


9-1-1947

Volume 65, Number 09 (September 1947)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>

 Part of the [Composition Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Cooke, James Francis. "Volume 65, Number 09 (September 1947)." , (1947). <https://digitalcommons.gardner-webb.edu/etude/180>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

^{dup}
September
1947

Price 25 Cents

music m

LIBRARY
MONTGOMERY
MARTIN
2207
CC FEB 48

ine



THE magic spell of music draws a curtain between the cares of the day and the pleasures and relaxations of evening.

How completely your Baldwin captures and contains that mood! Chosen by the world's great masters as the instrument of

their art, Baldwin is truly today's great piano.

Your dealer is now displaying the latest

models of the new **Baldwin**



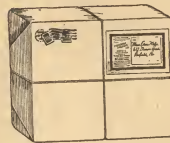
BALDWIN, ACROSONIC, HAMILTON AND HOWARD PIANOS • THE BALDWIN ELECTRONIC ORGAN • THE BALDWIN PIANO CO., CINCINNATI 2, OHIO

Select Just the Music You Need

.... right in your own home or studio!

Through the conveniences of "Presser Service" MUSIC TEACHERS and others active in the Music Profession may order materials for examination with return privileges on music not used. This permits the selection of music, at your leisure, right in your own home or studio, without expending any money before finding suitable materials for your needs. (Ask for details of our examination privileges so that you may know the liberal terms of "Presser Service.")

Send for Some of...



Any of these packages will travel all the way to you, that you may inspect the contents. If you simply will mark those you wish to see, sign your name and address on the coupon and mail to us.

PRESSER'S "ON APPROVAL" PACKAGES

Examine this music at your piano, make your selection and return to us the music not wanted. Full credit will be allowed for returned music, and this may be any, or all, of the music you receive "on approval." You may only for the music selected and retained, plus the nominal postage cost of sending the music to you. Special packages covering individual needs, as you describe them, will be made up cheerfully and sent for examination at your request.

THEODORE PRESSER CO.
1712 CHESTNUT STREET, PHILA. 1, PA.

Presser's "On Approval" Packages

- | | |
|---|---|
| <input type="checkbox"/> PACKAGE NO. 1—EASY PIANO TEACHING PIECES. Contains approximately one dozen first grade pieces, one dozen second grade pieces and one dozen third grade pieces. | <input type="checkbox"/> PACKAGE NO. 8—Excellent PIANO STUDIES to the medium grade to use as supplementary material to cover specific phases of technique. |
| <input type="checkbox"/> PACKAGE NO. 2—MEDIUM GRADE PIANO TEACHING PIECES. Contains approximately fifteen third grade pieces and fifteen fourth grade pieces. | <input type="checkbox"/> PACKAGE NO. 9—One dozen satisfying SACRED SONGS. Indicate when you prefer—High, Medium or Low. |
| <input type="checkbox"/> PACKAGE NO. 3—Contains around thirty short, fifth and sixth grade PIANO PIECES. | <input type="checkbox"/> PACKAGE NO. 10—TEN ANTHEMS FOR VOICED INSTRUMENTS. Effective and not difficult anthems for the average volunteer. |
| <input type="checkbox"/> PACKAGE NO. 4—Contains one dozen TEN SONGS, excellent for teaching purposes. | <input type="checkbox"/> PACKAGE NO. 11—TEN ANTHEMS FOR LARGE PROPHETIC CHOIRS. |
| <input type="checkbox"/> PACKAGE NO. 5—Approximately twenty good VIOLIN TEACHING PIECES in first position. | <input type="checkbox"/> PACKAGE NO. 12—CANTATAS FOR SCHOOL CHORUSES. Delightful cantatas for two and three-part treble voices, not difficult, but brilliant and melodious in effect. |
| <input type="checkbox"/> PACKAGE NO. 6—Fifteen PIPE ORGAN NUMBERS for teaching and revival use. | <input type="checkbox"/> PACKAGE NO. 13—Fifteen EASY CHORUSES for treble voice. |
| <input type="checkbox"/> PACKAGE NO. 7—PRACTICAL TELEPHONY WORDS FOR USE IN PIANO RECITALS that every teacher should know. | <input type="checkbox"/> PACKAGE NO. 14—A dozen CHORUSES FOR MIXED VOICES. Four-part choruses for the representatives of active church societies. |
| <input type="checkbox"/> SPECIAL PACKAGE (Indicate those any special needs you may have.) | |

THEODORE PRESSER CO.
1712 Chestnut St., Philadelphia 1, Pa.

Gentlemen:—Send me in accordance with your "On Sale" plan, the packages indicated. In ordering these packages I am to have the privilege of examining the music they contain, keeping and paying for only the music I use and returning for credit the balance.

Name

Address

NEW!
MICHAEL AARON
ADULT
PIANO COURSE

Technic for Pianists of Junior Grade by JUNE WEYBRIGHT IN TWO BOOKS

Modern Dexterity Exercises to affect the technical growth of the young student without causing tension — psychologically and musically coordinating the eyes, ears and hands.

BOOK ONE — 15 Etudes with additional fingering exercises. 60c

BOOK TWO — 20 Etudes, scale transpositions, triads, bass and broken chords. 75c

The Adult Approach to the Piano

\$1.00

Michael Aaron leads the grown-up, who wants to play piano, rapidly and with confidence through the basic principles and to interesting melodic material in a logical step-wise manner, and with progressive adult thinking. Key-board illustrations correlate the printed page with the piano keys. Appealing original melodies and beautiful familiar favorites are included.

Other Books by MICHAEL AARON
MICHAEL AARON PIANO PRIMER 60c
MICHAEL AARON PIANO COURSE

GRADE ONE ... 1.00
GRADE TWO ... 1.00
GRADE THREE ... 1.00
GRADE FOUR ... 1.00

JUST RELEASED!
TOPE TUNE TECHNIC
for Beginners in Piano
by FLORENCE FENDER BINKLEY

These books establish in the beginner a free, balanced, buoyant technic by developing a feeling for the flooring arm. The story technique, the best story, enhances the student's alertness and desire to learn.

BOOK ONE stresses fundamentals with simple compositions illustrating the technical principles.

BOOK TWO carries the beginner through pedal studies, playing hands together, finger crossing, special chromatic scale drills and establishing the groundwork for a thorough foundation of the major scales.

Price 75c each book

THIS WAY TO MUSIC
by HAZEL COBB

A simplified, correct way to the intelligent reading of notes. Miss Cobb employs lateral reading from nine known notes to give the student a more rapid knowledge of note placement on the staff. Tunesful, original melodies enhance the desire to learn. Profusely illustrated, the book develops extraordinary skill through its clear planning.

Price 75c

5 BOOKS by STANFORD KING
A BOY AND HIS PIANO
A GIRL AND HER PIANO
LET'S PLAY HOBBIES
JUNIOR MISTER Plays the Piano
JUNIOR MISS Plays the Piano

Price 60c each

Chicago 4, Ill. **MILLS MUSIC, INC.** Los Angeles 14, Cal.
64 E. Jackson Blvd. 411 W. 7th St.
1619 Broadway, New York 19, N. Y.

Rubank Piano Publications.

*** FAMOUS THEMES IN THE MODERN MANNER**

Modern style settings of famous classical themes arranged by Jo Lifkind. Includes: RAINBOW THEME from Fantasia-Improvviso, Chopin—FAMOUS THEMES from Polonaise, Debussy—OTHER THEMES from Piano Concerto No. 2, Rachmaninoff—THREE THEMES from Humoresque, 60¢ —and others. Price..... 60¢

*** MARCH KINGS' ALBUM**

The famous marches of John Philip Sousa and other renowned march writers presented in easy-to-play arrangements by Leopold W. Roverger. Contains: WASHINGTON POST March, Sousa —SEMPER FIDELIS March, Sousa—AMERICAN PATROL, Meacham—UNDER THE DOUBLE EAGLE, Wagner—HIGH SCHOOL CADETS, Sousa—JOLLY COPPERHEADS, Peters—and others. Price..... 60¢

*** CRIEG FOR THE YOUNG**

Selected, arranged and edited for the first year piano student by Leopold W. Roverger. Includes: ALBUMILLA—ANTHUS (Final Movement)—TURKISH MARCH from The Raids of Alhasa—VICTORY THEME from Symphony No. 5—FUR ELISE—ECOSSAISE—GERTRUDE'S DREAM WALTZ—and others. Unselected for initiating the student to the characteristic style and forms of this great master. Price..... 75¢

*** BEETHOVEN FOR THE YOUNG**

Selected, arranged and edited for the young ambitious student of the piano by Leopold W. Roverger. Contains: MOONLIGHT SONATA (First Movement)—TURKISH MARCH from The Raids of Alhasa—VICTORY THEME from Symphony No. 5—FUR ELISE—ECOSSAISE—GERTRUDE'S DREAM WALTZ—and others. Unselected for initiating the student to the characteristic style and forms of this great master. Price..... 75¢

*** ADULT PROGRAM ALBUM**

Compiled, arranged and edited for the advancing pianist by Leopold W. Roverger. Selected third year material for the Adult student or Music Lover. Includes: PIANO CONCERTO No. 1 (Theme), Tchaikovsky—LOVE THEM, Grieg—PETER AND THE WOLF, Prokofiev—LULLABY (Berceuse), Liszt—FIRST WALTZ, Dvorak—CONCERTO IN E MINOR (Theme), Chopin—LARGO from Nocturne, Handel—AVALANCHE, Hale—HARK! HARK! THE LARK, Schubert—GYPSY RONDO, Haydn—and many other fine arrangements, transcriptions and adaptations. Price..... 1.00

RUBANK, INC. 738 So. Campbell Ave. CHICAGO 12, ILL.

PIANISTS

Improve your playing by Broadwell Technique

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Pattern Method to gain proper keyboard habits can greatly improve your Accuracy, Sighting and Playing.

REDUCE PRACTICE EFFORT—TO 10 TO 1
Your piano practice can be automatically applied to the next effort less than. Learn how one practice repetition can do the work of ten; how re-arranging and sight-reading; how logical practice principles; The Broadwell Method makes memorizing automatic. Make sight-reading a natural, rapid and accurate process.

GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sight-reading and memorizing, etc. become noticed. Improved memory of skills such as trills, arpeggios, runs, octave passages, chord skills, is unmistakably evident after the first ten days.

ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by Famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The Methods have been successfully used for over twenty years by thousands of pianists.

BROADWELL PIANO TECHNIQUE

Mail Coupon—No obligation for FREE BOOK—"TECHNIQUE"

BROADWELL STUDIOS, DEPT. 67-J
Covina, California

Send me your FREE BOOK "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sight-reading and Playing. I understand there is no obligation.

NAME.....
ADDRESS.....
CITY.....STATE.....

THE ETUDE music magazine

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor-in-Chief
Guy McCoy and Edna M. McKay, Assistant Editors
Dr. Rob Roy Peery, Music Editor

Harold Bekker Dr. Nicholas Dosty Karl W. Gehrkens Dr. Guy Maier
Ruth Evans Robinson Maurice Duménil Elizabeth Gere Dr. Alexander M. Cuddy
Piero Deiro Edna Fox George C. Knick N. Clifford Post
William D. Revell Peter Hugh Reed

FOUNDED 1883 BY THEODORE PRESSER

Contents for September, 1947

VOLUME LXV, No. 9 • PRICE 25 CENTS

EDITORIAL
Keeping Young With Music..... 483

MUSIC AND CULTURE
The Romance of "Home, Sweet Home" and Its Author..... S. J. Woolf 484
What About the Woman Violinist?..... Evelyn 485
My Hall of Memories (Part I)..... André de Séjours 487
The Teacher's Round Table..... Maurice Duménil 488
The Practical Side of Piano Practice..... Harold Fernman 489
Can You Set a Standard?..... Kathryn Sanders Rieder 490

MUSIC IN THE HOME
The Etude Music Lover's Bookshelf..... B. Meredith Cudman 491

MUSIC AND STUDY
The Pianist's Page..... Dr. Guy Mater 492
Father of America's "Pop" Concerts—Louis Anstine Jullien..... Norma Ryland Graves 493
Some Problems of the Deep Voice..... Joel Bjorland 495
Planning Effective and Inspiring Programs..... Dr. Alexander McCurdy 497
The Music Educator Meets the Music Dealer..... William D. Revell 498
Teaching Marching Band Fundamentals..... Carl M. Roderer 500
How Important is Rhythm?..... Harold Fernman 499
When Straker and Amati Violins Brought More Than Those of Stradivarius..... Carl Fetzsch 501
Questions and Answers..... George MacNabb 503
The Pedals—The Soul of the Pianoforte..... Dr. Kari W. Gehrkens 502
Schumann's "Whims" ("Grillen"), Op. 12, No. 4 (Master Lesson)..... Heinrich Gebhard 504

MUSIC
Classic and Contemporary Selections
Reminiscence (Dionys)..... Ralph E. Merrigall 505
Whims (Presser 57) (Master Lesson by Heinrich Gebhard).....

Allegro from Serenata, Op. 36, No. 3 (Presser 490)..... R. Schumann, Op. 12, No. 4 506
Golden Sunset (Presser 2734)..... Maurice Duménil 508
Old Spinning Wheel (Presser 2787)..... Morgan West 510
Valse Violeuse (Presser 2778)..... O. Schelinger Obery 511
Mozart and the Campagna Races (Presser 2782)..... Robert Taylor 512
Vocal and Instrumental Compositions
Preludes (Presser 2776) (Secular Song—Low Voice)..... Ernest E. Pace 514
Prayer (Presser 2773) (Organ)..... Giuseppe Stabile 517
Valse Piquante (Presser 2786) (Violin and Piano)..... Julius Krone 518
Delightful Pieces for Young Players
Glad Days (Piano duet) (Dionys) (From "Let's Play Duets").....

At the Fair (Presser 2773)..... Sarah L. Dittenhafer 520
Melody of Love (Presser 2785)..... H. Engelmann, Op. 600 Arr. by Bruce Carlston 522
On the Village Green (Presser 2766)..... Lueta Brown 523

THE WORLD OF MUSIC..... 524

JUNIOR ETUDE..... 534

MISCELLANEOUS
Bind Questions Answered..... Dr. William D. Revell 496
Voice Questions Answered..... Dr. Nicholas Dosty 527
Organ and Chop Questions Answered..... Frederick Phillips 529
Violin Questions Answered..... Harold Fernman 531

Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa. for U. S. A. and Great Britain. Copyright, 1947, Theodore Presser Co.

\$2.50 a year in U. S. A. and Possessions; also in Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Puerto Rico, St. Vincent, Spain and all South American countries except the Guianas. \$3.75 a year in Canada and Newfoundland. \$5.00 a year in all other countries. Single copy, 25¢.

SINCE its inception in 1883, the spirit of THE ETUDE has been the Spirit of Youth. Its great objective in the field of music has been to point out to young people the ways in which success in the art can be most advantageously, securely, and enjoyably obtained. It has sought to inspire young and potential talents with those ideals which will enable them to develop their gifts with that zest and zeal which, after all, are the mind of youth, whether one measures youth by the calendar or by the splendid pleasure of the unquerable soul.

But we have seen many youths fall by the wayside, when the spirit is only half over, because they have not understood the journey of youth, as did Dr. Oliver Wendell Holmes, when he said in a letter to Mrs. Julia Ward Howe on her seventieth birthday, "To be seventy years young is sometimes far more cheerful than to be forty years old."

While the average calendar age of the staff and the contributors to THE ETUDE is younger than at any time in its history, we are proud of the famed pedagogical savants among our editors. Their experience and scholarship could only have been acquired through years of study and training. These renowned specialists are opulent with ideas, and write with a touch of magic youth which many far younger teachers never seem to acquire.

When Juan Ponce de Leon came to America in 1493, on the second voyage of Columbus, the natives told him of a mystical Fountain of Youth to be found on the Island of Bimini. Twenty years later (1513) he set forth from his base at Puerto Rico, with two vessels, two hundred men, fifty horses, and rich equipment for the "isle" of "La Florida," still in quest of the rejuvenating spring, more precious than gold, which would restore him to the friskiness of boyhood. He found, instead, swamps, morasses, disease, and savage Indians. The enterprising Conquistadore went in the right special direction but, from the standpoint of time, he was a little over four centuries away from his goal.

If the spirit of Ponce de Leon were to return, we could pilot him to hundreds of "fountains of youth" to be found in music centers in all parts of the United States. Every time we come in contact with these refreshing gatherings of young people, ranging in age from fifteen to eighty-five, we are drawn apart from the world of fears, hates, depression, arrogance, narrowness, meanness, and smallness, and have an outlook that is just a little younger, braver, and happier. If you are looking for vim, bounce, verve, pep, drive, push, gaffer, snap, and other of the qualities of youthful zeal, you are far more likely to find them in the colleges for young people than in the rows of bottles of vitamins on the pharmacists' shelves.

Keeping Young With Music

In these editorials we have often referred to the conventions of national musical organizations in our country, particularly those of the Music Teachers National Association and the Music Educators Conference. Innumerable contacts

with the executives of large business interests have given us repeated "look-ins" upon many different kinds of national conventions, many of them monotonously parallel in routine and following a kind of stereotyped parliamentary litany. In none have we ever found a more efficient, business-like management of the necessary affairs of the organization than at the musical conventions. In none have we encountered a comparable spirit of cooperation and self-effacement leading to high ideals. In none have we discovered as much aversion to political wire pulling. In none have we observed as much dynamic zeal and activity. In none have we noted quicker, wiser, and fairer decisions arrived at more amicably. And in none have we sensed a more jubilant, clear-eyed, tireless spirit of youth displayed by delegates, from high school boys and girls to those of very advanced age. Inspired by the uplift of great music, and without the false exhilaration of alcohol, we have heard a large chorus, after a long, hard day of meetings, give a spontaneous, impromptu concert at midnight, so thrilling it was unforgettable.

Probably no individual is known so well at conventions of music makers in America as the remarkable founder of the Music Educators Conference, Dr. Frances E. Clark, also founder of the very successful Educational Department of the Victor Talking Machine Company (now R.C.A.). Dr. Clark is the only one who has attended every convention of the M. E. C. for forty years. She is loved and revered by the members of this body who refer to her, not as Doctor Clark, but as "Mother Clark." Despite her long labors in the field of music, she is neither a "quaint, little, old lady" nor

a "dilapidated dowager." This year, in February, she started out upon a phenomenal speaking tour encompassing two huge national conventions, four large sectional conventions, and many other public engagements, covering over ten thousand miles (in addition to five thousand miles she had traveled in January). Dr. Clark for years has been a member of the Board of Managers of the Presser Home for Retired Music Teachers in Philadelphia, Pa. and has been very close to your Editor and his family since 1911. We saw her just before she ventured upon her memorable tour (this time a crusade promoting student activities in opera in smaller communities). We can assure our readers that no girl graduate leaving college halls at the glorious age of twenty-two could have possessed more earnestness, eagerness, and zeal than did Dr. Clark, who was born just before the outbreak of the Civil War and is now eighty-

(Continued on Page 483)



TITIAN'S DAUGHTER, LAVINIA
Titian (dichino Vecelli, 1477-1576), immortal Italian painter, did much of his fine work after he was ninety years of age.

The Romance of "Home, Sweet Home" and Its Author

The American Actor and Poet Who Wrote the Words
Was One of the Distinctive Figures of His Day

by S. J. Woolf

Eminent American Artist

Samuel Johnson Woolf was born in New York City February 12, 1880. After being graduated from the College of the City of New York in 1897, he went to the National Academy of Design and the Students' League. His works are exhibited in many foremost museums and he has received many medals of distinction. His busy and versatile life has carried him to other collings and he has won high praise as an author and as a war correspondent. He has been a contributor to many magazines. His story of John Howard Payne is vivid and dramatic. *Home, Sweet Home*, now one hundred and twenty-four years old, seems to have brought great success to everyone but the composer, The arranger, the singers, and the publishers all profited by it. An interview with Mr. Woolf appeared in *The Etude* for March 1945.

ALTHOUGH it was over ninety years after an American comat had died in Tunis that the American Army entered the city, one of the first things that many of the homesick G.I.'s did was to trudge out to St. George's cemetery to find his grave. They went to pay tribute to John Howard Payne, not because he had been a minor public official, but because he was the author of an immortal song.

They did not know that the man who wrote *Home, Sweet Home* had not found rest even in death and that about fifty years ago his ashes had been brought back to this country and buried in a Washington cemetery.

Mystery and drama are interwoven in Payne's life. Even where it began is uncertain. According to the tombstone in Tunis he was born in Boston June 8th, 1791. In East Hampton, Long Island, a vine covered cottage is preserved as a shrine to his memory and some claim that it was his birthplace. Others say that a red-brick, marble-trimmed house which once stood near the corner of Pearl and Broad Streets in New York City was his first home.

An author at thirteen, an actor at eighteen, a dramatist in middle age, he lived to be almost forgotten and to die "an exile from home," watched over by two nuns and a Moorish servant.

It was the fitting final curtain for one who, all his life had been a wanderer, who knew both palaces and jails, and who gained fame not through the bombastic plays he wrote, but because he put into simple words the longings of all wayfarers, the longings he, himself, knew so well.

Cursed with many talents, he lacked the constancy which breeds success. He never found the rainbow's pot of gold which he was forever chasing. Yet money meant little to him. He was guileless as a child, had no business sense, spent more than he made and piled up bills which he honestly believed he could pay when his wild dreams came true.

His sensitive and suspicious nature attributed his failures to enemies. No man had more friends. His gentleness, his charm, and his witty talk attracted every one. His helplessness to cope with life prompted others to look after him.

equal of her first husband. Later parental obstacles were more stood in the way of his happiness. This time it was a young woman from Georgia. The lady remained single and when she died, at an advanced age, an autographed copy of *Home, Sweet Home* was buried with her.

A Keen Sense of Humor

Payne could find humor in his poverty and disappointments. In a "cold, cheerless room with no furniture but a bed, a chair, and a wash stand" he wrote:

"The postman never raps but a dunning note to bring,
Each single knock's a balliff and a wrt comes with
each ring.

I dare not go home now, but some day I mean to
call
To see if all those duns are still waiting in the
Home, home, I won't go home,
Oh! no! however humble, there's no place like my
home."

Yet, although he suffered, his moods changed quickly. He was always an actor. He could not endure humdrum existence and found drama in whatever happened to him. Although he sang of the staid pleasures of home he apparently preferred the uncertain thrill of vagrancy.

His mixed ancestry may account for his complex nature. On his father's side he was reputedly related to a poet, to Dolly Madison, and to a signer of the Declaration of Independence. In his mother's veins ran the blood of a Jewish father and of the Scottish nobility.

William Payne and Sarah Isaacs had nine children. John Howard was the sixth child and at the time of his birth his father was the principal of the Clinton Academy in East Hampton. He did not hold this position long, however, and within a few years he and his family moved to Boston where he became head of another school.

In Boston the youngster was taken ill with some nervous malady which prevented him from continuing his school studies and despite the opposition of his father. At twelve he organized a military association called the Boston Federal Band which on holidays paraded through the Common.

His father was worried about the boy. He was deter-

JOHN HOWARD PAYNE AS HAMLET

mined that he should not become an actor. Accordingly, when his oldest son, the partner in a New York counting house, died, he shipped John Howard there, hoping that he might become a respectable business man.

But ledger pages were dull compared to footlights, in the mind of a precocious lad of thirteen who could spout long passages from the works of dramatic authors and who turned out sentimental poems himself. Secretly the boy edited a theatrical paper which in some unexplained way he induced a printer to get out for him.

The *Theatrical Mirror* lasted only six months but it attracted the attention of Mr. Coleman, the editor of *The Evening Post*, who was so impressed with his dramatic criticisms that he wanted to hire the man who wrote them. When he discovered that they were the work of a boy of fourteen he took the youngster under his wing and introduced him to his friends, many of whom were well known authors of the day.

They too marveled at the lad's precocity and, getting in touch with his father, suggested that they would like to send him to college. The old gentleman consented, provided they promised not to help his son in his ambition to become an actor. Accordingly in the company of Charles Brockden Brown, a popular novelist, he sailed up the Hudson on the sloop "Swan" to enter Union College in Schenectady.

Stage Career Begins

He was there but two years when the spirit of revolt, always strong in him, showed itself. He resented certain restrictions that were imposed upon him and he wrote heated letters to his benefactors. In the midst of this controversy his mother, who was, apparently, the only person who understood him, died. His best broken father lost his position and was forced into bankruptcy. Young Payne, sick of college and feeling that this was his chance, went to his father and wheedled from the old teacher his reluctant consent to go on the stage.

He was a good looking boy with clear blue eyes, almost classical features and a little figure. Besides he had charm and a persuasive manner. It was probably these qualities which secured (Continued on Page 494)

Evelyn, radio's first lady of the violin, began her musical career at the age of seven, when she earned twenty-five cents per hour as music teacher in the Yorkville section of her native New York. Of Hungarian ancestry, her gifts revealed themselves before she could speak. Her father had died when she was a baby and her mother could not afford musical training, so Evelyn earned her education with a series of scholarships that began when she was six, in the Yorkville Music Settlement, and continued through the Lillford Graduate School where she was the first student to be admitted while still in high school. She studied under Edward Doherty, had advisory lessons under Leopold Auer, and captured six awards of the New York Philharmonic Prize for summer study at Blue Hill, Maine. She has won the McDowell Club Award, the New York Music Week Association Gold Medal (with a rating of ninety-nine per cent, the highest ever given), the New York State Federation of Music Clubs Award, and a scholarship to Fortunate Blanch which her mother did not allow her to accept because of the distance from home. After a highly successful New York debut, Evelyn auditioned for a post in Paul Spitalny's all-girl orchestra and was immediately appointed concertmaster, a position she has held for some ten years and in which she is known to audiences all over the country. In private life, Evelyn is Mrs. Phil Spitalny. In the following conference, Evelyn of the Magic Violin discusses the career needs of the woman violinist.

—Evelyn's Note

"A WOMAN VIOLINIST takes her first step toward serious accomplishment when she forgets that she is a woman violinist, and learns to think of herself as a violinist and a musician. In this wonderful America of ours there are no barriers of sex, race, background. There is only the test of ability and know-how. We have come a long way since the days when music was a pretty accomplishment, to be shown off by a pretty girl in a pretty dress. Largely through the means of radio, we have attained a national artistic maturity that accepts music as an integral part of our cultural life. In this wider view, a woman has as much chance as a man—provided she has the right material to offer.

"The first big problem, of course, is to find out whether she has this material. Here again, I can think of no better method of procedure than our splendid and secularly Americanized system of audition. The youngster who feels the urge to play without being certain just what that urge may be guiding her to, can do no safer thing than to audition before the board of an established conservatory, or music school, or settlement school. There she will be heard by expert, dispassionate judges who are interested in something more than mere lessons and whose opinion may be regarded as a safe indication of what her abilities really are. It is so dangerously easy for native ability to be misjudged, that I cannot emphasize too strongly the value of a sound audition, early enough in the student's progress to have it count.

The Importance of Musicianship

"The ambitious girl should devote herself to music only if expert judges find her qualified. One of the important things is to find the right teacher. The way can be smoothed by a careful examination of the teacher's musical background, his personal background, and his standards of values and integrity. But even when these are found to be in good order, there remains the question of personal compatibility. If a child is steadily unhappy with a teacher (I don't mean the occasional flare of anger which can clear the spirit in the understanding) and fails to respond to him, their relationship will hardly prove stimulating. And this sense of personal stimulus is enormously important in the young mind. If a teacher inspires trust in a child, and has been found worthy of such trust, the chances are he'll be the "right teacher," regardless of whether or not he bears a famous name.

"If an interested girl who has been well taught can find endless opportunities in professional music, quite apart from the big concert career. A large proportion of our best symphonic organizations now employ young players and conductors. The number of jobs is steadily growing. Of course, I feel a special pride in Mr. Spitalny's Hour of Charm orchestra, and am gratified by the number of audition applications we receive. At the same time, we do not accept one unless it can be filed. We audition some eight or ten every day, and on our tours we find close to a hundred waiting for our arrival in the key cities. Mr. Spitalny per-

sonally auditions the applicants, and it may interest you to know the points on which he bases his decisions.

