper elementary or junior high school grades. Its excellent qualities are a result of well written singable music based on the well known Greek myth of the King of Phrygia. It requires no solo work and the accompaniment is within the ability of an average pianist. It tells of the king whose covetous desire for gold brought him desolation when everything he touched, including his food and even his young daughter, turned to gold.

A single copy may be ordered now at the special Advance of Publication Cash Price of 35 cents, postpaid.

MORE THEMES FROM THE GREAT CONCERTOS, *for Piano Solo*, *Compiled and Arranged by Henry Levine*—In preparing a second book on themes from concerto literature, Mr. Levine will include a few themes from those for other instruments. However, pianists will be glad to see such favorites included as the theme from the First Movement of Rachmaninoff's *Concerto in C-minor*; the Slow Movement from Tchaikowsky's *Concerto in B-flat-minor*; and from such concertos as Beethoven's *Concerto in G-major*; Grieg's *A-minor Concerto* and the *Concerto in B-flat* by Brahms. The contents are skillfully arranged for pianists of average ability.

A single copy may be reserved now at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale however will be limited to the United States and its possessions.

THE CHILD TSCHAIKOWSKY, *Childhood Days of Famous Composers*, by Lottie Ellsworth Coit and Ruth Bampton—This addition will bring the number of volumes in this very popular educational series to seven. As in the former books, this one will emphasize for the young reader the youthful activities of its hero, especially his early accomplishments in music. Interspersed throughout the story of Tschai-kowsky's life will be easy arrangements of the *Theme* from the "Allegro" of the great musician's Sixth Symphony; *Theme* from the "Marche Slave"; the lovely *Theme* from "June" (Barcarolle); and the favorite *Theme* from the "Piano Concerto No. 1." Also included will be a piano duet adaptation of the popular *Troika*. The arrangements are well devised, and have the essential musical elements of the originals.

THE CHILD TSCHAIKOWSKY will be attractively illustrated. Directions for dramatizing the story will be given, and there will be instructions for making a stage model of a scene from the composer's life. Also there will be a list of recordings for children five to twelve years of age.

A single copy of this new book may be reserved now at the special Advance of Publication Cash Price of 20 cents, postpaid.

ELLA KETTERER'S BOOK OF PIANO PIECES—The contents of this new collection of piano teaching pieces covers a wide range of contrasting rhythmic patterns and moods. Each piece selected has been tested and tried out with many pupils and has already proved its merit. Few among contemporary composers have been so uniformly successful as Miss Ketterer in composing attractive and meritorious teaching material. Students of second and third grade attainments will be delighted with this volume.

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TWENTY-FOUR SHORT STUDIES, for *Technic and Sightreading for Piano*, by L. A. Wilmot—This book has been carefully prepared to give excellent help on various phases of technical mastery. Practice is provided on *Passing Thumbs; Shifting Hand Positions; Phrasing*. There are *Scale Passages for Hands Singly and Together; Solid and Broken Chords; Thirds and Sixths; Repeated Notes; and Major and Minor Keys up to four sharps and four flats*. The absence of chords will delight pianists with small hands.

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TUNES FOR LITTLE PLAYERS, for *Piano*, by Robert Nolan Kerr—The outstanding reputation which **LITTLE PLAYERS** has won justifies the preparation of its successor. **TUNES FOR LITTLE PLAYERS** comprises music in the first grade, whose purpose is to familiarize young children with notation, to develop their sense of rhythm and feeling for music, to provide exercises intended to strengthen and control their fingers, and to encourage good basic habits in playing. Technical work is presented in the "Finger Parade" which precedes each tune. The "fun" angle is strong throughout; appealing words accompany most of the tunes, and attractive illustrations enliven the pages.

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MENDELSSOHN'S ORGAN WORKS, Edited and Revised by Edwin Arthur Kraft—In making this edition of MENDELSSOHN'S ORGAN WORKS Arthur Kraft again displays his scholarly musicianship with usual care and thoroughness. This is a carefully planned edition made up of the complete organ works of the great composer which are the *Six Sonatas, Opus 65* and the *Three Preludes and Fugues, Opus 37*.

