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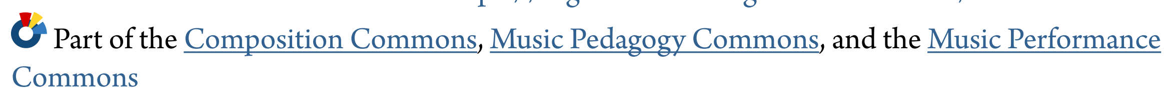
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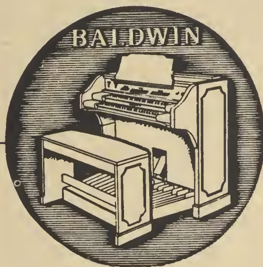

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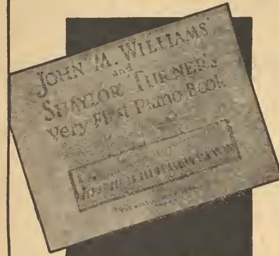

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The Voice of the Village Square

THE IMPORTANCE and the potentiality of the small community in America is understood and keenly appreciated by all experienced men and women in our country. Indeed, if we are to believe one great thinker, the voice of America is the voice of the people of the village square. Many corrupt politicians and demagogues have found this to be true, to their dismay and downfall. The small town folk presently will be called upon to influence the world in determining the greatest problem in the history of Man. This is the problem of averting world suicide. Only by learning to live and think and work together for the good of all humanity can this problem be solved. Because music must have a conspicuous part in this plan, we present this editorial on a subject which readers of THE ETUDE cannot fail to find unusual and arresting.

There was a time when a kind of urbanism—a love for great cities—seemed about to overwhelm the people of the United States. True, our great cities have grown bigger and bigger. In fact, in some of them, life has become so congested that they are not merely unpleasant places in which to live, but here and there have reached a point that can only be described as foci of "civic strangulation." The city streets and the conveyances on the streets and under the streets and over the streets have become so choked with crowds that even the everyday thinking of the people themselves is distorted by the pressure and confusion in a great metropolis. As a result, conditions have arisen that make the sensible and wholesome bringing up of children a very serious and sometimes tragic civic challenge. All this has unquestionably contributed to the alarming increase in juvenile delinquency. The value of counter check controls, employing music study and other factors, has been emphasized by the low rate of juvenile delinquency in music settlement schools, even those situated in city slum districts.

ONLY THEN SHALL WE FIND COURAGE
By ALBERT EINSTEIN

DR. EINSTEIN'S PRONUNCIAMENTO
As issued by the Association of Atomic Scientists

We are properly proud of the magnificent buildings, the seemingly endless opportunities for entertainment, the temples of art, the theaters, the huge concert halls, the splendid stores, the banks, the public buildings, fine churches and cathedrals, the finely equipped schools and colleges, the ceaseless pageantry of the American metropolis, but we must never forget that these are often bought at the price of losing one's propensity for individual and original thought and action.

Rushing daily from some giant domestic "ant-hill" apartment house to an equally colossal business "ant-hill" building, through channels of traffic so jammed with other human animals of all description, many have the humiliating sensation that they are turning into hopeless anthropological microbes.

In the small towns, the pressure is less, but the small town total population in America is immense. Our national statistics show there were, in 1946, in the United States 61,560 communities with a population of less than 50,000. These communities may be divided thus:

215	communities	of from	25,000	to 50,000	population
745	"	" "	10,000	" 25,000	"
1,112	"	" "	5,000	" 10,000	"
1,502	"	" "	3,000	" 5,000	"
2,120	"	" "	2,000	" 3,000	"
2,963	"	" "	1,000	" 2,000	"
53,095	"	under	1,000		

Of course these proportions are continually changing, as our population increases.

In and around these towns and smaller cities there are rural communities which have ready access to them, in these days of automobiles and aeroplanes. Forty years ago, the small community citizen was the butt of the city dweller. He was referred to as the "country bumpkin," "the hayseed," the "backwoodsman," or the "hick who came from the sticks." Today with modern transportation, electricity, telephone, radio, moving pictures, talking machines, magazines, and scores of other conveniences and advantages (and with television in the offing), he is the envy of many, and can have at less cost many of the joys of the great city. National concert management groups are now sending artists of the first rank in person to appear in concert series in high school auditoriums. Such artists were once heard only in the great cities. The rural citizen also may preserve his church, school, and intellectual life, surrounded by the beauties of nature, without many of the disadvantages of the city, with its glittering and enticing opportunities often located, alas, too near tragic slums and much municipal ugliness. He may, in the small community, have trees, gardens, flowers, and clear skies, as well as finer social surroundings for his family.

All this has had a great influence upon musical development in America. Our greatest orchestras and our finest opera performances now have eager "on the air" audiences in village square communities from coast to coast. Many of our foremost music leaders in America were not born in huge cities, but in small towns. Many of the young folks have "been away to college" and the high standard of music teaching in small communities has often been a matter of amazement to us, as we have toured for years in the cause of education in many parts of the East, West, North, and South. More than this, we have found that large

numbers of the foremost men and women of America have chosen to live in the small town community. They find in the village square an arena for untrammeled thought that would be denied them in the babel of an immense city. One such man is Albert Einstein.

Albert Einstein is in every sense of the word a "world man," but having lived happily in America since 1934, as a Life Member of the Institute for Advanced Study at Princeton, New Jersey, and having become an American citizen, there are few who take more pride in the honor of living under the Stars and Stripes than he. Readers of THE ETUDE are familiar with the article in the issue for January, by Mrs. Andor Foldes, describing a musical visit with her piano virtuoso husband to the home of the renowned philosopher, physicist, and mathematician. It is gratifying and inspiring to all musicians to know that Professor Einstein all his life has been an enthusiastic musician and able performer upon the violin, and never has missed an opportunity to make clear the significant power that music has upon the lives of all of us.

Professor Einstein recently sent us a letter with an interview from The New York Times, containing statements so important, so understanding, so portentous, and so stupendous that it burns into the brain like a branding iron. If we are to agree with him, it is a matter of first consequence to every human being to realize that "an entirely new type of thinking is essential if Man is to survive and move to higher levels." Of course this refers to the paralyzing terror induced in Man by the atomic bomb and the rocket bombs, with their threat of world suicide.

Professor Einstein, himself at the pinnacle of psychical science, is fighting to awaken the minds of men to the solemn gravity of the immediate need for control of this stupendous scientific discovery which could, in a few hours, blot out all that Man has accomplished up to this time. This must be disposed of before we can even dream of any of the benefits of our future civilization, our religion, our education, our music, our art, our science, our industry, our commerce, and our very lives.

The atomic bomb in itself, like the gangster's "gat" is merely a mechanical and chemical device. The danger is not in the bomb itself, but in the minds of the men—the war makers, the "trigger men," who determine to employ it wrongfully. That is what Professor Einstein means by an entirely "new type of thinking," a realization upon the part of men everywhere that the use of such a weapon means self-destruction for everyone. Indeed, if atomic force can be directed toward construction instead of destruction, it could become one of the great blessings of mankind. That is what Professor Einstein is seeking through "a new type of thinking." Let us all pray that this may be the glorious result of his amazing twentieth century crusade.

Note these quotations from Prof. Einstein's momentous statements to the people of the village squares:

"Modern war, the bomb, and other discoveries present us with revolutionary circumstances. Never before was it possible for one nation to make war on another without sending armies across borders. Now, with rockets and atomic bombs, no center of population on the earth's surface is secure from surprise destruction in a single attack.

"There is no foreseeable defense against atomic bombs.

"Should one rocket, with war head, strike Minneapolis, that city would look almost exactly like Nagasaki."

Now, to what would Professor Einstein turn in order to bring about a great world agreement between men, in order to avert the shocking catastrophe which the new and diabolical misuse of a great scientific discovery has made possible? He turns, not merely to the huge urban centers, but to the village square, the small community where the greater body of people throughout the world live their lives.

"To the village square we must carry the facts of atomic energy. From there must come America's voice.

"Ignoring the realities of faith, good will, and honesty in seeking a solution, we place too much faith in legalisms, treaties, and mechanisms."

He deplores the fact that having discovered the power of the bomb in the test explosions at Alamogordo, New Mexico, we did not make this known to the world, and did not employ it to educate the world to new ideas and thus compel peace, as we might have done after such a series of tests as we later held on the island of Bikini, in the Pacific, instead of making the devastating initial raid upon Hiroshima. Many leading physicists at the time urged the War Department not to make the unthinkable attack upon "defenseless women and children." THE ETUDE, not knowing all the facts, does not question the military expedience of the use of the bomb. It is merely noting Dr. Einstein's opinion.

The eminent Bavarian Jewish philosopher, who occupies an immortal place in history, is now a proud asset of America. Listen to his concluding remarks to the village square, as he ends his statement thus:

"We must be not merely willing, but actively eager to submit ourselves to binding authority necessary for world security.

"We must realize we cannot simultaneously prepare for war and peace."

"When we are clear in heart and mind—only then shall we find courage to surmount the fear which haunts the world."

It is not rational to expect an immediate restoration from world confusion leading to an ideal peace, without world police supervision for a long period. Anarchy might easily result. We must not expect or invite permanency because it will never come and might be very unwanted if it did come. An attic sage said, "The only thing certain is change." Therefore, the most we can look for is beneficent upward trends in human ideals. But while we are working toward a fool-proof international security, it is the present obligation of every living human being to do incessantly everything possible to bring it about, and to do nothing that by thought or action might interfere with the work of others who are laboring day and night to save civilization from annihilation.

The time has long since passed when musicians were expected to stand submissively, as "souls apart," outside the gates of world progress, and not participate in the tremendous movements of the age. THE ETUDE feels that the participation of musically trained minds cannot fail to be of priceless value to the body politic at this startling moment in world history.

For all of its journalistic life THE ETUDE has felt very close to the cultural developments in the village square, and this appeal is made directly to its readers, because THE ETUDE reaches thousands and thousands of smaller towns all over the country. As Albert Einstein's example as a musician has influenced great numbers, we urge our readers to procure copies of his printed statement, by writing to the Emergency Committee of Atomic Scientists, 90 Nassau Street, Princeton, New Jersey, requesting a copy of the pamphlet, "Only Then Shall We Find Courage," and enclose a stamped, addressed envelope. The pamphlet from which we have quoted, also includes an article from The American Scholar, by Dr. Christian Gauss, Dean of the College of Princeton University for twenty years and now President of the United Chapters of Phi Beta Kappa. His words make clear that seemingly, the only defense we have against the atomic bomb is not a new scientific instrument but a world understanding based upon "the ideals set forth by Jesus and spread by the Jews in Palestine, nineteen hundred years ago." The great solution of the most formidable problem which has ever confronted humanity will not come to us through the scientific laboratory, but through the Golden Rule. We are sure that musicians will not hesitate to take part in working for this cause, which means everything to the world of tomorrow.

Let love be without dissimulation. Abhor that which is evil; cleave to that which is good.

Be kindly affectioned one to another with brotherly love; in honour preferring one another.

—Romans 12:9, 10.

The extreme length of this editorial (for which your Editor apologizes) is the result of a profound conviction of the need for sending along his infinitesimally small contribution to the river of minds leading to the only conceivable solution of an epochal problem. Get together in harmony or face the type of world obliteration that has wiped out untold millions.

Tribute Dinner To A Great Conductor

DR. WALTER DAMROSCH, who has made himself beloved to millions through his eminent career as a symphonic and operatic conductor in New York, and through his fourteen years of broadcasting educational programs for the National Broadcasting Company, retired on April first, at the age of eighty-five, from his position as Music Counselor for N.B.C. He states:

"When I retired from the New York Symphony Society in 1926 I thought my career was over. But it

DR. WALTER DAMROSCH
In His New York Home

began all over again in 1927, when I became Music Counselor for the National Broadcasting Company.

"A wonderful thing about the art of music is that only the really great lasts," he said. "There are flashes, and were, too, even in the times of Mozart and Beethoven. But great music is safe. It will insist on its own continuity. Art is so innate you cannot fool the people, in the long run. Fakers have their days, but the great lasts for generations."

The Editor of THE ETUDE recently visited Dr. Damrosch in his home in New York and found the famous conductor in fine spirits, with the same genial, optimistic outlook on life which has characterized his long career.

At a magnificent tribute dinner given by N.B.C. to Dr. Damrosch, on March thirty-first, Brigadier General David Sarnoff, Presdent of R.C.A., stated that the famous conductor, in his educational broadcasts, had made vast numbers of devoted friends who never can forget his inspiration. Dr. James Rowland Angell, former President of Yale University, the Toastmaster of the occasion, in his delightfully witty remarks implied that Dr. Damrosch, like a prima donna, had formed a habit of retiring every three years.

Dr. Deems Taylor, President of ASCAP, commented upon Dr. Damrosch's vast contribution to the promotion of American music. The dinner, attended by many famous musicians, concluded with a very spirited presentation of Dr. Damrosch's best known musical composition, *Danny Deever*, sung magnificently by Dr. Damrosch's protégé, Lawrence Tibbett.

* * * *

"Music is the shorthand of emotion. Emotions which let themselves be described in words with such difficulty, are directly conveyed to man in music, and in that is its power and significance . . ."

—TOLSTOY.

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Star of the Prudential "Family Hour", CBS

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Risé Stevens has won her way to a natable career by reinforcing her notural gifts with vigorous intelligence and neorly incredible hard wark. Barn in New York City, she began professional singing at the age of ten, os member of a children's chorus under the direction of Milton Crass on Statian WJZ. She song her way through school and high school and, ot seventeen, joined a small company of *opéro comique*. Her earnings were microscapic, but the campany gave her excellent training in stage rautine, speech, projection, and dancing. Miss Stevens began in the charus of this company ond advanced to such solo parts as *Ludmillo* in "The Bartered Bride," *Prince Orlovsky* in "Die Fledermaus," and sa farth. At one of her performances, the girl's work was observed by Mme. Anno Schoen-René, herself o pupil of Pauline Viardat and ane of the faremost vocal teochers of the time, who grew enthusiastic about Miss Stevens' talent and urged her ta study seriausly. This was precisely what young Risé most desired; the only difficulty wos ways ond meons. A partial salutian was found when Eleanor Steele pravided her with a private scholorship to work with Mme. Schoen-René. The great teacher, hawever, soan decided that the girl needed broader training as well as freedom from private potranage, ond advised her to try for a Juilliord scholarship. Miss Stevens was immediately accepted and continued her studies under Mme. Schaen-René at the Juilliard Schaal. At the end af her second yeor, Miss Stevens sang the title râle in o schaal production of "Orfeo" os o result of which, she was offered o contract with the Metropoliton Opera Campany. This she refused; bath she ond her teacher felt thot she was nat yet ready for it without a periad af Eurapean training. Accordingly, Mme. Schoen-René made it possible for Miss Stevens ta go to Europe that summer (1935), baught her o score of "Der Rosenkavalier," and taok her to Salzburg where Mme. Gutheil-Schroeder, creator af thot exacting rôle, caached her in it. At the end of the summer, Risé came back ta Juilliard, but felt she needed to try her wings. She secured o position on the Palmolive Beauty Box radio show (again beginning in the chorus), and saved her salary for onather summer abrood. In 1936, she coached in Paris and Salzburg, and then determined that she wauld not return home until she had had operatic experience. She song ouditions in Paris, Zurich, ond Basle; everywhere she wos praised—but told thct the seasan's plans were made and cauld not include her. Discouraged and neorly reody to give up, the girl colled on Erich Simon, European representative of the Metropoliton. He could give her no position, but he asked her to sing far him. She sang "Fricko," unaccomponied; and while she was singing, onother visitor entered. He was Gearge Szell, then *chef d'orchestre* of the Deutsches Theoter in Prague. He offered to play her accompaniment; then rose from the piano, went to Mr. Simon's telephone, ond called Progue, onnouncing that he had found o new mezzo-soprono. Miss Stevens left ot once far on audition which resulted in her engagement os leading mezzo-soprona in Prague. She entered the Metropalitan in 1938. Since then she has sung thraughout Europe ond South Americo and has endeared herself to American audiences through her distinguished wark in apero, concerts, mation-pictures, ond radio.