"The first qualification is excellent all-round musicianship. The candidate must demonstrate complete control of her major instrument. In addition, she must prove thorough knowledge of theory, harmony, sight-reading, and transposition. She must be able to sing averagely well. She must have modest womanly charm, rather than glittering 'glamour.' And she must prove acceptable family background, assuring her a sense of right and wrong and a feeling for values. Although I am not in charge of auditions, I remark to myself on the most striking dreams I can be bed with a whirling mind in spite of their names, faces, episodes, or forth, were continuously repeated.

"A long while but, undoubtedly, in my head during the night, a of the most striking dreams I can be bed with a whirling mind in spite of their names, faces, episodes, or forth, were continuously repeated.

"In front of me an impressive proportions and classical lines. mine, believe it or not. The dream in which I built it, how I acquired it. On top of the monumental tonze letters read:

"I will of your guide. gentlemen. As you can see, the ig has the shape of a cross, with '—where we are 'The Right

A Conference with

What About the Woman Violinist?

Evelyn

Concertmaster and
Featured Soloist of the Hour of Charm, C.B.S.

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

"Another important thing is for the candidate to school herself not to be nervous. Some of you may suggest that this sounds easier than it is. Actually, one can train oneself not to get scared! Looking back to my own student days for a possible hint, I find that I had the very practical training of sheer necessity. We were very poor, and when I won my first scholarships, I knew that this was my field, and that I had to play before all sorts of people under all sorts of circumstances.

"During the three seasons I of singing with her as *Lepore* in Salzburg and *I Conto* for Munich, she granted me the present at my request, at some thickness. They always astonished accuracy, objective, and disloyalty. I also collected from her or ure of precepts and maxims. I told me:

"A singer has the right or a vocal rest. He or she then c being all operatic scores and as should never neglect during it every-day honest-to-God here. By so doing, the singer will perfect condition and redine Let me at this time pass by for the sake of the great ben of your singers.

When I sang in "Don Giovi in Salzburg for the last time and her voice was still o mand.

A Great

Now turn to your left to th Don Giovanni, *Rigoletto*, and Victor Maurel, the French ba What an immense artist h big in the dimensional sense the most instinctively beautif velous control under which v vocal organ, I think, the I throat. Furthermore, his si graceful person was one mor- suppose a knowl- edges of individual needs, which no long-range discussion could supply. Also, I'm not a teacher—indeed, I still have a lot to learn! In a general way, then, let me list the prerequisites of good violin playing in the order of their importance. First, I believe, comes tone production and warmth of tone. Tone is what makes the violin live—what people want to hear coming out of it. Just how you are to perfect your tone must be settled between you and your teacher in understanding your strengths and weaknesses of bowing, and your release of body weight upon the bow. I can tell you, however, that a part of the

ably established among the occasions and opinions thrown occasionally family or friendly gatherings ning concentric circles produced calm body of water. And let me remark to my readers, fellow-control of her major instrument. In addition, she must prove thorough knowledge of theory, harmony, sight-reading, and transposition. She must be able to sing averagely well. She must have modest womanly charm, rather than glittering 'glamour.' And she must prove acceptable family background, assuring her a sense of right and wrong and a feeling for values. Although I am not in charge of auditions, I remark to myself on the most striking dreams I can be bed with a whirling mind in spite of their names, faces, episodes, or forth, were continuously repeated.

"A long while but, undoubtedly, in my head during the night, a of the most striking dreams I can be bed with a whirling mind in spite of their names, faces, episodes, or forth, were continuously repeated.

"In front of me an impressive proportions and classical lines. mine, believe it or not. The dream in which I built it, how I acquired it. On top of the monumental tonze letters read:

"I will of your guide. gentlemen. As you can see, the ig has the shape of a cross, with '—where we are 'The Right

Now turn to your left to th Don Giovanni, *Rigoletto*, and Victor Maurel, the French ba What an immense artist h big in the dimensional sense the most instinctively beautif velous control under which v vocal organ, I think, the I throat. Furthermore, his si graceful person was one mor- suppose a knowl- edges of individual needs, which no long-range discussion could supply. Also, I'm not a teacher—indeed, I still have a lot to learn! In a general way, then, let me list the prerequisites of good violin playing in the order of their importance. First, I believe, comes tone production and warmth of tone. Tone is what makes the violin live—what people want to hear coming out of it. Just how you are to perfect your tone must be settled between you and your teacher in understanding your strengths and weaknesses of bowing, and your release of body weight upon the bow. I can tell you, however, that a part of the

tone problem is solved through one's mental approach. Think of your tone in terms of a beautiful voice—think in terms of timbre, not of sound. Timbre, of course, as these would be projected by a beautiful voice. And never play a tone without first preparing its quality and then listening to it!

Phrasing, I think, consists of tone. If the tone is the voice that sings, the phrasing represents the words to be sung. This can be made clear by playing a song, the words of which are familiar to you. What happens? Both consciously and unconsciously you round your phrases around the words, building a unity between the ideas with your tones. You search out the beginning, the middle, and the end of those ideas and duplicate them with your tones. The same approach with music that has no words. Naturally, you will have nothing to guide you—but the shape of the music. Phrasing, then, means a sure grasp on the beginning, the middle, and the end of each musical idea; just as you phrase spoken sentences, you must learn to speak musical ideas. A helpful way of perfecting a sense of phrasing is to study reliable recordings. Do not mean to copy thoughtlessly, what comes out of the record, but to devote careful study to the way the phrases are shaped. After you have studied three recordings of the same work by three reliable performers, comparing their points of similarity and difference, you are in a position to begin to develop your own phrasing.

"Just this development of your own points marks third in our list of playing requisites. A mere reproduction of printed notes hardly ranks as violin playing! Think out what the melody years after the fact is based. Naturally, I died in Tunis that the produce freakish effect of homestead G. I did was so distilled within you chemistry to find his grave. And the more deeply you to John Howard Payne, a minor public official, but the author of an immortal song, that the man who wrote it found rest even in death's ago his ashes had been y and buried in a Washington.

Interviewed in Payne's life, ascertain. According to the seven years old. Paraphrased in Boston, June 1846 mark about the young born Island, a vine covered old, gentleman—a mirror shining to his memory and "That is the secret of his life. Others may ask me, "There is no secret. 120 Broad Streets in New and have never thought of it. a music as every year pass a busy teacher in the me lived to be almost forgotten Dr. Clark.

What is it highly music servant. effect upon the human strain for one who, all his that the most highly paid knew both politics and present day is the octo, not through the bombastic whose income is reported he put into simple words President of the United States, the longings he, himself, teners know of the year.

See what we mean. he lacked the constancy died at the age of sixty-four found the rainbow's pot youth. Here, in the New England, ten money man musician, eighty years old as a child, had no busting concerts to the largest he made and piled up and commanding the advised he could pay when his me incidentally, it was his might say, "Goodness! nature attributed his a great Spaniard in 1842. Garcia (1805-1908), teacher of Jenny Lind, whose servitude in America in 1851, until he was ninety-nine." Toscanini might also mention his fellow countryman, Tildan, who, in his ninety-fifth year, did some of his greatest playing. He might put the name of the American in this list of the eighty-year old Camille Saint-Saëns, when he plays his concertos with the foremost symphony orchestras. Again, he might refer to the premiere in 1883 of the opera "Falstaff," by Giuseppe Verdi. The name was eighty years old. "Falstaff," with its many forceful,

the more integral will be this important fusion of music and performer.

"In fourth, and final, place we come to technique. On the one hand, there is no room at all in music for the player who lacks the technical means of saying what she wants to say. On the other hand, the ability to say what she wants to say is not enough. Gymnastic technique—brilliant digital display—when used for its own sake can be quite harmful. Even the prodigious technique of a Heifetz is beautiful only because that eminent gentleman's musical gifts are so great. So eminent gentleman's musical utterance must come first. We have all had the curious experience of being charmed by an amateur performer who makes heart-warming music, and of being bored by a virtuoso who makes nothing but fast sounds. Who wants to be classified among the second group?

"That is not to suppose that technique is unimportant. Its value, however, centers entirely around the young professional needs only that technical surety that will enable her to play the standard repertoire of concertos, sonatas, and so forth. The best way to develop and maintain such technique is to make daily, over-all use of the standard methods. The studies of Sevcik, Kreutzer, Gavrilin contain some- where between their ribbons, his shawls, and his caps, women of forty and fifty took on the trappings of senility. A more rational attire has brought the spirit of youth to countless thousands of women with young hearts and venerable souls who, in former years, would have been expected to accept the uniform of age with complacent content. They not only look younger, they are younger."

"If you just mean hand, the following inspiring quotation: Youth, marked 'Anno Domini.' In celebrating his fortieth year as Editor of The Error, this delightful thought is presented with the hope that it will be read over and over and by the friends, many of whom have followed this page for four decades.

YOUTH
"Youth is not a time of life—it is a state of mind. It is not a matter of ripe cheeks, red lips, and apple knees; it is a temper of the will, a height of emotions; it is a freshness of the deep springs of life."
"Youth means a temperamental predominance of courage over timidity, of the appetite of adventure over love of ease. This often exists in a man of fifty more than in a boy of twenty. Nobody grows old by merely living a number of years; people grow old by desiring their ideals."
"Years wrinkle the skin, but to give up enthusiasm wrinkles the soul."
"Worry, doubt, self-distrust, fear, and despair—these are the long, long years that bow the head and turn the growing crown of hair to dust."
"Whether seventy or sixteen, there is in every being the heart of wonder, the sweet amazement at the stars and the star-like things and thoughts, the undaunted chivalry of events, the unflinching child-like appetite for what next, and the joy and the game of life."

Yet, although he suffered his own nature judgment, rich duration and found drama. He was always an actor. His nature judgment, rich duration and found drama. He was always an actor. His nature judgment, rich duration and found drama. He was always an actor.

William Payne and Sarah Isaac. His birth his father was the print "last night" be dangerous with a razor. The great number of incredible biological, physiological, and chemical advances in the last few decades will be long enough to light cones which have had a human life. Barring the accidents of destiny and death itself, human life averages have risen amazingly in the past century. Your Editor possesses a small library upon the fascinating subject of geriatrics—the science of keeping young physiologically in advanced years. The average life expectancy at the present time is, for instance, over twice that

at the time of the American Revolution," and the extension of personal efficiency in advanced years has increased in even more startling proportion.

Important as have been these tremendous discoveries, one of the great secrets of a protracted youth is Dr. Clark's habit of "thinking young." In the days of our grandfathers, there was a definite old age complex. Except in the case of some very old-fashioned and stupid people, this is no longer cultivated. Youth is preserved in the choice of the soul—the Spirit. May the Editor be pardoned for quoting from one of his books, "Light, More Light":

"A well known physiologist has pointed out that we are all really getting older every day. For each day we time to think of this. Our finger nails grow and we cut them; our hair grows and we cut it; new skin is forming every second and it wears away. The body is essentially being renewed every moment of our normal lives. We are not dying; we are constantly being reborn. Not until this amazing process is arrested by abnormal conditions does this rebirth cease. As with the body, so with the mind. We grow old and hideous mentally, when we have old and hideous thoughts. We grow young and glorious as we erase mental abnormalities with young and glorious thoughts. Victorian tradition virtually forced age upon the women of its day. With its moans, its ribbons, its shawls, and its caps, women of forty and fifty took on the trappings of senility. A more rational attire has brought the spirit of youth to countless thousands of women with young hearts and venerable souls who, in former years, would have been expected to accept the uniform of age with complacent content. They not only look younger, they are younger."

"If you just mean hand, the following inspiring quotation: Youth, marked 'Anno Domini.' In celebrating his fortieth year as Editor of The Error, this delightful thought is presented with the hope that it will be read over and over and by the friends, many of whom have followed this page for four decades.

YOUTH
"Youth is not a time of life—it is a state of mind. It is not a matter of ripe cheeks, red lips, and apple knees; it is a temper of the will, a height of emotions; it is a freshness of the deep springs of life."
"Youth means a temperamental predominance of courage over timidity, of the appetite of adventure over love of ease. This often exists in a man of fifty more than in a boy of twenty. Nobody grows old by merely living a number of years; people grow old by desiring their ideals."
"Years wrinkle the skin, but to give up enthusiasm wrinkles the soul."
"Worry, doubt, self-distrust, fear, and despair—these are the long, long years that bow the head and turn the growing crown of hair to dust."
"Whether seventy or sixteen, there is in every being the heart of wonder, the sweet amazement at the stars and the star-like things and thoughts, the undaunted chivalry of events, the unflinching child-like appetite for what next, and the joy and the game of life."

Here are the names selected as the sixteen most famous:
LILL LEHMANN
Emma Emma
Nellie Mehn
Luise Terezini
Mary Gardin
Geraldine Farrar
Frances Alda
Lucrezia Bori
Amelita Galli-Curci
"Clio" Mauri
Jean de Reskè
Francesco Tamagno
Enrico Caruso
John McCormack
Titta Rufio
Pedro Chailapin

"You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fears; as young as your hope, as old as your despair."
"In the central place of your heart there is a wireless station; so long as it receives messages there is hope, cheer, grandeur, courage, and power from the earth, from men and the infinite, so long as there are you. When the wires are cut, you lose the central place of your heart is covered with the snows of pessimism and the ice of cynicism, then are you grown old. Indeed, and may God have mercy on your soul!"
"Carry the youthful joy of music to as many as your ministry of the art permits. Keep growing, creating, and learning; keep working for a better tomorrow, and you will astonish, thrill, and inspire others, who need the example of your musicianship and your radiant spirit of youth. It is to its joy of youth that The Error owes its life. It is the result of influence in all parts of the world. For the support and the sincere interest of its readers of "all ages of youth," The Error and its Editor again express their most sincere and heartfelt appreciation.

* See statistics of Barley Newman in "Must We Grow Old?" (G. P. Putnam's Sons, 1941)

IT DID NOT take me very long to select the names of the famous singers to whom I am going to refer in these articles. They were easy to pick up, as multi-colored bright flowers outstanding in the withering meadow of my Artist's Life, and I wish to say that their beauty and their scent stir my mind.

After careful research I finished by choosing sixteen performers as the foremost representatives I have known of the sublime art of singing. The majority of them are in this world no longer and others are active no more in their profession, but they still enjoy the fame they won with their artistic endeavors.

I do not intend to indulge in estimation of artists that are at present in the midst of their professional activities, for it will be practically impossible to draw a line separating the singers who have reached the zenith of their careers from those who are still in the ascensional stages. It would not be fair to any of them.

I fervently hope that in stating in these lines my discerning but sincere opinion of the merits and demerits of those exceptional artists, I will not betray the sense of admiration that for diversified reasons they all deserve.

My Hall of Memories

Famous Singers I Have Known

by Andres de Seguro

Eminent Operatic Basso and Teacher
Former Member of the Metropolitan Opera Company

Part One

This is the first of a series of articles by the distinguished basso and actor, Andres de Seguro, the dean of all living men who have made the Metropolitan Opera Company world-famous. Mr. de Seguro was born in Barcelona, Spain, in 1875 and has sung repeatedly with many of the opera companies of the world.

of successive all-cast rehearsals that the imaginative work, the creative faculties, the mastery of the voice, and the force of the personality of an artist are revealed and unmistakably established among the cast-leagues, whose impressions and opinions thrown occasionally in the midst of family or friendly gatherings are like the ever widening concentric circles produced by a falling stone in a calm body of water. And let me explain how and when I built it, how I acquired the building was mine. On top of the monumental entrance some solid bronze letters read:

"Three nights ago, after two and a half hours of rehearsal, I went to bed with a whirling mind in which as in a kaleidoscope their names, faces, episodes, idiosyncrasies, and so forth, were continuously revolving."

I could not sleep for a long while. But, undoubtedly, that excitement forged in my head during the night, a beautiful dream, one of the most striking dreams I can remember, came flooding back during the rehearsal period."

There was standing in front of me an impressive granite building of vast proportions and classical lines. And the building was mine, believe it or not. "The dream did not explain how and when I built it, how I acquired the building was mine. On top of the monumental entrance some solid bronze letters read:

The Hall of Memories

Memories of mine, of my long life reproduced in paintings and sculptures, exhibited there in a museum-like manner.

Can you imagine it? So absurd! But such are dreams. Since that night, the idea created by that sporadic dream has insistently come back to me time after time and finally I decided to take you, my readers, to visit that chimerical, fantastic hall of memories. This I think would be the best and most graphic way of bringing you in contact with those great Personalities. So come along, if you please. I will be your guide.

Step in ladies and gentlemen. As you can see, the interior of the building has the shape of a cross, with the head here at the entrance, where we are. The right and left arms of the cross are occupied by rooms filled with mementoes of my private life, but of no concern to you at this moment. Let us proceed.

Here are in the first rotunda of the museum. It contains six life-size portraits in oil, separated in two triptychs on each side of the room facing each other. This group of three pictures on your right are reproductions of three of the most important characters enacted by Lill Lehmann, the German soprano. They are Donna Anna, Norma, and Isolde. Those who heard Lill Lehmann will tell you that she was as great

Music and Culture

My Hall of Memories

Famous Singers I Have Known

by Andres de Seguro

Eminent Operatic Basso and Teacher
Former Member of the Metropolitan Opera Company

Part One

This is the first of a series of articles by the distinguished basso and actor, Andres de Seguro, the dean of all living men who have made the Metropolitan Opera Company world-famous. Mr. de Seguro was born in Barcelona, Spain, in 1875 and has sung repeatedly with many of the opera companies of the world.

a singer as she was an actress. Her voice was of a most beautiful quality and exceptional range, running with perfect homogeneity from her lowest tone on an E-flat above High F, to her singing which was equally admirable in legato phrases, well drafted recitatives or coloratura passages, a perfect example of intelligent training and undimmed respect for her art.

During the three seasons in which I had the honor of singing with her as Leporello from "Don Giovanni" in Salzburg and Il Conte from "Nozze di Figaro" in Munich, she granted me the rare privilege of being present at my requests and at some of her dramatic techniques. They always astonished me by their variety, accuracy, objective, and discipline.

I also collected from her on those occasions a treasure of precepts and maxims. For instance, one day she told me:

"A singer has the right or may feel the necessity of a vocal rest. He or she then can put aside for the time being all operatic concerns and songs. But what singer does this? Her singing during the rehearsal period is the every-day honest-to-God breathing and vocal exercises. By so doing, the singer will keep always the voice in perfect condition and readiness up to an advanced age."

Let me at this time pass to you this precious advice for the sake of the great benefit it could bring to all of you singers.

When I sang in "Don Giovanni" with the great Lill Lehmann during the last time she was sixty-two years old and her voice was still completely at her full command.

A Great Artist

Now turn to your left to those masterful portraits of Don Giovanni, Rigoletto and Falstaff, as the genius of Victor Maurel, the French baritone conceived them.

What may amuse you is that his voice was so big in the dimensional sense of the word, but the most insinuating beautiful quality, and the marvelous control under which Maurel kept it was his own throat. Furthermore, his six feet of handsome and graceful person was one more asset to him.

In all conscience I could not say if Victor Maurel was more admirable in forceful dramatic interpretations like those in Rigoletto, Igor and Jafu Polono, or in those requiring the inherent high comedy of Don Giovanni, prince of rascals as well as the drooleries of Sir John Falstaff.

* See statistics of Barley Newman in "Must We Grow Old?" (G. P. Putnam's Sons, 1941)

Strenuous Practice

I am a senior in high school and have been taking piano lessons for about three and a half years. I play such things as Beethoven's "Pathétique" Sonata, Chopin's Waltz in C-sharp minor, Debussy's "Clair de lune," and Liszt's "Mazurka." Do you think I am far enough advanced to be able to make my life work, even if it is to become a first rate piano teacher? My biggest problem is that I am always stiff when I play. My hands get tired so easily that it is a great task to keep on playing. Do you think it might be in the way I practice my scales. I try to keep a good hand position, use my fingers, and strike the keys, making my fingers do all the work and not my arm. I will appreciate your answer. It will mean a great deal to me.

—J. C., Illinois.

Surely you understand that it is impossible to answer your first question without hearing you, for what matters is not *what* you play, but *how* you play it! May I suggest that you go to the nearest available musical authority and ask for an audition, after which you probably will be able to make up your own mind. Now for your "biggest problem": I believe that your trouble comes from too much strain in your scale practice. It is much physical concentration is often as harmful as none, because in the effort to keep a good hand position the wrist becomes stiff instead of relaxed, and the hand but flexible support for the hand. Then you tell me that you *raise your fingers*.

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

This old-fashioned process may share a great deal of the guilt due to the amount of Beethoven's Third Concerto in C minor. Here, one must pause and find out how some groups of thirty-second and sixty-fourth notes fall within the beats. And what about Gershwin's Prelude No. 1, which brings so much trouble to the average student? In my mind and generally speaking, counting can never hurt anyone nor anything. But if you are positively sure that the little pupil in question doesn't need it and that the length of her beats and rests is absolutely accurate, then let her do without it, and tell her mother: "You ought to rejoice, because your child is most remarkably gifted by Nature. Whereas so many other little girls count aloud, but you, who possesses the faculty of counting inwardly, silently, and correctly." You will be telling the truth, the pupil will be happy, and your problem will be solved.

Is Counting Always Imperative?

I have a piano student aged eleven, who is in her fourth year of work. She does a prodigious amount of work, including a Chopin, Heller, Haren, and many studies and pieces. She has a natural ability and a keen sense of rhythm. So far, we have found no necessity for counting, because her rhythmic patterns are always logical and clear. Her mother wonders who has played fees she should count. In questioning the mother, she has learned never has to help the child, that she proceeds entirely under her own momentum, but she still feels she should count. If I'm right or wrong? I thank you for giving my answer your consideration.

—(Mrs.) O. B. S., Pennsylvania.

If the child's natural ability, if her sense of rhythm are as excellent as you mention, there ought to be no need for constant counting. However, this gift is exceptional, and in most cases counting is advisable until the rhythmic sense of the piece stands firmly on its feet. It can then be discarded because the "swing" in its rhythm has become "second nature." Strict counting is not necessary when reading certain complicated passages, for example the slow move-

The Teacher's Round Table

Conducted by

Maurice Dumesnil

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

of friction and dissatisfaction. Why should parents, or the children themselves, resent paying for a lesson when the clause of prepayment was accepted in good faith? Suppose the family home is out of town and the father commutes every day by train, on a season ticket bought and paid for; will he ask the railroad company for a refund if he stays home and fails to use for several days? Of course not. The same applies to concert or lecture course tickets: I don't see any reason why music lessons shouldn't be placed on a similar business-like basis. Teachers who tried it last fall reported favorable results. It is my conviction that once you establish such a regulation and "stick to it" with the sole exception of health reasons, your prestige will increase and you will attain a higher professional standing. There has been too many last minute calls, flimsy excuses, or unjustified cancellations of lessons in the past. It is in times like these, when demand is great, that teachers can put an end to such undesirable practices. Never mind if one or two pupils drop out; some more will come in the next week. You ought to rejoice, because your child is most remarkably gifted by Nature. Whereas so many other little girls count aloud, but you, who possesses the faculty of counting inwardly, silently, and correctly." You will be telling the truth, the pupil will be happy, and your problem will be solved.

Again, Those Missed Lessons

I am trying to be very strict about payment for all lesson periods, whether student come or not, and I only excuse those when absolutely necessary, but I simply haven't the nerve to charge a monthly rate in advance, except perhaps for new students. This because I try to keep things as pleasant as possible. Don't you think strained feelings would arise if the child is required to phone the teacher to ask to be excused for a week, when the child knows, and the child knows the teacher knows that this means extra money to pay for that missed lesson?

—(Miss) M. M., New Mexico.

I believe that your last considerations are a little far-fetched, and I doubt whether a child's analysis of the situation would reach such depths of thought. In the first place, when the rule of monthly payments is established it must apply to everyone, old and new students alike otherwise it would soon become known that your prices differ and right then and there you would have a source

remarks such as these: "But the record plays this passage faster," or "So-and-so does much more speed." This kind of imitating records is a detestable one and it should be eliminated unless the students want to turn into a flock of peapoppe, those multicolored birds from South America, with their squawks and crows reproducing vaguely their masters' voices. Yes, if teachers don't try to stem this threatening tide, they are going to have a generation of young parrots, merely copying someone else instead of developing their own personalities. This would lead to complete abolition of one's individuality, to an atrophy of the ability to think, to ultimate servitude to the conception of others. Only disastrous results can be expected from such practice. Use records if you wish, but only at first and in order to secure a general idea of what a composition sounds like. Here it must stop and your own brain must take over. Besides, recordings are deceiving; haven't you noticed that most of them play as much as half a tone too high? This implies a faster tempo than the one used at the original performance. And what about certain metallic tones, or harsh attacks produced by defective engineering, with the more elusive pedal effects lost for the same reason? There is another angle, too: suppose you spend much time "aping" a certain idea. Then you happen to hear another recording of the same work, and to your dismay, you discover that the interpretation is just the opposite of yours, or rather, of the artist whom you so conscientiously strove to imitate. You may prefer this new version, too. So, why not remain independent and be yourself? Use your own judgment. By so doing you will naturally and achieve finer results in the end.

Precocious Youngsters

My nearly four-year-old son wants to learn to play the piano. He knows the difference between the treble clef and the bass clef. He has an excellent memory. He likes music on the radio and he listens for various instruments and then we make visits to the music shops to see the instruments of his playing, age six has been learning the piano since he was two and a half. Please let me what material I should use with teaching him? Do you advise teaching him anything at all until after he learns "ABC's (Musical Department)" with his left-handedness make piano difficult for him?

—(Mrs.) A. B. C., Washington

Those little boys sound very precocious and eager to learn. So I don't see any reason why you shouldn't go right ahead with your nearly four year old son. It seems awfully young, I know; but age has nothing to do in this matter: what counts is individual aptitude, and an alert, wide-awake treat. Remember Mozart! As to materials to be used, there is quite a large list to select from: Ada Richter's "Kindergarten Class Book" is an excellent simple approach to the whole. Then I can recommend "My Piano

(Continued on Page 528)

Once, in a discussion of piano playing with Sergei V. Rachmaninoff, I commented upon the fact that while the compositions often called for large stretches, his hand was not abnormally large. His maximum compass was an octave and a half. On the other hand, his cousin, Alexander Siloti, had, according to reports, a stretch of an octave and a fifth. This is interesting to piano students because so many are concerned over what they feel are handicaps, whereas the great artists of the keyboard art have been concerned with developing their muscle and nerve control for freedom of expression.

The practical side of piano practicing demands that one must learn how practice, how to achieve the desired goal in the shortest possible time, which is half of success. Unfortunately, the student is generally told to work with the clock ticking next to him, and the minute he is through with the prescribed forty, he goes until the next day. The silly notion still remains in the minds of parents, students, and even teachers, that if this performance is repeated day in and day out for several years, the youngster will wake up one morning a full-blown musician and technically a well equipped performer.

It would be far more profitable for the teacher or the parents to set a daily practice plan for a composition. The student should not leave the piano before this is achieved, no matter how long it takes. There should be no concern if at first he can not finish the task in the allotted time, for it won't be long before he will need far more time to do his job. All practicing is mental work and not an isolated physical exercise. Unless the student keeps a concert-hood on his mind, he is wasting his time. As soon as he is mentally tired, he had better stop. As soon as he is physically tired, he had better stop.

The Subconscious Mind at Work

A great deal of actual work goes on in the subconscious mind after the work at the instrument is over. This is why a composition and its technical difficulties are often concentrated in the mind of the student by leaving it alone for a few weeks. There is no use pounding away at the same piece month after month, and the student will discover with pleasure that he can play it after the first minute of the next round, he can "floor it" quite easily in the second.

But the most important objective for a teacher is to awaken in the student a love for the piano and sincere curiosity to overcome its difficulties. This is much more important than any scales or exercises—because there is danger of killing the beginner's every desire to be a musician. In short, one should develop the musician first, and the performer afterwards; not the reverse, as is usually the case. The practice of cramming the student with all kinds of exercises in order to develop his technical skill, with the idea that musical phrasing, and so forth, will come afterwards, is very wrong. Just as well teach someone a new language without explaining the meaning of the words.