Single copies may be ordered now at the special Advance of Publication Cash Price of 75 cents, postpaid.

TEN ETUDES IN THIRDS AND SIXTHS, for *Piano*, by Mana-Zucca—This excellent new collection contains a fine group of third and fourth grade pieces, which are written in double notes in a variety of keys and rhythmic patterns, and thus provide interesting and helpful practice for both hands. Teachers seeking musically attractive material of a better class will want to secure a copy.

While the book is in preparation, one copy to a customer may be ordered at the special Advance of Publication Cash Price, 25 cents, postpaid.

FANTASY IN F-SHARP-MINOR, for *Two Pianos, Four Hands*, by Ralph Federer—Pianists familiar with this composer's **RHAPSODY IN D-MINOR**, which has been widely heard, will be interested to know that Mr. Federer has recently completed another major work, the **FANTASY IN F-SHARP-MINOR**. Cast in one movement, and not too lengthy for recital or radio programs, this composition presents a challenge to ambitious students and players of ability.

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TWENTY TEACHABLE TUNES, for *Piano*, by Opal Louise Hayes—The material in Miss Hayes' new collection will be presented in major keys only, and the range of difficulty will run from first melodies, divided between the hands, to pieces in grade one-and-one-half. The book will be engagingly illustrated.

TWENTY TEACHABLE TUNES will be published in the popular oblong format. Prior to publication, a single copy may be reserved at the special Advance of Publication Cash Price of 25 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Another contribution to the fine material available to choir directors in the catalog of THEODORE PRESSER Co. is this month made by a popular composer of church music. This cantata, suitable for use during the Lenten and Easter season, is released just in time for inspection by those having in charge the music for special church services. With this notice the previously announced advance of publication price is withdrawn and single copies may be had for examination, either through your local dealer, or direct from the publishers.

Travail and Triumph, Easter Cantata by Lawrence Keating dramatically tells the story of the sufferings, death and resurrection of the Saviour in a series of solos, solo ensembles and chorus numbers in which text and music are artistically blended to make a most effective program for the choir's contribution to the church Lenten or Easter programs. Its presentation is well within the capabilities of the average volunteer choir. Price, 60 cents.

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Letters from Etude Friends

Marines Need Rolls For Aeolian Orchestrelle Reed Organ

TO THE ETUDE:

Recently a group of us Marines were given an Aeolian Grand Orchestrelle Reed Organ. We intend to put the instrument in shape for our recreation in off duty hours. However, we are in need of music rolls for this specific organ.

The tracker-bar over which the paper passes is single row, 58-note; the paper on rolls is ten and one-eighth inches in width. Player piano rolls cannot be used. We would sure appreciate it if any folks could tell us where we can obtain this type of roll.

The fellows will chip in and pay the expense of obtaining the rolls. We are most fond of marches, waltzes and the lighter vein of bright and colorful selections, but are happy to get what rolls we can.

CORPORAL CHAS. ELLIOTT
 U. S. Marines, Motor T. Div.
 c/o 1750 Clay St.
 San Francisco 9, Calif.

War and Wahnsfried

TO THE ETUDE:

I noticed in the June ETUDE that someone asked if Wagner's Festival House had been bombed, and that you did not have any information concerning this.

My brother is stationed in Bayreuth with the U. S. Army. He sent some pictures of the Festival House which showed the building to be in perfect condition. A few weeks later, however, he sent some more pictures and this time he sent some of what he called Wagner's House and Music Room. (Probably Wahnsfried). These were shown to be badly bombed, but seemed to be in the process of being repaired.

VIRGINIA GROVENSTEIN

Band Questions Answered

(Continued from Page 79)

thin flexible wire about the reed. However, I suggest you contact a professional oboist, preferably one who is interested in oboe reed making and thus learn the art of making reeds. Every fine oboist is experienced in this field since commercial reeds are not adapted to the individual. Oboe, English horn and bassoon reeds must be "tailored" to fit the individual embouchure, hence you will be much more successful in your study and playing of the oboe if you will learn to make your own reeds.