—EDITOR'S NOTE.

"THE most important thing in a vocal career is making the right start. No one, I imagine, will disagree with that; the problem is, however, to find out exactly what the right start is. In attempting to solve it, I can speak only of my own experience; I do not set up as an authority on vocal pedagogy—indeed, I feel that my own career is hardly advanced enough to give me the right to advise others! In my own view, then, I find that the right start consists chiefly in a mental insistence on integrating all the elements of vocal production into a smooth, unified whole. For example! Many students incline to break down singing habits into separate little units—breathing, resonance, flexibility, seem to them to be very different problems needing special and different care. In a sense, perhaps, they are; but it must be borne in mind always that the complete act of singing includes all of them, and that each has important bearing on the others. Thus, while breath control certainly requires special care and practice, it is not a problem that ends with the drawing of correct breath. Actually, it has as much bearing on flexibility as it has on the emission of a single tone. Indeed, the problems in flexibility that sometimes arise in the third or fourth years of vocal study may generally be traced back to some defect or difficulty in breath control that should have been cleared up at the very start!

Develop Proper Breathing First

"Thus, the first step is to realize that everything you do—every single problem you approach, has meaning, not only in its own right, but as part of the complete vocal production you are trying to develop. In this sense, then, the building of correct breath control and correct support must come first. Just which method and which exercises are to be used must, of course, be recommended by the individual teacher who understands the individual voice. But every singer should spend a long and earnest period in developing proper breathing. Defects in this department can lead to all sorts of later difficulties which may not *seem* to be at all related to breathing.

The Natural Voice

"Another point on which I cannot place too much emphasis is that the voice must be allowed to fulfill itself *naturally*. I speak from experience here, since my own vocal development involved what can be a hazardous thing—a change of voice. In my 'teens, I was a contralto. I had no thought of being anything else, and was surprised when my great and beloved teacher, Mme. Schoen-René, predicted that at some future time, my voice would become a mezzo-soprano. Well—it did! Not because of (*Continued on Page 248*)

The Teacher's Round Table

Conducted by

Maurice Dumesnil

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

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

Wants to be A Concert Pianist

I am a senior in high school and considering music as a career. I have studied piano for approximately seven years, and I would like to be a concert pianist. Therefore I would like to ask the following questions: 1. Would it be more practical to study in a conservatory, or with good, private teachers? 2. If you favor a conservatory, or college course, how long a course is necessary? 3. After completing the course, what is the best thing to do next?—T. R. M., Illinois.

In the first place, I find your attitude a little naive. The word "consideration" ought not to apply in this case. Either you feel the impulse *irresistibly*, or you don't. Only if your mind is made up will you be able to have the required stamina to go through all the hardships involved in qualifying for a concert career. Whether you study in a conservatory, or privately, is of no consequence. The main thing is that you go to the best available teacher wherever he is. Graduation from a conservatory or college takes four years for a bachelor's degree. However, a college course includes so many academic subjects that piano practice is necessarily limited. Although I favor greatly an all-around education such as you receive in colleges, still the years are few in which to build up the perfect technical equipment and large repertoire needed for a concert career. Therefore, I leave it to you to draw your own conclusions.

As to your question No. 3, that is, when you think studies are completed and you are ready for the concert platform. Then, my young friend, your real troubles begin: first, you must "put yourself on the map"; this involves a New York debut recital with its inevitable outlay of money; if you "get by" the critics and notices are favorable, you must follow it up with more advertising and publicity. The next step is to convince your manager that placing you on his list is not enough, that he must secure for you the paid engagements you need to recover your expenses and proceed further. When all these obstacles have been hurdled and you can compete adequately with other winners, the upbuilding of your career will start, and it will be up to you to create a growing demand for your services through your attributes of talent, personality, and audience appeal.

Technic and Repertoire

We live in a small town and find it difficult to secure really good piano teachers. My little girl, age eleven, is very quick to learn and plays with ease. What should she be studying besides scales and 4th and 5th grade pieces? Shouldn't she be having "lots" of sonatinas and technic work? Also, how should I teach scales to my six year old who plays second grade music quite well? What technical work besides scales should she have?—Mrs. P. W. A., Kansas.

Why . . . of course your little eleven year old girl should have plenty of sonatinas, and etudes, and Bach! She sounds "musical," so she will love it. Give her the "Little Preludes" and the "Two-part Inventions;" Czerny 299; a selection of Heller and Cramer Etudes; Mozart's easy Sonata in *C* major; Beethoven's two easy Sonatas in *G* major and *G* minor, Op. 49. Soon she ought to be able to play those by Haydn and the early ones by Beethoven. For your little six year old, there is an ample choice of Sonatinas: Clementi, Kuhlau, Diabelli, Dussek; all are excellent preparation for the higher grades.

Naturally the preceding are on the "serious" side; but there is no objection to both of them learning light and pleasing pieces which they can play when not-too-musically-inclined friends and neighbors will call. As to technic, they need to expand the scope of the exercises and also the reach of their hands. I suggest for this "Mastering the Scales and Arpeggios" by Cooke; it has everything and can be studied for a lifetime. Isidor Philipp's "Exercises in Extension for the Fingers" will also bring rapid progress and fine results. If your local music dealer does not have the works mentioned, they may be secured from the publishers of THE ETUDE.

Reading Time

I have been playing piano for twenty years, hit and miss, played the violin seriously. Would like to straighten my piano music. I tried a teacher, but became ill last fall, tried again this fall and became ill again. Lessons seem to cause too much tension and excitement, and the result is illness. I practiced alone all summer, and stayed well, so it will have to be that way. If you could suggest the correct course of study for advanced work, it will help. I can play Grades five and six correctly, anything more difficult I read well, but rhythm and time are bad, I need some studies to improve them. I need velocity studies, also to know the procedure for advanced scale and arpeggio work. Would like a book on theory and harmony that I can study myself as I will not attempt a teacher again, since I cannot stand the weekly routine. My chief trouble seems to be in reading time in difficult pieces; I would like to improve that more than anything.—(Mrs.) A. V. C., Canada.

Evidently your temperament and that of the teacher do not "click." But is it a reason for giving up the idea of seeking an instructor? You might be able to find one who will understand your own personality and problems, perhaps one who can take you outside of a regular schedule, when you feel ready to submit the work you have prepared. In this way the routine you fear so much would be avoided. For accurate rhythm and time there is no better checker than our old friend, the metronome. It sees to it that we count . . . on time! For velocity, what about Czerny 299, and also his "School of the Virtuoso?" And for the "procedure" which you mention, that excellent book by Cooke, "Mastering the Scales and Arpeggios"; I know of no better one.

Regarding a book on theory and harmony that you could study by yourself: What you need is something similar musically to the so-called "Self-taught Methods" for learning languages: vocabularies, themes, and versions are in one volume, with figured pronunciation; the "keys" are in another volume. Then you can compare your text with the corresponding key and see where your mistakes, if any, have been made. I don't know if any such book exists in music, but you can find out very easily by inquiring from the publishers of THE ETUDE.

That Lack of Concentration!

I have been a piano teacher for twelve years, but results in this location have been disappointing the past four years. My pupils learn their studies and review real well but when asked to play these studies without notice they have forgotten them and stumble through them dreadfully. They memorize easily but forget as easily. I have them play for each other at times but they act so foolish they spoil the music they play. I don't dare say much to them or they quit lessons; parents are touchy and become hostile. The mother of a nine year old wants her to play music too difficult and flares up if I try to explain things. I don't think these pupils concentrate enough. They and the mothers complain if I keep them on a piece any longer than two weeks. When asked to play they shrug their shoulders and say "I don't know anything." They don't seem to absorb what they learn. Is there any solution to this problem?

—(Mrs.) F. G. M., Oregon.

You certainly have not one, but many problems on your hands! But from my travels throughout this great country I can assure you that your case is not unique. It all sums up to a lack of concentration in practice, on the part of the students, and a lack of seriousness in outlook, on the part of both the youngsters and their parents. You need outside help. First of all, organize a students' recital, featuring, at least in part, special "aspects" as explained in this column of the February issue (The Pupils' Recital). In this way and through appealing titles you can get around some parents' touchiness as regards the difficulty of the pieces selected, and you can make their grade fit in properly. Then, have an intermission during which a speaker will deliver a short, friendly address on the value of musical education in family life and as an asset in moral uplift for the community, with emphasis on the fact that some of the greatest musicians have come from villages and small towns, and made the grade through earnestness of purpose, assiduous work, and encouragement from their fellow citizens. Of course this speaker should be a highly respected personality. Among the ministers, or school principals in your vicinity, there ought to be just the right person, musically inclined and endowed with civic spirit, who would feel it a privilege to be called upon for such an occasion. And believe me, with such a prospect in view, pieces would be memorized and remembered, and advice would be heeded.

"Spineless" Debussy?

I need your help regarding one of my advanced students who loves Debussy. She played some of his Preludes last year, is now studying *Reflections in the Water*. I have the same trouble with this piece as before: she keeps her feet on both pedals most of the time and it seems to me much too long; she often plays so soft that many of the notes are not heard, and her performance is "spineless." If I try to correct her she says: "But shouldn't Debussy be 'blurred,' since he is an impressionist?" I would appreciate your suggestions.

—E. W. G., Ohio.

Excellent question, indeed, for it gives me an opportunity to pound once more on the nail in an effort to drive it in and dispel that misconception of Debussy's aesthetics which unfortunately has caused, and is still causing so much damage among teachers and students. Yes, *you* are right, and your student is wrong. In the first place, nothing irked Debussy more than the qualification of his music as "impressionistic." When a stupid art critic called Claude Monet an impressionist, in derision, after his early canvas "Impressions" had been exhibited in Paris, he certainly "started something!" The word was extended to music, and now we see countless well-meaning pianists who strive to "float," to "coax," to "caress," all culminating in confusion, ridiculous attitudes, and ultimate destruction of Debussy's own intentions. Please tell your student this: the "blur" is but *one* touch of color among many, and it must only be used when needed for special effects. Oftener than not Debussy must be played with utmost clarity and precision. Pedaling must be managed with great discrimination. There ought to be constant flexibility in the delivery, but never any sentimental, emotional rubato which would distort the smooth flowing of the music. Of course louder tones have to be used, though they should never become brittle or harsh. The tonal planning must be worked out with infinite care, and it requires tremendous attention in "listening to one's self." Your student should devote much time to the practice of dynamics and tone production. As to the "blur," may I refer you to the issues of March 1938 and May 1940 of THE ETUDE; and for more complete details and principles of interpretation you might consult "How to play and teach Debussy" (Dumesnil). This however deals only with his advanced works, since his earlier compositions can well be taught in the "standard" ways.

Was Music a Gift of Religion?

There's Much Evidence in Support of the Affirmative

by *Doron K. Antrim*

ALTHOUGH usually considered apart from each other, the ties of music and religion are possibly closer than we think. Would music as we know it today have developed without the help of religion? And likewise would religion have become as universal without music? A consideration of these questions may lead to some surprises.

No one seems to know which came first: music or religion. In his "Critical and Historical Essays," MacDowell says they were twins, born when man produced the first tone, possibly on a hollow reed. He must have been filled with wonder. He had found a medium for expressing his feelings, not the least, those toward his Creator. Men have praised God with music ever since. Where can one find a more perfect medium for expressing emotions aroused by worship—awe, wonder, devotion, adoration, ecstasy—than in music?

Musical instruments were strongly influenced by religion. Long before Christianity, primitive peoples petitioned their gods with the sound of drums and other rhythm makers and a crude sort of chanting. They also danced. The Greeks, Egyptians, Bards, Romans, used dancing and bodily movement in their ceremonial religion. Swaying, clapping hands, and rhythm still survive as integral parts of the worship of Negroes in South Africa and parts of the United States. If you have ever attended a Negro camp meeting in the deep south, you will have come away impressed with the vital part rhythm plays in their devotions.

In South Africa, the drum, still a sacred instrument, sets the rhythm, and skilled drummers are high priests. Anyone who would study rhythm intensively can do no better than listen to some of these South African drummers. The variety, subtlety, and complexity of their rhythms surpass those of the Western world where the drum has not been so closely associated with religion. So we see that in influencing the drum as an instrument, religion also gave us one of the tap roots of music—rhythm.

Early Use of the Trumpet

Other instruments could be mentioned. One of the oldest used in worship is the trumpet. It was employed for assembly, alarms, burnt offerings, to exorcise evil spirits, command the gods. The ancient Egyptians claimed that the god, Osiris, invented the trumpet. It was played by their high priests in the temple. In the wilderness of Sinai, the Lord directed Moses to "make thee two trumpets of silver . . . that they may be for you a memorial before your God." Moses persuaded the Israelites that the trumpet was an instrument blessed by the Lord and that only high priests should be allowed to play it.

One historian has left an account of what seems like an incredible number of instruments used in the great temple of David at Jerusalem: 200,000 silver trumpets and 40,000 harps and psalteries. If these were all played together, we can imagine the overpowering effect. Certainly, the trumpet was highly valued as an instrument of worship and was closely followed by the harp.

Introduction of the Organ

Outside the temple, the trumpet was not overlooked. Joshua, one of the most astute generals of Bible times, came to the city of Jericho with a strong army. But he didn't use his army. Instead he called his band of trumpeters up front, as directed by the Lord, marched around the city with them and blew the walls down without exchanging a shot. Maybe present day generals could learn something from Joshua.

Came the instrument which was developed almost exclusively for the church. It is not known when the organ was first used in worship, although one is mentioned in the Talmud as having stood in the temple of Jerusalem, which contained ten notes with ten pipes in each note. Nothing was overlooked in the great temple.

According to Jularius, a Spanish bishop, the organ was in common use in Spain in 430 A.D. The advantages of an organ for church services quickly became apparent and in the seventh century Pope Vitalian at Rome introduced it to improve the singing of the congregation. Subsequently however, he abolished congregational singing and substituted canonical singers, but the organ has remained in the church ever since.