Playing the piano should become, for the student, a life necessity, practically a nutritional element, like a vitamin, without which he couldn't live happily for a day. In addition to being his profession, it should be his favorite hobby, though this does not mean that one shouldn't go fishing if he wants to. Piano practice is a mental workshop in which something must be achieved every day, or the time is completely wasted. Probably enough, reasons have been given why teachers should make their pupils play scales each day for several hours. So here are a few reasons against this practice that should at least put the question to doubt.

The Practical Side of Piano Practicing

by **Victor J. Seroff**

Distinguished Russian-American
Piano Virtuoso and Teacher

Mr. Seroff's articles, taken from his book manuscript, "Common Sense in Piano Study," have appeared in past issues of the Enst as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of a Permanent Technique"; February 1947, "Controlling Tempo and Dynamics." The May 1946 issue is entirely out of print. There are a few copies available of the July 1946 and the February 1947 issues. —Editor's Note.

1. If the scales are meant to develop the strength of the fingers, they fall completely. The weak part of the hand is the fourth and fifth fingers. Yet these get very little work to do in the run of a scale. In fact, the fifth finger strikes only once in each up and down. No muscle will develop from such intermittent exercise. Only a constant drill of those fingers will strengthen them, and such drills are provided in innumerable exercises.
2. If the practicing of scales will help to play them later on, when they occur in pieces, what about the greatly varied fingering we must often use, according to the phrasing line in the piece?

The Weak Points of the Hand

Just as much of the same can be said about arpeggios. The student should not waste many early morning hours on them, for the student who has a thorough knowledge of scales and arpeggios. This is indispensable.

Considering double notes, the student must always practice chiefly the upper part of the right, and the lower part of the left, as these are the weak points. The absolute "together" sound is essential. All double notes should be sounded simultaneously. Some students are afraid to touch their fingers together by leaving it alone for a few weeks. There is no use pounding away at the same piece month after month, and the student will discover with pleasure that he can play it after the first minute of the next round, he can "floor it" quite easily in the second.

But the most important objective for a teacher is to awaken in the student a love for the piano and sincere curiosity to overcome its difficulties. This is much more important than any scales or exercises—because there is danger of killing the beginner's every desire to be a musician. In short, one should develop the musician first, and the performer afterwards; not the reverse, as is usually the case. The practice of cramming the student with all kinds of exercises in order to develop his technical skill, with the idea that musical phrasing, and so forth, will come afterwards, is very wrong. Just as well teach someone a new language without explaining the meaning of the words.

Playing the piano should become, for the student, a life necessity, practically a nutritional element, like a vitamin, without which he couldn't live happily for a day. In addition to being his profession, it should be his favorite hobby, though this does not mean that one shouldn't go fishing if he wants to. Piano practice is a mental workshop in which something must be achieved every day, or the time is completely wasted. Probably enough, reasons have been given why teachers should make their pupils play scales each day for several hours. So here are a few reasons against this practice that should at least put the question to doubt.

sequestly must adjust their grip for the octave with relaxed wrist and arm, but firmly fixed fingers, feeling the keys well under the tips. Since the white key is much broader than the black, and therefore allows too much space for the fingers to shift, a very good idea is to practice the octave grip on the black keys alone, for, with the narrow key, the finger must always strike the same spot.

In playing octaves one should be aware only of the downward motion. Any upward motion of the wrist, independent of the arm, is a waste of that effort and time, which is so important in the speed of playing. The playing of octaves should be adjusted to the action of the keys. The student can see for himself that the easier the action of the piano, the faster will the key return to its original position, and the more rapid and easier will be the execution of the repeated octave. This adjustment will apply to all combinations of repeated notes. The fingers should never release their grip of the keys. The student should just "shake" them downward, as fast or as slowly as the score demands. As an example, one may take into consideration the lengthy octave passages throughout the Schubert-Liszt Erl King:



Busoni, in playing this work, never raised his hand from the keyboard. Once he encountered a long sequence of the same octaves, he let his hand rest upon the keys, and the hand moved up and down with the piano action, over and over again.

It is helpful to practice octave passages with just the fifth finger alone—keeping the hand spread out in the position of the octave stretch. This will strengthen the muscles of the little finger and the outer side of the palm, and will add to the security of clean octaves, since it is the upper part of the octave that usually leads the passage. Practicing the reverse way, with the thumb leading, should be done very lightly, as there is danger of suffering the wrist and hand. In playing alternating octaves, the weight and emphasis should be in the thumbs, since that is where the effect of the chromatic scale lies.

Economy of Movement

All piano playing should be based on the maximum economy of the strength and movement of the hands over the keyboard. History says that when Bach played, one could hardly see his hands move. As we read further, the same is said of Mozart and of Chopin. I once took a young friend (Continued on Page 533)



KATHRYN SANDERS RIEDER

Can You Set a Standard?

by Kathryn Sanders Rieder

IT CERTAINLY is a pleasure to hear a good choir! a visiting minister said recently after hearing the anthem.

All who heard added greatly to the worship service. All but the minister's remark seemed to be smiling agreement that the anthem had been a pleasure to the congregation, to the director, and to the choir members. It had been worth all the effort that had been given it.

The increasing number of good volunteer church choirs now winning distinction have found that it is essential that they select a standard and seek to maintain or better it. Standards vary for the many types of choirs. There must be standards to deal methodically with the shifting problems presented by changing groups, abilities, and circumstances. With some, this means detailed constitutions, and highly organized yearly programs; with others, only a few well-defined rules, carefully followed, are necessary. Many times when conditions are unsettled we think the solution must be to ask less and less. We adopt a soft attitude toward difficulties instead of attacking them constructively. Rather, we ought to be asking more of ourselves and of the members, as we try to make choir participation more satisfying for each member.

The music itself deserves thoughtful attention, for the choir gives its best only to music that is liked. Are we maintaining the standard of having the choir music attractive and simple enough for the choir to sing confidently with the amount of rehearsal time available? We know that if the music is attractive to

un-ter choirs never feel sure of their part until they hear it alone. Others are not conscious that they are not in perfect tune with the rest unless their part is played with them as they sing. After parts alone are worked out, the sopranos and tenors are rehearsed together, then the altos and basses, and finally sopranos and altos together. This procedure gives practice in tuning to each other, in hearing the finer voices. Such practice helps re-enforce the learning of each individual part. Ideals of singing with unforced tones can be brought out at the same time. Sectional practice need not take long. It gives the others a moment of relaxation. And, if desired, the one part may sing while the others hum softly to acquaint themselves with their own part.

Diction Standards

Do we maintain high standards in having the words sung so they may be understood? Ask some of the more discerning and musical of the congregation to report on whether the words are clear, the balance of parts pleasing. Accept their report with good spirit even though it is not all praise. At rehearsal the director will do well to take a few moments to go to the back of the church auditorium to listen to his choir. Among other things he can determine which words are not clear, and drill the choir in singing them correctly. Often it is the final consonant which is unpronounced, and which makes the meaning unintelligible.

There is a standard to be maintained in securing contrast in performing the anthems. Often choirs fall into the routine of singing alone rigidly, with almost no variation in dynamics or tempo. Some soft sections, some loud sections, and a faithful execution of the marks of expression would lift many an average choir into the better than average class. Yes, we know these things—but do we perform them? Do we maintain the standard here?

Appearance Standards

Do we set a standard for the appearance of the choir? Even though robes have been widely adopted to help in this matter there are still details to consider if the appearance of the choir is to be uniform and pleasing. The wearing of hair-ornaments, ear-rings by the women, bright ties by the men, all sorts of small variations can spoil the dignity and appropriateness. The choir robes need to be kept clean and mended. They also need to be changed in appearance from time to time. If new robes are not needed, new stoles or collars with a change in design can freshen the garment and give a new and pleasing effect.

Posture Standards

Good posture is expected of an efficient choir but there is also the problem of eliminating distracting mannerisms in most churches. Choir and congregation still face each other and each distraction is disturbing. One choir had a habit of rising to sing, then each member making a step forward. It gave the strange effect of the choir having, indeed, moved corrected by a word from the director. Afterward they simply rose where they wished to stand, slightly away from the choir benches.

Behavior Standards

Whispering or over interest in the congregation must be watched. At times a tactful talk by the minister, stressing the choir's part of the service and emphasizing the matter of reverence, and the thoughts that should occupy the mind, can be of great help. It will be found more to the point than a recital of the "don'ts." Here, as in other situations, it is better to replace a faulty habit with a good one than to emphasize the poor habit through constant attention even though it is of a negative kind.

Membership Standards

Can you set a standard in membership? Some choirs are completely organized with all officers and a constitution that settles all matters in question. The director has almost nothing to do with the membership considerations. He does pass in the new members and he does keep alert to secure new members, but in so far as practical, he leaves the matters in the hands of his membership committee.

Some choirs hesitate to set up rules thinking that they may lose some members. (Continued on Page 496)

AN AUSTRIAN TRINITY

"BRUCKNER, MAHLER, SCHOENBERG." By Dika Newlin. Pages, 293. Price, \$3.50. Publisher, King's Crown Press.

The author, with the authenticity of long research and devotion, has built her book around four stars of Viennese music since the days of Brahms. She has not included Richard Strauss in the group, probably because he was born in Munich and because she feels that he perhaps belongs to a different line of descent. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the nebulous background.

Her first interest in this musical revolt stems from a meeting with Arnold Schoenberg in Los Angeles in 1938, when she became a pupil of the famous radical. With great breadth of understanding she traces the steps of the revolution from the baroque Catholic Bruckner, through the Semite Mahler and Schoenberg, to Berg and his chaotic musical play, "Wozzeck." She indicates, with fine critical discernment, the distinctions between these masters, and provides the reader of today with opinions which form a splendid basis for comparison.

CONTESTED BIOGRAPHY

"KOUSSEVITZKY." By Moses Smith. Pages, 400. Price, \$4.50. Publisher, Allen, Towne and Heath, Inc.

A new publishing firm, Allen, Towne and Heath, Inc., issued its first book, and almost before the work was on sale, found itself tangled up in the meshes of the law. Mr. Koussevitzky just didn't like the book and contended that his right of privacy had been invaded and that the book had willfully damaged his reputation as one of the world's great conductors. He sued the publishers and lost his case. He then appealed it and the decision handed down was that the book had to do with factual matters and was not fictional. Mr. Koussevitzky lost again.

The Etude Music Lover's Bookshelf



Any book here may be secured from the publisher of this MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

SEEING MUSIC

"VISIBLE SPEECH." By Ralph K. Potter, George A. Kopp, and Harriet C. Green. Pages, 441. Price, \$4.75. Publisher, D. Van Nostrand Company, Inc.

The first authoritative, comprehensive work upon the science of photographing sounds in speech so that these may be analyzed for study in education of the deaf, speech correction, phonetics, music, dramatics, heart beats, bird songs, animal sounds, machinery noises, or any other research involving sounds. There are more than five hundred reproductions of spectrograms. These should give great opportunity to scientifically minded musicians.

CHORAL PERFORMANCES

"FUNDAMENTALS OF CHORAL EXPRESSION." By Hayes M. Fuhr. Pages, 103. Price, \$2.00. Publisher, University of Nebraska Press.

The great reforms that have come in the field of choral singing were long delayed. It is not far since the day when almost no one expected to make out the words of a chorus or even a quartet. The singers sang the notes with fair respect for intonation but were not expected to let the audience know what the song was about; nor was there much attention paid to anything more than the crudest attempt at expression. Such books as that of Mr. Fuhr have contributed much to remedy this. The chapters are clear and readable, and are divided as follows: Perspective, Group Organization, Repertoire, Rehearsal, Tone Production, Performance.

A MUSICAL FAMILY

"THE NEWHARD PIANO QUARTET." By Nelson James Newhard, Sr. Pages, 248. Price, \$3.05. Publisher, Lehigh Printing Company, 125 North Hill Street, Allentown, Pa.

This is an unusual book about an unusual achievement. Mr. Newhard has been one of the leading music teachers in his home community of Bethlehem, Pa. He took it upon himself to form, from his family of young children, Margaret E., Harold E., Gretchen L., and Nelson J., Jr., a quartet, all four players performing at one keyboard in arrangements made mostly by European composers. Starting with very simple pieces, the repertoire expanded until many of the works of the masters were included. The quartet gradually grew up, and as the playing efficiency of the performers increased, it began to attract attention. The performances were precise, the ensemble excellent, and the interpretations understanding and artistic. The quartet proved a great novelty and was much in demand.

Mr. Newhard gives, in great detail, notes upon the training of the quartet and the development of the performers, who are now adults and college graduates. He writes stories of over two hundred pieces including piano solos, duets, trios, quartets; selections for two, three, and four pianos, as well as organ and piano duets, concertos, and miscellaneous numbers.

MILLIONS IN IT

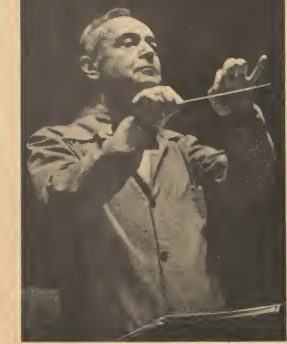
"HOW TO WRITE, SING AND SELL POPULAR SONGS." By Nick Kenny. Pages, 255. Price, \$2.00. Publisher, Hermitage Press.

Yes, there are millions in it for a very few people out of the one hundred and forty million who make up the population of the United States. It is hard to think of a business in which the element of speculation enters more than in the field of the popular song. For one Irving Berlin, one Richard Rodgers, one Paul Whiteman, one Bing Crosby in the field of popular music, there are thousands of aspirants with about as much chance of giving Uncle Sam any additional labor with their income tax as a humming bird has of catching a whiff. Nick Kenny's book is a collection of pitfalls to avoid in song writing and gives pertinent advice from Cole Porter, Richard Rodgers, Oscar Hammerstein, II, Irving Berlin, Paul Whiteman, Irving Caesar, Cab Calloway, Frank Sinatra, Jo Stafford, Perry Como, the Andrews Sisters, Kate Smith, Bing Crosby, Sophie Tucker, and many others, as well as information on copyright, lists of publishers, and various other information of value to the aspiring song-writer.

THE WELL TRAINED VOICE

"YOUR VOICE AND YOUR SPEECH." By Beatrice Desfosse. Pages, 224. Price, \$3.50. Publisher, Cattell and Company, Inc.

Mrs. Desfosse's work is one with which all vocal teachers should become acquainted, because so many who want to learn how to speak correctly, effectively, and beautifully, apply to the voice teacher for assistance. So much practical information can be obtained from a book of this type about "Pacing Your Fears," "Thinking On Your Feet," "Everyday Speech," "Articulation," "Strengthening Your Voice," "Speaking for Radio," "Choral Speech" and other subjects, that the teacher's work may be amplified very greatly, without adding to the pupil's fees. The book is to be highly recommended.



SERGE KOUSSEVITZKY

Certainly your reviewer could not appoint himself as a third court of musical justice to a man who has been one of the most active and valuable figures in the musical progress of the New World. That decision can come only from the musical public as a whole. If we were in Mr. Koussevitzky's position, we wouldn't care very much, because the great jury of the people themselves is wise and understanding. Such a career is so

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



"Yes, we blame the parent; but parents usually don't get the ideas about 'enjoyment,' for pleasure, and so forth from their own heads. I go directly to the door of the modern educator who, like a quack doctor, theorizes endlessly to the ruination of millions of young hopefuls. The child must 'love' his work (or studies or whatever his task). That statement is good when interpreted sensibly. I honestly believe that love for one's work is an absolute necessity for meaningful learning. But I also believe that the elements of work in music (and other studies) are at present so broken down that the child is almost completely milk-fed, and any labor on his part, either physical or mental, is completely eliminated. It is true that it takes a wise person to guide a student into loving his work, but nothing which really gives our life meaning is ever gained without expenditure of effort. The idea of the 'easier road' is purely an adult concept, because children are less prone to try to escape a little use of energy than adults. We give our children the best in materials, but why do we handicap them from the beginning with 'adult short-cuts' and superimposed ideas which lead to nothing but disillusionment?"

Standards For the New Season
In all my years of happy association with *The Enrno*, no topic has provoked the interest stirred up by the pages on Standards of Music Teaching. (January and February 1947). The letters received are obviously from intelligent, aspiring, and also *indignant* teachers. Do they ascribe today's generally low level of piano teaching to the teachers themselves? Or to poor teaching materials? Or to the "no time for practice" wall? Or to school or extra curricular activities? ... Hardly! About half the correspondents place the blame squarely on the parents, especially the "norms" parents castigate our "progressive" educators; only a few point fingers of shame at the teachers.

Mary A. Spencer of Princeton, New Jersey, makes this devastating indictment:
"I firmly believe that the blame for inadequately trained students lies on more doorsteps than those of the piano teacher. How often do we teachers hear this statement from parents canvassing the field for a music instructor: 'I don't want Johnnie to be a concert pianist or a professional musician. I want him to know just enough so that he can play for his own enjoyment.' These words cause more heartbreak to teachers and students than any ever uttered. The teacher, to comply with the patron's wishes, teaches Johnnie 'pieces,' no scales, no exercises, no technique of any kind ... nothing that will sound as if he is on the road to professionalism. He must 'just play.' Also he must never be kept on a piece so long that he will tire of it, or perfect it! Consequently one musical murder after another is committed."
"However, the tragedy is not in what happens to the music, but in what happens to Johnnie. He never gains enough technical equipment or knowledge to 'play for his own pleasure,' he soon realizes his shortcomings, becomes discouraged by his own inadequacies and gives up the struggle as hopeless. . . or, still clinging to the ideal that there *must* be some beauty in music (although he has yet to make that beauty with his own hands), he enters college or music school. The teachers there must help him not only to unlearn but also to relearn basic principles which he should have known from his earliest experiences in music. Willful fingers must be retained, old habits must be broken down and new ones substituted. After this procedure perhaps a little pleasure may creep into the pianist's experiences, if he is not completely worn out with confusion.

movies, and ball games.
"Maybe I'm old enough to be your grandmother, though I doubt it! In my school days we lived on music and had enough hours to study it. We learned Bach, Mozart, Beethoven, Schubert, and made an issue of technique and theory, and above all learned to control ourselves through self discipline.
"What does music study mean in our schools today? Band with brass tooting a blaring march in a football field, and nobody to play the piano in Sunday School or for a glee club. When the four years of high school are over, music is gone forever so far as performance is concerned; and in the school we just have more and more teachers coming on—that's all."
"What time is left for piano students to practice? In rural communities such as mine the school bus trip takes two hours daily. One of my girls, working on the Grieg Concerto *might* get it learned if she had half a chance to work on it; but she can't miss a ball game, football, basketball, baseball and what-have-you-ball, and all the routine, hoisting crowd. If she misses a game, she's 'queer' . . . and there goes the piano practice!"

"In my study and teaching days girls had time to practice. Nope, nope, it isn't the teacher's fault. You'd better box the parents' ears and tell them to send to lessons a peppery girl who is eager to learn keys, chords, scales, sight-reading, and so forth. Don't expect us to inspire a sleepy, gum-chewing gal who won't practice her piano lesson even if it is written down in detail.
"I am not a parent, but just the piano teacher with tied hands. I'm weary educating both child and parent, and often being treated like a dummy by everybody. . . . You great big 'guys' who write for *The Enrno*, come out, travel our paths, and see what you catch on your hook."
"Well! There's nothing further for us to say except this: if music brings its teachers to an unhappy, embittered state, there's only one thing to do—quit music, retire, and go into another business or profession. I wonder if other small community teachers agree with our correspondents?"

Joint Responsibility

Some of the letters put the blame on parents who tolerate incompetent teachers:
"In our town of 65,000 I am the only non-degree teacher among twelve piano teachers; yet students from master or bachelor degree teachers come to me without the least knowledge of key or time signatures, tempo indications, and worst of all, any practical knowledge of major or minor scales.
"The blame for this responsibility lies with parents who bring their children and say, 'I only want Johnny to have fun out of his music' . . . I refuse to take such students."

Good or just Most competent teachers nowadays are in the same position—they can and do choose their pupils.
From the above letter it seems, doesn't it, that the remedy for this problem is to demand teachers with college degrees?
Here's another: "If you could only see the specimens that come to me after years of lessons with so-called teachers. Two girls came to me recently, one with eight years, the other with four years study. I planned to work with them on sonatas, classics, and so forth—but found that they had great difficulty playing Godard's *Waltz* and *Sonata*. (The first movement was out of the question.)
"What is the matter with the parents? Do they have money to throw away? My pupils' parents tell me they have learned to swim from me in six months than at any other previous training."
Perhaps the remedy lies in educating the parents; . . . Or is it too late?

"This week I auditioned applicants for lessons next autumn. Hearing the high school juniors and seniors positively make me groan. They bring me *Rhapsody* and *Clair de Lune*, Liszt, Chopin, with no technical foundation. They don't even know the key they are reading in, cannot decipher dynamic markings or tempo indications. As for 'tone' they never heard of it." "If this is the level of piano teaching in the United States, it's pretty sad, isn't it?"
(Continued on Page 494)



LOUIS ANTOINE JULIEN

DURING the season of 1853-4 there appeared in New York concert halls a French conductor whose colorful personality and theatrical methods made him one of the most popular figures of the day. Louis Antoine Julien introduced to early Americans their first large orchestra and to symphonic music at popular prices. Like his contemporary, Phineas T. Barnum, Julien advertised copiously, introduced novelties, and attracted the public by grandiose stagings. Unlike the showman, however, he was sincere in his attempt to popularize the classics.
When the French conductor arrived in the summer of 1853, he found a busy young nation in the throes of its first growing pains. New York was just beginning to present itself as the nation's first city. The New York Philharmonic had announced a new "season" of four concerts. The first American Exposition was in full swing, the President having dedicated its Great Crystal Palace, July 14, 1853.

The Palace later became the show place of New York, and here in June of the following year, Julien triumphantly staged America's first Music Congress. The Congress, attended by representatives of such cities as Boston, Philadelphia, Baltimore, Cincinnati, and others, opened June 15 and continued through the following week with a series of nightly "congresses." For the opening concert, which was the largest and most spectacular of all, Julien directed a chorus of over 1000 voices and an orchestra of two hundred and fifty performers.

A Gala Event

Following the close of the Congress—the next Monday, June 25—Julien appeared in his farewell concert. No event of the season aroused more interest. Shortly after mid-afternoon the city's horse-drawn cars were filled with crowds arriving for the concert scheduled to begin at seven o'clock. Farmers with their families in "Sunday best," fashionably attired New Yorkers, wide-eyed youngsters in tow of anxious parents surged through the doors to hear once more the conductor who had opened a new world of music for them to enjoy.

They had long since become accustomed to the crimson platform edged in gold, the elaborate white and gold "throne chair" just back of the conductor's stand since the target of the "sensation" of the "Music Congress" that Julien programmed each night was also beginning to be understood and liked. But after all, it was the novelty of the concerts which had continued to draw them for nearly a year. This, and Julien himself, as he was veritate an actor as he was musician.

Father of America's "Pop" Concerts

Louis Antoine Julien

by Norma Ryland Graves

From somewhere down in front came a sharp rustle like the crackling of leaves before an autumn storm. Then as a square-set, dark-haired man stepped out on the stage, successive waves of sound rocketed the hall. Smiling and bowing, his black eyes darted from side to side, Julien finally reached the center of the stage. From the sheen of his long black hair to the gloss of his patent leather shoes the forty-two-year-old conductor was elegantly turned out. As usual he wore his coat open to reveal a dazzling white waistcoat topped by an elaborately embroidered shirt front. His long wristbands were turned back over his cuffs. Contrary to custom, however, he wore neither pinrose gloves nor the numerous diamond rings and charms that usually imparted such a garish effect to his appearance.

For his last concert Julien followed the usual pattern of an overture, two movements of a symphony, an operatic selection, instrumental solos, and a concluding group of popular dance music. But it was a program devoid of many of the theatrical trappings in which he so frequently clothed his music. The roars of applause that greeted the last number had hardly subsided when the audience observed Köenig, the chief cornetist, advance toward his conductor bearing a huge golden wreath and tablet, which he presented to him. Amid thunderous applause Julien raised the quadrille—a square which commemorated the events of the past week. Those nearest him could read the words engraved on its surface: "A Laureate from 1500 performers at the First Musical Congress in America and from 30,000 true fans and admirers present in the Crystal Palace, June 15, 1854. . . ."

A Startling Innovation

It had been nearly a year since elaborate posters of scarlet and black plastered all over New York had first announced Julien's arrival from England, where he had concertized for nearly twenty years. He had skyrocketed to fame through his popular "chilling Concerts," attended by the millions whose fables, as well as those of Julien himself, were immortalized by cartoons of the famous "Punch."
Julien brought over as a nucleus for his American organization forty musicians including such well known artists as the cornetist, Köenig; Bottesini, the great contra-bass; Lavigne, world-famous oboist; Wulle, celebrated clarinetist; and Hughes, the famous opheciadist. Among the fifty-eight musicians he employed in this country was a young violinist, Theodore Thomas. To Americans of the middle nineteenth century an orchestra of ninety-eight was a startling innovation; likewise the number of solo-artists Julien introduced at each performance. Even more amazing, however, was the price charged for each scarlet and gold admission card—only fifty cents. It was worth that much to enjoy the strange new instruments Julien used; drums so large that they required a pair of players; the mammoth bag with keys, the ophicleid; the odd-shaped wood winds. With a repertoire of more than 1200 pieces, Julien offered the kind of variety of a complete new program for each concert.

There was never a dull moment at any of the concerts, for Julien especially delighted in surprising his audience with new arrangements. Pullly aware of his abilities as a public entertainer, he never failed to exhibit these idiosyncrasies which his public expected. Since he had thoroughly trained his men to play for their conductor facing the audience, he was free to "play" upon the emotions of his listeners, and what a field day he made of it!

Now equating his baton gracefully in mid-air, now smashing it down forcefully when he noted an occasional lapse of audience-attention, he dominated the situation at all times. As he approached the climax of a number, he often seized the solo musician's violin or flute or cornet and concluded the selection with a dramatic flourish. Then mopping his face with a large silk handkerchief, he dropped exhausted onto his "throne" to receive the plaudits of his admirers. Many were the tricks he used to arouse interest, such as having a pair of white kid gloves brought in on a silver platter. Facing his audience, Julien methodically drew them on and from his collection of batons, meticulously selected a jewel-tipped one. His listeners knew, without consulting their programs, that this was the prelude to a Beethoven number, a composer whom their conductor revered despite his theatrical badinage.

Descriptive Music Plus

The Frenchman's popularity was further strengthened by the number of quadrilles he composed. At this time the craze for dancing the quadrille—a square dance of five movements—had spread from the continent to the New World. Astute showman that he was, Julien further advertised his own by tying them in with events of the day such as *The Great Exhibition*, *Quadrille*. He also popularized that a different one of his celebrated "National Quadrilles," featuring the music of various world nations, would be played each evening.

A special favorite, *The American Quadrille*, which had been composed shortly after his arrival in the United States, contained all the national airs arranged for twenty of his solo artists. In this ring bells and zoned cannon so well that he never failed to win his audience up to a frenzy of patriotic zeal. Other audience-favorites were his *Army and Navy Quadrilles* in which he vividly pantomimed the actions of the soldier and the sailor.

But the musical cocktail on most programs was the concluding number, *The Firemen's Quadrille* in which he exhibited a bag of theatrical tricks that has rarely been equaled. Before starting the number, Julien solemnly warned his audience of the terrifying spectacle they were about to witness. At first the music had a deceptive smoothness and quiet, almost like a lullaby. Then suddenly came the clang of fire bells. Fire . . . real fire burst from the ceiling! Three or four companies of firemen rushed on the stage, dragging reels of hose from which water was pouring. Hoarse directions, terrifying screams, shouted orders transmitted by the megaphone-equipped musicians added realistic terror to the scene.
Came the crash of falling buildings (cannon balls rolled through plank tunnels beneath the stage) . . . breaking firemen offered the kind of variety of a complete new program for each concert.

There was never a dull moment at any of the concerts, for Julien especially delighted in surprising his audience with new arrangements. Pullly aware of his abilities as a public entertainer, he never failed to exhibit these idiosyncrasies which his public expected. Since he had thoroughly trained his men to play for their conductor facing the audience, he was free to "play" upon the emotions of his listeners, and what a field day he made of it!