A Teacher or a Finger Chart Needed

I have been playing the clarinet for eight years but I do not know how to finger the notes in the extreme high register. Also, can you explain the reasons for the group of side keys?
 —P. C., Ohio.

Why don't you consult your local high school band conductor, or if a teacher is available, I suggest that you take a few lessons in order to gain this information. Undoubtedly you have other problems which would require the attention of a competent clarinet instructor. If this is

not possible, I would recommend a complete fingering chart for the clarinet. This may be secured from any music store and with a little study will provide the information you are seeking. However, there is no substitute for a good teacher.

Choice of a Wind Instrument

I have played the piano for many years. Now I wish to change to a wind instrument. Would you please recommend an instrument for one with my background and experience?
 —M. F. B., Texas.

The choice of a wind instrument for you is difficult to make, especially since I know nothing about your musical abilities or talents. Also a matter of great importance is that of physical adaptation. Unlike other instruments, certain wind instruments require definite physical qualifications, and unless the student is physically adapted for a particular instrument, all of his native musical talent, ambitions, and work might very well be in vain. Therefore, I suggest you consult a reliable teacher of wind instruments for advice as to your potential physical qualifications for any particular instrument. I am sure this will help you select the instrument for which you are best adapted.

Alto Saxophone Solos

Q. Will you send me the names of some of the more difficult compositions for E-flat alto saxophone? I am planning a recital and would appreciate knowing of any new worth-while works.—S. M., Texas.

A. *Sonata* by Moritz is an excellent work, recorded by Cecil Lesson—Decca; *Concerto* by Moritz is also an attractive composition; *Rhapsodie* by Debussy, also with orchestration; *Sonata* by Bilotti; *Scaramouche* by Milhaud. I am sure that you will find these works interesting and sufficiently difficult to test your playing capacities.

What Do Radio Listeners Want?

(Continued from Page 113)

of the Air and the National Broadcasting's University of the Air, but there is room for radio stimulation and development of the practice of music in the home as well as elsewhere.

The return of the Orchestras of the Nation series to radio on Saturday afternoons from 3:00 to 4:00 P.M., EST (NBC network) brings listeners in all sections of the country an opportunity to hear what is being done in this field throughout America. There are twelve out of eighteen orchestras to be heard this year which will be new to the series. During February four orchestras are scheduled to be heard; these are—the Dallas Symphony Orchestra, February 1; the Seattle Symphony Orchestra, February 8, the Rochester Philharmonic Orchestra, February 15; and the Houston Symphony Orchestra, February 22.

* * *

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 LUDWIG VAN BEETHOVEN:
 Letter to Bettina von Arnim, 1810

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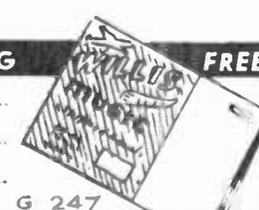
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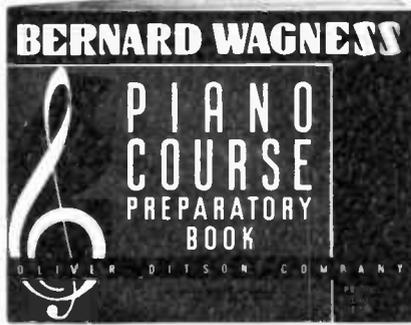
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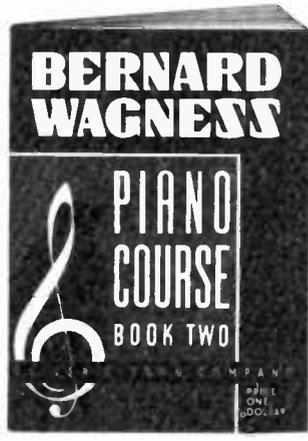
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