We have seen that early musicians in the church were highly venerated, often called gods and priests. In the Old Testament, one thinks chiefly of David, accomplished on the harp and as a poet, from whence the phrase, "Sweet singer of Israel."

There was also Asaph, contemporary of David, whom the latter set "over the services of song in the House of the Lord." A large-sized job, it included overseeing the music both instrumental and vocal. Asaph seems to have been a skilled arranger and composer for those primitive times, having adapted and composed a considerable amount of music for the services. A golden age of Jewish history, it was noted for poetry as well as music. We have no record of the latter, since notation had not yet appeared, but we do have the imperishable poetry. Asaph set some of it to music and "the days of David and Asaph" were long remembered.

DAVID PLAYING FOR KING SAUL

By the Swedish painter, Julius Kronberg. From the National Museum in Stockholm.

We find several references in the Bible regarding the influence of music, notably that of David and Saul. Saul was afflicted with deep melancholy. "David took the harp," says the Bible, "and played with his hand, so Saul was refreshed and was well, and the evil spirit departed from him." How many other people have experienced this same release from gloom through music.

We have another incident when Saul was just about to take over the rule of his kingdom after the coronation. At this time, the prophet Samuel, feeling the young king's need of spiritual guidance and inspiration, said to him: "Thou shalt need a company of prophets coming down from the high place with a psaltery and a tabaret and a pipe and a harp . . . and the spirit of the Lord shall come upon thee, and thou shalt prophesy, and thou shalt be turned into another man." And so it came to pass.

The prophet Elisha also turned to music in a time of need. Elisha was at a loss what to tell the three kings who came to him for advice on their critical problem. It was one of the few times in the life of this great prophet that he felt a lack of direction. So he said, "Bring me a minstrel." We learn that "when the minstrel played, the hand of the Lord came upon him." As a result, divine inspiration, spiritual enlightenment, followed and he spoke words of wisdom.

Music's Debt to Religion

Although we are indebted to primitive religions for rhythm, to the Christian religion, distinguished from most others by its inwardness and quietude, music owes much for its melodic and harmonic development. With the antiphonal chanting of the Psalms, we find a melodic line, often without form and rhythm, but nevertheless a thread of melody. The Psalms with their sublimity of thought, are more adequately expressed in song than in speech. Chanting became the custom, a section being sung by one part of the congregation and answered by another, or by the priest and congregation. This part of the ritual is centuries old.

Then came an important development in the history of music and Christianity. Emperor Constantine of Rome (306-337 A.D.), became converted to Christianity, gave the religion official status and encouraged the development of music as an art in the church. Pope Sylvester founded the first singing school in Rome (314 A.D.). Events then followed in rapid succession. Flavian and Diodorus made antiphonal chanting of Psalms a required part of church service at Antioch (350 A.D.). Out of this decree grew the Ambrosian and Gregorian chants, the latter of which is still in use.

As a result of singing schools, singers became skilled and soon craved more variety and ornament than was afforded in chanting. Accordingly we find a tenor voice singing a melody and other voices running parallel above and below. Thus was born counterpoint. Eventually came harmony, the first evidence of which was two voices singing in thirds. Followed sixths, finally

the bass and four part harmony. Huckbald (about 840 A.D.) was supposed to be the first to introduce part singing and to Guido, a monk of Arrezo, is attributed the beginning of written music over nine hundred years ago.

Notation was to music what the printing press was to language. It offered a means of preserving the best efforts of the past, hastened the development of music as an art, made music universal. Before Guido, music was largely a thing of the ear, passed on from singer to singer, player to player.

With religion giving form to music's tap roots: rhythm, melody, harmony, and with notation, development was rapid. The sixteenth century produced some great composers of the Mass: Palestrina, Nanio, Anerio, Gabrieli, Willaert, Orlando di Lassi. With Bach in the next century, the Mass attained a lofty pinnacle. During the eighteenth, and nineteenth centuries the Mass continued to attract the ablest composers, among them: Leo, Durante, Pergolesi, Cherubini, Rossini, Haydn, Mozart, Beethoven, Schubert, Hummel, Weber, Gounod.

Other forms of church music were forthcoming. After the reformation in England, the old Latin chant was discarded and we find instead the beginning of the matin, evensong, anthem, and hymn. When the Protestant body of Germany rejected the old ritual music the chorale was produced which in turn led to the cantata and oratorio which reached a summit with Handel's "Messiah."

On the other hand, what music has done for religion is hardly less significant. Early man found definite benefits from music in worship. It helped put him *en rapport* with his Creator. God seemed to hear his petitions when accompanied by tone. Priests found that reiteration of certain notes produced definite emotional reactions. Special types of music had a pronounced effect on morals. Music became a more potent factor in molding character than creeds, prophets of moral philosophies. And it increased religious fervor, inspired, exalted. Music helped man plumb the heart of the Christian religion—love.

Sir James Frazer sums it up admirably. "For we cannot doubt," he says, "that this the most intimate and affective of the arts, has done much to create as well as express the religious emotions to which at first sight it seems only to administer. The musician has done his part, as well as the prophet and the thinker, in the making of religion. Every faith has its appropriate music, and the difference between the creeds might also be expressed in musical notation."

To which I can do no more than add a statement of Martin Luther, who was probably the greatest single influence in German Protestant church music. "For music is a gift and largess of God," he says, "not a gift of man. Music drives away the devil, and makes people happy; it induces one to forget all wrath, unchastity, arrogance, and other vices. After theology, I accord to music the highest place and greatest honor."

Thus we see that music is deeply indebted to religion for its very being. Religion is likewise indebted to music. Probably more than any other single factor, music helped make religion universal. Which aided the other most is a question.

should not climb. But the climbing requires a great deal more than mere voice training. If I judge accurately, it seems to me that far too many of our young students base their work on the idea that if only they learn to *sing* correctly, their worries are over. Fortunately or unfortunately, that is not the case! The development of the vocal organism is only the beginning of artistic work. Speaking as an operatic singer, I should say that of equal importance with vocal surety is the sure ability to *project character* . . . not merely to 'act' and make gestures, but to send your conception of a character across the footlights so that the person lives as an actual human being in the hearts and minds of your audiences. The clue to such character projection lies in the study of foreign languages and of stagecraft.

"Learn languages—not merely the pronunciation of the words of your own songs and rôles, but the languages themselves. Be able to read them, to speak them, to think in them!

Artistic Acting Important

"As for stagecraft, the greatest need we have, I think, is for greater attention to *mis-en-scene*—that is, the art of knowing what to do on a stage. It is *not enough* to sing well and to learn a rôle! Imagine what happens to a young artist who sings well, knows her rôle—and then steps out on the stage to perform in a company of experienced artists who have sung the opera hundreds of times under varied conditions and before audiences of every national color and reaction! It is quite possible to study *mis-en-scene* without previous stage experience, and every year, fortunately, more and more experienced artists and teachers are applying themselves to teaching it. My own study in Europe (in 1935 and 1936) was merely a preliminary study *for* the stage. This kind of work entails learning how to walk on to a stage, to walk off, to walk on the stage once you're there (and these 'walkings' require as much specialized technique as singing does!); how to pick up a glass, a flower, a dagger, a telephone; how to place your feet, to sit down, to stand up. Then, the motions themselves must be studied in association with the style and habits of the age, or period, in which they are to be used! *Carmen* walks and sits and picks things up very differently from *Octavian*. Rococo gentlemen behave differently from Norse warriors or Italian *banditti*. And the most beautiful vocal emission in the world won't help you to know what to do or when to do it.

"As I see it, then, the secret of progress lies in realizing that *all* of the elements of finished art are necessary to sound study, and in never allowing concentration on one problem to becloud the long view of the whole. That is what I mean by making the right start!"

Make the Right Start!

(Continued from Page 245)

'training', however, and never through forcing. Mme. Schoen-René (or Schoen, as I called her), built my voice as the contralto it was, and waited for nature to do the rest. Gradually, then, as the result of years of singing, my voice developed higher quality. The important thing to watch in matters involving changes of this kind, is always quality and not range. The possession of low tones does not make a contralto, and the possession of high tones does not make a soprano; it is the color, the quality of the voice that determines these things, and that can never be forced—without disastrous consequences!

"As my 'new' voice developed, though, I had to build a new technique for it. My problem was to make my higher tones as free, as natural, as important, and as even as those of my more accustomed lower registers. My beloved Schoen had died, and my present teacher, Mme. Vera Schwarz (a distinguished singer of opera and operetta, and one of the greatest technicians of the time) helped me greatly by combining her own insistence on technical perfection with the insistence on quality that Schoen had given me. We worked for nearly a whole year on nothing but *piano* singing. Starting in my low voice, continuing through my middle voice, and going up as far as high *C* or *D*-flat, I sang scales, scales, scales, as *piano* as possible. Never was I permitted to project the full voice; everything was kept soft, *piano*, using the '*Kopf-Toene*' or head-tones that are so vital a part of *bel canto* production. After a year of such work, my full natural voice was ready for me to use. One does not change one's voice, ever. The voice does exactly what it needs to do; if a change occurs, it happens by itself. All one can 'do about it' is to adjust its development.

"The application of exercises is a dangerous matter to discuss at long range. Each voice has its own needs, its own strong points, its own limitations. The young singer herself and the teacher who guides her are the only ones who can judge of the value of specific drills. I wish to point out, however, that no exercises can be helpful unless they are based upon a sure foundation of correct breath control and free, forward singing. Scales, drills, *vocalises*, and so forth, are only as valuable as the production methods that support them. It is a good thing, therefore, to remember that the *first breathing exercise you learn* is shaping the pattern of later coloratura technique! And also, on the subject of exercises, keep an alert open mind! Study your own voice and find out for yourself the things that are right and wrong for *your* voice. A *vocalise* that gives life to one voice may work harmful results to another—just as certain fruits agree with one person and bring out a rash on another!

"If I might permit myself a bit of advice to young singers, I should say that the one thing they need more than any other, perhaps, is a broadening of their general training. We have magnificent voices in our land! There are no artistic heights to which the American artist

Beginning the Scale on Each Degree

by George Brownson

SINCE many, if not all, individual passages require special study to play fluently, after much general practice, it is not unusual to find oneself stumped by a specific passage which was thought to have been covered in the general practice. For instance, after much scale practice, commencing the scales on the tonic, first degree, as is customary, it is not usual to find there is difficulty in beginning the scales on the other degrees. Thus it might be a good plan to commence on each degree when practicing scales.

A

B

C D

and so on

Pattern for further exercises

A and B in reverse

The accompanying exercise, with its slightly unusual combination of fingering and accentuation, may at first prove difficult. Fingered 543213212312345 throughout, right hand, it is not so difficult, but even so, it may take a specific effort to play it that way. Practiced with the indicated fingering this study will facilitate the beginning of passages on every degree of the scale. It will promote not only mechanical skill, but also aesthetic skill: for the fingers take their turn in playing accented and unaccented notes, thereby gaining evenness and fluency of touch.

This exercise somewhat neglects the fifth finger. However, it is not the object of the exercise to strengthen this finger—exercises for doing so are numerous—but to promote facility in playing scale passages commencing on each degree of the scale.

Practice the exercise slowly, at first, and increase the speed as fluency is gained. Practice each measure as a separate study and when they have all been mastered separately, combine them to form one exercise as written. Or you may proceed thus: Learn Measures one and two separately and then combine as one study; next learn Measure three separately: then add it to Measures one and two, and practice Measures one, two and three as one

(Continued on Page 290)

Technique for the Amateur Pianist

by Major Charles Cooke

Piano Teacher and Author of the Popular Book, "Playing the Piano for Pleasure"

COMPARING technique for the amateur pianist with technique for the artist or the artist-in-the-making is a little like comparing the physical-training routine of people who go to the gymnasium for healthful exercise with the physical training of champion athletes. There are some similarities, but more differences.

I use the word "amateur" in its best sense—"a lover of." Some prefer the term "non-professional" to "amateur," but there is no real need to shy away from "amateur," which, as noun or adjective, has merely been unfortunate enough to have had its fine original meaning tarnished by that of a disreputable cousin, "amateurish."

The amateur pianist, then, has (or should have) a daily chore, by way of 1) "keeping up" and 2) improving his technique. His chore is a lot less rigorous, and a good deal more fun, than that of the artist. I was referring as much to technical study as to repertoire-building, when, in my book, "Playing the Piano for Pleasure," I headed one chapter, "The Pleasant Necessity of Practicing." Furthermore, even the most conscientious amateur need not devote more than fifteen or thirty minutes a day to purely technical study.

Let's talk first about similarities between the technical labors of, respectively, artists and amateurs.

Regularity

Regularity is a main similarity. The artist dares not be irregular in his practicing, part of which goes toward repertoire-building, part toward technique. Some artists use scales and arpeggios for technique-practice; others use Hanon, which we'll come to promptly; still other artists get their technique, after graduating from student status, from practicing the difficult porions of their repertoires. Whatever the method, regularity of practice is, with exceptions which merely prove the rule, a characteristic of artists. And the amateur, if he is sincere in his desire to maintain and improve his technical equipment, will find that regularity—a day to day routine, never varied unless circumstances force it—will be a major factor in his steady progress.

Hanon

Many artists practice Hanon regularly. All amateurs should, for their own good, be Hanon-conscious. By

Ex. 1

1.

2.

3.

4.

5.

"Hanon" I mean, of course, C. L. Hanon's great fundamental work of piano technique, "The Virtuoso Pianist." That title is, I grant, a large order, but the book's preface is for the ambitious amateur, in a more comforting key: "This work is intended for all piano pupils. It may be taken up after the pupil has studied about a year." At first the student should confine his attention to playing the exercises in the key of C, in slow tempo and with a firm, strong touch. Gradually he should start transposing them: No. 1 of Book One in *G*, No. 2 in *F*, No. 3 in *D*, and so on. Then he should employ different rhythms, as shown in Example 1.

Additional benefit from Hanon may be gained by posing, and solving, the problem of pitting the foregoing rhythms against each other: No. 1 in the right hand against No. 2 in the left, No. 5 in the right hand against No. 4 in the left and so forth. Hanon is a bottomless pit of material for technical improvement, for not only can one usefully vary the exercises in key and rhythm, but also in dynamics and touch. The late Sergei Rachmaninoff once stated (see "Great Pianists on Piano Playing: Study Talks with Foremost Virtuosos" by Dr. James Francis Cooke): "In the Imperial music schools of Russia, the student got most of his technical instruction for the first five years from Hanon; in fact, this was practically the only book of strictly technical exercises employed."

Hanon-Lindquist

The Hanon lily has been gilded, too. There is available a volume which might be called super-Hanon: Orville A. Lindquist's "Technical Variants on Hanon's Exercises." The preface to Professor Lindquist's book states: "C. L. Hanon's 'The Virtuoso Pianist' is unquestionably the most universally used book of technics that we have. Excellent as these studies are, it is the feeling of the author that in order to get the best results from them they should be practiced in all keys and with various rhythms; hence this work." Professor Lindquist presents prodigies of transpositional and rhythmic complications which squeeze the last drops out of Hanon's extraordinarily juicy opus. The student who has worked through both Hanon and Hanon-Lindquist may be considered truly Hanonized.