York. He took his orchestra on a tour that included Boston. The Bostonians, somewhat miffed over his previous neglect of them, were not at all mollified when the concert prices were announced—one dollar per person. In spite of a smaller concert attendance, Julien continued to evoke great enthusiasm. He introduced one-composer programs; he experimented with Shakespearean concertos; he presented works of American composers, thus encouraging the budding spirit of nationalism which was just beginning to assert itself.

Said the astute John S. Dwight, editor of the authoritative "Dial": "Julien is a man who can play the best kind of music. . . . If he makes a colossal tour of the orchestra in his quadrilles and polkas, he has also his Beethoven, his Mendelssohn and Mozart nights in which he practices his love and power of interpreting the finest works."

No doubt one of the most interested spectators at the Boston concerts was twenty-five-year-old Patrick Gilmore, then leader of a military band at Salem, Massachusetts, and later originator of the giant Jubilee concerts. He capitalized on all the Julien features: the large orchestras, featured soloists, dramatization of musical numbers, theatrical appearance, extensive advertising. However, lacking the former's basic qualities of musicianship, he was never able to establish the large personal following which ever remained loyal to Julien.

Musical Training

Although the French conductor was often accused of chauvinism, he had nevertheless received a thorough musical training. Born April 18, 1842, in the French regimental bandmaster and his Italian wife, the child was early taught French and Italian songs by his father. At four years of age he was regarded as a musical prodigy, noted for his remarkable memory. His father subsequently took him on a tour through southern France. When at five little Louis lost his voice, his mother began teaching him in violin, flute, and other instruments. After a short training period she concertized through Italy. At the Teatro Reale in Turin, he played a set of difficult variations for the violin so brilliantly that he was lifted up to the royal box for the acclaim of the Queen. Following this episode, he became a popular favorite at court.

Before entering the Paris Conservatoire at twenty-one, Julien served in both the French navy and the army. On the whole his record at the conservatoire was not brilliant, for much to the disgust of his professors he presented them with his own dance compositions in lieu of assigned exercises. Three years later he left the Conservatoire and at twenty-two became co-conductor of the popular "Summer Shilling Concerts" at Drury Lane Theatre, London. During the next twenty years he gave a series of winter concertos at the English Opera House, Covent Garden, Her Majesty's, and other theatres, his popularity steadily increasing.

In 1847 he leased Drury Lane Theatre with the intention of presenting opera in English. Engaging Berlioz as conductor, sparing no expense in procuring a splendid cast, chorus, and orchestra, he opened the season with "Luzio." The season was a failure and Julien lost a small fortune. Just before he came to America, his own opera, "Pietro il Grande," lavishly staged, opened at Covent Garden. After five performances he was forced to withdraw it, again losing thousands of dollars.

The American interlude was a pleasant chapter in the series of financial disasters that both preceded and followed it. When he returned from America he conducted metropolitan concerts. Two years later (1856), Covent Garden Theatre burned to the ground entailing irreparable loss to Julien in music scores and manuscript compositions and arrangements—many of the latter being in manuscript form only. To recoup his fortune he became associated with concerts at the Royal Surrey Gardens, London, but the season was a bankruptcy. Constant financial worry was beginning to break the man, mostly as a result of gambling. He fled to Paris in 1859 where he was subsequently jailed for nonpayment of debts. He was released the following month.

In March, 1860, readers of the English dailies were shocked at the news contained in a daily advertisement. Under the caption, "Julien Fund," contributions were solicited for the maintenance of the musical material aid which had been set up for the benefit of the orphaned children of the late Julien. Julien's aim, as he repeatedly stated, was to popularize classic music. He did this by organizing the largest bands and orchestras, featuring the best soloists and by presenting an extensive repertory of classical and popular works. "If you get your audience to like music," he once remarked, "the rest is easy. I may feed them laughs and dance quadrilles, but in the end I give them Beethoven and Mozart."

In addition to presenting the world's great music and instrumentalists to American audiences, he undertook the foundation of many of the present symphonic orchestras. At the time he arrived in America, orchestra leaders rarely employed any of the world winds. Julien brought soloists for this section of his orchestra. Thomas later said: "New York has never saw the like before or since." The popular enthusiasm he aroused made Americans "symphony-conscious," resulting in an earlier development of the symphonic organization than normally would have transpired.

It is true that Thomas, who devoted his life to developing the American symphonic orchestra, later in his autobiography of Julien, but it is equally true that while the young American was working under him, he was learning much as to the physical make-up of an orchestra; the psychology of correct programming. "No one at all in the same category with Julien, at least in modern times, has occupied anything like the same high position in public favor," says Groves' "Dictionary of Music and Musicians." "His name was a household word in his time, and figure household shapes during a period of nearly twenty years."

Granted that Julien was over-enthusiastic—that he often let his desire for theatrical effect override his basically sound musicianship—yet in educating the American public to demand the best for the best cost, Louis Antoine Julien pioneered a trail that has brought untold musical enjoyment to millions of today's concert-goers and radio fans.

The Pianist's Page

(Continued from Page 492)

Remedies

Local and state-wide teachers associations are to my mind the most effective agents for jacking up standards at present. . . . The Pittsburgh (Pa.) Piano Teachers' Association, for example, reports: "Our organization has exerted a growing influence in our city. We have been much distressed over existing conditions and have tried to raise them by sponsoring auditions for the pupils. A system of graded tests is given annually devised by a special committee. Two memorized pieces are required in addition to theory, musical terms, and ear training. The tests are revised each year, and are passed on by men of national reputation. The tests are given to the unknown, and teachers are glad for constructive criticism or they would not enter pupils."

Yearly programs are built on monthly study plans set forth in our annual year book. One of the most thoughtful and dynamic teachers I know, Miss Zelah Newcomb of Illinois Wesleyan University, offers the following as her best ultimate solution: "Fundamental piano teaching should be taught by teachers specifically trained in piano pedagogy. They do not all music schools offer a piano normal methods course worthy of the name, and provide a training school for their students."

"What should be included in such a teacher's course? Training in clean techniques and procedures for the various forms of musicianship—reading, writing, ear-training, general theory—well as training for private instruction in keyboard facility and interpretation. For four years the present set-up of piano teaching must be

changed. A child learns by drill, which is best conducted in a class. Musicianship cannot be taught in one private lesson a week by any teacher no matter how experienced. The ideal set-up for a method course is one which produces a competent class or group instructor and at the same time a good private lesson teacher.

A special class should be set up to give the student-teacher opportunity to acquire and use the language of a teacher and to learn the necessary routines or criticism. Open discussion of practice methods and corrective devices are initiated for student teachers and pupils come to alternate weeks to the director of the course for the lesson, working on a planned course of study, keeping precise record of lessons and practice. This regular check-up takes the place of the plan in which the student teacher assumes full charge for many weeks without supervision. . . .

"Such a program demands the active participation of the parents. Mother attends the private lesson so that she may learn to supervise the practice. Thus, student teachers are trained at the outset to give the parents' thinking—along the road of musicianship, avoiding the pitfalls of superficiality, exhibitionism, and exploitation, striving to keep the vision of artistic skill based on intellectual integrity."

"Ah," I hear you sigh, "it all sounds so simple . . . and the signs deepen as teachers everywhere whisper, 'If piano teaching here on earth ever reaches such a happy state, what must heaven be like?'"

"The Romance of 'Home Sweet Home' and Its Author

(Continued from Page 484)

backing for him. Without it, it is doubtful that with no professional experience he made his debut in a leading part at the Park Theatre, New York's smartest play house.

"Master Payne" took the town by storm as *Young Norway* in the drama of Douglas. As the Master Betty was a theatrical prodigy in England and Payne, who was eighteen, was hailed as his equal. He appeared but six nights and on the seventh a benefit performance netted him fourteen hundred dollars as well as offers from managers in Boston, Providence, Philadelphia, and Baltimore.

He repeated his New York success in Boston, Philadelphia, and Providence appearing as *Romeo* and *Hamlet* with Edgar Allan Poe's mother as Juliet and *Ophelia*. But as he was getting ready to start for Baltimore he noticed that some of the jewels on the costumes which belonged to the New York manager had been taken off. He told him and resulted in a disagreement. Suddenly he made up his mind that he had had enough of acting and he saw success in establishing a literary society—a primitive Chautauque. But apparently the idea did not catch on for he was soon back on the stage, laying plans to go abroad where he hoped to wear the acting laurels from Master Betty.

He was at war with England did not disturb him until he was out in jail for two weeks on his landing in that country. He resented this as a personal insult. When he was finally released he was billed to make his debut as *Young Norway* on June 14th. At the last moment the lady who was to play opposite him resigned from the company and Mrs. Powell, one of the prominent actresses of the day, consented to take the part without any rehearsals. Despite the lack of preparation he made a tremendous success and as the house was full at the death scene she leaned over him and whispered into his ear, "Dear that you are made."

From London he went to Liverpool and then to other cities where he was engaged for four or five years he toured England, acting one hundred and six nights in twenty-two roles. But at the end of

(Continued on Page 480)

"SO MANY BOOKS on voice and voice problems have been written, that it is difficult to attempt any thorough treatment of the subject in a brief interview. However, I am glad to discuss a few of the questions involved. First of all, though, I should like to make it clear that the singer's career is by no means so enviable as is generally supposed! Certainly, one experiences occasional bright moments—but between them come long periods of realizing that a life in art is an extremely difficult thing."

"The violin or piano student has his instrument ready for him—and still he spends years in learning to adapt himself to it. The young singer, on the other hand, finds that his first task is learning to build his own instrument. Only very rarely is an untrained natural voice able to encompass the demands of singing. Thus, the singer must reckon on from five to eight years of intensive study in order to win even a measure of control over the instrumental mechanics of his voice. Singing begins only when this mechanical control has been acquired."

"Often enough, further individual problems and difficulties arise which, at the time, seem insurmountable. Then the best remedy is persistent practice—provided, of course, that the young singer possesses those fundamental requisites which alone make earnest study worth while. The first and most important of these

A Conference with

Joel Berglund

Distinguished Baritone
A Leading Artist, Stockholm Royal Opera
and Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBR

The outstanding sensation of the 1946 music season was the Metropolitan Opera debut of Joel Berglund, noted Swedish baritone. In the words of the New York Times, "With the debut of Berglund the Metropolitan became the proud possessor of a first-class baritone. Mr. Berglund is an artist of distinction—a singer who sings with heart and head as well as with the voice, and who acts with poise and experience. Truly impressive."

Born and trained in Sweden, Mr. Berglund has for some years ranked high in the musical life of his country. In addition to serving as principal baritone of the Stockholm Royal Opera, he is widely sought as a vocal teacher by students from Sweden, Denmark, Norway, and Finland, many of whom have achieved positions with the Royal Operas of Stockholm and Copenhagen as the direct result of his instruction. Mr. Berglund has filled guest engagements with marked success in the opera houses of Vienna, Budapest, Prague, Copenhagen, and Zurich, where he has supported Flagstad, Melchior, and other world-renowned artists. His numbers over sixty roles in his repertory including Hans Sachs, Wotan, the Flying Dutchman, Gunnar, Amfortas, Kurniel and Hagen, as well as Mephistopheles, Boris, Don Basilio, Simon Boccanegra, William Tell, Figaro, and Leporello, most of which he sings in Swedish as well as in the language of their origin.

Mr. Berglund was first engaged for the Metropolitan in 1939, but he delayed his arrival for nearly seven years. His New York debut, however, was not his first American appearance. He had previously held the same position with the brief: "During his student days, he came here as a member of the 'De Svanste' Singers group; some years later, he returned to America to participate in the Wagner Festival, New York, 1938. He sang several highly successful guest performances with the Chicago Civic Opera, His American and European debut was at the Metropolitan in 1935, when he sang in Buenos Aires (Teatro Colon). In the following conference, Mr. Berglund outlines for readers of *The Etude* some of his views on correct production techniques. —Evan's Note.

JOEL BERGLUND AS HANS SACHS

requires is genuine musical talent. A man without marked musical gifts might enjoy playing the violin—but he would hardly invest in a genuine Stradivarius solely in the hope that the possession of such an instrument would make him more musical! It is the same with the voice—a mere organ is not the same as a true musical endowment; and, since it is nearly as costly to train a voice as to buy a Stradivarius, the young singer should first make certain that he has sufficient genuine musical talent to warrant the outlay. The cost of lessons is completely wasted, alas, if the voice is not fortified by marked musical ability. "The first purely vocal problem the student must solve is that of correct attack. This, indeed, is the kernel of the matter of voice production—the key to the room in which (with much hard work and a little luck), one may find the highest vocal goal: ideal singing tone. A good teacher can indicate the direction in which the room lies, but only the singer himself can unlock it."

"Since tone is produced by vocalized breath, the singing organ is, in its essence, a wind instrument; still, it is also very similar to a violin. The vocal cords are the strings; the rising column of air (breath) is the bow; and the various resonance chambers in the head not only take the place of the violin's body but are equally important. The necessary prerequisite for the ideal singing tone can be said to exist only when the pressure of the breath is exactly adapted to the vocal cords. The pressure of this rising column of breath must vibrate against the cords (which must be firmly yet naturally held) so that the resulting tone is perfectly free and clear. If the pressure of the breath against the cords is too strong, the cords react immediately in the form of hard, forced (or pressed) tone. If the pressure is too weak, the tone will not arise properly, and the resulting tone is listless, unresonant, and dull. The first problem, then, is to find the exactly correct amount of breath to send against the vocal cords. This 'correctness' is determined by the

singer's own sensations—of ease, freedom, natural vibrancy—at the moments when he sings with the proper breath-pressure. No one but the singer himself can determine what this pressure is to be, he must experiment and judge by his sensations. This, of course, involves long and earnest effort in practicing. And such practicing is best done in the lower tones of the middle register of range—rather too high nor too low.

Transition Tones

"When, at last, the student succeeds in mastering a few truly good tones in this lower portion of his middle range, a second problem arises—the problem of the (so-called) transition tones that bridge the steps from one register of range to another. He must now adapt the correct production of the tones he has mastered, to the tones (new ones) that he immediately higher in range. These new tones, he must close the gap between the middle and upper registers so that his full scale becomes unified and even, without the least suspicion of a break. This problem is particularly difficult for the naturally deeper voices (contralto, baritone, and bass). Those tiny vocal cords are asked to perform great tasks! A good singer must have a range of at least two octaves—generally more. To do this, such a span on the piano, one uses perhaps twenty-five keys, each attached to a different muscle, which, in turn, has its own length, breadth, and tension built into it. The singer has only two little cords, perhaps two centimeters in size, with which to duplicate the action of the twenty-five keys. He must, therefore, new tone, then, the little cords must adapt themselves to a different tension, a different length, a different breadth (or narrowness). Thus, special and exact precision is required to effect a rapid and accurate adaptation of the vocal cords to the tones to be sung. Here, the deeper voices must not sing with the full, open 'chest voice' higher than A or A-flat. Further, the tone must be 'covered' enough to give the sensation of a resistance to the breath which is stronger in resonance-chambers than in the vocal cords—without losing the feeling of vigorous activity in the cords! If the tone forms too big, one does not get this free, 'soft,' slightly nasal head-resonance which makes it possible for cords to become 'slimmer' (or narrower), as is necessary in the production of agreeable high tones.

"For practicing these transition tones, I recommend singing on a naturally covered vowel like E—preferably in combination with N. A correctly placed E 'sits' slightly forwardly, than any other vowel. This is important for, especially in the development of the transition tones, great care must be exercised that the vowels do not become 'chesty.' When one sings E, the tongue is such high in the mouth cavity, the space between the tongue and palate is at its narrowest, and the tongue itself is only slightly open. Thus the rising tone is practically compelled to attack the softer parts of the organs of resonance, and a soft, covered tone results without too much. (Continued on Page 526)

VOICE

The Music Educator Meets the Music Dealer

by Dr. William D. Revelli

Dr. Revelli recently was privileged to act as guest speaker at the annual Music Merchants National Convention held in Chicago. More than seven thousand music merchants from all over the world were in session for this great meeting. It was a revelation to find such an enthusiastic and progressive group of businessmen dealing with the problems of music education as well as music merchandise. Much was learned from various sessions, exhibits, and conferences. It was indeed interesting to note the attitudes and sympathetic understanding of many of the merchants in regard to the objectives of the music program in our schools. Dr. Revelli returned from the meeting with a high regard of the ethics and healthy educational viewpoints of this great assemblage of businessmen who are often looked upon by many educators as being concerned only with the problems of selling music merchandise. The following article is in part the address as presented to the convention by the editor of this department.—Eaton's Note.

OUR DAILY MODE of living is ever changing. What was new yesterday is old today. Current trends in education call for a thorough knowledge and broad concepts in the particular field of one's choice. The ceiling of additional requirements is being constantly lifted and curriculum revised so as to keep pace with our modern way of life. What was considered as adequate in the training of educators a few years ago is looked upon as being obsolete today.

Current trends in education tend to emphasize specialization, and institutions of learning are demanding more and more individual research and personal growth with less and less emphasis being devoted to traditional class room techniques.

From this evolution of educational changes will emerge the music educator of tomorrow; one whose background, qualifications, and general abilities will be far in advance of his predecessors.

Improvement in teaching techniques and skills, organizational and administrative abilities, knowledge of materials and equipment, appreciation for community interest, support and cooperation now form a part of the background of the music educator in your communities. No longer are the teachers of music in your schools or the private teachers of your communities lacking in the aforementioned aspects of his profession, and we find their attitudes toward their profession rapidly changing from that of pioneering the music program to that of teaching it.

Music education, whether it be taught in the schools or in the homes, is rapidly passing beyond the elementary stages of growing pains and will soon reach an age of maturity and independence.

The Value of Educational Clinics

During the periods of its adolescence, the music program required the cooperation, support, and interest of music merchants everywhere; that for the most part such assistance was forthcoming is a credit to our music merchants everywhere. This assistance and support are more necessary today than ever before. In bygone days the music educator paid but scant attention to his local music dealer, and in most cases such "by-passing" was justified since the local dealer paid little heed to the music teacher of his particular locale. Although this scene has changed somewhat and today we find many music merchants extremely interested in the music programs of the schools and homes throughout the area in which they serve, there remain many territories where the music merchant has yet to call upon the teacher of music in his city.

I believe that much can be done to improve the present situation and I wish to offer a few suggestions which might lead to a more cooperative understanding between the teachers of music and music merchants.

I am firmly convinced that frequent meetings with

the local music teacher would be a helpful means for determining his needs.

More clinics and material conferences, sponsored by music merchants, would certainly prove valuable as a means for acquainting music teachers with latest publications. Such clinics and conferences should include not only the reading of new materials, but demonstrations and discussions by competent teachers and conductors as well. These demonstrations could well emphasize rehearsal techniques and modern trends in the study of such publications. Should the cost of importing experts be prohibitive, local or nearby musicians could be used for such demonstrations.

These clinics could be conducted in much the same manner as sport, auto or fashion shows are organized. Another item of cooperation between conductors, teachers, and merchants is that of becoming thoroughly familiar with the teachers' needs, the repertory toward their students; and the training material preferred in new materials should be made available to students could be used for such demonstrations.

Many music merchants of the lack of knowledge of repertory and instrumental materials published for various solo instruments, ensembles, bands, orchestras, and choirs. Our modern music educator is progressive and is familiar with, and prepared to teach, a vast amount of literature. His course of study in the various schools of music have provided him with this background. Too frequently, clerks in music stores know too little of the music being published and are not acquainted with the problems confronting the teacher.

Too often recommendations suggested by the clerks do not fall to be the desirable material for the teacher. A remedy for this situation is the training of musicians for such clerical positions; the added revenue resulting from such a plan would be more than compensated for the additional expense of training these clerks.

The great advancement being made in the literature for bands and orchestras and solo instruments demands well-trained persons whose knowledge of the materials extends beyond the title, the author, and price.

In regard to the stocking of merchandise, the merchant should by all means consult with the music teachers of his community and thus avoid the tremendous amount of "dead stock" to be found so frequently in the music stores of the country. The music merchant should also devise some means and methods for holding the teachers responsible for materials recommended to be kept in stock.

Adequate repair shops are badly needed in many music stores. In too many instances the school band and orchestra conductors must send their instruments long distances for minor repairs, which could very readily be made by a local musician who would be progressive enough to maintain a small repair shop. Supplies such as pads, corks, springs, and other sundries should be made available at all times. Mouthpieces for both reed and brass families are too often of the incorrect type and frequently useless for the school and band students. Reeds are a constant headache to all band conductors since music dealers are often guilty of recommending the plastic type reeds which are worthless so far as music performance is concerned. This same condition prevails in the case of brass mouthpieces.

Music dealers could be a great assistance to the teacher and conductor if they were better informed of the materials they are selling. By cooperating with music teachers the music merchant could do much to help educate the young musician by making models of the great artists. This service and interest on the part of the music merchant would be a blessing to our music teachers who are today waging a losing battle with the juke box and certain types of radio programs.

Various Helps

Displays of photographs of symphony artists would also be helpful in creating correct attitudes on the part of students toward their musical education. The advertising of fine clarinet, saxophone, bassoon, and oboe reeds instead of the inferior product often given publicity priority would also prove most helpful to teachers everywhere.

The cooperation of music merchants with music teachers can do much to help educate our young school musicians in the proper quality and type of product desirable and necessary to the success of the music program. Music merchants can make their greatest contribution to music education by making available and encouraging the use of proper materials and instruments.

If music education is to succeed in the development of the students' training, then it must have the cooperation of the music merchant in this matter. There is no place for the cheap inferior, worthless instrument or degrading "clap-trap" music in the modern progressive program of music education. The stimuli for the students' attitudes and ideals toward their music program and activities can be directed by music merchants to a much greater extent than by music teachers.

The Need for Mutual Cooperation

Without a doubt, music merchants are far better qualified and versed in the sales technique of this business than the writer. However, of some things I am convinced; namely, that mutual cooperation, interest, and understanding are necessary to the success of both the teacher and merchant. I am also convinced that business built on the philosophy of service is much more likely to succeed than business built on the philosophy of preference to the needs of one's clientele.

When music educators and music merchants meet and agree as to this philosophy, both are certain to profit from the experience.

The teacher of music of tomorrow will be most helpful to the teacher of music if he will consider himself as an associate of the music teacher and will engage in the development of music as an art, rather than look upon himself as a merchant who is in the business of selling music, musical (Continued on Page 530)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

Teaching Marching Band Fundamentals

by Harold Ferguson

Assistant Conductor, University of Michigan Bands

MARCHING is not a recent discovery. The setting down of one foot in front of the other more or less rhythmically has been going on for a few thousand years.

What a marching clinic that first pageant was! Admiration, one apple and no tax! And for this you could sit with Adam on the fifty-yard line and watch the majestic strut of the gaily plumed peacock, the mincingly measured step of the timid white sheep as they followed their exultant black brother, and the pounding of the turf by the pie-bald ponies as they galloped past, snorting their disdain of drill-masters and cadence. No! Marching is not new.

This article, therefore, is not concerned with presenting any radical idea or with championing the cause of any particular style of marching. It is concerned with the peacock, the sheep, the pony—and an occasional jackass, and what to do with them on that September afternoon four or five rehearsal hours before the first game.

Regardless of style of marching used, the first problem is to make each man in the band execute every maneuver in exactly the same manner. To do this, several experienced men from the band will have been schooled through in fundamentals several times before the first drill. Using eight men:

Break the band down into squads of two ranks. Each squad forms a five man square with the men two paces apart and facing the inside. One of the experienced men is assigned to each squad, and takes his position inside the square where he can closely observe each man and at the same time always be seen as he demonstrates.



The following fundamentals are taught in this formation using verbal commands and audible counting where possible on the part of the squad:

- | | |
|----------------|-----------------------|
| 1. Attention | 7. Mark Time |
| 2. At ease | 8. Halt |
| 3. At Rest | 9. To The Right Flank |
| 4. Flight Pace | 10. To The Left Flank |
| 5. Left Face | 11. To The Rear |
| 6. About Face | |

Numbers 1 through 8 require no explanation. Numbers 9, 10 and 11 are taught while marching in place because this eliminates the cutting of corners. It is obvious that the foot must be placed straight ahead in order to avoid stepping on one's own toes.

To execute the "to the rear" while marching in place it is necessary to take one step forward on the left foot. In order to allow an extra beat to insure precision, the command is given rhythmically on the same foot as the execution, thus:

To the rear (Squad counts)—*March* (two!) Execution is on one, squad counts 1, 2, 3, 4, 5, 6, 7, 8 and executes on one again until the squad leader gives the command to halt. In this way the squad has an opportunity to think without having to listen for commands and the squad leader can better observe and check the execution not only of the turn itself, but also the general posture and drilling of each man.

The drilling of the "to the right flank" is similar to that of "to the rear." The command of execution is given on the left foot and the squad again counts. We execute the movement four times on one command, thus:

To the right flank (two!) *March* (two!) Turn 2!

Before becoming a member of the University of Michigan faculty, Mr. Ferguson was Director of Music at Eastern High School, Lansing, Michigan, where his marching band won many honors and attracted national attention. In the fall of 1946, Mr. Ferguson became a member of the Wind Instruction Staff at the University of Michigan. He also is Assistant Conductor of the famed University of Michigan Bands, and a member of Kappa Kappa Psi, honorary college band fraternity; Phi Mu Alpha, national honorary music fraternity, and the National College and University Band Conductors' Conference.

—Eaton's Note.



HAROLD FERGUSON

3, 4, Turn! 2! 3, 4, Turn! 2! 3, 4, Turn! 2, 3, 4, 1. It is important that every man in the squad counts.

To the left flank:

The command is given on the right foot and the count will be: To the left flank (one!) *March* (one!) Turn! 3, 4, 1, Turn! 3, 4, 1, and so forth, counting. This is a little bit awkward but will definitely add to the squad's precision.

When the above fundamentals have been learned, our procedure is to line up each squad in ranks of four and drill for stride. We have found it very helpful to line sections of our field with stripes thirty inches apart, drilling each squad on these sections until they can hit the stripe without looking at the ground. Then we go to the regularly lined section of the field and form our squad in one rank of sixteen on a yard line. We begin counting on the step-off, marking time on the next yard line at the count of six. We mark time for six counts and repeat the procedure on down the field.

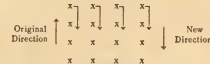
Not only does this help to develop a constant stride, but it also overcomes the tendency to lean forward on the step-off and assures a full initial and final step. This is a very important part of our procedure and one on which we spend considerable time. Unless our entire unit can develop the thirty inch stride which is our cadence, we know that we will have more than average trouble with alignment and spacing. The experienced men in the band also realize this and enter into this type of drill with great enthusiasm.

We again form the squad into ranks of four and drill while marching those fundamentals previously learned at the mark time.

Our next step is drilling the entire unit. This first workout follows the same procedure as the squad drill. We drill while marching in place until precision is acquired and then follow-up with marching exactly as before. All commands thus far are verbal and the cadence is taken from the squad leaders. No drums have been used up to this point.

Before undertaking routines and formations we have yet to teach the countermarch and the right and left turns. We prefer the military countermarch because it is executed at full step and is relatively easy to dress. When using it in a sequence of formations, be sure to use countermarch of the fact that this maneuver reverses the band so that the file which was on the right flank of the band is on the left flank after the change of direction. The following diagram will make this clear.

The Military Countermarch



Execution: The command is given on the left foot. As the left foot strikes the ground the next time the front rank executes a right flank followed immediately by another right flank as the left foot strikes again. Continue at full step in the new direction. Each succeeding rank executes in the same manner as it gains the original point of the first rank's execution.

The teaching of this will be greatly simplified if the band counts as follows: Countermarch two! *March* two! Turn! Two! Turn! Two! Count until the entire movement is completed.

In order to use the full step as much as possible, we use the minstrel turn which requires no half or quarter stepping. This turn is a very difficult maneuver, but when properly executed is very spectacular and is always well received by the audience. It is desirable to drill each rank separately until the execution is thoroughly understood. Then drill two ranks together and add one rank at a time until the entire band is taking part. For a sake of clarity only one rank is diagrammed.

(Continued on Page 530)

BAND and ORCHESTRA

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

How Important is Rhythm?