Scales and Arpeggios

Regularity and Hanon, together with the inevitable staples of scales and arpeggios, about bring us to the end of known similarities between the amateur's and artist's pursuit of technique. I say "known similarities" because some very odd things have come to ear from behind the closed doors of the practice rooms of great virtuosos. Paderewski was once heard tuning up his technique with *adagio lugubreoso* repetitions of an octave study by Sartorio, Rachmaninoff with a similarly appalling rendition of Schubert's *Marche Militaire*. Clearly, anything can happen—and perhaps has. Omniscience might even disclose that Liszt warmed up, privately, on *Chop Sticks*.

We are on less conjectural ground when it comes to scales and arpeggios. Many artists practice scales and arpeggios every day of their lives. Nonprofessional pianists doing likewise will, even in the amateur's shorter time-segments of practice, derive consistent benefit. Your guide? A good teacher is always a good guide. If you happen to be engaged in self-study, I urge you to buy Dr. James Francis Cooke's "Mastering the Scales and Arpeggios," within the green covers of which you will find outlined the best program of scale-and-arpeggio study available anywhere.

As a closing thought, consider well this brief quotation from Nicholas Rubinstein: "Scales and arpeggios should never be dry. If you are not interested in them, work with them until you become interested."

MAJOR CHARLES COOKE

In the uniform he wore during his many flights over enemy country.

In my teaching I specialize in adults with nonprofessional aspirations, the blessed race of piano hobbyists; and I place achievement of memorized repertoire first, technical study second. But I always assign technical study, in greater or lesser degree according to need. Apart from scales and arpeggios, I assign technical work mainly from the following sources: Hanon, Pischna, Philipp, Friskin.

Hanon we have discussed.

Pischna, Philipp, Friskin

Pischna's "Sixty Progressive Exercises for the Pianoforte is No. 260 in the Presser Collection and I place most emphasis on Exercise No. 7, substituting *Lento marcatissimo* for the *Moderato* indication, and directing that fingers 3, 4, and 5 be raised slowly and as high as possible before playing their notes, and that as much attention be given to the up-stroke as to the down-stroke. This may seem like a reversion to the outdated "Mozart style" of finger technique; actually, it is a fine method of developing strength, muscle-control, and independence in the weak fourth and fifth fingers, to the end that, in the full employment of modern "weight-relaxation" touch, the fingers may better and more accurately discharge their duties. Pischna No. 7, practiced in this way, is frequently assigned by the master teacher, Mme. Olga Samaroff, with whom I have the privilege of studying. This Pischna volume should be thoroughly looked through, by the amateur and by teachers of amateurs, for further useful exercises. Another Pischna suggestion: do the right-hand alone of No. 44, the left-hand alone of No. 45.

Isidor Philipp's great two-volume "Exercises for Independence of the Fingers" is more immediately valuable to the amateur in Volume I than in the very advanced Volume II. Especially recommended: First Series, complete; Second Series, Exercises 1, 2, and 3; Fourth Series, complete; Twelfth Series, 7 through 15; fourteenth Series, 11 through 15. Built as it is on the stretch-requiring chord of the diminished seventh, Philipp is not only excellent for developing independence (and strength) of the fingers but for increasing hand stretch. Play the exercises firmly, accurately, and, with rare exceptions, slowly.

James Friskin, noted pianist and a Juilliard faculty member, with whom I *(Continued on Page 288)*

World-Wide Selections Of Master Recordings

by Peter Hugh Reed

Beethoven: Symphony No. 6—"Pastorale"; The Philadelphia Orchestra, conducted by Bruno Walter. Columbia set 631.

Mozart Symphony in D, K. 504—"The Prague"; St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Victor set 1085.

The music of Beethoven's "Pastorale" has always been close to the heart of Bruno Walter and he plays this Symphony as well as any conductor of today. In the *Scherzo* he does not quite get the subtle touch of humor that Toscanini obtains, and in the *Storm Scene* he misses some of the dramatic intensity, but in the quiet lyrical passages his reading is equally impressive. Mr. Golschmann gives a straightforward reading of Mozart's great "Prague" Symphony, but one feels that Beecham has penetrated the heart of the work in a more telling manner.

Wagner: Die Meistersinger—Prelude; The NBC Symphony Orchestra, direction of Arturo Toscanini. Victor disc 11-9385.

Von Suppe: Fatinitza Overture; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 11-9261.

Moussorgsky: A Night on the Bare Mountain; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia disc 12470-D.

Piston: Prelude and Allegro; E. Power Biggs (organ), the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor 11-9262.

Purcell: Trumpet Prelude, and Haydn: 18th-Century Dance. Victor disc 11-9419.

Tchaikovsky: March Slave, Op. 31. Victor disc 11-9388. **Wagner: Siegfried—Forest Murmurs.** Victor disc 11-9418. The Hollywood Bowl Symphony Orchestra, direction of Leopold Stokowski.

Toscanini's performance of the *Prelude* from "Die Meistersinger" surpasses all others. Fiedler gives von Suppe's brash and sentimental music a rousing performance, and Reiner gives a forthright, musicianly account of the Moussorgsky Tone Poem. Mr. Stokowski's three discs reveal his uncanny gifts for making an orchestra sound, but his fondness for lush effects and emotional excesses are not always in keeping with what the composer intended. Compare Rodzinski's treatment of the *March Slave* and Reiner's treatment of the *Forest Murmurs*. Mr. Piston's *Prelude and Allegro* is a well-written modern opus in the spirit of Handel, mating the organ and strings in an engaging manner. It is a work that we can well imagine will grow on one with repeated hearings.

Copland: Lincoln Portrait; The Boston Symphony Orchestra, conducted by Serge Koussevitzky, with Melvyn Douglas as narrator. Victor set 1088.

Strauss: Death and Transfiguration, Op. 24; The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 613.

Stravinsky: Fire Bird—Suite; The Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Columbia set 635.

Stravinsky: Le sacre du printemps; The San Francisco Symphony Orchestra, conducted by Pierre Monteux. Victor set 1052.

In a work like Copland's "Lincoln Portrait," the speaker contributes to its ultimate enjoyment. Mr. Douglas tends to be too dramatically fervent, but one suspects that he sought to match the dramatic intensity with which Koussevitzky invests the score. Rodzinski's more straightforward handling of the music seems to us to offer more enduring qualities in repetition despite Mr. Spencer's revival-meeting oration. Ormandy's performance of Strauss' early tone poem, dealing with the unpleasant subject of sickness and death, is well set forth but the recording is not up to the best of the orchestra. Stravinsky's set of the "Fire Bird Suite" is advertised as a new augmented version of the score, but this is not quite a true statement of fact. The composer's earlier version made in France not only provided the same music but gave us a few points of the score that are omitted here. It is undoubtedly the finest version of this music on records to date and especially enjoyable for its restoration of several sections, like the ingenious *Scherzo* and the complete final *Hymn*. Generally well recorded, it fails only in the *Infernal Dance* to be as realistic in reproduction as the early Stokowski set. Monteux gave the first performance of Stravinsky's now famous "Sacre" in Paris back in 1913, when the audience made such a racket that the conductor had a hard time playing the score. It seems to us that Monteux handles this music more persuasively than any living conductor—he gets more color from it and his treatment of the primitive rhythmic effects in the latter part of the work hangs together better than it does in any other recorded performance. The San Francisco Symphony displays imposing virtuosity in this performance which Victor has brilliantly recorded.

RUDOLF SERKIN

RECORDS

Falla: El Amor Brujo; The Hollywood Bowl Symphony Orchestra, conducted by Leopold Stokowski, with Nan Merriman (mezzo-soprano). Victor set 1089.

Falla: El Amor Brujo; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner, with Carol Brice (contralto). Columbia set 633.

It is seldom that one encounters two sets of a work that are so splendidly achieved that choice between them is not easy to make. Mr. Stokowski has a flair for tonal coloring which stands him in good stead in de Falla's vivid music. There are moments like in *The Magic Circle* and *Pantomime* where Stokowski conveys a subtlety of mood that Reiner does not match. Miss Merriman is perhaps more stylistic in the national sense than Miss Brice, but the latter's voice is more beautiful and more appealing. In either case, the listener will not go wrong in his choice for both are finely planned and well executed performances of one of the composer's greatest scores.

Brahms: Concerto in D Minor, Op. 15; Rudolph Serkin (piano) and the Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set 652.

Chopin: Concerto in F minor, Op. 21; Artur Rubinstein and the NBC Symphony Orchestra, conducted by William Steinberg. Victor set 1012.

Dvořák: Concerto in B minor, Op. 104; Gregor Piatigorsky ('cello) and the Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 656.

Khatchaturian: Piano Concerto; William Kapell and the Boston Symphony Orchestra conducted by Serge Koussevitzky. Victor set 1084.

It is Reiner who invests his part of the Brahms piano concerto with the most vivid interpretative artistry. Serkin does not quite measure up to Bachaus at the height of his powers, but his performance is praiseworthy for its technical accomplishments and musicianly taste. Rubinstein tends to over-play the Chopin Concerto as though it were a modern virtuoso score. To be sure, his traversal of the piano part is a vivid one tonally and an imposing one technically, but it lacks the refinement of artistry that one finds in Cortot's earlier version. Although Casals definitely over-shadows Piatigorsky in his playing of the Dvořák 'Cello Concerto, it must be said that the latter gives a superb performance on his own. The tonal warmth and richness of Piatigorsky's 'cello is a joy to the ear and one does not think of any other player while listening to him. Mr. Ormandy lacks the imaginative interplay of rhythmic effect and coloring that Mr. Szell brought to his orchestral background of the Casals set. The "Khatchaturian" Concerto is a rather empty, pretentious affair in repetition. Mr. Kapell plays it with virtuosic brilliance but he lacks the imagination of Moura Lympany in the Decca set. However, Mr. Koussevitzky gives a more vivid treatment to the orchestral part than did Mr. Fistoulari. Victor's recording is much better balanced than the Decca set and we feel will reproduce better on most American phonographs.

Haydn: Quartet in G minor, Op. 74, No. 3—"Horseman"; The Budapest String Quartet. Columbia set X-274.

One of Haydn's finest quartets is played here with a virtuosic sweep and tonal vitality that does justice to the musical thought.

Mozart Twelve Minuets, K. 176; Vox Chamber Orchestra, conducted by Edvard Fendler. Vox set 166.

Mozart wrote a group of 18 minuets for a Christmas party at Salzburg when he was eighteen. These works are quite irresistible for their melodic charm and rhythmic variation and Mr. Fendler plays them with unmistakable relish.

Handel: The Messiah; Isobel Baillie (soprano), Gladys Ripley (contralto), James Johnston (tenor), Norman Walker (basso), the Huddersfield Choral Society, with the Liverpool Philharmonic Orchestra, direction of Malcolm Sargent. Columbia set 666.

Columbia is to be congratulated on making this set available in this country so shortly after its issuance in England. As a recording it takes precedence over the earlier performance that Sir Thomas Beecham made (set 271), and the handling of the large chorus has been expertly engineered for clarity of line. The soloists in the new set do not quite equal all those in the earlier one, but they are well matched and have style. Many will object to the bigness of the performance, but as one English critic has noted "when the slapdash methods of per- (Continued on Page 300)

The Etude Music Lover's Bookshelf

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

by B. Meredith Cadman

Comprehensive Opera Guide

"Operas and Musical Comedies." By J. Walker McSpadden. Pages, 607. Price, $3.50. Publisher, Thomas Y. Crowell Company.

The publishers state in the cover announcement that this is the largest, the most complete, the most up-to-date, the easiest to use, and the only opera book containing musical comedies as well as the traditional operas. Your reviewer is familiar with all of the books of this kind, of the past decade, in English, French, German, and Italian, and believes that this claim is well substantiated. The book is well planned and written in easy but accurate style, to provide ready understanding. Over three hundred works are included, ranging from Spenser's "The Little Tycoon" and Morse's "Wang," to Wagner's "Parsifal" and Berg's "Wozzeck." The book is a "must" for the musical library.

Important Musical History

"The Worcester Music Festival." By Raymond Morin. Pages, 189. Price, $3.00. Worcester County Musical Association.

A very informative account of the development of one of the most significant musical developments in New England. The monumental work of Carl Zerrahn (thirty-one festivals) and Albert Stoessel (eighteen festivals) is told in a highly interesting manner. This year will mark the eighty-seventh Festival of an institution which has had far-reaching influence in the musical history of the New World.

Concerning Concertos

"The Concerto." By Abraham Veinus. Pages, 312. Price, $3.50. Doubleday, Doran.

A very able and readable coverage of the great concertos. Twenty-five years ago there could have been little demand for a book on this subject, but the radio and the movies have brought concertos to everybody, and a book such as "The Concerto" is a real necessity in this day. The author was in the U. S. Second Air Corps in the World War II.

Composers of Our Time

"Modern Music." By Max Graf. Pages, 320. Price, $3.00. Publisher, Philosophical Library.

Dr. Graf, whom Richard Strauss has hailed cordially as a critic, has provided us with a kind of *gradus ad parnassum* in the understanding of music progress, from "The Twilight of the Classical Gods" to the present day. Only a relatively few years ago, the appeal of such a work would be limited to the few people who possessed great scores and could read them with ease. Now, however, most of the works that Dr. Graf discusses can be procured through recordings and scores of them are heard continually on the best symphonic and operatic programs.

The book is authoritative and is written in interesting style, in its journey from Haydn to Shostakovich.

A Mixing of Melodies

"Counterpoint." By Walter Piston. Pages, 235. Price, $3.75. Publisher, W. W. Norton & Company, Inc.

After Dr. Piston's notable work upon Harmony, it was to be expected that he would come forward with a text upon counterpoint. Many Continental theorists have stated their convictions that harmony and counterpoint are one indissoluble subject. It has been the habit of writers, however, to treat the subjects in two books.

Dr. Piston (Harvard B.A. 1924) studied at the École Normale in Paris, where his teacher in composition was Nadia Boulanger. His original works have presented many innovations. His "Counterpoint" is analytical, in that he has attempted to show how music has been approached contrapuntally, rather than "how it should be written." He takes apart the actual compositions, searching for the principles and rules involved by the masters. The work is warmly recommended.

Sui Generis

"Keller's Continental Revue." By Winifred Bambrick. Pages, 462. Price, $2.75. Publisher, The Riverside Press (Houghton Mifflin Co.).

There never was another book like "Keller's Continental Revue." It is *sui generis*—all of its own kind. It is the story of a traveling hippodrome—some three hundred people, including forty nationalities, young and old, sane and insane, moral and promiscuous; most of them very poor and willing to work night and day for little or nothing, with the aim of having the privilege, honor, and opportunity of "doing their stuff" on the brightly lighted stage for a hard bitten public. As much of the story is in pre-war Germany, the foregoing Teutonic sentence is worthy of the book.