Harmonious Balance the Basis of Music

by Carl M. Roeder

Noted New York Piano Pedagogue

Carl M. Roeder, one of the most distinguished of American "pianogogs," has been a member of the faculty of the Juillard School of Music for years. His work in the educational field has been highly endorsed by many noted pianists.

THE FUNDAMENTAL basis of music is that which underlies all nature—rhythm. Rhythm, defined aurally, is an orderly succession of sounds; visually it is represented by a succession of curves; physically it is balanced movement.

Nature abhors not only a vacuum, but a straight line as well. The line of beauty is invariably a curve. However, its highest exemplification is not a circle, but the boundless freedom of the spiral. The circle is confined and its every arc is the same. Infinite variety is always found in every manifestation of beauty, be it a tendril, a lily, a sea-shell, the lark's song, a sunset, or a foaming wave.

"The heart can think of no devotion
Greater than that of shore to ocean,
Holding the curve of one position
And counting an endless repetition."

Music in this day is taking an educational position of arresting significance. The late President Eliot of Harvard spoke adversely when he said: "It is the greatest educator of them all." The study of music provides a means whereby young people can be trained to flexible and intelligent, a highly disciplined will power, a sensitive comprehension of the beautiful, and a greater control of that wonderful piece of mechanism, the human body.

Teaching is not a pouring-in process. It is an arousement. Not filling the well with an outside supply, but opening a spring. No higher compliment can be paid to a teacher than Henry Drummond's tribute to Ruskin: "He hath opened mine eyes." Teaching music is the art of "unwisting all the chains that tie the hidden soul of harmony."

Goethe has described architecture as frozen music. Conversely, the art of sound organized toward beauty may be just as truly called fixed architecture. But it is much more than design, regularity, symmetry, and proportion. Music, complete in its beauty, is the cathedral in all its grandeur made resplendent with the light of the sun upon it from without, and aglow with an inner atmosphere of human devotion and aspiration.

Mozart classified the art of piano playing under three H's—namely, head, hand, and heart; and I am sure all will agree that the greatest of these is heart. Biology teaches us that function precedes and creates the form, and that in the human embryo, in the place where the heart is to be there first appears a vibration or palpitation. "In the beginning," said Brahms, "was rhythm!" And when we fully realize the function of the heart we are all the more impressed with the significance of this pronouncement.

The heart is the seat of the pulse. It is the main spring of life itself. And the basis of its vitality is its

regular beat. When this becomes unsteady the life is threatened. When it ceases, life itself becomes non-existent. But the beat is only of importance when it performs its function to produce the flow—to give impetus and momentum to the whole organism.

Muscular Equilibrium

Even mechanical technic is not acquired merely, as has been the idea of many, by endless repetition, physical discipline and what the Germans call *zick-zack*, but rather by a mental comprehension of natural processes; a rhythmic coordination of all the physical factors employed in such a way as to produce, not fatigue, but economy of effort. We call this relationship; but that word does not fully express this essential requisite to all pianistic acquirement. A better term is muscular equilibrium—a perfect balance of the player's apparatus, namely, the entire body, working in complete rhythmic collaboration. Only this state of calm, though alert, equipoise can establish that mental ease and physical readiness which enable the player to overcome whatever energy is required for any desired degree of intensity, from the most delicate tonal texture to clamorous reverberations of power.

Thus it is that rhythm marshals the muscles. The tactile sensitivity by which we feel silk, stroke a kitten, or turn a door knob, squeeze an orange, or move a piano, combines both the ebb and flow of muscular rhythm. It is a contraction and then an expansion. Systole and diastole action, the so-called cardiac cycle. But in stroking the kitten we must rub the fur the right way and thus preserve harmony and avoid discord. And in the acquirement of a piano technic pressure is preferable to force. This pressure must, however, be vital and instantaneous. Of the artistic pianist it should always be true that

"His words are keener than
other men's words,
And they are kinder too."

All sounds are either consonant (percussive) or vowel (blending). A line is a succession of points in which the points are lost in continuity. A pianistic touch combines impingement and continuity. As the

point of the needle opens the way for the thread, and when the seam is completed only the thread remains, so the key impingement must not override the beat but be lost in it, to insure a true legato.

The seeming paradox of pressure and release which provides the rhythm of repose, is the basic principle of a controlled technic. It emphasizes the truth that every attractive force carries within itself its own resistance and thus insures balance.

George Bernard Shaw is highly amusing when he tells of following a man, who fell to the ground from the top of a building, to the hospital to inquire whether the earth had attracted him. "Why, no," was the reply, "it repelled me; that's why I'm here!"

The principle of action and repose which is always present in a well-produced piano tone is back of every group of sounds from a two-toned slur to a phrase, period, or movement. No music is well balanced which does not take account of this antecedent and consequent relationship. All tonal design, emotional indication, and climax effulgence are constantly publishing the universal reign of rhythm.

The Significance of Rhythm

Rhythm and time are by no means interchangeable terms. Time is an intellectual thing, a matter of arithmetic, while rhythm is an emotional experience, a matter of feeling. Many mechanically-minded folks play in a cold, hard, brittle, nervous fashion. To them music seems to be mathematics made audible. Much of the ultra-modernistic music is of this riveting machine, Gatling gun, rigid and inflexible character. Small wonder that an up-to-date woman, after a performance of this nature, was heard to exclaim: "I just adore modern music; it is so irritating to the nerves!"

Keeping correct time and observing correct pulsation and metrical accents must, of course, be required of every student; but they are at best only the material means of measurement. The real significance of rhythm is what one feels that arouses and sustains a spirit of onwardness and momentum in the music. It is the teacher's privilege (Continued on Page 528)

When Stainer and Amati Violins Brought More Than Those of Stradivarius

by Carl Farseth

THAT Stradivarius played second fiddle, in Italy itself, to Jacob Stainer and all the Amatis till the closing years of the eighteenth century is indicated by a forgotten article in an obscure Italian encyclopedia, Griselini's 18-volume "Dictionary" of the Arts and Handicrafts published in Venice from 1768 to 1778. The century-old Stainer violins were then fetching 200 doppia, and next in popularity were those of the brothers Antonio and Girolamo Amati at 100 doppia. The Venetian doppia was worth \$124, which would set the price of the Stainers at over \$1,400 in American money and Amatis at \$700. Stradivarius violins are believed to have been selling at that time for \$600. Assuming a six-fold rise in the value of money since then, the Stainers would be worth close to \$9,000 in present day money, the Amatis \$4,500 and the Stradis \$900 to \$450.

Griselini's encyclopedia unqualifiedly places Stainer violins in first place. They may have been the best at that time. We do not know how they sounded then, and we must admit the Italians of the eighteenth century who heard them were more musical than we are.

Violins have their periods of growth, maturity, and decay in time. The Hill brothers' book on the Guarneri family estimates Stainer violins matured in 1710 to 15 years with ordinary playing, Amati 20 to 35, Stradivarius in 30 to 60, and Guarneri instruments in 40 to 80 years.

What violin dealers are loath to mention is the decay in violin tone. Andrea Amati and Stainers are almost non-existent today. Since good violins are well taken care of, this must be due to loss of tone; the alibi of their being ruined by being scraped down is usually far-fetched. Likewise, the sweet-tone Antonio and Girolamo Amati violins are seldom heard today outside the walls of recital chambers. Nicolo Amati violins are more frequently heard but seldom in large halls. Griselini's encyclopedia says that the Guarneri violins' violins was masculine and very powerful. That can't be said of them today. Yet Strads are adequate for most purposes, besides revealing to the public what good violin tone is like. That means they have some lost much of their tone is no secret to the violin trade.

The favorite of most concert players today is Giuseppe Guarneri del Gesu, whose scientific construction has paid high dividends in musical employment. In fact, the tone of some Guarneri violins is so dominant that they are not suited for quartet playing.

The most noticeable error in Griselini's account is making grandfathers Andrea Amati the teacher of Stainer. If any it was the grandson Nicolo, Stradivarius' teacher. Andrea Amati was born about 1530 and had died before 1581. His sons Antonio and Girolamo (Hieronimus) were born in the 50's and the last one died in 1630. Nicolo Amati, who was born in 1640, could have been the teacher of Stainer, who was born 1621 and died 1683. Stradivarius' life span was 1644 to 1737. Joseph Guarneri, 1698-1744, was the son of the other Joseph and not his nephew as was formerly believed.

The "secret" of good violins the encyclopedia ascribes to good top wood—choice Tyrolean spruce, old and resonant. The article also confirms what has long been suspected but never definitely proved, that the Italians used oil varnish, "which certainly is better than the varnish made with spirits of wine used by most of the artisans of France."

We are also informed that pre-Tourne bows were made of Indliwood, which may be kokko or sapanwood. Another thing of interest to the violin maker is the statement that fingerboards were then made of ebony, the old-style wedge fingerboard made of maple

Mr. Harold Bartley, Editor of the Violin Department of The Etude, read Mr. Forseth's article and recommended its publication. However, he comments that inasmuch as this refers to the translation of a little known eighteenth century work, giving opinions of connoisseurs of that day which are not of all those of foremost violin experts of today, this fact must be taken into consideration by the reader. In the history of art, works that of one time were considered of lesser value, when weighed on the scales of Time, often become strangely important. The following chapter appended to a translation, soon to be published, of Antonio Boglietti's treatise on violin making.

venered with ebony evidently having been abandoned. The article in Griselini's encyclopedia follows in full:

The Luthier or Maker of Violins and Other Instruments

The luthier or violin maker is the artist who makes all the musical instruments that are played with the bow, as the violin, violoncello, viola, double-bass, viol d'amore, etc. He also makes the instruments that are plucked with the fingers as the lute, arch-lute, theorbo, harp, guitar, mandola, mandolin, psaltery, etc.

In order to give a beautiful form to the violins, the luthier makes them after the patterns of our most skilled Italian artisans who in this kind of work have acquired a reputation and universal fame through all of Europe.

The chief reason for excellence in an instrument is the discovery of choice spruce, old and sonorous, for the top. The best is that which comes from Tyrol. The hollowing out of the top so it is more or less arched; the different thicknesses it is necessary to observe; the method of placing the bass-bar inside, on the side of the G-string, which is the thickest string on the violin; the height of the ribs; and finally the hollowing out of the back which must correspond exactly to that of the top—all these things, in conjunction with the correct method of forming the two openings in the form of an "S" which are made in the top of the violin in order to fix the position of the soundpost and the bridge, are necessary contributions to the value of an instrument.

The soundpost (anima, soul) is a small wooden cylinder which is placed upright between the top and the back so as to keep them always at the same height. The bridge is a tablet of beechwood (rather, maple) more or less perforated that is placed between the S's and serves to hold the strings at a suitable degree of elevation over the top of the violin.

The violin is varnished to preserve the wood from moisture and dust (polvere). All the best Italian violin makers use oil varnish, which certainly is better than the varnish made with spirits of wine which is used by most of the artisans of France.

VIOLIN

Edited by Harold Berkley

The method of setting the neck in an imperceptible inclination with a slight backwards slant, not only makes it easier to play this instrument but also increases the volume of tone, particularly of the bass, because being more elevated, the strings vibrate with greater force and energy.

The fingerboard and the tailpiece are usually made of ebony. The fingerboard is the part over which the fingers touch the strings when the instrument is played; and the tailpiece is what the strings are fastened to below, while above they are wrapped on separate pegs placed in holes that pierce the head of the violin. At the top of the fingerboard is a small elevation which is called the nut, which serves to prevent the strings from lying flat on the fingerboard when they are strung up.

The bow must be neatly made of Indliwood, furnished with white horsehair stretched along the underside of the stick, in the lower end of which is concealed a screw by means of which the bow can be tightened more or less.

The best violins ever made are those of Jacob Stainer, who in the middle of the last century lived in a little village in Tyrol named Absam near Innsbruck, capital of that country. This celebrated artisan who was living at the age of over 70 years, was with many workmen who he had instructed, finished all his violins with his own hand, and he produced a prodigious number of them, reaching an age of close to 100 years. The original violins of this celebrated artisan—that is to say, those on which no modern maker has placed his hand—are very rare, and they fetch as much as 200 doppia and even more. Cremona violins, though very good, hold only second place. Of these there are two kinds; that is, those constructed by the Amatis and those made by Stradivarius. In the first group, prominent were: (1) Andrea Amati, who was Stainer's teacher in the beginning of the past century; (2) Nicolo Amati, who was a younger and less beautiful form, still they are much sought after by those who favor a sweet and graceful tone; (3) the brothers Antonio and Girolamo Amati, who were contemporaries of the first Amati, the price of which today reaches 100 doppia; (4) Nicolo Amati, who in no way is inferior to the others, but whose fame is not so great because his product is not so numerous.

Included among the most recent of the famous artisans is Antonio Stradivarius, who like Stainer has made a prodigious number of violins and also like him reached a very advanced age. He imparted to his instruments a masculine and very powerful tone. The Amatis made their violins curved and arched; Stradivarius made them almost all flat, yet he succeeded in making them excellent.

Also the French have had good violin makers among whom Bouquay, Pierray, and Castagneri are prominent. There are some violins of these three artisans which do not yield in quality to those of Cremona and which often are sold at a fabulous price.

Whatever we have said in regard to the structure of the violin must be observed with due proportions in all the other bow instruments mentioned above. All the instruments which are played by a primitive, as the lute, the arch-lute, the theorbo, etc., are constructed entirely different, their top being entirely flat, with their back or body having a much bigger arching, and their ribs, instead of being constructed of small strips joined together somewhat like the staves of a barrel.

The guitar, instrument of fancy and caprice, suited to accompany a solo voice, is much in vogue in Paris, especially among the ladies. (Continued on Page 530)



CARL M. ROEDER

Photo by Agnes L. S. 1917

How to Grade Pupils in Music

Q. I am a music teacher and supervisor in a large county school system. Our superintendent was dissatisfied with the curriculum, so he set his teachers to work to make a new one. We are divided into committees, and I am chairman of the committee on music. The problem we need help in solving is that of testing the music achievement of grade school pupils, and we seem to be stumped. We grade on the "UP" basis, A standing for "excellent," S for "satisfactory," and I for "unsatisfactory." But we find it difficult to give a fair examination in music because we have no basis upon which to judge appreciation and emotional values. How does one test musical achievement? Is it possible to do so? Are there any standard musical standards? We have found the musical talent tests of some value in music guidance but they are of no help so far as achievement is concerned. We have a very liberal-minded administration here and we are receptive to any suggestions that you may care to offer. Thank you very much.—D. L.

A. You have set me a very difficult problem, and my reply to your question will have to be a very general one based on my own personal opinion—with which not everyone will agree.

There are available a few achievement tests in music, and if you will read pages 372 and 373 in the book "The Teaching and Administration of High School Music" by Dykema and Gehrkens, you will find a brief description of each one. In the chapter itself you will find a discussion of music tests in general, and at the end there is an excellent bibliography. Perhaps you will wish to send for samples of some of the tests, but even if you do this I have a feeling that your problem will not be solved.

The whole point of the matter is that grading for musical achievement is practically impossible; first, because the really important achievements in music are intangible, elusive, and therefore difficult to determine; second, because music educators have not been able to agree on objectives. In other words, there is no uniformity of agreement as to what we expect our pupils to achieve in music; and therefore it has been impossible to set up standard achievement tests. On top of this is the fact I mentioned, namely, that the real article in music is so elusive that it is difficult to get at except perhaps by having an individual conference with each pupil, and under present school conditions this is an individual conference is impracticable.

Therefore we shall have to content ourselves with a make-shift-type of testing and grading, and in more specific reply to your questions I will give you the following opinions: (1) I approve of a music grade, and I like your scheme of using the three words or their symbols: "Excellent," "Satisfactory" and "Unsatisfactory;" (2) I believe the written work should not count for more than perhaps thirty to twenty per cent toward the formulation of this grade; (3) I believe it possible to organize some sort of an individual singing test in which the pupil is graded on such items as tone quality, intonation, diction, and perhaps sight singing, but I feel that such a test ought probably not to count for more than another twenty-five or thirty per cent of the grade; (4) I personally believe that the most important item is the pupil's attitude toward music—I mean day-by-day attitude through the month or the term, so I feel that about half of the grade might well be based on

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

themselves learn to sing, play, and create—in other words if they learn to make their own music. "I know because I have experienced," said wise old John Dewey—and his dictum is still as true as it was when he said it.

Further Advice About Accompanying by Ear

The Editor of this department has received a letter from R. D. W. about playing accompaniments by ear, and since it presents the viewpoint of a practical and experienced performer we are glad to provide Mrs. R. D. W. with some ideas which may be interested with the additional information. The letter is as follows, and we are grateful to R. D. W. for taking the trouble to write it.

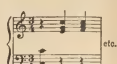
the pupil's basic enthusiasm—or lack of it—toward the musical activities of the school.

If you and the room teacher will take the trouble to formulate a grade of "Excellent," "Satisfactory," or "Unsatisfactory" for each child, the grade to be based on: (1) written work of various sorts, twenty-five per cent; (2) individual singing, twenty-five per cent; and (3) general attitude toward music, fifty per cent. If you will have a fairly satisfactory means of letting the child and his family know how he stands so far as music is concerned.

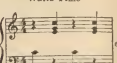
Let me commend your superintendent for his broadminded and farsighted attitude toward curriculum building, and let me assure you and the other teachers that your time and effort are definitely worth-while because you are being forced to think things through, and such thinking is distinctly educational—it is good for you even though it "hurts" a little!

Allow me to warn you, however, that although I agree with your statement that "music is to be taught primarily for enjoyment," I do not believe that the fullest enjoyment will eventuate unless the pupil does some work. Appreciation comes as the result of participation—in singing, playing, and creating—as well as listening of course. But it is not to be thought of as deriving entirely from listening. The most important element in the development of appreciation is an active, participating attitude, therefore the pupil also must do some work—and perhaps experience a little "pain," even as the teachers are doing in working at the curriculum! You, the teachers, will find it harder and will learn more about education if you make your own curriculum than you would if someone else made it for you and your pupils. Hence you will learn more about the art of music if they

"changes," I believe that in a short time she will be able to accompany her husband well enough to play dance music with him. She must of course learn to break up the chords like this:



Waltz Tempo



Common Time

Since she will now be listening more clearly than before, she will soon be able to hear what the violin has to say and that she will readily learn to "pick up" the proper key.

What to Play for an Entrance Examination

Q. I am studying *The Fountain of Aesculapio* by Ciaikovski (Op. 101) and the one indicated (p. 104-108) seems to me to be a bit rapid for an even rendition of this selection. Would you please tell me if this is the standard tempo used in recital programs?
A. Next September I will enter the Eastman School of Music in Rochester, N. Y. For my entrance examination I intend to play the above mentioned Ciaikovski number, the Chopin Etude Op. 10, No. 7, and the Beethoven Sonata in F-sharp. I wonder if you would suggest a suitable Prelude and Fugue from "The Well-Tempered Clavier"—and also a study to complete my program.—R. S.

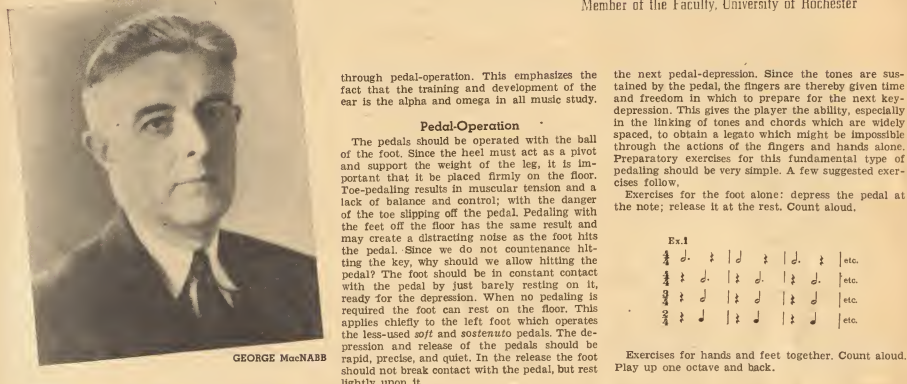
A. I am informed that the tempo indicated on the standard one used by most performers. You will note, however, that there are many indications for tempo changes at places marked *meno mosso*, *piu animato*, *calmato*, and so forth, and all of these should be carefully observed. It is true, of course, that all artists do not choose the same tempo for any given composition, but that is because of different opinions of interpretation, and not because of lack of technical fluency. If you cannot play this up to the tempo indicated, I believe it would be unwise to use it as part of your entrance examination, and I believe you should do well to select some composition in similar style which is less demanding technically.

2. Almost any Prelude and Fugue would do well with the other conditions you have selected. From the first volume I believe that perhaps the No. 16 in G minor would do admirably. Or you might prefer the No. 5 in D major, or the No. 3 in C-sharp major; any one of these would be quite all right.
I am not sure just what you mean by the term "study," but I suppose you meant some composition which is technically difficult yet musically interesting. Would something like Handel's *Harmonious Blacksmith* be what you want? Or perhaps you would prefer Mendelssohn's *Scherzo* (No. 2) from Op. 18, No. 2, or Liszt's *Gnomenreigen* or his *Etude in D-flat* (*Un Sospiro*). Since you have no piano, I believe the violin would be a really modern music in your group. But I think it would be wise to include something of more recent vintage, such as Debussy's *Les tierces alternees*, or something from his "Twelve Etudes." Or for something really modern, try one of Stravinsky's "Etudes" and several numbers from *Volutes V* and VII of Bartok's "Mikrokosmos."

The Pedals — The Soul of the Pianoforte

by George MacNabb

Member of the Faculty, University of Rochester



GEORGE MACNABB

through pedal-operation. This emphasizes the fact that the training and development of the ear is the alpha and omega in all music study.

Pedal-Operation

The pedals should be operated with the ball of the foot. Since the heel must act as a pivot and support the weight of the leg, it is important that it be placed firmly on the floor. Toe-pedaling results in muscular tension and a lack of balance and control; with the danger of the toe slipping off the pedal. Pedaling with the feet off the floor has the same result and may create a distracting noise as the foot hits the pedal. Since we do not countenance hitting the key, why should we allow hitting the pedal? The foot should be in constant contact with the pedal by just barely resting on it, ready for the depression. When no pedaling is required the foot can rest on the floor. This applies chiefly to the left foot which operates the less-used *soft* and *sostenuto* pedals. The depression and release of the pedals should be rapid, precise and quiet. In the release the foot should not break contact with the pedal, but rest lightly upon it.

The Three Pedals

- There are three pedals on the modern grand piano.
1. The *damper* pedal—at the right.
 2. The *soft* pedal—at the left.
 3. The *sostenuto* pedal—in the center.

The Damper Pedal

The damper pedal raises all the dampers from the strings, thereby prolonging and sustaining tones produced by the fingers even though the fingers be removed from the keys. The original tones will be beautifully colored and enriched both by the sympathetic resonance made available when all the strings are open, and the vibrations of relevant harmonics. The releasing of the pedal allows the dampers to drop back on the strings, thus stopping, or damping, the tones.

The damper pedal is also called the sustaining pedal, for its chief function is to sustain tones. It is, however, incorrect to call it the loud pedal, for its use is equally effective in soft passages as in loud passages. It does not make a tone louder only, but enhances and amplifies the initial tones by creating an atmospheric background by vibrations and overtones. This background is kaleidoscopic, changing constantly during tone-diminution to tone-cessation. The damper pedal is used much more extensively than the other two pedals since it is capable of producing far more effects. Without it, sustained effects would be very limited since piano-tone diminishes in intensity from the moment of its production.

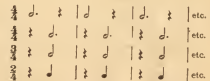
Syncopated-Pedaling

Syncopated-pedaling, in which the notes are sustained and connected, is the most common and most simple use of the damper pedal. In syncopated-pedaling the pedal is depressed immediately after the tone is sounded and released simultaneously with the succeeding key-depression, which in turn is followed by

the next pedal-depression. Since the tones are sustained by the pedal, the fingers are thereby given time and freedom in which to prepare for the next key-depression. This gives the player the ability, especially in the linking of tones and chords which are widely spaced, to obtain a legato which might be impossible through the actions of the fingers and hands alone. Preparatory exercises for this fundamental type of pedaling should be very simple. A few suggested exercises follow.

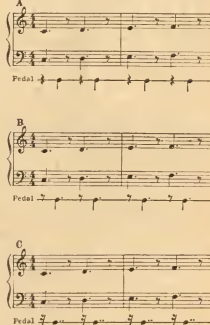
Exercises for the foot alone: depress the pedal at the note; release it at the rest. Count aloud.

Ex. 1



Exercises for hands and feet together. Count aloud. Play up one octave and back.

Ex. 2



When the principle of syncopated-pedaling is applied to music, the pedal will be depressed immediately after the new sound arrives. Accurate pedaling depends upon precise depression, precise release, and precise duration between these two actions. Every change of harmony, even the slightest, presents a consideration for a change of pedal.

Example of syncopated-pedaling: Heller, Op. 123, No. 2.

(Continued on Page 32)

Schumann's "Whims" ("Grillen") Op. 12, No. 4

A Master Lesson in Three Stages of Study

by Heinrich Gebhard

Noted Virtuoso and Teacher

Heinrich Gebhard's Master Lesson on Schumann's *Grillen* is one of the most practical, helpful and clear of all the long series of Etude Master Lessons, in which so many world-famous virtuosos have participated. Mr. Gebhard, noted Leschetzky exponent and famous virtuoso and teacher, has prepared a lesson so clear and practical that it will be welcomed by all teachers and pupils. See Page 504 of the Music Section for Mr. Gebhard's special editing of this composition. —Evan's Note.

THE four greatest composers of the Romantic Period of Music (1820-1880) are Schumann, Chopin, Liszt, and Wagner. Each of these occupies a special niche in this great movement. As this article deals with one of the most characteristic piano-pieces of Schumann, we will begin by taking a short general look at this composer's music.

Robert Alexander Schumann's music can easily be classified into three periods, as it has been done with Beethoven's music, and that of some other composers. First, we have Schumann's early exuberant output of piano-solo works, pouring out of him in incredible profusion from the age of twenty to thirty. Then comes the long list of wonderful songs, inspired in what he called his "song-year"—the year of his engagement to Clara Wieck. After this we see the birth of the four lovely symphonies, several overtures, the glorious piano-concerto, piano-quintet, piano quartet, and other beautiful chamber-music, and some fine choral works—all produced during his supremely happy married life (one of the most perfect unions in history)—up to the tragedy of his last few years.

During this third period he also wrote more music for piano alone, some of it lovely, but as a whole not comparable to his early great output.

This early output, springing from his young heart and mind in limitless freshness, comprises his works from Op. 1 to Op. 23. Here we have the fascinating and picturesque *Papillons* and *Carnaval*, the unique "Fantasietücke" (containing *Grillen*), the charming "Klinderscenen," the highly poetic *Kristevierlein*, the great *Poetische*, and the fantastic "Symphonic Etudes"—all works of the greatest originality and charm.

To describe this music in words is practically impossible. But, to name a few of its outstanding features, we must say that Schumann, the Romanticist, is first and foremost a great melodist. He has a wonderful melodic line, evolved out of Schubert (whom he adored) but made unmistakably his own. He gives us long-drawn-out melodies, that breathe the very soul of romantic tenderness and passion. Other times we get from him short melodic phrases of every imaginable mood—humorous, whimsical, capricious, enigmatic, impish, nobly chivalrous, or out in an exquisite dream-world.

The "First Jazz Composer"

His piano-style is quite his own. Pearly scale-passages, or dazzling cadenzas based on pure finger-work, as in Chopin or Liszt, we do not get in Schumann. With all its "free fantasy," his music is more solid in structure, more polyphonic. He was a great student of Beethoven (whom he worshipped), but his counterpart is a counterpoint of his own. He also has a *harmony* of his own. Besides daring and beautiful harmonic progressions, other characteristic features are certain imaginative devices, such as anticipating a bass before its rightful bass, giving a peculiar enchantment to the flow of the music.

Another great feature of his music is his rhythmic boldness. Bach, Haydn, Mozart, Beethoven, and Schubert frequently indulged in delightful syncopations, but Schumann goes way beyond them in this field. Strong changes of accent, and every species of syncopations lend a peculiar vigor and extraordinary pulsation to his music—so much so, that some modern commentators have called Schumann the "first jazz composer." Lack of space here forbids going into the many vicissitudes of Schumann's life, all of which had bearing on his creative activities, but we must mention his literary activities, which were almost as great as his music-making.

Sensitive Imagination

In some of his wonderful articles written for the "Neue Zeitschrift für Musik" (the "New Magazine for Music," which he founded and edited) his highly sensitized, almost fantastic imagination invented two imaginary persons, "Eusebius" and "Florestan," who lived vividly in his mind during the early period of the great piano-works. "Eusebius" was the tender and poetic soul, and "Florestan" the manly, energetic one. Their spirit hovers over the corresponding moods in the various compositions.

The "Fantasietücke" Op. 12 (Fantasy pieces) is a collection of eight of Schumann's most famous short *Aberds* (In the Evening) and *Wander* (Why?) are both in the highly poetic "Eusebius" mood. *As/schwingen* (Soaring) and *Grillen* (Whims) are in the energetic, passionate "Florestan" mood.

The Lesson Begins

Now let us learn how to play *Grillen*. Before we begin serious study on this piece, I would say to the student what I say in connection with any piece to be studied—and what I advocated in my last *Ervue* article—in January of this year): for five or six days "read" the piece through, with pedal, shading, and any convenient fingering, getting a general idea of the piece. Have a good time trying to enter into the spirit of the music. In places where you feel the music differently from the printed expression—or pedal-marks, write in with pencil your own changes. At the end of the sixth day have definitely decided on your interpretation of the piece—phrasings, fingerings, shading, and so forth.

The piece, as printed in this issue of *The Ervue*, represents the traditional "reading," with some changes of my own added. Let us suppose that this is the "reading" you have arrived at, and so now we will study "stages" of study. So we begin with the first stage, which we call "fundamental" practicing. That is practicing at a moderate tempo, without the pedal, in "grey" color, that is, *mezzo forte*, generally speaking.

"MUSIC STUDY EXALTS LIFE"

REMINISCENCE

(WALTZ INTERLUDE)

This haunting melody in the minor mode makes a distinctive little work for recitals. The phrase marks are of especial importance. The inner voices form a duet with the outer voices which, when properly played, can be very effective. Grade 3-4.

Allegretto moderato e poco rubato (♩ = 104)

RALPH E. MARRYOTT

ROBERT SCHUMANN
From a contemporary lithograph by Edward Kaiser

This so-called "fundamental" practicing is not a mechanical process, for it must be done with a good tone, correct fingering and phrasing (attending to legato, staccato, and half-legato), and using the correct wrist-and-arm motions. In fact, it means that everything is attended to except pedaling and shading.

The first thing to say here, that all the notes in this piece (single notes, double notes, chords, and occurred) should be played with the fingers only slightly curved, playing not with the tips of the fingers, but with the fleshy part next to the tips, the so-called "cushions." This gives great sensitiveness and sureness to the touch.

To Play Staccato

Now let us take the right hand part of the opening sixteen measures. The opening chords are marked staccato. The word staccato means to make a note sound get away from the key quickly. There are a number of ways of doing this. I will mention only three. First, the finger-staccato. This is produced by the fingers only. The finger-tips are held about one half inch above the keys, and from that "little height" the finger falls swiftly upon the key, and immediately bounces up again in to that "height." This action is done exclusively by the fingers from the knuckles. It is a rather thin sounding staccato, used only in "fimsy" or single-note staccato passages.

The second is the wrist-staccato. In this the fingers hardly move. They merely are held firmly (not stiffly) in position for the keys to be struck. The wrist is held slightly above the level (Continued on Page 523)

WHIMS

It is believed that Schumann in this composition was already feeling the restraint of the frustrations with which he believed himself beset, and wrote this work as a kind of musical release, a bursting forth of his emotions. It is one of the finest examples of this highly individual genius and is a strong favorite with great pianists. The Master Lesson upon *Whims*, by Heinrich Gebhard, will be found on another page in this issue.

Grade 7.

Edited by Heinrich Gebhard

ROBERT SCHUMANN

With humor ($\text{♩} = 72$)

A Più tranquillo ($\text{♩} = 66$)

The marks for the damper (loud) pedal are the brackets under the music. The foot goes down a moment after the notes above the beginning of each bracket have been struck.

↓ = a slight downward wrist-motion, creating arm-weight (for good tone).

↑ = a slight upward wrist-motion.

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

u. c. (una corda) use soft pedal.

tre (tre corde) lift soft pedal.

ALLEGRO

FROM SONATINA, Op. 36, No. 3

Muzio Clementi (1752-1832) had a happy Italian soul that is represented in his jovial compositions. Clementi spent sixty-six years of his life in England, where he made many friends and amassed a fortune as a pianist, piano teacher, publisher, and manufacturer of pianos. This merry little section from his Sonata, Op. 36, No. 3, must be played in the gayest possible fashion. Grade 3.

Allegro M.M. ♩ = 120

MUZIO CLEMENTI

GOLDEN SUNSET

The chromatic harmonies and sweep of the melodic line in this rich theme make it a piece of great charm. See to it that none of the chords are "ragged"; that is, that all the notes are played simultaneously. Grade 4.

Moderately (♩ = 80)

MORGAN WEST

OLD SPINNING WHEEL

This fluent little study may be made most interesting if the rhythmic pattern is incessantly preserved and the normal accent upon the first note of each measure is marked (but not exaggerated). In this way the composition "holds its shape." Play the work with zephyr-like lightness throughout. Grade 3.

Allegro grazioso (♩ = 152)

O. SCHELDRUP OBERG

MOZART AT THE CAMPTOWN RACES

(STEPHEN FOSTER IN THE STYLE OF THE CLASSIC MASTERS)

Eric Steiner has applied the fusions of the classical period to a jolly little tune which is so distinctive that Mozart or Haydn would surely have appreciated its classic lines. Grade 3.

ERIC STEINER

Lively (♩ = 108)

The first page of the score consists of eight systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 2/4 time and B-flat major. Dynamics include *p*, *mf*, and *f*. There are various articulations such as slurs, accents, and fingerings. The piece is marked 'Lively' with a tempo of 108 beats per minute.

Copyright 1946 by Theodore Presser Co.

514

British Copyright secured
THE ESTD

The second page of the score continues the piano accompaniment from the first page. It consists of eight systems of piano accompaniment. The music is in 2/4 time and B-flat major. Dynamics include *mf*, *p*, *f*, and *pp*. There are various articulations such as slurs, accents, and fingerings. The piece is marked 'Lively' with a tempo of 108 beats per minute.

SEPTEMBER 1947

515

PICKANINNY

A PLANTATION LULLABY

Words and Music by
ERNEST E. PEACE

Moderato

mf a tempo

1 De shades am creep - in'
2 De ban - jos ring - in'

p (Harp-like) *rit.* *mf a tempo*

rit.

'An' de night am nigh; De birds am sleep - in' While breez - es
'Side de cab - in do'; De dark - ies sing - in' So sweet an'

rit.

a tempo

sigh - De stars am peep - in' Yon - der in de blue skies,
low, De san' man bring - in' Fum his home in de skies

a tempo

p *rit.* *a tempo* *p*

So close dem sleep - y eyes, Pick - a - nin - ny
A bahm fo' sleep - y eyes, Pick - a - nin - ny Hum

p *rit.* *a tempo* *pp*

Hum Hum Hum

rall. *D.S.*

rall. *D.S.*

Copyright 1946 by Theodore Presser Co.

516

British Copyright secured
THE ETUDE

PRAYER

Hammond Registration

(A) 10 00 1222 231
(B) 10 00 4332 110
(C) 11 02 6310 000

GIUSEPPE STABILE

Sw. Soft Reed or Strings, 4' Coup.
Gt. Soft 8'
Ped. Sw. to Ped.

Andante religioso (♩=50)

a tempo

MANUALS

mp *dim. rit.*

PEDAL

rit. *mf*

mf *dim.*

Tempo I

rit. *p* *mp*

Copyright 1946 by Theodore Presser Co.
SEPTEMBER 1947

British Copyright secured

517

GAY DANCERS

SECONDO

SARAH LOUISE DITTENHAVER

Allegro (♩=96-104)

With spirit

(Oh! you *mf* tap your toe)

Now a Russian dance!

f *With vigor*

a tempo

(Oh! you *mf* tap your toe)

poco rit.

mp Tra la la, the dance is done;

Tra la la la la! Now the chil-dren home-ward run; Tra la la la la la!
mp *non ritard.* *p*

GAY DANCERS

PRIMO

SARAH LOUISE DITTENHAVER

Allegro (♩=96-104)

With spirit

mf Oh! you tap your toe and your heel just so, Whirl a-round all in a row; How the fid-dlers play for the

Now a Russian dance!

f *With vigor*

chil-dren gay! Tra la la, it's a hol-i-day.

a tempo

(Oh! you *mf* tap your toe and your heel just so, Whirl a-round all—

poco rit.

mp in a row; How the fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. Tra la la, the

dance is done; Tra la la la la la! Now the chil-dren home-ward run; Tra la la la la!
mp *non ritard.* *p*

AT THE FAIR

Grade 1.

Moderato ($\text{♩} = 60$)

J. J. THOMAS

Musical score for 'At the Fair' in 3/4 time, marked Moderato. The score consists of three systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *mp*. The second system ends with a *Fine* marking. The third system begins with a *p* dynamic and ends with a *D.S.* marking. Fingerings and articulation marks are present throughout.

Copyright 1945 by Theodore Presser Co.

British Copyright secured

MELODY OF LOVE

H. ENGELMANN, Op. 600

Arr. by Bruce Carleton

Grade 1½.

Moderato ($\text{♩} = 66$)

Musical score for 'Melody of Love' in 3/4 time, marked Moderato. The score consists of two systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#), with a dynamic marking of *p*. The second system ends with a *Fine* marking. Fingerings and articulation marks are present throughout.

Copyright 1947 by Theodore Presser Co.

British Copyright secured
THE ETUDE

ON THE VILLAGE GREEN

LEWIS BROWN

Grade 2½.

Happily ($\text{♩} = 54$)

Musical score for 'On the Village Green' in 3/4 time, marked Happily. The score consists of three systems of piano accompaniment. The first system starts with a treble clef and a key signature of one flat (Bb), with a dynamic marking of *mp*. The second system ends with a *Fine* marking. The third system begins with an *a tempo* marking and a dynamic marking of *f*, followed by a *p* dynamic and a *rit.* marking. The score concludes with a *D.C.* marking. Fingerings and articulation marks are present throughout.

Copyright 1945 by Theodore Presser Co.

British Copyright secured

How Important is Rhythm?

(Continued from Page 50)

to take the candle of imagination into the domain of cold facts and transform facts into essentials. There are those who can explain the mechanics of laughter and the chemistry of a tear but know nothing of sorrow or joy.

While it is true that art is a number of little things acutely realized, Robert Browning's counsel to "image the whole and then execute the parts" is a wise admonition to the teacher. The big things first!

The value of a principle lies in the number of things it explains and the law which preserves the balance between impulse and release is universal in its operation.

Nothing in the pianist's art is more vital than maintaining this balance. And one who has learned to properly relate action and repose has mastered the basic factor of music. This is the primary idea underlying all creation, namely, duality, the union of opposites—day and night,

sun and rain, expansion and contraction. How to blend sounds so as to give shape and flow, dynamic symmetry, emotional stress and calm, lies back of the ability to play a phrase, a period, a movement or a program.

This is the innermost essence of rhythm and its absence from a performance suggests the school-boy's composition on salt. "Salt is that which makes potatoes taste bad if you don't put any in!" The opinion that it is the lowest order of music which appeals to the feet has been attributed to Beethoven, but he surely must have qualified that observation by adding that no music can appeal to the head or the heart that does not rest in rhythm (or for the sense of bodily reaction) first.

The drum, always a stimulus to movement, antedates all other musical instruments. Its best way to engage attention, summons of authority calling him to order or to action. The bells that hang in church towers represent the next step in rhythm's advancement. They were modifications of the drum with which left open and the stick hung inside.

The bell gives continuity of sound and adds the element of flow and undulation to the regularity of the drum beat. Thus we have in the rhythms of primitive man the beginning of all musical development.

The aim of instruction in piano is to arouse in the student a love for, and an understanding of, music as it has evolved to its present status, and at the same time to establish with equipment which will enable him to cope with the requirements for keyboard skill and interpretative mastery. This involves an appreciation of the poetic and imaginative content of musical literature, an understanding of its traditional, aesthetic and emotional values and the ability to project these with moving effectiveness.

To accomplish all this, the teacher's approach to the student's mind should be sympathetic, orderly, and inspirational. He must know how to engage attention, awaken interest, cultivate concentration, establish perseverance, kindle imagination, and arouse enthusiasm. In other words, he must put the student on guard and on fire as well, and while hands and brain are engaged in mastering the me-

chanics of the art, he must stimulate the growth of the fine flowers of the mind and spirit fully attuned to Cosmic Rhythm. This is the pathway to the highest artistic fruition.

Planning Effective and Inspiring Services

(Continued from Page 497)

a fellowship of love.

We pray that that out of the conflict and discords of the present time there may come a new world harmony, a new world symphony in which all nations shall have a part. May our ears be attuned to catch the song of the angels. "Peace on Earth Good Will Toward Men." Above the din of battle may we listen also for "the still sad music of humanity," which may be heard, though of ample power to chasten and subdue." May we help make that "mille more joyous and triumphant" "till music to match the song of the angels" which now the Angels sang and Thy an rejoicing shed its light upon a holy brotherhood of peoples.

Forgive us for the discords of our individual lives. Cleanse our hearts of selfishness and fear. Grant even now a new beginning of life, hope, and love, that we may sing as it were, a new song. Amen.

The Teacher's Round Table

(Continued from Page 488)

Book" by the same author; it is planned for the "after kindergarten" age child, and can be used equally well for class or individual instruction. Other valuable materials are the following ones: "Note Games" for the piano beginner, by Astrid Ramey; "Little Players," by Robert Nolan Kerr; Mathilde Bilbro's "First Grade Book for the Pianoforte"; Bernard Wagner's "Piano Course," book one. And do not fail to investigate Theodore Presser's "School for the Pianoforte." Volume one. This time-tested beginner's book covers all elementary work from the first lesson up to, but not including, the scales. It has questions, answers, little tunes with an extra part for the teacher (children love that, it makes them feel like "they're doing something"). Now regarding your last question: left-handedness is no handicap at all I'll put it this way: the left hand is always a problem to piano students; it lags behind, and requires special, adequate practice; but in the end it equals the right hand. Well, just substitute right for left, and the question is answered.

Q. We have a gift of \$10,000 for an organ for a new \$100,000 church. The building will be of five hundred and fifty. The building will be of a new organ, and it seems impossible to get a new organ at this time. Is there any way to get a new organ, to be installed for \$10,000. I haven't seen it. It is a manual, unit type instrument, and is supposed to have the following speaking stops: Pedal Flute, Flute, Dulciana, Tube, Vox Humana, Clarinet, Oboe, Bass Clarinet.

I am not the organist and would have little occasion to play the organ, but it is preferred against the pipe organ, but it is preferable in a church. It is my opinion that the pipe organ is the best. It is my opinion that we would not have a suitable instrument. I am really not in favor of buying a used organ at all.

We have a two manual reed organ with a good blower, which I believe could be amplified electrically and used for a year or two until we can purchase a new organ. I would see your opinion, if you so desire, and I appreciate your interest in the above organ. I would be glad to have the above organ if we could find a concert type instrument. If we bought an outmoded organ, it would be reconditioning and installing it would be the cost of a new organ? Do you think we could get along with the reed organ amplified? If so, could you suggest some method that could explain the method of conditioning the reed organ? Would it be possible to place the amplifier microphone right in the organ, and connect it to the pedal to the volume control?—W. L. B.

Q. I have been my desire for some time to build a small pipe organ for the purpose of having several reed organs, and an amplifier with their mechanics. I would enjoy experimenting with the three types of organs—pipe, electric, and reed, and have several ideas of my own which I should like to discuss with you. Kindly send me names and addresses of organ parts, supply houses, dealers in old organ parts, and names of books on the subject of building. I am trying to obtain "How to Build a Chamber Organ," "Hills and a Modern Organ," "Lutes," which I could not get in local libraries.—G. L. E.

A. I am sending you some address which we believe will help you in the matter of parts and supplies. You may possibly procure the two books you name by running an ad in some suitable magazine such as The Diapason, The Etude, since you are having difficulty procuring them in second hand book stores. Both books have been out of print for some time. Another book is "The Contemporary American Organ," by Barnes, which may be had from the publishers of The Etude.

Q. Recently we added to our three manual organ the Chimes which may be played on either the Great or Choir. There are two octaves or twenty keys. While I know that any hymn may be played on them within the given range, I would very much like to know if there is a book that contains notes to guide in the use of the chimes. In passing a few phrases, and one of our church has continued the chimes so I am unable to recall me from that source. Could you give me any such a firm's name, and where, may procure it?—E. M. B.

A. It is unfortunate that the books which would help you in this matter seem to be out of print. At one time the publishers of The Etude carried in stock several books published in England giving large variation of "changes," as these tunes are called, but they cannot be procured at present. Most of these used numerical system, numbers 1 to 8, representing 8 tones of the diatonic scale. It is just New York City, however, or the library in your own city, should have them. If you can make notes. If this seems of any value, there seems to be no alternative than to "invent" your own tunes.

Q. I would appreciate it if you would offer any suggestions of criticisms concerning the following specifications for a two manual pipe organ, costing approximately Five Thousand Dollars: GREAT (unenclosed) Open Diapason 8' Dulciana (unenclosed) 8' Melodia 8' Octave 4' Fifteenth 2' Flute 16' Lieblich Gedect 16' Open Diapason 8' Reiteration 8' Aoline 8' Vox Humana 8' Stopped Diapason 8' Orchestral Oboe 8' Vox Flammens 8' Flute Tronero 4' PEDAL (unenclosed) Bordun 16' Lieblich Gedect (duplexed from Swell), 16' Usual couplers and accessories—P. A. 3.

A. The Great Organ specifications impress us as very excellent, and the tonal qualities of the Swell are first class, except that there should be other or even more stops to brighten the effect of so many of the 8' variety. We would suggest that you consider the Vox Humana, Flautina to the Swell Organ. It might also be amiable to add an 8' stop to the Pedal, such as a Flute.

Q. Please send me a list of persons having organs available. Would prefer a pipe organ, but with a very small home I am afraid it would have to be of the reed variety. Our church is having our present organ modernized. It is a two manual console organ, cost of \$8,000. Would you consider that price about right? Please give me any suggestions along the line of specifications you deem necessary to clarify. Oboe, Bass Clarinet. Present organ specifications listed.—M. P.

A. Your best plan would be to write to the manufacturer of the organ mentioned, who should be able to put you in touch with someone having a used instrument for sale. The address is being sent to you. We are also giving you the names of a few makers of small pipe organs. Please give me your opinion on the validity of the charge mentioned, without a knowledge of all the details, and while it may seem a little high, I assume that you are dealing with an established reputable firm. In should be satisfied with the average price charged to be reasonable. To modernize and electrify an old organ, including a new console, is quite a large undertaking and would be considerably adequate for a small organ, but if you continue adding things, you would suggest including in the Great a 4' Octave stop, or 4' Harmonic Flute, and on the Swell an 8' Flute and an Oboe. On the console the Vox would be the Sallenator in tonal character. For organs, and console, there need be no change in the Pedal stops.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. It has been my desire for some time to build a small pipe organ for the purpose of having several reed organs, and an amplifier with their mechanics. I would enjoy experimenting with the three types of organs—pipe, electric, and reed, and have several ideas of my own which I should like to discuss with you. Kindly send me names and addresses of organ parts, supply houses, dealers in old organ parts, and names of books on the subject of building. I am trying to obtain "How to Build a Chamber Organ," "Hills and a Modern Organ," "Lutes," which I could not get in local libraries.—G. L. E.

A. I am sending you some address which we believe will help you in the matter of parts and supplies. You may possibly procure the two books you name by running an ad in some suitable magazine such as The Diapason, The Etude, since you are having difficulty procuring them in second hand book stores. Both books have been out of print for some time. Another book is "The Contemporary American Organ," by Barnes, which may be had from the publishers of The Etude.

Q. Recently we added to our three manual organ the Chimes which may be played on either the Great or Choir. There are two octaves or twenty keys. While I know that any hymn may be played on them within the given range, I would very much like to know if there is a book that contains notes to guide in the use of the chimes. In passing a few phrases, and one of our church has continued the chimes so I am unable to recall me from that source. Could you give me any such a firm's name, and where, may procure it?—E. M. B.

A. It is unfortunate that the books which would help you in this matter seem to be out of print. At one time the publishers of The Etude carried in stock several books published in England giving large variation of "changes," as these tunes are called, but they cannot be procured at present. Most of these used numerical system, numbers 1 to 8, representing 8 tones of the diatonic scale. It is just New York City, however, or the library in your own city, should have them. If you can make notes. If this seems of any value, there seems to be no alternative than to "invent" your own tunes.

Q. We have a gift of \$10,000 for an organ for a new \$100,000 church. The building will be of five hundred and fifty. The building will be of a new organ, and it seems impossible to get a new organ at this time. Is there any way to get a new organ, to be installed for \$10,000. I haven't seen it. It is a manual, unit type instrument, and is supposed to have the following speaking stops: Pedal Flute, Flute, Dulciana, Tube, Vox Humana, Clarinet, Oboe, Bass Clarinet.

I am not the organist and would have little occasion to play the organ, but it is preferred against the pipe organ, but it is preferable in a church. It is my opinion that the pipe organ is the best. It is my opinion that we would not have a suitable instrument. I am really not in favor of buying a used organ at all.

We have a two manual reed organ with a good blower, which I believe could be amplified electrically and used for a year or two until we can purchase a new organ. I would see your opinion, if you so desire, and I appreciate your interest in the above organ. I would be glad to have the above organ if we could find a concert type instrument. If we bought an outmoded organ, it would be reconditioning and installing it would be the cost of a new organ? Do you think we could get along with the reed organ amplified? If so, could you suggest some method that could explain the method of conditioning the reed organ? Would it be possible to place the amplifier microphone right in the organ, and connect it to the pedal to the volume control?—W. L. B.

Q. I would appreciate it if you would offer any suggestions of criticisms concerning the following specifications for a two manual pipe organ, costing approximately Five Thousand Dollars: GREAT (unenclosed) Open Diapason 8' Dulciana (unenclosed) 8' Melodia 8' Octave 4' Fifteenth 2' Flute 16' Lieblich Gedect 16' Open Diapason 8' Reiteration 8' Aoline 8' Vox Humana 8' Stopped Diapason 8' Orchestral Oboe 8' Vox Flammens 8' Flute Tronero 4' PEDAL (unenclosed) Bordun 16' Lieblich Gedect (duplexed from Swell), 16' Usual couplers and accessories—P. A. 3.

A. The Great Organ specifications impress us as very excellent, and the tonal qualities of the Swell are first class, except that there should be other or even more stops to brighten the effect of so many of the 8' variety. We would suggest that you consider the Vox Humana, Flautina to the Swell Organ. It might also be amiable to add an 8' stop to the Pedal, such as a Flute.

Q. Please send me a list of persons having organs available. Would prefer a pipe organ, but with a very small home I am afraid it would have to be of the reed variety. Our church is having our present organ modernized. It is a two manual console organ, cost of \$8,000. Would you consider that price about right? Please give me any suggestions along the line of specifications you deem necessary to clarify. Oboe, Bass Clarinet. Present organ specifications listed.—M. P.

A. Your best plan would be to write to the manufacturer of the organ mentioned, who should be able to put you in touch with someone having a used instrument for sale. The address is being sent to you. We are also giving you the names of a few makers of small pipe organs. Please give me your opinion on the validity of the charge mentioned, without a knowledge of all the details, and while it may seem a little high, I assume that you are dealing with an established reputable firm. In should be satisfied with the average price charged to be reasonable. To modernize and electrify an old organ, including a new console, is quite a large undertaking and would be considerably adequate for a small organ, but if you continue adding things, you would suggest including in the Great a 4' Octave stop, or 4' Harmonic Flute, and on the Swell an 8' Flute and an Oboe. On the console the Vox would be the Sallenator in tonal character. For organs, and console, there need be no change in the Pedal stops.

PIANO TEACHERS! SPEED DRILLS (FLASH CARDS)

for Teaching Beginners Sight Reading

Complete Set of 32 Cards, Keyboard Finder and Book of Instructions—Only 50¢

SIGHT-PLAYING easily and quickly learned by tiny tots, or beginners of any age, with these Speed Drill Cards. Makes teaching easier and quicker for class or individual instruction.

EASY TO USE—Speed Drills consist of 32 cards with complete and easy-to-follow instructions for their use. On each card is a picture of the note on the staff which corresponds with the key on the piano keyboard. Thus, the student learns through his eye, rather than the written or spoken word, the location and position of each note.

AN ADVANCED STEP—Speed Drills are an advanced step in aiding the student to quickly identify the notes on the staff with the key on the piano. They help to stress visual accuracy, recognition of the keyboard positions, producing rapid visual, mental and muscular coordination.

THE LARGE NOTES make vivid mental pictures. This feature is important, but that of all children like Speed Drills. They should be used at the first lesson, and the pupil should have a set for daily home practice.

SIGHT-PLAYING is becoming more and more of a requisite of pianists and students at the very start, should be trained to attain it. Speed Drills will lay the foundation for proficient sight playing.

GET YOURS TODAY—Speed Drills may be obtained from your local music dealer, or send direct to the publishers. Complete set of 32 cards with instructions, only 50¢.

JENKINS MUSIC COMPANY, Kansas City 6, Mo.



Drill No. 1 For stressing visual accuracy



Drill No. 2 For instant recognition of keyboard positions



Drill No. 3 For stressing rapidity of playing the keys



Drill No. 4 For stressing rapid visual-mental-muscular coordination

Protect music from damage. Richly styled, elegant, easy to handle, and well-crafted. By makers of known TonKabinets Furniture.

Keep EVERY Sheet of Music at Your Finger-Tips

TonKabinets drawer-type portable music cabinets are made of mahogany, oak, or maple. They are available in a variety of finishes. Always at 25% to 50% off the regular price. Write for your free literature. TonKabinets Furniture Co., 1980 N. Main St., Chicago, Ill.

Sizes and styles for Homes, Schools, Bands, etc.

TONKabinets for Sheet Music

NEW PIANO MUSIC

Contemporary Composers Series

Arthur SCHNABEL
Piece in Seven Movements 1.25

Elie SIEGMEISTER
Sunday in Brooklyn 1.25

Joseph WAGNER
Dance Divertissement 1.00

EDWARD B. MARKS MUSIC CORPORATION
RCA Building Radio City New York

OPPORTUNITIES

...in the Music Field

ADVANCED COURSES OFFERED BY THE UNIVERSITY EXTENSION CONSERVATORY

BY THE HOME STUDY METHOD

Music has always ranked high among professions. There is never an overworked field for the well trained musician.

● Interesting positions are open in every part of the field. Schools and Colleges are making it necessary for every teacher to be equipped for his work; the Radio is calling for highly specialized training, and standardized teaching makes competition keen even in small communities.

Are you an ambitious musician? A successful musician is most always a busy one. Because of this very fact it is almost impossible for him to go away for additional instruction; yet he always finds time to broaden his experience. To such as these our Extension Courses are of great benefit.

very small cost and no interference with your regular work, you, easily and quickly can qualify for higher and more profitable positions in the musical world.

DIPLOMA OR BACHELOR'S DEGREE

We help you to earn more and to prepare for bigger things in the teaching field or any branch of the musical profession. We award the Degree of Bachelor of Music. With a diploma or Bachelor's Degree you can meet all competition.

Fill in and Mail This Coupon

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-591
765 Oakwood Blvd., Chicago, Illinois.

Please send me catalog, illustrated lessons, and full information regarding course I have marked below.