In the revue there are tons of scenery and costumes and musical instruments, including a large, portable pipe organ. There are singers, dancers, actors, musicians, animal trainers, comedians, tumblers, cyclists, rope throwers, knife throwers, midgets, giants, snake charmers, prima donnas, *Heldentenors*, trapeze performers, strong men, magicians, contortionists, jugglers, clowns, wrestlers, and a chorus (quasi-nude) of seventy-two of "the most beautiful girls in the world," together with a mule, a lamb, a camel, a hyena, two elephants, three horses, five Borzoi Hounds, five leopards, twenty dogs, pythons, cobras, guinea pigs, monkeys, twenty-four Shetland ponies as well as the families of the foregoing human beings and those of the menagerie, to say nothing of seven little children—white, brown, yellow, and black. (The paragraphs seem to be getting more and more German.)

The whole caravan is ruled by a genial despot, "Herr Direktor" (Brazilian born, but with his father a Bavarian and his grandfather Scotch), who cracks the whip one moment and feeds his company lollipops the next. It is he who leads this huge, conglomerate group from country to country, and it is he who knows of the romances, the catastrophes, the humors, the murders, in his ceaseless struggle to coördinate the incredible mass.

The first twenty chapters have to do with the apoplectic saga of mounting the great revue upon the stage of the huge Alhambra Theatre in London. The night of the première, three of the performers in the highly hazardous show are taken to the hospital in ambulances. After successes in England the show moves on to Hamburg, Berlin, Paris, Antwerp, Leipzig, where it meets with even greater success. It is a riot of color and "orderly confusion." Then comes World War II and the fight to keep the lumbering revue going under Nazi conditions, right up to the attack upon Poland. It all makes astonishingly dramatic reading.

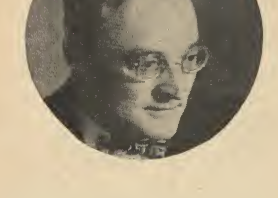
Music is always in the background. Why, then, devote all this space in The Etude to this review? The reason is that the author, Miss Winifred Bambrick, has been a professional musician all of her life. Born in Ottawa, Canada, of English parents, she made her debut as a harp prodigy in Carnegie Hall at the age of twelve. John Philip Sousa engaged her at once and she toured with his famous band for years, in the United States, Canada, Mexico, and Cuba. Sousa told your reviewer that he thought she was one of the greatest harp soloists he had ever heard. After Mr. Sousa's death, Miss Bambrick went to London, where she played thereafter, touring Great Britain and appearing with famous bands and orchestras. Slight, petite, and very retiring, she gave little suspicion of aspiring to write a work of panoramic size. Your reviewer dined with her innumerable times, with Mr. Sousa and his staff. She said little but kept her ears open. It therefore seemed incredible to him that Miss Bambrick had written a book of the dimensions of "Keller's Continental Revue." The secret lies in the fact that Miss Bambrick, in search of adventure, joined just such a group, which toured the Continent for three years. When the World War closed in, she was in Leipzig, but managed to escape to England, where she toured again and finally made her way back to the United States, with one of the most lurid, kaleidoscopic, and absorbingly interesting stories of what happened in Germany just before the war. She has the faculty of taking the reader "by the hand" and making him live with the Revue and think with the Revue, in its days of prosperity and of adversity. Behind the psychology of the performers there is always a heaven, which, if God is good, they may reach some day. Alas, none ever do reach it! That heaven is Hollywood. But surely, the story will find its way to the movie magnates of Hollywood and doubtless, some day, we shall see it all in glorious Technicolor.

WINIFRED BAMBRICK

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and Music Educator



During the past year Dr. Guy Maier has made bimonthly trips from his home at Santa Monica, California, to Stephens College, Columbia, Missouri, where he acts as supervising counsel for the large piano department. Dr. Maier has entered heartily into this new musical activity. Stephens College for years has been famed for its unusual and progressive innovations. For instance, the famous actress Maud Adams was formerly the head of the Drama Department. There is also a course for women airplane pilots. —Editor's Note.

Along the Shining Rails

"Clickety clack, clear the track;
We're on our way . . . to Co-LUM-BI-AY"

From the beach of Santa Monica to Columbia in the center of Missouri is quite a trek, any way you look at it. A "commuter" has plenty of time in the forty-eight hour train trips, each way, to ponder on pianists and piano playing.. "Why not fly," you ask? . . . Well, here's why: Just now a brash young brat (about 9), one of those nuisances who make train trips unbearable by racing up and down the aisles, halts breathlessly at my berth, screaming, "Hey, Mister! do you know the *deadliest* poison in the world?" "No, I don't!" says I, throwing him a lethal stare . . . "Airplane poison: One drop, and you're DEAD! . . . Whee-ee-ee!" and with a blood curdling yell he's off. . . .So there you have it. . . . For these frequent trips to the Music School of Stephens College at Columbia, Missouri, I ride the shining rails, because I am a sissy about airplanes.

And why, pray, should anyone want to commute thousands of miles to Stephens College? . . . Because it is one of the most extraordinary college communities in the land; because it believes in steering its young women students solidly along the track of "head, heart, and hand" balance; because its Music School with 1,000 students and a faculty of thirty-seven has an almost unparalleled opportunity to teach music for recreation, enjoyment, release; and because the Stephens Department of Humanities offers a course indispensable to young people—a general survey of the five major arts with a fascinating exposition of their interrelation through form, structure, symmetry, rhythm, color, and movement. The vitality of this course can be measured by the fact that 1,000 students have elected to take it this year.

As for applied and theoretical music, any of the 2,20C Stephens college students may choose suitable courses without paying additional tuition. Valuable experiments in group instrumental and voice teaching are being undertaken which might well develop into a "Stephens Group Training Plan" for use in other colleges.

The alert and for the most part youthful faculty of the Music School are thoroughly imbued with the ideals and objectives of the college through the unique Stephens faculty-student advising plan, and the close tie-up of the Music School with the Humanities Department.

I believe that the only way to measure the effectiveness of any music education program is by the response it stirs in the students exposed to it. . . . Well, prepare yourself for a shock! During a recent three-week period thousands of open-eared enthusiasts listened avidly to the following musical events at Stephens: an exciting two-piano recital by Milliken and Johnson; another miscellaneous concert by faculty members; two concerts by the college symphony orchestra with the violinist Szigeti as soloist; three Sunday morning services with the orchestra and college chorus participating; two special evening concerts by college choruses and soloists; a band concert; a packed house for a recital by the pianist Leonard Pennario (in competition with several Saturday night major dance events!); three crowded vesper services *each* week, in which music played a major part. Then, as if all this were not enough to induce acute musical indigestion, audiences of 1,000 students overflowed the auditorium twice for Humanities Department all-musical convocations!

What other school, university, small or large town, can match such a record? Why do the girls pack the auditorium in the face of the dizzying amount of curricular and extra curricular activities of college life? (Don't forget that there are thousands of boys at the University of Missouri in Columbia who offer plenty of counter attractions!) . . . Could it be the sheer power of music? Or the vitality of its presentation? Or the release and enjoyment it gives the students?

Whatever it may be, Stephens has set the pace for other colleges and communities . . . and a tough pace it is! No wonder Stephens lures an old, hardened musician to commute so often, even in the face of the rigors of present day travel.

Keep your eyes and ears on Stephens College!

Danger Signals

Read this letter from a gifted young college friend of mine, and weep:

"The teaching I am receiving here at college is so mediocre compared with my former home-town training that I don't feel I'm getting a thing out of it. All my teacher is interested in is whether or not I have all the notes correct. She never says a thing about phrasing, tone, shape or any of the things that really go into the making of music. And its *always* just that. She thinks I'm ready for a recital just because I have the notes perfect. . . . If my former teacher could hear me now, she'd no more let me play than the man in the moon. What this college needs is someone like her! . . . I have decided not to go into music seriously, for it seems utterly futile; so I plan to drop piano at the end of the semester."

Here's another letter, this time from a teacher: "My most gifted pupil Mary X—, now at one of the best known schools in the South, came back to me in desperation one day this week to find out what she could do to counteract the tenseness which has crept into her playing and is ruining it, all as a result of the way she is now being taught. Isn't it a pity to waste four of the best years of a young person's life in that type of teaching . . . especially in the case of this girl who has the most natural ability of any one I have ever taught?"

It isn't only a pity, it's a crime, and should rate drastic punishment. When a student is progressing well, plays zestfully, fluently and colorfully, it is criminal for any teacher to impose old-fashioned, stiffening, dumb-dumb methods. All music teachers should be compelled to take "refresher" courses in newest technics every year or two. When those "correct note" teachers —who number into the thousands—or those "stiffeners" drive aspiring, talented young people away from the piano they are killing the spirit—one of the most heinous crimes of all. When our students beg for bread let's not give them hard rocks or pacify them with soggy crackers. . . . The first will dispose of the spirit quickly, the other will expose it to long lingering starvation. Better ask yourself, "Am I a 'Correct Noter'? A 'Stiffener'? Phooey on me if I am!!"

A Time-Saver

Many of us resent taking time at lessons to write necessary items in pupils' note books. A well known Kansas City teacher (L. W.) sends us samples of the work of the Speed-O-Print reproducing process. She says, "I bought this duplicating machine so I can add new pages to my pupils' note books painlessly whenever I like. It is simple to operate, has very clear type and makes a good looking page."

I can attest to the above statements. . . . Might be a good thing for you to examine. Here's one of the specimen pages L. W. makes for her pupils.

Technic Exercises

These exercises are for the purpose of keeping the arms free and light in developing certain motions which are necessary for rapid, musical playing.

While some of the movements are exaggerated at first they become so small when used in playing pieces that they cannot be seen.

They are valuable because they keep the arm muscles from becoming unnecessarily tense.

A Gold Star

will be given for each exercise that you master.

1. Up Fling
2. Up Swing
3. Down Dip
4. Paint Brush
5. Finger Tip Percussion
6. Floating Elbows, Flipping Thumbs
7. Skip Flips
8. Blind Flying
9. Flash Bounce
10. Rotary Raindrops

Those exercises are items from the "Children's Technic Book," by Maier-Liggett, the third and revised edition of which is now available.

Ha, Ha! . . . and Oh, Yeah?

Scene: One of my scouts attending a recital by a well known piano thumper . . . a woman, quite evidently a piano teacher with a young man student sitting behind the scout, the woman explaining the pianist's "attack" . . . the scout pricking up his ears when she hears . . . "Oh, yes, Guy Maier advocates *always* keeping hands on the keys for control and tone. Of course, that's *one* way to play the piano, but it's not as free as the quick stroke from above the keys."

Ouch! Has the lady ever tried *drawing* the tone easily from the instrument rather than throwing something at it? It is simply caressing, floating, brushing, kneading the tone with perfectly coördinated large and small muscle masses versus "Slap and Whack! . . . Take that and *that!*" with full arm, wrist and fingers. . . . If only the piano could strike back at its flagellators, what a welcome carnage we'd have!

Fingering

The rhythm of the rails releases a steady stream of practice and playing thoughts. Here are a few:

Difficulty in memorizing a (*Continued on Page* 260)

The Piano Likes to Be Played

How Simple Laws Improve Practice

Leschetizky Exponent Gives Time-Tested Helps

by Mary Boxall Boyd

THE APPROACH to the keyboard must be first a mental experience, something which takes place in the mind, and then in the muscles—from inside, outside—not from outside, inside. Sit in a chair or on a bench not too high, directly in front of the middle register of the keyboard, but not too near the piano. (Sitting in a chair is more conducive to relaxation.) Sit still for a few moments, resting your hands on your lap. Let your mind empty your entire body-consciousness of all stiffness; in other words, think relaxation. Begin at the top of the head, anticipating mentally the complete elimination of any form of tenseness throughout the body. Even the toes must be included in this process of freeing the muscles. Get into an easy attitude mentally. You cannot really relax unless you think first.

The piano likes to be played—but not mistreated. You cannot fight it successfully with will-power. Fear or discouragement over the expression of what you hear in your idealistic inner-ear, compared to what you actually listen to in tangible manifestation on the keyboard, is partly due to the wrong approach. The piano is like a sleeping lion. It must be tamed before you can call upon its noble and tender qualities. What listener has not been captivated by its roarings, its sighs, and its songs, under the control of the masterful authority of a great artist! But, one must begin.

Although you may say that the surgeon's stroke, in its importance to life itself, cannot be compared to the art of beautiful piano playing, yet, technically speaking, there is some similarity basically in their approach. The surgeon makes an incision. The scalpel must be carried by the hand and arm, in the right way, to its goal by the combination of restrained relaxation (relaxation combined with conscious lightness), by skill, and by economy of motion. The stroke goes directly to its goal without waste of energy or superfluous motion. It must be right the first time. This is the combination which all successful sportsmen either acquire consciously or possess unconsciously in their games. Their bodies vibrate with a living lightness which swings them into a rightly directed power. This lightness is the open door to infinite possibilities; it is the scientific approach to any material goal in which the hand and arm play a vital part, and it can be learned and practiced.

You may say that you are relaxed. That is not especially difficult to accomplish. Conscious lightness, however, takes time and patience to acquire until it has become unconscious. It is then that one finds the art of beautiful piano playing a simple, natural means of expression. Difficulties in virtuosity are overcome naturally, easily, and scientifically by the use of the process of restrained relaxation, skill, and motion economy.

Conscious Lightness

Only by using your mind can you acquire a completely light arm, light wrist, and light hand. Such lightness is an everready resource to the player; he does not have to use any unnecessary waving of the arms or hands to free himself of fatigue in order to regain his lightness, skill, and power as he proceeds from passage to passage on the keyboard. Lightness is the electric current which carries all difficulties easily through the process of instantaneous release. Once the keys are pressed down with suddenness or with slow impress and the sound is heard, as the case may be, there is nothing more to do about the matter but to proceed scientifically with the least effort and motion to the next pattern or patterns of passages.

By patterns is meant the forming of chords or combinations of notes in the hand before the chord or passage is reached. In swift passage playing this devising of quick pattern-forming depends upon the skill of the performer. Leschetizky was, I believe, the first great pedagogue to discover and make practical the idea of patterns. I remember what pleasure he had in showing the pupil how to form various chord and passage-patterns away from the keyboard and then to see how nicely the pattern of the hand fit the required chord or passage on the keyboard.

The learner of keyboard motion-economy and conscious lightness must begin humbly. Humility, in this sense of the word, is power. The player opens his mind and relaxes his muscles in order to receive consciously the flow of rhythmic motion which is his guide above all else in the successful achievement of principles which govern the natural, beautiful, and clean performance of any given work. Wieck, the father and teacher of Clara Schumann, said, "We will look for the true and the beautiful—and, first of all, to a clear, unaffected, healthy performance, free from forced character."

Mary Boxall Boyd is the daughter of J. A. Homan, musician and writer, for many years music-critic of the Cincinnati Enquirer. Her teachers were Douglas Boxall, well known English pianist of his day, and, during the five years she spent abroad, Artur Schnabel in Berlin and Theodore Leschetizky in Vienna. She made her debut in New York in 1927—played twice with the Cincinnati Symphony Orchestra—had studios in Boston and in New York where she held open classes for young artist pupils preparing to play in public. Before the war she held classes during the summer in Salzburg, Austria, for American students. She was secretary and treasurer of The Leschetizky Association of America in 1945-46. She is now Director of Instrumental Music at Greenbrier College, Lewisburg, West Virginia. —Editor's Note.

MARY BOXALL BOYD

Natural Position of the Hand

The natural position of the hand is the right position in playing. If you will notice a baby's hand, you will see that the knuckles above the second joint of the fingers form the highest point of the hand; in their natural position they are above the wrist. The fingers curve slightly. If you rest your own hands on your lap sidewise toward the little finger, you will find the same natural formation.

Now, place the hand, without changing the position, lightly on the keyboard, using only enough pressure to hold down five keys without much effort. Do this several times, at intervals, taking the fixed hand off the keyboard in order to test the lightness of the arm. Raise the arm well above the keyboard. Note the difference between complete relaxation and lightness; the former is dead weight, the latter is released alertness. Some orchestra conductors have it to a marked degree —some painters have it—surgeons must have it—pianists should have it. And just here I should like to mention the traffic policeman at a busy corner. He, too, has it. How swift and accurate are his definings of law and order! His white-gloved hands (in Boston he wears white gloves) and loose wrists control the come-and-go of hundreds of automobiles. He, too, may not make any mistakes. He, too, must be right the first time. Watch him, and you will see the circle in motion, a good example of controlled lightness and economy of motion intelligently directed.

The Circle of Imaginary Lines

All motion in this application of motion-economy on the keyboard is part of a circle, consciously drawn in space, and directed consciously toward its object accurately measured by the eye and controlled through a sensitized condition of arm and hand. From the playing of one single note to the executing of simple or difficult chords or passages, the imaginary circle should be evident either in small or in large curves (part of the circle).

There is no possibility of developing an ugly, crass-sounding, or hard individual tonal-quality when the idea of the circle is followed. It allows no hitting or striking of the keys; it is, even in its minutest part, a curve which scoops the key and calls it into a singing quality of tone-production.

The whole circle is accomplished, for instance, in such octave passages as the middle section of the A-flat Polonaise by Chopin by the action of the right movement at the right time, coupled with skill. The manipulation of the keys, if scientifically handled by the process of taking-and-releasing, under the physical laws of relaxation and lightness-after-tension, need not interfere with the rhythm of the complete circle movement. It is through the development of skill that the keys do not interfere. The circle in motion ignores all material obstacles.

The finger singing-touch is a minute part of a circle The fingers learn to move in quick succession in this manner without ever striking the keys. The result is greater sonority and a singing quality in quick passages as well as in slow ones.

One can prepare the body, arms, hands, and individual fingers for the scientific measuring of keyboard difficulties. There should be no impulsive jumping to points involving exacting skips; instead, there is consciousness of direction through lightness and through the sensitivity of the entire body in relation to the process in action which holds the steady flow of the rhythm of the circle and (*Continued on Page* 285)

"The Show Must Go On"

by Dr. Waldemar Schweisheimer

IT WAS one of the great adventures of the human mind when Marjorie Lawrence, gifted, and beautiful Australian soprano, notwithstanding being paralyzed from the hips down, sang the role of *Venus* in Wagner's "Tannhäuser." This part, it is true, did not require her to stand, but an enormous amount of will power and energy was needed to go through the ordeal preceding her first appearance in a wheel chair on the concert stage and on the hidden couch in Venusburg.

Happiness illuminated the face of Marjorie Lawrence when music lovers at New York's Town Hall congratulated her on her first concert since she had been stricken eighteen months before by paralysis. She became ill on her honeymoon early in 1941, possibly caused by an epidemic poliomyelitis (infantile paralysis) though she herself saw her illness connected with a smallpox vaccination to which she was required to submit before obtaining a visa to Mexico. Her back and legs were paralyzed while her voice never was affected. Gradually, with the help of various treatments, one of them the Kenny-treatment, she could sit up, and immediately she started studying the part of *Isolde*. Finally when she was able to sit up unstrapped and not fall over, she returned to the concert stage and then to the Metropolitan Opera to sing "Venus." She attributed the return of her faculties first to her strong faith in God's help and second to her strong desire to return to music. The person who undergoes difficulties, she warns, should get rid of self-pity, and try to root out a pitying attitude from those who surround him. He does himself most good if he rises above his difficulties and goes ahead with such activities as he is able to perform.

LILLIAN NORDICA

Galli-Curci Sings in Wheelchair

Galli-Curci, the famous soprano, once had to sing in a wheelchair to enable the "show to go on." In 1915 she was in Barcelona while a typhoid-fever epidemic ravaged the city. She fell ill herself; the opera, "Barber of Seville," was sold out. "I can sing," she decided, "but I cannot stand." So when the little singer —we are told by Galli-Curci's biographer, C. E. Le Massena—in a wheelchair, was rolled upon the stage, in the second scene of the "Barber," holding a bouquet of flowers bound with the national colors presented by an Infanta, a hurricane of shouts beset her. Vocally she was in fine form. Between scenes she was fed strong meat jelly and champagne; she was convinced that only the excitement kept her from collapsing.

Operation Delayed by Singing

Galli-Curci is an example of the desire of singers to delay operations as long as possible if they interfere with their singing—a rather dangerous state of mind. This world-famous coloratura soprano suffered for many years from a goiter which was pushing on the trachea, narrowing the passageway of the tubular organ to fifty per cent of its normal diameter. This is an enormous hardship for anybody even if he has to use his voice only in normal limits, but for a singer it must have meant agony at times. The superhuman behavior of Galli-Curci may be seen from the fact that apparently neither audiences nor critics had any idea of goiter trouble in her case.

Finally an operation was necessary—or the singer would have suffocated. The trachea was fifty per cent compressed, the larynx was displaced one and one-half inches to the left, tilting to a fifteen-degree angle; the esophagus was an inch out of line. As a result, tones instead of being projected upward, were forced against the muscular walls of the throat. The operation left the singer with the full use of her voice.

Real Martyrdom

Herman Klein has described the last performance of the soprano Theresa Tietjens in Her Majesty's Theatre, London, in 1877. The singer was subject to attacks of severe pain, brought on by a tumor that was to carry her off six months later. In spite of this she was capable of singing through operas such as "Norma" and "Il Trovatore," without betraying any perceptible sign of fatigue. On the fatal night she insisted, against the orders of her doctor, on keeping faith with her loving public by sustaining so trying a role as *Lucrezia Borgia*. It was an example of real martyrdom. She fainted after each act, but immediately on recovering consciousness decided to proceed with the performance. Never so much as a look or gesture betrayed to her audience the mortal anguish she was suffering. After the curtain fell, she had remained where she had fallen, unconscious, for twenty minutes. In the following week an operation was performed, but no success was possible in such progressed state.

By such tale we are immediately reminded of Caruso's heroism at the end of his operatic career. He sang in Brooklyn, in 1920, in a performance of "L'Elisir d'Amore." He had been ill for some time. Before the first act of the opera he began to cough, and some blood appeared at the corner of his mouth. There are several descriptions of that opera night which meant sadness and excitement to the whole world. Let us follow the description of Frances Alda, the operatic soprano and wife of Mr. Gatti-Casazza, director of the Metropolitan Opera House. Caruso should have cancelled the performance at once, of course. But he wouldn't. He sang the First Act through, sang it marvellously—though the bleeding went on continuously. Members of the chorus kept passing him fresh handkerchiefs as he sang. Caruso wiped his lips, then threw the pieces of linen in the well, which was part of the set.

It was one of the greatest feats of heroism the stage has ever seen. The fanatical idea "The Show must go On" which carries the *Pagliacci* through the greatest tragedy of their lives, enables singers such as Caruso to do the impossible. But the audience did not share that fanatical consciousness. During the intermission the Brooklyn manager telephoned Mr. Gatti-Casazza in New York for advice. Then he informed the audience of the tenor's illness. "He says," Frances Alda continues, "if you wish, he will go on with the performance" . . . "No! No!" the house cried.

Caruso was taken home to the Vanderbilt Hotel and put to bed. He died after a short apparent recovery in Italy from broncho-pneumonia and empyema.

Heroic Pianists

Robert Schumann is a warning example of how a mislaid heroism may destroy the career of a musician. He was an excellent pianist, but he decided to put his single fingers in a sling while practicing to make them independent, more quickly. This theory produced a lasting inflammation of one finger which ended his career as virtuoso—an experience which contributed highly to his early melancholy.

Ignace Jan Paderewski, in his Memoirs, describes, how he played a whole concerto evening despite a painful panaritium, a suppurative inflammation of a finger. At another time he had a painful experience which later compelled him to renounce the piano entirely for four years. He felt continuous pain in his right hand and arm. He believed that the action of his pianos at that time was extremely heavy and fatiguing. It was changed, but later a regulator restored it to its former stiffness without Paderewski, knowing it. "As usual," he relates, "I struck two or three opening chords—when suddenly something broke in my arm! A terrific pain—and agony—followed." The doctors warned him not to go on playing. He went on with his concert tour despite the constant and terrific pain in his arm which compelled him to play with four fingers only, of his right hand. Some tendon had been strained though an exact diagnosis was never made. In fact, that finger remained, for over thirty years, weaker than any of the others.

Deaf Musicians

We know that pianists such as Count Zichy and Paul Wittgenstein who lost an arm, succeeded in playing with one hand. Several compositions have been created especially for one-handed pianists. Famous is the case of the one-armed flutist, Count Rebsomen; he had lost his left arm and his right leg in Napoleon's campaigns, but with only his right arm he was an excellent flutist. The fingering of the left hand was replaced by keys placed between the holes for the right hand. These keys were opened by the second joints of the right hand fingers.

Beethoven's deafness is a tragic example of the mental anguish a musician (Continued on Page 293)

Let's Give the Young Singers a Break

by Gene Gamber

Very few girl children have strong, interesting voices until after maturity, sometime between twelve and sixteen years of age. As the author of this article points out, they should not attempt difficult music until a few years after that period. There are a few young, large, tall, fat girls (perhaps they suffer from an insufficiency of thyroid or suprarenal activity) who have excellent voices and who can really sing. The others are not very useful to any choir director. As is quite well known, many boys can sing strongly and well from the age of seven until thirteen if they are well taught in the English manner, to make use of the head voice exclusively, they are very valuable singers indeed. However, from thirteen to seventeen, they should not sing at all. In my own case, I did not sing from thirteen to eighteen, but studied organ, piano, and harmony. My organ teacher (when I was eighteen), needed someone to sing Bach, so I was pressed into service, and I continued to sing publicly until after I was sixty. —Voice Editor's Note by Dr. Nicholas Douty.

EVERY normal parent would like to assure his child of a good speaking and singing voice; not necessarily from the standpoint of becoming a professional entertainer, but because a good speaking or singing voice will be an important factor in determining success in any line of endeavor.

It has been said that there is no greater love than that of a mother for her child. Sometimes this love blinds the judgment of the parent, and the child is unconsciously forced or rushed ahead so fast that it actually impedes instead of helps his development. This is particularly true pertaining to singing.

If the singing standard is to be improved in future generations, the general public must be told the truth about the human voice, so the parent will protect and care for not only the child's body, but also for his voice as well. An important factor heretofore overlooked pertaining to the talented young singer is mutation. The average person (who is the parent of the future singer) associates mutation only with certain males between the ages of thirteen and seventeen years. In reality it is a physiological change that occurs in every normal human, regardless of sex.

By the time a child is seven years old the larynx (which contains the vocal cords) is approximately half the size of an adult and there is little or no change from seven to puberty whatever age that may be.

The majority of parents consider the singing ability of a child only temporary and if sufficient talent is present to warrant financial or personal remuneration, the voice is displayed as long as it lasts. This procedure is tragic, for an exceptional voice will have been ruined before the possessor of the voice was old enough to decide the most profitable or preferable process of utilization of his ability.

Care of the Young Voice

If it is discovered that a child has exceptional singing ability it should be cared for the same as any other talent. The care of a young voice can only be classed as conservation or preservation, for there is actually no means of voice culture that can be applied without compunction. A child who has a beautiful voice at eight or nine years of age will have a beautiful voice at twenty-one, provided vocal damage has not been incurred in the meantime. *This vocal damage is what must be eradicated if the future generation is to have masterful singers.*

The surest way for this damage to be eradicated is for the child not to sing until at least eighteen and preferably twenty-one years of age. It is up to the parent and school teacher to enlighten those with exceptional voices as to the importance of preservation of that ability, for once it is lost it cannot be regained.

It is a difficult task to keep a youngster with a beautiful voice from participating in that which he excels, but vocal participation can be extremely pernicious. As a matter of fact, so pernicious that it will be anomalous if he is able to sing satisfactorily at twenty-one years of age.

Since very few persons will adhere to not singing at all before twenty-one, a more moderate procedure must be introduced if the number of surviving adult singers is to be increased.

The vocal organs undergo little or no change from seven to twelve years of age. Therefore, it may be conceded that singing during this interval will not be likely to cause severe vocal damage, provided: the songs are sung in comfortable keys, the child does not strain his voice, does not sing until hoarseness appears, does not sing when ill or fatigued, does not sing too loud or too softly, does not over use the lower jaw or lips during pronunciation, and so forth, and, if he rests his voice a few minutes after each song and at least an hour after a program of five songs or their equivalent.

If the word moderation is understood and adopted as a symbol of guidance through this interval it will be of invaluable assistance in preserving the young voice.

The few songs usually sung in school or church will not be too harmful between seven and twelve, *but competitive and professional singing where one child is trying to out sing another is dangerous at any time until twenty-one years of age.*

The parents must be extremely cautious about allowing the child to sing profusely. Singing around the house in moderation will not be dangerous, but public singing should be avoided until the child is at least seven years of age. Surely a parent can control himself and not display his child's talent until it has, at least, a slight chance of being permanent.

Many young singers are unintentionally ruined in choirs and various choral groups. A child under twelve years of age is unaware and can not be made to comprehend the first symptoms of vocal fatigue, consequently will usually sing until hoarseness is present indicating the voice has been overused.

Limit Singing Publicly

While the directors of such groups have good intentions about the musical education of the child, it is not to be recommended vocally. The musical knowledge must be taught and learned by other means or instruments and not by the use of the voice which will undoubtedly be lost in the process.

Choral groups, church choirs, and so forth, should be restricted to people of eighteen years of age and over. Then at least the director will have practically full grown instruments to work with and not toys, that, like Humpty Dumpty, once broken can never be put together again.

A child with only average vocal talent at seven or eight is considered of no consequence and is allowed to misuse his vocal machine to whatever extent he may desire. To the parent of such a child it must be said that exceptional singing ability may appear at any age and as long as the child has average talent the least that can be done is to preserve it.