<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Harmony	<input type="checkbox"/> Violin
<input type="checkbox"/> Piano, Student's Course	<input type="checkbox"/> Advanced Trumpet	<input type="checkbox"/> Cello
<input type="checkbox"/> Public School Music—Beginner's	<input type="checkbox"/> Advanced Cornet	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Public School Music—Advanced	<input type="checkbox"/> Voice	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Choral Conducting	<input type="checkbox"/> Reed Organ
<input type="checkbox"/> History of Music	<input type="checkbox"/> Music for Sight Singing	<input type="checkbox"/> Band
<input type="checkbox"/> Music Arranging	<input type="checkbox"/> Dance Band Arranging	<input type="checkbox"/> Banjo

Name _____ Adult or Juvenile _____

Street No. _____

City _____ State _____

Are you teaching now? _____ If so, how many pupils have you? _____

Do you hold a Teacher's Certificate? _____ How long your term? _____

Would you like to earn the Degree of Bachelor of Music? _____

THE UNIVERSITY EXTENSION Conservatory

765 OAKWOOD BLVD., DEPT. A-591, CHICAGO 15, ILL.

Department of Music
Theodore Williams, Chairman
Lillian G. Williams, Secretary

KNOX COLLEGE
Department of Music
Theodore Williams, Chairman
Lillian G. Williams, Secretary

SHEANDOAH CONSERVATORY OF MUSIC
Department of Music
Theodore Williams, Chairman
Lillian G. Williams, Secretary

the B. Mus. and B. Mus. Courses lead to the Bachelor of Music degree in the heart of the Shenandoah Valley, Dayton, Virginia.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

SEPTEMBER, 1947

"MUSIC STUDY EXALTS LIFE"

The Pedals—The Soul of the Pianoforte

(Continued from Page 503)

Ex. 3

thive, waltz style. This indicates that punctuation and phrasing in music are also considerations for change of pedal.

Ex. 5

Direct-Pedaling

In direct-pedaling the pedal is depressed exactly on the beat, simultaneously with the production of the tone. It is most effectively used in brisk, robust music for which it creates a musical, rhythmic, or harmonic emphasis and nuance.

Beethoven, Op. 10, No. 1.

Ex. 8

In syncopated-pedaling the initial tone is augmented at the instant of the pedal-depression by the immediate supplementary vibrations of other strings, thereby creating a subtle accent. This slight, delayed accent provides a pertinent convenience in acquiring rhythmic nuance; at other times it may be a deterrent to the effect desired, in which case direct-pedaling is necessary. In some instances it is even advisable when possible, to depress the pedal before the chord is sounded, such as at the beginning of a piece or where chords are preceded by rests.

Example: Beethoven, Op. 27, No. 1. Adagio con espressione.

Ex. 6

Direct-pedaling is generally used in waltzes in which it may be applied in the three different ways shown below. Each of them results in a different, yet dis-

Early musical instruments had no sustaining pedal. Consequently the music was written and performed accordingly. Although the damper pedal is a distinct asset of the modern grand piano, it should be used discriminately in the music of the early periods. The character and period of the music are the real considerations for pedal use. The earlier the date of the composition, the more sparingly the pedal should be employed. It may even be beneficial to omit it entirely.

Certain passages in slow movements of Bach, however, would sound illogical, dull and pedantic without the support of the damper pedal. Examples are the Preludes and Fugues in E-flat minor and B-flat minor, both from Book I of the "Well-Tempered Clavier." In these and other such instances the pedal should be used with discrimination. A fulsome pedaling of contrapuntal music would only obscure the clarity and transparency of the moving voices. On the other hand, slight, brief pedal actions may enhance delicate running passages, or assist the hands in daintily manipulating wide, awkward skips, tied notes, and so forth. The pedal is an invaluable asset in sustaining bass pedal points and insuring the organ-like effects found in Bach's music, particularly in the organ transcriptions. Obviously moments must never be pedaled.

In the music of Mozart, Haydn, and other early composers, the pedal may be used for contrast, punctuation, and in sustaining passages of slow tempo. In the music of these composers, however, it must never be permitted to mar the inimitable clarity of the abundant passage work.

With the passing of time the pedal has grown in stature and importance. The music of the Romantic period requires a great deal more pedal than the music of the Classic School, while that of the Impressionistic and Modern periods is inadequate without the pedal. Despite its importance in Romantic and Modern music, it must always be applied with intelligence, discrimination, and a consideration for the existing acoustics of the moment.

Music written in the modern and impressionistic idiom is based largely upon color. By mixing and molding the prevalent nonharmonics of modern music with the pedal, the piano is made to yield either the desired atmosphere of hazy, shimmering effects or of the brilliancy, dynamic, turbulent, and humoristic effects. Debussy's *La terrasse des audiences du clair de lune* is replete with examples. In Debussy's *La Cathédrale engloutie* an exquisite and rather unusual effect may be obtained by holding the damper pedal down throughout the first fifteen measures, thereby creating the misty obscurity necessary to establish the right atmosphere for this piece.

It would be a formidable task to discuss all the manifold possibilities of the damper pedal. Its principal contributions to a well-rounded performance are the enrichment and coloring of tone, the sustaining of notes, the prolongation, the assisting of relaxation, renewed energy and the acquisition of facility. These factors and the numerous subtleties underlying the use of this pedal must be discovered and investigated by the pianist to develop and command their artistic use.

Piano Teachers!

For the first time, these immortal melodies are made available! SIMPLIFIED TEACHING EDITION FOR PIANO

These priceless melodies, familiar to everyone, have been carefully arranged by Dr. Albert Simey to develop the technique and stimulate the interest of piano beginners, both young and old. By playing the music they know

MAKE BELIEVE
OH, WHAT A BEAUTIFUL MORNIN'
ROSES OF PICARDY
THE BELLS OF ST. MARY'S
LISSEY LAGOON

Kern
Rodgers
Wood
Adams
Coates

SMOKE GETS IN YOUR EYES
CLIMB THE RIVER
MY BEAUTIFUL LADY
I GOT PLENTY O' NUTTIN'
THE SURREY WITH THE FRINGE ON TOP

Kern
Kern
Caryll
Gershwin
Rodgers

35 cents each at your favorite music store or by direct order —

Chappell & Co., Inc. RKO BUILDING • ROCKEFELLER CENTER • NEW YORK 20, N. Y.
Sole Selling Agents for — T. B. HARMS COMPANY • GEORGE GERSHWIN PUBLISHING CO. • CRAWFORD MUSIC CORPORATION • WILLIAMSON MUSIC, INC.

The Soft Pedal

The soft pedal shifts all the hammers to the right so that only two strings of the three-string combinations are struck. Where there are two-string combinations, only one is sounded, and in the case of large single bass strings, the hammer shifts off center. The tone is naturally subdued and the tone-quality altered by the added sympathetic vibrations of the open, unstruck strings. This quality is reedy and ethereal in character. Operation of the soft pedal is much simpler than that of the damper pedal and the application is less frequent. It is never required alone, but always in conjunction with the damper pedal. It should be applied only when its intrinsic quality is desired or when the fingers alone are unable to bring forth the desired tonal quantity. The application and release of the soft pedal, when not left merely to the discretion of the player, are indicated by the words *una corda* (t.c.) and *tres corde* (t.c.) respectively.

Example: Ballade, Op. 23, No. 1, Chopin.

have no effect on the damper retained in a raised position by the sostenuto pedal. On some grand pianos the sostenuto pedal acts on all the keys; on others, only as far up as Middle-C.

The sostenuto pedal is particularly useful in sustaining low bass tones which cannot be held for their full duration in any other manner. Its use, if indicated at all, is marked *SF* or *Sost. Ped.*

Example: *La Cathédrale engloutie*, Debussy.

Ex. 7

In the following example a beautiful echo-like background is created by applying the sostenuto pedal to the silent-depressed chord.

Example: Ballade, Op. 23, No. 1, Chopin.

Ex. 8

Pedal Editings and Markings

Since there is no universal agreement regarding a uniform system of pedal-markings, they are, for the most part, misleading and confusing, and often incorrect. Even with a universal system, if every detail and nuance of pedal action were noted, the music page would be crowded beyond the point of helpful interpretation. Frequently editors leave the application to the discretion of the performer by simply inserting the direction—*con pedale*, which is much more practical than over-marking.

In *THE ETUDE* for October a very informative article by Mr. MacNabb upon "Techniques of Damper Pedaling" will appear.

—Editor's Note.

The Practical Side of Piano Playing

(Continued from Page 488)

to hear Godowsky, promising him a feast of technical display. When the brilliant performance was almost over, my guest said, "I thought you told me this was one of the greatest technicians of our times. This man hasn't raised his hands yet!"

The pianist must also develop a sure sense of distance. No technique will be secure as long as the performer has to look for the key he is going to strike. No matter how near or how far the hand has to travel, there should be only one movement from the "strike-off" to the "landing" with no searching or hovering on the way. It should not be long before the student can strike the keys practically blindfolded. By playing from memory and keeping the eyes away from the keyboard, the student will develop his sense of feeling for the keyboard. To search for a chord will only delay this development, and create a harmful habit. When the student is not sure of what follows—a chord, a run, or a note—it is better to consult the music and find it

with his eyes on the keys, than to search for it blindly.

I have pointed out that this sense of measurement, called by some, "kinesthetic measurement," is the development of an exactly and precisely repeated habit performed always under the same conditions. Therefore, while practicing for distance measurement of a track of the keyboard, it is most important that at all times the student retain the same identical position in front of the keyboard. This is usually the E and the F direct—under the maker's name on the piano.

This is absolutely essential for good sight reading, as well as a great help in performance, when the slightest thing may distract the eye. Also in performance, there will be no necessity to keep the head bent and the eyes glued to the keyboard, and this will bring freedom of relaxation. All skips, chords, and octaves depend on this security. And all unnecessary movement must be avoided.

JOHN THOMPSON'S FAVORITE PREPARATORY PIANO BOOK

DO NOT ACCEPT LESS THAN

The Best

John Thompson

BOOKS and SHEET MUSIC

Are Now Available TO YOU OR YOUR DEALER from

The WILLIS MUSIC CO.

124 EAST FOURTH STREET, CINCINNATI 2, OHIO

TEACHING LITTLE FINGERS TO PLAY

JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

TEACH MODERN PIANO by note... the CHRISTENSEN WAY

Classical teachers everywhere are finding the answer to the problem of teaching music to their pupils. In our modern, up-to-the-minute method, based on sound principles of music, it will help you under classical studies. Franchise Contract will give you exclusive right to teach and advertise our method in your community. If not represented, write for details. One \$100 year. Write for complete details. Enclose \$2 for complete, 111 page instruction book.

PLAY POPULAR PIANO LIKE A PROFESSIONAL

with our BREAK SHEET SERVICE

It brings you clever arrangements for playing other charts of your favorite "hit records" tunes. Give you breaks, novel figures and tricky embellishments, ready to fill in. Single copies 25c, stores or mail. Send \$2 for consecutive issues.

THE CHRISTENSEN METHOD

Suite 754, Kimball Hall, Chicago 4, Illinois

For Perfect Control of Rhythm

Exact—Unvarying—Electrically Controlled

FRANZ

THE LITTON

ELECTRIC METRONOME

Concert artists—teachers—students—all say the sensational FRANZ Electric Metronome is a great improvement over any other Metronome—no winding—never runs down, no tubes to burn out. Clear, distinct clicks mark any tempo, from 40 to 200 beats per minute. Built-in time clock, all you do is adjust the pointer. In rich mahogany case, 5" x 4" x 3 1/2" deep, sealed and dust proof. Accuracy guaranteed. Built to last a lifetime. Order from your Music Dealer or mail order.

Only \$12.50	\$12.25—110 volt 50 cycle
Desks with motor guaranteed. Complete with 1000 clicker.	\$16.00—220 volt 60 cycle
	\$16.75—220 volt 60 cycle

10 DAY TRIAL

Send No Money

From Mfg. Co., Inc., Dept. E-9-57, 33 Wallace St., New Haven 11, Conn.

Send the FRANZ ELECTRIC METRONOME and I'll send you on delivery, plus shipping charge. If after 10 days trial, I am not completely satisfied, I may return it for refund.

Name _____ (Please Print Full Name)

Address _____

City _____ Zone _____ State _____

If you enclose check or money order for \$12.50, we pay shipping charges, unless 10 days return privilege applies.

PIANO - EXCELLENCE - PRIZES

1. ARTIST DIPLOMA WINNERS—In Each of the FIVE MOST OUTSTANDING (As A) An addition before an Artist-judge of International size. (As B) An addition before an Artist-judge of International size. (As C) An addition before an Artist-judge of International size. (As D) An addition before an Artist-judge of International size. (As E) An addition before an Artist-judge of International size. (As F) An addition before an Artist-judge of International size. (As G) An addition before an Artist-judge of International size. (As H) An addition before an Artist-judge of International size. (As I) An addition before an Artist-judge of International size. (As J) An addition before an Artist-judge of International size. (As K) An addition before an Artist-judge of International size. (As L) An addition before an Artist-judge of International size. (As M) An addition before an Artist-judge of International size. (As N) An addition before an Artist-judge of International size. (As O) An addition before an Artist-judge of International size. (As P) An addition before an Artist-judge of International size. (As Q) An addition before an Artist-judge of International size. (As R) An addition before an Artist-judge of International size. (As S) An addition before an Artist-judge of International size. (As T) An addition before an Artist-judge of International size. (As U) An addition before an Artist-judge of International size. (As V) An addition before an Artist-judge of International size. (As W) An addition before an Artist-judge of International size. (As X) An addition before an Artist-judge of International size. (As Y) An addition before an Artist-judge of International size. (As Z) An addition before an Artist-judge of International size.

2. SUPERIOR BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 3. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 4. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 5. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 6. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 7. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 8. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 9. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions. 10. Superior BATTING from the Judge as a High School, Collegiate, or other Division Winner in the 1948 National Piano Playing Auditions.

NATIONAL PIANO-PLAYING AUDITIONS

Box 1113 Austin, Texas

ATLANTIC CITY, NEW JERSEY

Student residence of Mihich School of Music. Piano, Voice, Violin, Cello; Painting and Ceramics; also facilities for supervised recreation. Excellent cuisine. Fall term September 15th. Write for descriptive booklet.

Mrs. Wm. Henne, 3001 Pacific Avenue

CHICAGO MUSICAL COLLEGE

Founded 1847 by Dr. F. Ziegfeld. CONFERES DEGREES OF B.A.M.S., B.M.S., M.U.S. Member of National Association of Schools of Music. ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS. Address Registrar, 60 E. Van Buren St., Chicago 5, Illinois

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art. 614 year. Faculty 150 of artist teachers. Member of National Association of Schools of Music. Send for a free catalog—Address: John R. Hattiswada, President, 501 Kimball Building, Chicago

The Clebland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma. BERYL RUBINSTEIN, M. S., Director 3411 Euclid Ave., Cleveland, O. Charter Member of the National Association of Schools of Music

DON'T TAKE CHANCES! OBERLIN

If your Study subscription expires this month be sure to renew promptly and avoid running the risk of missing a copy.

FLORENCE FENDER BINKLEY DILLER-QUAIL

Composer of TONE TUNE TECHNIC. Published by Mills Music Inc. Associate Teacher of Guy Maier. Special Class for Music Teachers. October 9-13, 1947. CONSERVATORY INTERNATIONAL DE MUSICA. Havana, Cuba. Maria Jones de Castro, Director. Calle 4 de V. Velez, Havana, Cuba. For details request free literature. P.O. Box 1120, New York 10108, N.Y.

The World of Music

"Music News from Everywhere"

PEPPERDINE COLLEGE at Los Angeles, California, is inaugurating a permanent opera workshop as part of the Division of Fine Arts. The new department, the outgrowth of experimental operatic productions undertaken at Pepperdine last spring, is under the direction of Dr. Ian Alexander.

THE NEW YORK V.T.G. (Violin, Viola, and Violoncello Teachers Guild) held a reception in New York in honor of its new president, Louis Persinger. This event brought to a close a busy season in which a number of interesting meetings were held. Leading figures in the musical world addressed the various sessions and led in discussions of problems vital to teachers of stringed instruments. Included among the speakers were Samuel Duskin, Hugo Kortschak, Dr. Ernest E. Harris, William Krevf, Dr. James Mursell, and Elizabeth Gest.

"IDOMENEO," an opera by Mozart, never before given in this country, although conducted by many of his great, was performed by the Berkshire Music Center in August, at Tanglewood, Massachusetts. The opera was directed and conducted by Boris Goldovsky, head of the Opera Department of the Berkshire Music Center.

THE OLD BOSTON MUSIC HALL organ, recently rebuilt in its present location at Methuen Memorial Music Hall, at Methuen, Massachusetts, was rededicated in a concert on June 24, played by Arthur Hovey, Carl Weinlich, and Ernest White, all of whom were consultants who planned the rebuilding of the instrument.

ALEXEI HAIEFF, of New York, and Andrew W. Imrie, of Princeton, New Jersey, have received Fellowships in Musical Composition for study at the American Academy in Rome, the first such awards given since 1940.

SIR EDWARD ELGAR was honored at a festival in Malvern, England, July 14 to 19. The Liverpool Philharmonic Orchestra gave three programs and the Sixteen-Cent Chorus Society sang "The Dream of Gerontius," which Sir Edward conducted in Malvern in 1889. The festival programs were directed by Julius Harrison.

THE INTERNATIONAL GUITAR LEAGUE held its Fifth National Guitar Festival in St. Louis, Missouri, July 22-27. Several thousand guitar enthusiasts—amateur and professional—were in attendance and heard lectures and discussions by some of the leading figures in their particular field, including Charles E. King, from Hawaii; William A. Mills, National Ass'n Music Merchants; Theodore A. Kapphan, music director of Boys Town; and Harold Pratt, president of IGL.

KRISTEN FLAGSTAD, for many years the leading Wagnerian soprano at the Metropolitan Opera House, will appear in "Tristan and Isolde" at the Chicago Civic Opera House on November 18. She will sing her famous role of Isolde; and Artur Rodzinski will conduct. The performance will be for the benefit of the

French National Orchestra, Sir Thomas Beecham, Jose Turbi, Otto Klemperer, André Kostelanetz, Stanford Robinson, Manuel Rosenthal, Dr. Malcolm Sargent, Robert Casadesu, Betty Humby-Beecham, Marjorie Lawrence, Nino Martini, Torsten Rail, Jenny Tourrel, and Patricia Travers.

THAT there is a genuine demand by Londoners for opera in English is proven by figures released to the attendees at the first season given by the New Covent Garden Opera Company at the Royal Opera House, London. Six operas were given a total of seventy-two performances, with an average sale of 1200 tickets for each performance. The American singers, Doris Dore, Edith Coates, Virginia MacWatson, and Jess Walters have all been offered contracts for next season.

FRANZ BOFDORS, Associate Professor of Piano at De Paul University School of Music, Greencastle, Indiana, recently concluded a series of five piano recitals given at the school. Included in the series were a recital of Brahms' works, one of compositions by Schubert, one of Mozart's works, one representative of the Romantics—Chopin, Schumann, and Liszt, and a program of twentieth century composers.

THE ROMAN SINGERS of Sacred Music, a male chorus of fifty-four voices selected from the four Vatican Choirs, is making a tour of the United States, the first since 1927. The tour is being made under the sponsorship of an inter-faith, interracial committee of Roman Catholics, Protestants, and Jews, at its present location at Methuen Memorial Music Hall, at Methuen, Massachusetts, was rededicated in a concert on June 24, played by Arthur Hovey, Carl Weinlich, and Ernest White, all of whom were consultants who planned the rebuilding of the instrument.

ALEXEI HAIEFF, of New York, and Andrew W. Imrie, of Princeton, New Jersey, have received Fellowships in Musical Composition for study at the American Academy in Rome, the first such awards given since 1940.

SIR EDWARD ELGAR was honored at a festival in Malvern, England, July 14 to 19. The Liverpool Philharmonic Orchestra gave three programs and the Sixteen-Cent Chorus Society sang "The Dream of Gerontius," which Sir Edward conducted in Malvern in 1889. The festival programs were directed by Julius Harrison.

THE INTERNATIONAL GUITAR LEAGUE held its Fifth National Guitar Festival in St. Louis, Missouri, July 22-27. Several thousand guitar enthusiasts—amateur and professional—were in attendance and heard lectures and discussions by some of the leading figures in their particular field, including Charles E. King, from Hawaii; William A. Mills, National Ass'n Music Merchants; Theodore A. Kapphan, music director of Boys Town; and Harold Pratt, president of IGL.

KRISTEN FLAGSTAD, for many years the leading Wagnerian soprano at the Metropolitan Opera House, will appear in "Tristan and Isolde" at the Chicago Civic Opera House on November 18. She will sing her famous role of Isolde; and Artur Rodzinski will conduct. The performance will be for the benefit of the

MUSIC READINESS PROGRAM

By Sister M. Xeravia, O.S.F., Mus.M. The MUSIC READINESS PROGRAM is intended to build up musical concepts and experiences necessary to comprehend the many abstract ideas implied in the study of music, and to develop fundamental playing and reading habits. This program is designed to develop the following readinesses:

- 1) Keyboard Readiness
- 2) Rhythm Readiness
- 3) Playing Readiness
- 4) Singing Readiness
- 5) Visual Readiness
- 6) Aural Readiness
- 7) Reading Readiness
- 8) Muscular Readiness and Coordination

THE MUSIC READINESS PROGRAM, adapted to various age levels, simplifies both the teaching and the learning of music. It transforms the task of early music-teaching into pleasure for the teacher, and affords happiness to the child while he is acquiring the skills necessary for playing and reading music.

- My Music Picture Book... 60¢
- My Music Color Book... 65¢
- My Music Letter Book... 60¢
- My Music Note Book... 75¢
- Music and Guide Book... \$1.00

Postage extra. Circular on request. Published by THE SERAPHIC PRESS, 1501 So. Leyton Blvd., Milwaukee 4, Wis.

OSMOPOLITAN SCHOOL OF MUSIC

CLARENCE ELOM, President. ROSSITER COLE, Dean. 14th Year. Accredited. Offers courses in all branches of music. Certificate, diploma and degree. Located in South-West corner of 20th and Walnut Aves., Chicago 4, Ill.

Philadelphia Conservatory of Music

Marie Eszerman Droke, Managing Director. ERIC SEARHIN-LILO, Opera Coach. NOLA SAMAROFF, Solo and Duo. Courses leading to Degrees. 216 So. 20th St., LO 7-1877

THE MANNES MUSIC SCHOOL

Professors • Amateurs • Children. Class and Individual Instruction. Artist Instructors • Classical Instruments. DAVID & CLARA MANNES, Directors. 127 EAST 74th STREET, NEW YORK 24, N. Y.

ROY CAMPBELL

Teacher of Successful Singers. Radio - Theatre - Pictures - Concert - Opera. "STYLE - TIZING" for Radio and the Theatre. 607-C Carnegie Hall, New York City. Telephone CL 9-244

THE DUNNING COURSE

of Improved Music Study. Gladys M. Dunning, M.A., Dean of Education Faculty. For Information and Catalogue. Executive Headquarters. 1710 Tyler St., Amarillo, Texas

Chicago Symphony Orchestra, of which Dr. Rodzinski is the new conductor.

ALEXANDER SMALLENS, well known opera and orchestra conductor, has been appointed musical director of Radio City Music Hall, to succeed Charles Previn, who has resigned to return to Hollywood. Mr. Smallens is widely known for his conducting in the operatic, orchestral, ballet, and motion picture fields, and has had a series of great appearances at the Lewishon Stadium, New York City. For a number of years he was musical director of the Philadelphia Civic Opera Company and was largely responsible for the successful career of this organization.

DARIS MILHAUS' "Opus Americanum, No. 2," conducted by Alexander Smallens, was given its New York premiere early in July, when it was played by the Philharmonic-Symphony Orchestra in the French program at the Lewishon Stadium.

THE SAN CARLO OPERA COMPANY will open a three-week season of opera in Chicago on October 6 at the Civic Opera House. Fifteen different operas will be performed, including Wagner's "Lohengrin," an English version of "The Barber of Seville," and Montuszk's "Halka."

THE TENTH ANNUAL Bach Festival at Carmel, California, was held July 21 to 27, under the direction of Gastone Tsigli. The seven programs included two organ recitals, the six Brandenburg Concertos, and the Mass in B minor.

THE SOCIETY OF ST. GREGORY OF AMERICA, recently presented to Dr. Nicola A. Montani its first Liturgical Musical Award, the highest honor of the organization of Dr. Montani's outstanding work for the reform of Sacred Music in the diocese of Philadelphia, as well as throughout the United States. Long a resident of Philadelphia, Mr. Montani is widely known, for his activities in Liturgical Music in the literary circle. He is a founder of the Society of St. Gregory of America, and for many years was editor of its official bulletin, "The Church Choirmaster." He is founder-conductor of the Palestrina Choir of Philadelphia. The honorary degree of Doctor of Music was conferred on Mr. Montani at the small but significant commencement exercises in Newark, New Jersey, May 30.

RUDOLF BRITTAHPT, noted German pedagogue, died in Berlin April 1, 1947. Information comes from Miss Florence Leonard, long an authorized representative in the United States of the Breitshaupt principles of piano pedagogy. Miss Leonard, after much correspondence, was able, through the German Red Cross, to secure direct word from Breitshaupt's widow, who wrote that her distinguished husband's master classes in Berlin were

carried on into the early part of 1945, when he suffered an attack of pneumonia. Rudolf Breitshaupt was born in Brunswick in 1873. After studying at the Leipzig Conservatory, he became a leading piano pedagogue and writer on musical subjects.

WALTER DONALDSON, song writer who composed many hit tunes, including "My Blue Heaven," "My Buddy," and "Mammy," died July 15, at Santa Monica, California.

CLARENCE LUTCA, widely known composer, conductor, and writer on musical subjects, died July 1 in Paris, aged eighty-one. A native of Niagara, Canada, Mr. Lutca had a narrative on musical activities in Toronto and London. From 1908 to 1922 he was active in the United States. He had contributed valued articles to THE ETWINE.

Competitions

A PRIZE of one hundred dollars is offered by J. Fischer & Bro., under the aegis of the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is January 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are awarded in an annual 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, c/o National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

THE UNITED TEMPLE CHORUS announces the Fourth Annual Competition of the Ernest Bloch Award for the best new work for women's chorus based on a text taken from the Bible, Old Testament. The award is one hundred and fifty dollars and publication by Carl Fischer, Inc. The closing date for entries is November 1, and all details may be secured by writing to the United Temple Chorus, the Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Erdy-Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1, 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolf, chairman, 25 Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

THE FRIENDS of Harry Gaul, Inc., are sponsoring its 1948 composition contest. Divided into two classifications, an award will be given for the best composition for organ, and for the best anthem for mixed voices. The deadline is September 1, and full details may be secured by writing to The Friends of Harry Gaul Contest Committee, Florence Gaul, chairman, 315 Shady Avenue, Pittsburgh 6, Pennsylvania.

How the great composers created their immortal music

THE Musical Workshop

By FREDERICK DORIAN

In this unique book an eminent musicologist, author of *History of Music in Performance*, shows the inspiration and creative work behind the world's great music. Scores of sketches, treatises, essays, autobiographies and letters—all written by the composers themselves—furnish rich material for an illuminating analysis of the creative procedure of music. Virgil Thomson calls this book "warm, friendly, almost poetic."

Samuel Chotiaff, Mueser, Musical Division of NBC: "An absorbing book... should be of interest to most, especially to composers who are eager to know the methods and habits of work of the great masters."

With 160 pages of illustrations including the sketches and working methods of the composers.

All bookstores • \$4.00
HARPER & BROTHERS
40 E. 57th St., New York 16

DIANISTS' PLAY POPULAR CHART CO.

AMAZING Set of Chord Charts enables any pianist to master modern charts with or without music. MANY HITS of a GLENCE names, symbols, readings of 5 types of chords in all keys. Play 648 treble positions, 100 bass positions. SAVE YEARS OF STUDY! ONLY 4.95 PER SET. SATISFACTION GUARANTEED. MONEY REFUNDED.

Write: CAROL MUSIC CHART CO., 208-211 17th St., New York 11, N.Y.

THE MOST PRACTICAL & SCIENTIFIC PIANO COURSES EVER PUBLISHED

The new Felix De Cola Self-Teaching piano courses have now hit up every street. How to play ballads, tangos, waltzes, etc. etc. Felix De Cola has taught every famous name, stars like the virtuoso, the Billie Holiday. FELIX DE COLA PIANO COURSES

728 North Melix Ave. Los Angeles 46, California	
Course of Piano (For Beginners)	\$3.00
Course of Piano (For Intermediate)	\$3.00
Course of Piano (For Advanced)	\$3.00
Course of Piano (For Expert)	\$3.00
Course of Piano (For Master)	\$3.00
Course of Piano (For Virtuoso)	\$3.00
Course of Piano (For Maestro)	\$3.00
Course of Piano (For Legend)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	\$3.00
Course of Piano (For Universal)	\$3.00
Course of Piano (For Infinite)	\$3.00
Course of Piano (For Eternal)	\$3.00
Course of Piano (For Everlasting)	\$3.00
Course of Piano (For Immortal)	\$3.00
Course of Piano (For Divine)	\$3.00
Course of Piano (For Holy)	\$3.00
Course of Piano (For Blessed)	\$3.00
Course of Piano (For Glorious)	\$3.00
Course of Piano (For Wonderful)	\$3.00
Course of Piano (For Beautiful)	\$3.00
Course of Piano (For Heavenly)	\$3.00
Course of Piano (For Earthly)	\$3.00
Course of Piano (For Mortal)	\$3.00
Course of Piano (For Human)	\$3.00
Course of Piano (For Animal)	\$3.00
Course of Piano (For Vegetable)	\$3.00
Course of Piano (For Mineral)	\$3.00
Course of Piano (For Cosmic)	

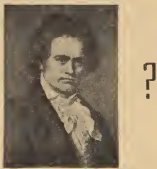
Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 24

- Who wrote the oratorio "The Messiah?"
- Who were the Troubadours?
- What are chimes?
- What is a Sarabande?
- What tones make the supertonic triad in the key of G?
- If the seventh tone of a major scale is F, what is the signature of that scale?
- If an entire measure contains a dotted quarter-note, two sixteenth notes and two eighth-notes, what is the time signature?
- What term means without getting slower?
- Was Brahms, Austrian, Bohemian, Swiss or German?
- Who is the composer pictured in this quiz?



(Answers on next page)

A Young Musician's Record

Americans are quite interested in records—sometimes in the field of athletics, sometimes in the field of mechanics in the matter of speed, height, distance, power, endurance, performance; less frequently, however, in the field of art or music. But here is the case of a young music student whose achievement is something of a record, although he is probably quite unaware of that fact, and is a splendid example of what an earnest music lover can accomplish while young, if he wants to. Here is his letter. Read it carefully, then read it again, then think it over.

Auditions this year and they all received high ratings. I will try to send you a picture of my group as I intend to have some taken on the stage this week and will see how they turn out. We have organized a Junior Etude Music Club and it is going along nicely. As soon as I get out of school I will have a little more time to devote to it. I thought you might be interested to note our progress here in the Southwest.

Keith Bowman (Age 17), Texas.

A Merry Dance

By E. V. Graham

DEAR JUNIOR ETUDE:
I am a piano teacher here in the Southwest. I have been teaching here in my community for three years and enjoy it more than anything in this world. I have seventeen piano students and they are presenting their first formal public recital this week at the YMCA in Houston. I have been a reader of THE ETUDE for years and the older I get the more I appreciate its helpfulness in my work. I am seventeen years of age and am graduating from High School this week, so this is a busy week for me. I am a member of the National Guild of Piano Teachers and entered my students in the National Guild

Said the flute, "It's absurd—
But I'll play I'm a bird."
And the brasses and strings
And percussion and things,
Started tapping a beat,
That invited our feet.



To join the throng
In a merry old song.
So we danced as we sang,
And the melody rang
With the flute and the strings
And percussion and things.

Ralph Explains Radar

by Leonora Sill Ashton

Ralph and his sister Mildred were planning a quiz to follow the next club meeting program, and Ralph, chewing his pencil, remarked, "We've had lots of questions about radio. Now I'm going to take up something about Radar."

"Radar!" exclaimed Mildred. "What does that have to do with music?" "You just wait and see," answered Ralph. "Here's my question: Why is Radar like playing the piano?" "It's like, if you ask me!" replied Mildred. "You're crazy."

When the club meeting was begun the members were given some questions like this, "Which musical program on the radio do you like best and why?" That question brought several different answers. One was The Sunday afternoon Symphony, conducted by Toscanini; another was The Opera on Saturday afternoon, because you learn the story of the opera and hear how the music describes it; another was The Telephone Hour, because you hear so many different soloists; another was The Firestone Hour, because you hear the same soloist several times.

Another radio question was, "What really happens when music and other sounds come to you over the

air waves?" Most of the boys and some of the girls knew a lot about radio and could give an answer. Sidney, who was quite a radio fan, answered: "When electro-magnetic currents dart from its generator to the receiving point in the radio it travels much faster and further than sound waves can travel from one point to another, so the magnetic current picks up the sound as though they were on a platter or in a basket, and carries them through the air."

They all thought they knew this, or had at least heard it before but they complimented Sid for putting it so clearly.

Then Ralph asked his special question, "Why is radar like playing the piano?" Nobody could think of any answer.

"It's not!" said Bill; "It might be because it's hard," said Nell. Ralph had to give the answer himself as he knew more about radio and radar than any one in the club. "First you must think what happens in radar or how it acts," he explained. "Radar is an electric current that goes to some place you cannot see, and then, when it gets there and reaches what you wanted it to find, it throws an outline of it on a screen back at the place where it started. Now," he continued, "can anyone think of why it is like playing the piano?" No one could.

"Well, it's like playing the piano because," continued Ralph, answering his own question, "your brain works the same way. You send your eyesight out to the page of printed notes. Your eyes see the page and send an outline of them back to the screen of your brain. Then your brain tells your fingers what keys to play."

"Well," said Harry, "I never knew what radar is. Guess I'm too dumb." "No," said Ralph, "it's just that no one ever explained it to you."

"Radar must be like a lot of other things we do," remarked Horace. "Yes, cars, for instance are the same as eyes, as far as that goes. We hear a tone and it makes an outline in our brain and the brain tells the fingers what to play."

"We are sort of radars ourselves, aren't we?" exclaimed Patsy.

"Sure," agreed Ralph. "Maybe brains really are electric current. At any rate, they find out what keys to play by looking at the notes and then telling the fingers what to do."

"The next time I practice," said Bert, "I'm going to pretend I'm a radar machine."

"So am I," said Doris. "Only I'm not going to be a big machine, I'm just going to be a radar instrument."

"Call it anything you like," suggested Ralph. "But it really is called a radar device."

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.

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 anyone 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 September. No essay contest this month. Puzzle contest appears on this page.



Florence Grandland Galajic

Artist Teacher of Composition. Internationally known for "Symphonic Intermezzo" which won NBC Award (played by NBC Orchestra at opening of Radio City, broadcast to Europe). Compositions performed also by Chicago, Chicago Woman's, Illinois, Los Angeles, and Portland Symphonies. Pupil of Peter Lufkin, Arne Oldberg, Louis Sauer, Felix Borowski, Rubin Goldmark, Albert Noelle.

Instruction from eminent Artist Teachers is available to talented students at Sherwood, from the beginning of their studies. Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition. Courses for veterans under G. I. Bill of Rights. Fall Semester opens September 15. For free catalog, write Arthur Willman, Music Director, 412 South Michigan Avenue, Chicago 5, Illinois.



EMERICH MUSIC SCHOOL
FOR THE ADVANCEMENT OF MUSICAL TECHNOLOGY
Steinway Hall, 113 W. 57 St., 6th floor
TRAINING COURSES
(starting October 6th, 1947)

MUSIC MEMORY
PIANO TECHNIQUE (Hygiene and Therapy) Paul Emerich
CHAMBER MUSIC Herbert G. Neurath
SIGHTREADING Dolores Timfield
INSTRUMENTATION Byron Cantrell

No instrumental instruction.

Introduction evening, Oct. 1, 1947, 8:30 P. M., Steinway Hall, 6th floor
For information and enrollments write to
PAUL EMERICH
315 W. 57th St., New York 19, N. Y.
Phone: COlumbia 5-6838

Change-A-Letter Puzzle

Change one letter in the name Bach, write the word on the next rung of the ladder; change one letter



in that word and write it on the next, and so forth, until Bach is changed into Harp.

Results of June Essay Contest

The June Essay Contest brought in some interesting thoughts on the subject of "Is it necessary to have talent to study music." Quoting from some of the essays: Betty Lou Marion, Kansas, says, "I am not talented but am studying music and it appears to be very easy for me."

Dorothy Stambach, District of Columbia, says, "Music lovers without talent do not work harder."

Joan Horrigan, Massachusetts, says, "I do not think it is necessary to have talent to study music but I think one should study to become talented."

Phyllis Gehres, Michigan, says, "If an individual wishes to study music, he should certainly study it, disregarding talent or the lack of it."

Carl Rutherford, Pennsylvania, says, "Ambition and appreciation are the only talents necessary."

Richard Staley, North Carolina, says, "To quote Paderewski, 'success is ninety-nine per cent hard work and one per cent talent.'"

Loline Hathaway, California, says, "If you are not talented you will not get very far."

Micheline Mitrani, Virginia, says, "Music is one of God's greatest gifts to man. It is the hallowed possession of all humanity, not only of the talented."

Merle Monahan, California, says, "It is not so much the talent but the willingness to really get in and 'pitch' that is necessary in music study."

Prize winners
Class A, Jane Parker (Age 17), Texas.
Class B, Gail E. Thompson (Age 14), Wisconsin.

Honorable Mention for June Essays
Those already quoted and Edwin Sims, Jeanne Rejlander, Christine Miles, Mary Theres Gregory, Florence Snel, Margaret Broget, Shirley Moran, Laura Frances Pope, Renee Mary Concul, John Fitzgerald, Genie Emory, Louise Welch, Robert Starstern, Shirley Ferber, Curtis W. Barnoud, Jacqueline Eddy, Barbara Thomas, Julia Vander, Alice Sander, Ben Walters, Anna McMurtre.

Answers to Quiz

- Handel; 2, Poet-musicians of Southern France and the northern part of Italy and Spain, who flourished during the eleventh and twelfth centuries, carrying on the art of music. Many of them were knights and noblemen and they used small portable instruments to accompany their songs, which were frequently about chivalry. Sometimes jongleurs, or minstrels who could perform tricks, went about the country with the troubadours;
- Large bells, usually placed in church towers, which are tuned to a scale, thus making it possible to play "tunes" on them;
- A, A slow, stately dance of Spanish origin; 5, A-C-B; 6, B-flat; 7, B-flat, A-flat, D-flat, G-flat, C-flat (the scale of C-flat); 8, Three-four time; 8, Senza ritardando; 9, German; 10—Beethoven.

Send all replies to letters IN CARE OF THE JUNIOR ETUDE
DEAR JUNIOR ETUDE:
Every month I receive THE ETUDE and enjoy reading the articles it contains and find they help me a lot with my music. I have been studying the piano for six years and hope to take one of my teacher's diplomas soon. I would be pleased if other readers interested in music would write to me.

From your friend,
BARBARA GORDON (Age 16),
South Africa

A
J
U
N
I
O
R
E
T
U
D
E

F
I
C
H
I
D
E
A
S
T
R
I
E
S

Dean Anderson (Age 14), N. Y.

DEAR JUNIOR ETUDE:
I would like to get acquainted with some of you. I hope some body will write to me. My favorite composer is Chopin. I find his music the best but it makes me feel good when I can play one of his pieces.

From your friend,
LAURA FRICK (Age 14),
District of Columbia

Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Theory, and Orchestral Instruments.

Confers degrees of B.M., A.B., and M.M.

Distinguished Faculty

Address Registrar by Bulletin
DEPAUL UNIVERSITY
SCHOOL OF MUSIC
Room 401, 64 East Lake Street
Chicago, Illinois

Depaul UNIVERSITY CHICAGO THE SCHOOL OF Music

Has Your Child the advantage of piano study with a member of the NATIONAL GUILD OF PIANO TEACHERS Inc.

A pool of achievement for every student suitable to his age and advancement.
(NOT A CONTEST)
The Better Teachers Are Members
Chapters in every large music center
FOR INFORMATION WRITE
IRL ALLISON, M. A.
FOUNDER AND PRESIDENT
Box 1113 AUSTIN, TEXAS

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to Degrees. Faculty of 100 Teachers. Send for catalogue or information to ALBERT NIEMENSCHEIDER, Dean, Berea, Ohio.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers both training in music. Courses leading to Bachelor of Music Degree. Diplomas in Music, Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.
Bulletin sent free upon request
W. ST. CLARE, MINTURN, Director

THEODORE PRESSER CO. FALL BARGAIN OFFERS

OFFER No. 34
AMERICAN NEGRO SONGS
FOR MIXED VOICES
By JOHN W. WORK

Distinguished in the field of the Negro style, John W. Work, of Fisk University, Nashville, Tennessee, herein offers a comprehensive author's book, more than two hundred Negro folk songs, religious and secular: five chapters of descriptive text material, and the music of the Negro; and an extensive bibliography. In addition to the materials which with preliminary text, are "blue"-work, and "social" songs. Some of the latter are given with melody and text only, but more than 200 are the standard material furnished for four-part choral use. Hence the book is of great value to schools and libraries, music teachers, choruses, and soloists.

ADVANCE OF PUBLICATION
Cash Price, 80c, Postpaid

OFFER No. 35

HEADS UP!
A ONE-ACT OPERETTA ON SAFETY
Book and Lyrics by
ROBERT WAYNE CLARK and
MC WILLARD ZAHN

CLEVELAND FEDERER
Musical Director. Instructive Here is an operetta which is far above the average play of the day. It covers a ground of noble characters with solo parts and a number of minor characters. The use of the chorus, lyrics, and safety drill unit may depend on the personnel available. The music is amusing, pertinent lyrics have been skillfully arranged and the acting and dancing, entirely within the singing abilities of school children.

ADVANCE OF PUBLICATION
Cash Price, 40c, Postpaid

OFFER No. 36

KEYBOARD APPROACH
TO HARMONY
By MARGARET LOWRY

This is the first of a series of practical teaching exercises of the author, who is on the music faculty of Queens College, Flushing, N. Y., and who formerly taught at Teachers Col-

THEODORE PRESSER CO.
Music Publishers and Dealers 1712 CHESTNUT ST., PHILA., PA.

PUBLISHER'S NOTES
A Monthly Bulletin of Interest to Music Folk

OUR COVER FOR THIS MONTH—Frequently in the realm of music we come across the words "freely transcribed." In general, the life stories usually presented by the films might well be termed "freely transcribed." Nonetheless, the films did a wonderful job in acquainting the rank and file of people with Chopin's music and with the fact that he was a pianist of great distinction.

The unusual water color portrait of Frédéric or Fryderyk François Chopin used on the cover of this issue was painted expressly for *THE ETUDE*.

He was born in a village near Warsaw, February 22, 1810. He was a son of Nicolas Chopin, who was a teacher in the Warsaw Gymnasium. Nicolas Chopin was said to have been born in Nancy, France. Nicolas married Justyna Krasińska who was Polish. Frédéric, their second child, was deeply rooted in Polish traditions, and through his father's private school was reared among some of Poland's nobility. He was only in his early twenties when his playing and composing talents had won for him the respect, admiration, and friendship of such musical celebrities as

Schumann's "Whims"

(Continued from Page 526)

marks as well as the notes; therefore, you are ready for the final (third) stage of work. This means, you play with abandon the piece! You try now to play with abandon at the concert-temper. You attend to the shading and the pedal, yes, but let this be done more with your subconscious mind, and think first of all of the spirit, and in the second stage of practicing, we might say, what is functioning in you is sixty per cent brain and forty per cent feeling. In this final music it is sixty per cent feeling and forty per cent brain (which latter control your feeling). Now "let yourself go!"

Play the first section (Measures 1-16) very impetuously. Do the opening phrase (up to Measure 4) in one impulse, "swoop"; the three following chords, each in one impulse; the three staccato chords with great zest. Measures

9-16 in the same spirit as 1-8, but more so. Do Measures 17-24 in a light-hearted way, somewhat flirtatiously, almost playfully. In Measures 25-32 make the accent rather heavy, and bring out the staccato-notes (shurred from the chord with up-bow), with the accents. Attend specially to the forte in Measures 33 and 34, and the "echo" (p and pp una corda with ritard) in Measures 35 and 36. Execute your first ending, not too little and not too much. Don't make the music come to a standstill. The same applies to a hold ~. Let your musical instinct guide you.

The "fizz" section (Measures 45-81), although somewhat slower, (♩ = 66) with all its shading and singing of top-notes will be played very strongly in time (as mentioned above). Count each beat in your mind, but with the tied chords, on the first beat (where the chord is held and not struck) give a short little gruff. This makes sure that you will hold the tied chord its full value. When you play the piece before people, you leave out the first.

Practice Measure 82 to the end of the piece the pedal and expression is the same as before. The last eight measures are played very strong with special zest, and note the interesting change of the fourth and third measures from the end, and then the last two measures a tempo with great distinction.

Practice in this final way each section about three times before you go to the next. This way you get the spirit of each section—a fascinating collection of rehearsals, bound together into a whole. Phrases which are technically risky and awkward must get extra practice. When doing the opening chords up to Measure 3, and those from 6-11, *shape* the fingers of each chord a moment before it is struck. But don't play such passages twenty-five times over without the second's pause between each time. *Thoughtless practice* of these passages only about six times, but with great concentration, and wait about six seconds after each repetition. This gives your

mind time to collect itself freshly for each new attack. One of Leschetzky's many great aphorisms was "Think ten times, and play only once!"

After a while play the piece through consecutively, with its various moods, but make it all "hang together," and try to play the whole with a certain fanciful humor and that peculiar youthful enthusiasm and exuberance which pervades all of Schumann's lively movements.

Yet, as you perform it many times privately and publicly, every so often go back to the first and second way of practicing. These two ways are the "patent-medicine" for keeping your piece in your fingers and in your mind.

The Romance of "Home, Sweet Home"

(Continued from Page 494)

this time he was beginning to lose the glamor of youth. He was no longer a youthful prodigy. Moreover the critics said that his acting did not improve. Accordingly his popularity began to wane. Characteristically, he could not face facts, and his perception complex, always strong, came to the fore. He was unable to change in the public's attitude to professional jealousy.

Despite this, his charm remained and the doom of London studios and salons were opened wide to him. The actor became an author. His plays were put on at the principal theaters, but as a result of a lack of business sense he made little out of them. His wife, "Esther," for Edmund Kean and agreed to accept payment through benefits. But his name as the author did not even appear on the program. It was a tremendous shock and continued for years to hold the boards. Edwin Forrest and Edwin Booth both starred in it. Actors and managers profited from his work but even fame was denied to him.

Deep in debt he jumped at an offer to go to Paris and keep his eyes open for plays that he might translate and adapt for the Liberty Theatre, George Fawcett, did not stay there long and he was soon back in London managing the Sadler Wells Theater. There he put on plays favorably but when the Queen Caroline, whom George IV was trying to get rid of, but her cause was not popular and neither were the plays. Accordingly, Fawcett was soon on his way to the debtors prison.

He took his optimism with him to jail and Mitterbeer-like felt sure something would turn up. It did. A mysterious benefactor appeared for him there. He never found out who sent it. This did not bother him, for it contained two plays that appealed to him and he set about translating one of them. This he sold. An odd job fellow winked his eyes when he offered, muffled in a great coat sneaked out to attend its rehearsals and opening. "There's" was a hit and within a few days Payne had made enough to pay off his creditors.

But there was little left and Payne wrote to a friend, "Well, "There's" has succeeded in earning me a box of soap, a bowl of gruel, and my feet in hot water, no fire, and a headache."

(Mr. Woolf's interesting story of John Howard Payne will be continued in the October issue.)

Recent "Ditson" Publications



Among Which Are PIANO, VOCAL, ORGAN, CHOIR and CHORUS Offerings Certain to Appeal to Discriminating Musicians

PIANO SOLOS — (SHEET MUSIC)
A Variety to Meet Teaching Needs, Recreational Playing, or Some Recital Calls

Tide, Composer, and Grade	Pr.	Happy Summer Day, Adler (23)	40
The Bee and the Butterfly, Scher (2)	30	Hawaiian Echoes, Tieman (3)	35
Birds in the Meadow, West (3)	40	Ho-0-My-Thumb, Burton (1)	30
Blue Lagoon, Russell (4)	40	In Sash and	30
Breath of Heather, Klein (4)	35	Sombrero, Stevens (3)	35
The Chase, Taylor (2)	30	Indian Legend, Shaw (4)	40
Christmas Carols, Ayler (3-4)	40	Jack-in-the-Box	30
Colonial Tea Party, Padner (2)	30	March, Travis (2-3)	30
Coquette by the Sea, Birack (3)	30	Lady in Organdy, King (23)	35
Dance of the Leprechauns, O'Donnell (4)	40	Legend of the Waters, Grey (4)	50
Dance of the Paper Dolls, Travis (2-3)	35	Meat Serrano, King (3)	35
Dance of the Village, Gretchenhoff (3)	30	Mexican Poppy, Lane (3)	35
Drifting in the Moonlight, Frank (2-3)	30	Revolt in Rhythm, Duncan (3)	40
Enticement, Argentine	30	Shadow Dance, Brown (2-3)	35
Fight of the Humming Bird, Brown (2)	35	Short and Broad, Scher (2)	45
Hawaiian Echoes—Piano Solo (Gr. 3)	35	Snake Charmer, Scher (23)	30
		Somewhere in Old Vienna, Lane (3)	35
		Springtime Fancies, Broadhead (4)	60
		Sweet Story, Lidley (1)	30
		Tumbling Block, Dittenebach (3)	40
		Value Quinte, Kern (3)	35

Value Romantic, Composer, and Grade	Pr.
Waltzing Teddy, Ernst (3-4)	35
Velvet Night, Federer (4)	40
Waltzing Teddy, Bears, Travis (2)	35
Waving Willows, West (3)	35
'Way Down South, Scher (23)	40
White Violets, Bentley (2)	35
The Winding River, Bentley (2)	30
The Witching Hour, Bentley (23)	30

These Superb Piano Compositions Now Available in Sheet Form

Polka in D Maj. Op. 11. No. 5 (4)	45
Polka in E♭ Min. Op. 12. No. 5 (4)	45
Polka in F♯ Min. Op. 11. No. 1 (5)	45
Polka in E♭ Min. Op. 12. No. 2 (5)	45
Polka in A♭ Maj. Op. 11. No. 4 (4)	45
Polka in F Min. Op. 12. No. 4 (5)	45
Polka in D Min. Op. 13. No. 5 (4)	45

By ABRAHAM CHASINS
Hereafter the 12 Polkas by this famous American composer-pianist have been obtained at a special price. The price of a book. Now 7 of these highly esteemed excellent piano gems are issued as separate sheet publications.

ANTHEMS FOR MIXED VOICES For General Use

Cat. No.	Title and Composer	Pr.
15,294	THE BARIAN MOEN HATH FARED AWAY (G. B. H.)	30
15,292	THE LORD IS MY FORTRESS (G. B. H.)	30
15,288	LOVE, I CHRISTIANE MARIA, G. B. H.	30
15,286	LORD, SUPPORT US ALL THE DAY	30
15,283	LONG HYMN OF THE LOW, FINN SWEDEN, Jubilate Duo (Palm)	30
15,285	THE LORD IS MY STRENGTH, Hallelujah (Falkenberg)	30
15,279	LIKE AS THE HART (S. J.)	30
15,274	MY Saviour, Hallelujah (Falkenberg)	30
15,275	OUR LIVING CHIEF, Claude Menes, (Text from the Prayer Book) (a cappella)	30
15,263	THERE'S A WIDENESS IN GOD'S MERCY (Benedictine)	30
15,261	THE GREAT LOVE, HATH NO WAX, G. B. H.	30

Each number gem in the work of a recognized master of church music, with the content within the easy and majestic grandeur of dignity, there are choirs treasures worthy of the finest of church choirs.

ANTHEMS FOR MEN'S VOICES

Cat. No.	Title and Composer	Pr.
15,283	BY THE WATERS OF BABYLON (T.) Charles T. Howells (Ar. by R. Clifton Payne) (Fr. 1744)	30
15,282	MOSANNA! BLESS'D IS HE, Ralph Clifton Payne (Ar. by Ralph Clifton Payne) (For Palm Sunday or General Use) (a cappella)	30
15,278	A LIGHT SHINE'D FROM THE EAST, Joseph Andreoli, (a cappella) (Ar. by Joseph Andreoli)	30

FIFTEEN CLASSIC ANTHEMS AND RESPONSES FOR THREE-PART TREBLE VOICES (S.S.A.)

Selected and Arranged by EDWIN SHUTE, Price, 60c

The numbers range from 15,285 of Beethoven, Haydn, Mendelssohn, Palestrina, Verdi, and Vivaldi, through traditional church airs of several European countries.

SECULAR CHORUSES — MIXED VOICES

Cat. No.	Title and Composer	Pr.
15,284	THE BALLAD OF MINNIE THE MOOSE (S. J.) (Ar. by John Danby)	30
15,283	THE MASTER BUILDER (Ar. by Harvey Galt)	30
15,282	WILHELM, a cappella, based on a Norwegian Folk Song (Danby)	35
15,279	WILHELM, ZEPHYR (S.A.T.B.) (Ar. by John Danby)	30
15,278	WILHELM, ZEPHYR (S.A.T.B.) (Ar. by W. J. Reddick)	30
15,276	WILHELM, ZEPHYR (S.A.T.B.) (Ar. by R. Brown Shaw, a cappella, from a poem by Thomas Wolfe)	30
15,276	SPRING IS NIGHT, Alois Milzner, a cappella (Text the Hymns of Frederick Teuchner)	35

ORGAN—(SHEET MUSIC)

SONATINA (J. S. Bach), From the "Gustav" (Gustav in B-flat, Arranged by Edwin Arthur Kraft), (With Hammond Registration), Price, 30c

TEN EASY MOTETS IN HONOR OF THE BLESSED SACRAMENT AND THE BLESSED VIRGIN MARY

For Two Equal Voices, With Organ By DR. LEOPOLD SYRÉ Price, 30c

These beautiful works are from the pen of a distinguished composer, whose experience has made him one of the most successful of present-day musicians in the field of church music.

Glover Ditson Co. PUBLISHERS OF MUSIC AND ITS LITERATURE
THEODORE PRESSER CO., Distributors PHILADELPHIA 1, PA.
1712 Chestnut Street

WURLITZER

is music



wanted...ten fingers to train

Who ever would run a Want Ad like that? An advertisement trying to capture boys and girls without box tops, comic books, or gangster programs? Well, we're running it on behalf of one of the finest groups of hard-working, self-effacing, cultured people in this country—the music teachers.

We're addressing it to mothers and fathers, because this is the time of year youngsters are getting set for more schooling.

And, you will find that it does not take much of an investment in either time or money to provide your children with the beauty, joy, satisfaction and actual fun of being able to play the piano.

That child may never become a Mozart or a Gershwin, but he will become a more cultured and a more understanding adult.

Decide now before it is too late and you hear the age-old plaint, "I wish my mother and father had let me study piano."

See a music teacher in your neighborhood.

Include piano lessons in your child's curriculum for the coming school year. Let Wurlitzer furnish the piano with the added inspiration its fine tone can contribute to successful learning. In the new Wurlitzer pianos you will find more advanced features that make for rich musical beauty and years of dependable service. Their well-constructed encasements come in a choice of new designs for any home furnishing theme. Write today for details and the name of your nearest Wurlitzer dealer.

THE RUDOLPH WURLITZER COMPANY

De Kalb Division, De Kalb, Illinois

WANTED—young boys and girls who wish to learn something new for their advantage and pleasure in later life. Not necessary to be "prodigies"—merely need to practice a little regularly and to appreciate the beauties and cultural advantages of music. Would also like to remind parents what a satisfaction it is to have a piano in the home and to give their youngsters the pleasure of playing.

Your Music Teacher



Wurlitzer Model 715—graceful in styling as it is lovely in tone. A perfect center of interest for any type of room setting. Available in fine mahogany or figured walnut.