Unfortunately there are those who cannot heed even the moderate advice that is mentioned above. One should not think one is abnormal if he comes under this category, because, for over three hundred years it has been advocated by great singers that a child or person should not sing before mutation is consummated. The consummation ages range from sixteen to twenty-one years. With this wealth of knowledge at his disposal, the singer has continued to sing through childhood, has misused his voice almost daily, and still continues to hope to be a singer; ever looking for a miracle or short cut to mastery of his singing ability.

It is true that there have been great singers who did sing through childhood and did study voice before they should have without apparent harm, but for every one of these who have survived there have been hundreds of thousands who have either failed completely or incurred enough damage to stamp them as mediocre.

Competent Coach Needed

If the parent still persists in having his child sing from seven to twelve it should be placed under the aegis of a competent coach, so songs may be learned and performed correctly and easily. *But, never under any circumstance should a parent allow a teacher to attempt molding or development of the child's voice before eighteen and preferably twenty-one years of age.* A voice teacher who is qualified would never attempt such practice, but one who is ignorant of the intricacies of the vocal phenomena or has a desire for experimentation always welcomes the opportunity of new material.

If a professional career is chosen for the child between seven and twelve, the greatest caution must be executed to see that the voice is not misused in any way, consequently if all conditions are not favorable the child should not be allowed to sing.

The first six grades of school are where the future voices must be saved and not in high school or college. These first six grades determine the type of speech production, mouth and lip manipulation, and so on, as well as pronunciation habits the child will have. Would it not be sensible, therefore, to require the teachers of these grades, especially those of the first three grades, to be skillfully trained in all phases of voice to insure correct use of the vocal machine from the very beginning?

Bad Speech Habits

The bad speech habits must be avoided or removed if the child is to speak correctly. This is as important in the training of the child as any academic subject, and, since the ear of a child is most sensitive and the child is more impressionable between seven and twelve, these are the years to install the proper methods.

Many school teachers do not realize the importance of speech defects and instead of the unfortunate being corrected he is allowed year after year to mispronounce, and so forth, and is made to feel inferior to his fellow students because of his speech debility.

The unfortunate can usually be helped without a great expenditure of money. The best years to correct speech defects are from five to seven and if the parent, teacher, or physician in the locality is unable to help, there are many clinics and universities which, because of their vast research, can (Continued on Page 286)

VOICE

How Music Helps With Other Studies

by Elizabeth A. H. Green

ELIZABETH A. H. GREEN

If you know a public school teacher, ask him to read Mrs. Green's unusual article, dug out of many years of active experience in music teaching, supplemented with a practical knowledge of psychological principles and based upon her own experience as a soloist and as a member of a large symphony orchestra. She has a M.Mus. from Northwestern University and is now Instructor of Music Education at the famous Music School of the University of Michigan. THE ETUDE has had many reports from teachers who have found that when students drop their musical work "to have more time for general study," their marks in general studies in some mysterious manner go down, instead of up. —EDITOR'S NOTE.

THERE APPEARED, in the autumn issues of THE ETUDE, for 1946, a factual sequence of apparently unrelated articles whose significance is profound and widespread. Their juxtaposition halts one in his tracks with a pause to consider basically the intellectual foundation upon which music study rests.

In October (1946) the lead article concerned an interview with President Truman on the part music plays in his present-day life; the significant theme being the rest and relaxation—the clearing of cobwebs from the mind enabling it again to see clearly and perform accurately—which a few minutes in the world of music can accomplish.

In November (1946) the cover of THE ETUDE was attractively adorned with a picture of Princess Elizabeth, and we learn of her outstanding accomplishments in the field of music; her keen *interest* was stressed. Music has so much to offer to fill to the richest the hours one spends upon it.

And then we read in the same November ETUDE a modest little article by Dr. Podolsky, famous researcher in music therapy, wherein the following statement is made, relative to research performed by Dr. Ira M. Altschuler (Page 604): "Music . . . is first perceived by that part of the brain known as the thalamus. The thalamus is one of the older portions of the brain, and it is the seat of all sensations, emotions, and aesthetic feeling. . . . Stimulating the thalamus automatically incites the cortex of the brain, the seat of the higher elements which are involved in thinking and reasoning."

The article in question goes on to apply all this to the mind of the mentally insane. The thing that amazes us, even into a wide-eyed state, is that such stupendously overpowering statements are made relative to the influence of music on the brilliant functioning of the brain and then never carried over into the realm of plain, ordinary mental hygiene for the perfectly sane mind.

The fact that music "rests and refreshes" one, and the fact that it can fill, in a fascinating manner, the hours spent upon it, these two things dwindle to a minor significance when the statement made in the third article casts its brilliance over the total picture.

Music a "Rest and Relaxation"

If it is true, and apparently it is, according to the research authorities, that music received through the thalamus "*automatically incites* the cortex of the brain, the seat of the higher elements which are involved in thinking and reasoning"; if this is true, then it is no wonder that people in executive positions find it a "rest and relaxation." It is no wonder that those who know music find it so. If this fact alone can be convincingly presented to educators, administrators, and parents, music may begin to assume its rightful place in present-day education and in the society of the entire present generation as it grows to adulthood.

Permit us to digress a moment. In the summer of 1938 a great many hours were spent in reading everything available on the subjects of music therapy and music in industry. The works of Podolsky and van de Wall, the magazine articles on the work in England, all commentaries which could be found on music in industry were laboriously and fascinatingly perused. Certain significant trends were already beginning to show; namely, (1) that music could relax tired workers and result in better output, both as to quantity and quality; (2) that music could reach the blank minds of certain depressive patients and had been known to rehabilitate them, bit by bit, until they were again useful members of society—not institutional cases.

Having been myself an educator for some twelve years at the time, and having been also, in most of my music teaching a practicing psychologist (I have often wondered which was the greater contribution to the child, the music taught or the work we did to teach the child how to use his mind practically!)—the basis for certain things, made apparent by the students with whom I worked, began to take cognitive form.

Significant Questions

Among such things were the answers to such questions as: 1. How can these students who are juniors and seniors in high school spend three or more hours a day on music in addition to carrying full work academically and still get the average and above-average grades they do get? 2. How does it happen that in the case of a weak student (not outstanding musically and a definitely poor student academically) when he drops his music load in order to "have more time to study," his grades do not improve? In fact, they often go down instead of up! 3. What is music really doing for the youth who devotes some time every day to it? 4. Why do we have to work so hard with some children who come into the instrumental music class? Their minds seem to be completely ossified. And why is it that with painstaking help we do finally manage to awaken these minds a bit in the music class? 5. And if this is so, and it apparently is for we have seen it happen many times, then do not the parents of the boys and girls who have taken piano lessons, and who have tooted horns, and drawn bows across strings, or studied voice—do not these parents owe the music teachers a debt far greater than they dream in what has been done not only for the aesthetic side of the child's development but for the total mental life of the child?

Some fifteen years ago a youngster of apparently slow mentality was a member of a violin class. I say "apparently" slow mentality because she was a poor student academically, although a nice-appearing girl who did not look as though she should be as dumb as she was!

I shall never forget the day in music class when the "jubilee" finally arrived for that girl. With completely exhausted patience I gave her a picture of herself—of how slow her mind was; how a teacher could tell her and show her repeatedly, and how she refused to learn even the simplest things. I showed her in no uncertain terms why she received the poorest grades academically in her entire class. After the session I thought to myself, "There goes one pupil I have lost."

The next week when I returned to the building I was called to the principal's office. The good woman asked me what I had done to the student. More to give myself time to organize my answers than for any other reason I stalled for time with the question, "Why do you want to know?" My astonishment was complete, at the answer. She replied, "The girl has picked up so noticeably in her school work, and the children in the class said you did something to her, and we wanted to know what it was. We would like to try it elsewhere if it works like that."

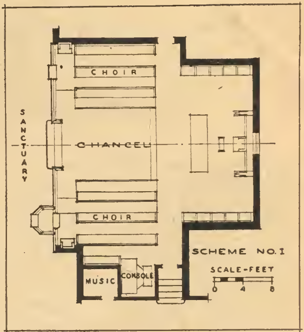
The story has a sequel. This incident happened when the girl was in the fifth grade. She remained a member of the music classes and the orchestras until she was a junior in high school. She was never a good student. Actually she did not have the mental equipment to be even average. But she did manage to pass on low grades and arrive at junior standing. Finally, during that year, her parents decided to have her stop her musical activities and concentrate only upon her studies in the hopes that she could do a little better before graduating. She dropped her music. That semester she received four straight F grades, the failure mark in every one of her subjects. I have often thought of that girl. The stimulus that music gave to the thinking and reasoning part of her brain was the thing that kept it active at all. When she stopped this stimulus the brain stopped working too. Having flunked her entire junior year, the parents had her change schools. She flunked again with four F's. I do not know whether she ever was graduated from high school or not.

This is only one case study, (*Continued on Page 286*)

Summer Courses for Organists

by Dr. Alexander McCurdy

Editor of the Organ Department



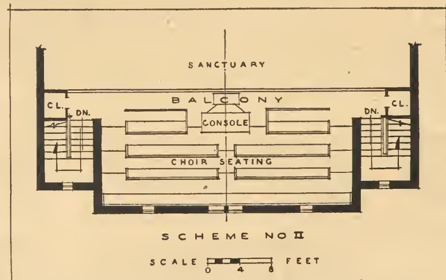
ORGANISTS, at this time of the year, begin to think of ways to improve themselves through summer study. With all of the summer courses offered in all parts of the country, surely the organist should be able to select a course which will be of great advantage to him and one that will be of help to him in putting his work on a higher plane.

We are told, time and time again, that the organ is the "best" instrument on which to "fake." This idea may or may not be true, but it is food for thought. Without a doubt, on hearing certain organists attempt to play a service or a radio broadcast, we are convinced that they should apply themselves to serious study in order to improve their playing. They should gain new ideas, new approaches, new repertoire, and new horizons.

Today, there are more opportunities for good organists than ever before, and those who are in demand, are the ones who can combine excellent organ playing with excellent choir conducting. It stands to reason that if an organist can play the organ well while doing a good job of conducting the choir, the very best results can be obtained. On the other hand, if the organist is interested only in playing the organ, he must be assisted by a choir director. Occasionally good results are obtained by this combination (this is true when the choir director is a sound musician). As a rule, however, the so called choir directors are merely amateur singers who have ways of talking themselves into their jobs.

What must an organist be to qualify for the position of organist and choirmaster? It goes without saying, does it not, that he must be a good organist, good enough so that during the service he does not have to give all of his thoughts to the organ. He should be an able accompanist, and a student of vocal technique. He should be able to sing himself, in order that he may show others how to sing. He should study choral conducting. (There are many books on this subject which are of immense value, such books, for instance as "Choir and Chorus Conducting," by Wodell; "Choral Technic and Interpretation," by Coward; and "The Art of the Choral Conductor" by William J. Finn.) Finally, he should acquire a repertoire of good music for the church choir.

I have mentioned that there are courses for organists and choirmasters which are conducted during the summer months. Some of these courses are given at The Juilliard School in New York; Westminster Choir College in Princeton, New Jersey; Oberlin College (Dr. Christiansen's School); Northwestern University; Denton, Texas, (Dr. Bain in charge); Los Angeles, (Arthur Leslie Jacobs in charge for the Federation of Churches); The University of Southern California; the Pope Pius School in New York and at the Berkshire Music Center with Hugh Ross and Robert Shaw in charge. In these schools, courses are offered in all subjects pertaining to the work of organists and choirmasters. There are also special courses for organ playing alone and for choir conducting alone. The repertoire classes in either field or in both are worth their weight in gold. How wonderful for those who "get in a rut," singing and playing the same music each year, to get a whole new outlook for the future. The men who are in charge of these courses make a point of having a tremendous new library at the disposal of the summer students, and in some of the summer schools, there are representatives of the major publishers who display their books, special numbers, and arrangements, which we otherwise might not have an opportunity to know.



How to Place the Organ

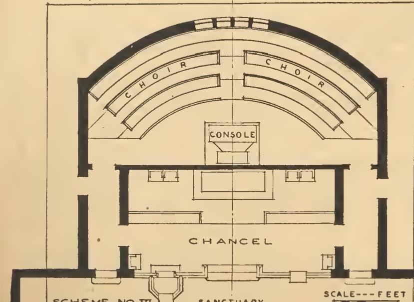
As an organist and choirmaster, I am constantly asked about the placement of the console. Generally, for a modest sum, most consoles can be moved if they are not in the right place. Although it is better to have the console in a position to be seen by the choir it is not absolutely necessary. One prominent architect says, and I must say that I agree with him, "In designing churches, there are only two correct positions for the choir, one is in the divided chancel and the other is in the gallery at the rear of the church." When one has the divided chancel choir, the console should be placed as shown in Scheme No. I. This is a very practical arrangement and one which has been adopted by many churches, especially those having a liturgical form of worship.

If the choir is in the gallery, the console should be placed as indicated in Scheme No. II. It will be seen that this plan is just about ideal, in that it provides every member of the choir with an unobstructed view of the organist-director.

Another possible way of placing the choir in the front of the church is shown in Scheme No. III. Note that the chancel is in front of the choir, the console is directly back of the altar, and every member of the choir can see the organist.

In general it may be said that in the famous churches of the world the placement of the organ follows one of these schemes. The beauty of the church edifice is greatly enhanced by the appearance and style of the organ case. A Gothic design in a Byzantine structure often appears very incongruous. Such an offense does not occur as frequently in this day as in a previous period, when less attention was given to harmony and beauty in church interiors.

The color scheme both of the exposed pipes and the wood of the case also should harmonize with that of the church, so that the worshippers may have nothing to disturb the atmosphere of peace and restfulness which makes religious services so helpful to those in the congregation. The organ should become in every sense a part of the service in our modern churches—sanctuaries of refuge in a greatly confused world.



A Factual Approach to Intonation

by Russell S. Howland

MOST players and teachers of orchestral instruments are agreed that the problem of intonation persists as the most serious obstacle to fine, consistent performance. When one delves into the scientific explanation, he is surprised at how well musicians do in spite of the many handicaps laid down by nature and man. A purely scientific approach to this problem would almost dictate that it is hopeless and impossible and that therefore there can be no such thing as music. However, the fact remains that music in some form has existed since ancient times, thus indicating that man through the ages has insisted on the art regardless of the cold facts of science. A study of the development of music through history shows that the art has come first, and that to science has been assigned the task of explanation. It is true that the art is greatly indebted to such outstanding scientists as Pythagoras, Helmholtz, Seashore, Redfield, and many others; but these men have merely tried to explain and classify that which already existed. In spite of their exacting work in trying to explain these things, the great majority of scientists admit that the final decision has to rest with the human ear of the musician. Only a very few have taken the attitude that the musician should *follow* the dictates of science. Some have even gone so far as to recommend abolishing our present system of notation and tuning.

It is interesting to note a brief history of standard pitches which have also aided in creating confusion, especially in the building of wind instruments. In 1860 the London Philharmonic Society adopted 435 as the standard frequency for "A." This has at present been changed to 439. The Vienna Congress of 1840 established the 440 which has been used in Germany *ever since*. For some reason the French and the United States governments did not agree to this but took 435 (adopted by France in 1858 and later by our own American Federation of Musicians—England was using 440 at that time). In America, the pitch gradually sharpened until, in 1927, the American Music Industries Chamber of Commerce adopted 440. The score now stands officially:

United States and Germany	440
England	439
France	435

General pitch has a tendency to rise in orchestral playing. This is due chiefly to two reasons: (1) The tendency of strings to "tune up, but not to tune down" and (2) The attitude developed by many that "it is a sin to play flat but not a sin to play sharp." The same tendency exists in band playing, probably through an unconscious desire to obtain the same flexibility as strings. Some of our major concert organizations have attempted to meet this problem by taking their pitch from an unchanging and impartial electric "*A*." This seems a step in the right direction.

Ex.1

(Figures represent beats per minutes, flat or sharp, left in each interval)

45♭ 67♯ 50♭ 75♯ 56♭ 84♯ 63♯

47♭ 71♯ 53♭ 80♯ 60♯ Perfect

It is up to the instrumentalist to sift out of this controversy those factors which will aid in furthering his art. Regardless of the controversy and historical origin, the finest ensemble playing hovers flexibly around three rather definite scale patterns: (1) The tempered, (2) The just, and (3) The Pythagorean.

The tempered scale is characterized by division of the octave into twelve equal parts. This scale is necessarily a compromise with the discrepancies of nature and should always be considered in this light. Despite the abuse it has suffered from certain theoriticians, the fact remains that the general art of music has progressed more rapidly in the less than two hundred years since its introduction than in all previous recorded history.

The tempered scale has two chief functions: (1) It permits free modulation into various keys without loss of musical efficiency; and (2) It acts as a stabilizer, something to be used as a gauge—something to return to. The human ear cannot be depended upon to make this exact division of twelve as its derivation in a highly complicated mathematical procedure. For example, Redfield* gives the following method for laying a mathematically perfect temperament.

Ex.2

Pythagorean	440	495	556.7	586.7	660	742.5	835.3	880
Tempered	440	493.9	554.4	587.3	659.3	740	830.6	880
Just	440	495	550	586.7	660	733.3	825	880

(Numbers indicated actual frequencies)

In the above example, starting with low *A*, each filled in note is to be tuned as a flat or sharp interval to the open note at the rate indicated in *beats per minute*. If this procedure is followed exactly, a perfect octave will be arrived at, but only if each count is *exact*. This gives some idea of how impossible it is for the ear to determine or hear, unaided, the tempered scale, used melodically or harmonically. It also shows why it serves as an excellent gauge.

The disadvantage of the tempered scale is that it cannot be used in chords at rest. When used harmonically its imperfect intervals will throw up the beats which have been placed there to temper the scale. This produces a lack of clarity and an unpleasant blend of sound.

The Just Scale

For the purpose of playing chords, we had best utilize tones as they would be found in the *just scale*. The intervals here are by no means equally distributed but are arranged so that there will be *no beats* when they are used in triads. By referring to the table of comparative frequencies (Ex. 1), it can be seen that the third, sixth, and seventh tones, for example, must be played flat in comparison with the tempered scale. The fifth must be played sharp. Regardless of whether anyone agrees with the sound produced, this is the *only* way that objectionable beats can be eliminated from the triads. There are those who advocate the exclusive use of this type of intonation (the just scale). There are two main objections to this: (1) Its inadaptability to changing conditions such as modulation into other keys; and (2) The dead sound it produces in melodic playing.

*Redfield, John. "Music, a Science and an Art."

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Edited by William D. Revelli

This brings up our third type of graduation, the Pythagorean scale. It will be noticed from Ex. 1 that this division calls, in comparison with the tempered scale, for a sharp third, fifth, sixth, and seventh. The brightness of the sharp tones adds life to melodic playing, especially in ascending passages whose very nature demands this lift. Notice that the fourth, which usually tends downward, is tuned slightly flat.

In my previous article, mention was made of mental and physical conceptions. The following conception of intonation should be found helpful in instrumental ensemble playing. Compare the tempered scale to a streetcar which runs on a track along a given street route. The track makes the car follow an ever reliable path. This can be represented musically by the keyboard and mallet type instruments. The other two types of scales, the just and the Pythagorean, can be likened to the trolley-bus which has, in many cities, replaced the streetcar. This bus follows the same street route but is free to meet special conditions. When it needs to swerve to the curb on either side, it can easily do so. This is represented musically by the changeable orchestral instruments.

As has been suggested before, the player or singer should learn to adapt his playing as much as possible to these rapidly shifting conditions and not think exclusively in terms of any one pattern. Remember that in this external tug-o'-war, something has to give—it will be either the scale pattern or the intonation. You cannot have your cake and eat it too. It can readily be seen that the string family has the greatest degree of flexibility and adaptability. This elasticity is one of the chief reasons that a fine orchestra can sound more richly colorful than a fine band—thus it is an ever-present challenge to the band.

Some music educators have advocated the use of such audiovisual devices as the tonoscope, stroboscope, and so forth, as a means of training a student's ear into certain concepts in listening. These are all very helpful agents in developing the idea, but their chief use is in measuring and not in training. Probably the most direct method of approaching the three-scale concept is through sets of bells which are tuned accurately in those patterns. Even the unmusical student can distinguish between the functions, because bells, with their pure and coldly impartial tones, give vivid impressions of the various discrepancies cited above.

Beat Conscious

After the instrumental student has acquired a good conception of tone production, he should be made "*beat*" *conscious*. This can best be done through the medium of the sets of bells suggested above or through the Dea-Gan-Ometer (a set of "A" bells tuned to 435-436-437-438-439-440). Intervals or unisons which are not in just intonation will throw up beats which can be plainly heard by anyone with a little practice. The speed of these beats can be slowed down until they disappear entirely, which clarity indicates a perfect interval. Any scientifically sound approach which will make the student "beat" conscious is all right to follow. However, the idea of just plain pitch listening should always be encouraged along with this in order to keep him in touch with the purely artistic point of view.

After "beats" are understood, there are many methods of employing them in drill. Gauging with the tempered scale is best pursued through the use of an accurately tuned reed organ. This instrument has advantage over the piano in that it can be easier tuned, will stay in tune, and will sustain a tone. It has advantage over the pipe organ because pitch change due to temperature is negligible. Organs in which the tone is electrically produced can also be utilized.

The entire range of the instrument should be checked, one tone at a time, chromatically, diatonically, and chordally in various keys. The wind instrument player will be able to spot his bad tones because, theoretically, his instrument has been tuned by the manufacturer, as nearly as possible, to coincide with the tempered pattern. Since no wind instrument of great compass can be perfectly manufactured, the player should learn to eliminate beats from the unisons by humoring his intonations. This must not be done at the expense of the tone quality. The string (Continued on Page 292)

A Course of Study for Band and Orchestra

by Allen P. Britton

The need for a course of study in the instrumental music programs of our schools has been recognized by educators for some time. Except for a few isolated instances, little or nothing has been accomplished in the formulation of such a program. In the following article, Mr. Britton presents some new and valuable suggestions for the organization of a course of study for bands and orchestras. While to many, a specific course of study may not seem practical or desirable, no one will doubt that a carefully planned progressive program from the elementary grades through high school would eliminate much of the confusion, inefficiency, and lack of uniformity of standards found in many of the school instrumental programs throughout the nation.
—EDITOR'S NOTE.

INSTRUMENTAL music teachers are now faced with an administrative demand that they develop formal courses of study in band and orchestra. Since the manner in which this demand is met can determine whether or not instruction in instrumental music will justify itself as an integral part of our educational system, it is of extreme importance that we devote our best thought to the matter.

Although the avowed purpose of all music education is the development of a love and appreciation of music, bands and orchestras have been managed as if their primary purpose was the development of professional musicians. In my opinion, the procedure has been an essentially healthy one because of its emphasis on musical values, an emphasis which is responsible for the tremendous growth of instrumental music instruction during the past twenty-five years. Nevertheless, it now seems wise to extend our *de facto* purpose so that our *theoretical* ones may be better realized.

The student after three or four years of participation in a high school band or orchestra should be intimately and intelligently familiar with a selected range of the literature of music, and as a result of this experience, he should be in possession of such techniques and information as will enable him to listen intelligently to all forms of music. We must show "Johnny" that there is a greater satisfaction to be obtained from music than that which comes from pushing the middle valve down at just the right instant, or winning a solo contest, or parading down the street for all the world to see. It is my deep conviction that these joys are the greatest ones that many of our students derive from playing in our organizations. But they are not joys that wear well when school days are over. Too often our students go into life only a little better able to appreciate fine music than would be the case if they had never studied with us.

A worthy course of study in instrumental music in my opinion, is one which provides for the highest possible development of musical skills, together with the social values which may be derived from participation in performing groups, but which has as its primary and unifying orientation *the systematic study of musical literature.*

The high school freshman is already capable of understanding many types of popular songs, marches, dances, and the so-called light classics. By focusing his attention on the elements of music and the principles of form which such simple music has in common with the most complex music; that is, by making him intellectually aware of how the music is constructed from which he has already derived emotional satisfaction, we can provide him with a key to all the treasures of the art. We must lead the student to discover that the difference between the most simple and understandable music and the most complex and recondite music is not one of *kind* but one of *degree*, that there is no essential difference between the popular tune *Stardust* and the *Fourth Symphony* of Brahms.

Individual Differences

To place primary emphasis upon the study of music as such does not mean that there should be any lessening of emphasis upon the development of performing groups. I rather doubt, however, that any fundamentally better method than we now employ can be devised; we can only do better what we already do. Perhaps something will be accomplished by the setting up of standards of technical excellence; scales played with a certain proficiency, the completion of certain amounts of standard method books, the knowledge of a certain number of musical terms, and so on. But the problem of individual differences faces us in more acute form in music than in any other field of subject matter. Further, music teachers have developed very efficient techniques for coping with these differences. Traditionally, we take each pupil where he is, tell him the thing he needs to know at the time he needs to know it, select our materials with the capacities of our groups carefully in mind, arrange the students within the group so that each can perform at his proper level, and in many other ways insure that the problems of the individual are provided for.

By orienting our work toward the study of music literature, however, we present ourselves with a rich store house of material which is susceptible to the logical arrangement assumed by the term "course in band and orchestra." Within the framework provided by the organization of this material our traditional practices can function freely, but they will be specifically directed toward the development of a love and appreciation of music. Such appreciation and knowledge can be carried on into life, whether the student becomes an engineer, a housewife, or a priest. It is a value that administrators will recognize as worthy, one that we can defend unhesitatingly before all the world, and which will dignify our profession as none other can.

Suggested Outline

A possible organization of this material is as follows:

First year—The Elements of Music

Pupil Objective: To become intellectually aware of the elements of music and to see how they function in simple music.

Units of Work

- I. Melodic Elements
  - 1. Motives
  - 2. Phrases and Periods
  - 3. Simple Song Forms
    - A. Marches
    - B. Miscellaneous Dance Forms
    - C. Hymns and Chorales
- II. Elementary Harmony
  - 1. Tonic Chords
  - 2. Dominant Chords
  - 3. Sub-dominant Chords
- III. Elementary Counterpoint
  - 1. Canon
  - 2. "Counter-melodies"
- IV. Rhythm
  - 1. Duple
  - 2. Triple
  - 3. Mixed
- V. Timbre
  - 1. Strings
  - 2. Woodwinds
  - 3. Brass
  - 4. Percussion

Second year—Form in Music

Pupil Objective: To become intellectually aware of how the elements of music are employed in the usual forms in which music is written.

Units of Work

- I. Homophonic Forms
  - 1. Song and Trio
  - 2. Rondo
  - 3. Sonata-allegro
  - 4. Variation Forms
  - 5. "Overtures"
- II. Contrapuntal Forms
  - 1. Inventions
  - 2. Passacaglias
  - 3. Fugues

Third year—Style in Music

Pupil Objective: To perceive how subtle manipulations of the elements of music produce music of distinctive style and to become familiar with the most important styles themselves.

Units of Work

- I. Classic
- II. Romantic
- III. Modern
- IV. National (German, Russian, Italian, and so forth)

Fourth year—The Art of Music

Pupil Objective: To explore music as an art form, perceiving its relationship to and divergence from other art forms.

Units of Work

- I. The Function of Art in Life
  - 1. Pictorial Art
  - 2. Sculpture
  - 3. Architecture
  - 4. The Dance
  - 5. Literature
  - 6. Music
- II. Principles of Form in Art
  - 1. Dominance
  - 2. Unity
  - 3. Variety
  - 4. Balance
  - 5. Evolution and Climax
- III. Form in Music
  - (The principles of form in Unit II applied to a selected number of compositions being studied by the group, the primary purpose being the development of an intelligent critical faculty.)

The repertoire of the band or orchestra would comprise the basic materials of the course. Although certain compositions might lend themselves better to one aspect of the work than another, any composition could well be approached from any of the four viewpoints suggested. Let us by no means consider that the proposed course implies that any particular selections are necessary to it, that a list of specified compositions is to be built up. The literature of music is too vast to admit the desirability of

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any such procedure. Our aim is not the study of specific literature, but of the constituents that are common to all of music.

I have deliberately omitted extensive biographical and historical material from the course. Emotional experiences with music, based on the ability to intelligently listen to it, must precede such studies. As a matter of fact, it would be impossible to teach the courses having to do with styles without introducing a minimum of historical materials. Anything additional may well be left to a special course in history or to the mounting enthusiasms of the students themselves, who will want to know more about historical considerations just in proportion to their increasing insight into music itself.

And now, we are faced with the problem of teaching four separate courses in music literature at the same time, to the same class, and yet carrying on normal and necessary rehearsal procedures. The following suggestions are offered in the hope that interested band and orchestra conductors will think of others and communicate with me. Until the plan has been tried out in numerous situations, it will be impossible to be more definitive.

(1) *Make every rehearsal a lesson in music literature.* This is the basic requirement. It can be put into effect immediately, regardless of whether or not a systematic course of study is being followed.

(a) Explain the form of every composition studied.

(b) Have the principal themes played for the group by individuals or by small groups in whose parts they lie.

(c) Have all particularly interesting harmonic effects sounded.

(d) If rhythmic motives are predominant, have the drum section demonstrate them.

(e) Point out various effects of instrumentation.

(f) Comment on the style of the composition, and have illustrated by individual performers the characteristics which define the style.

(g) Use a literate vocabulary. When appropriate, substitute terms like *motive, phrase, principal theme,* and *subordinate theme* for the general terms *tune* and *melody.* Avoid speaking in generalities.

(h) Approach interpretative problems in terms of style. For instance, instead of merely instructing your pupils to separate notes, if such should be the case, explain that rhythmic music is usually played *staccato.* If the trio of a march is *legato,* you might point out the reasons of contrast which prompted the composer to write it so. Although interpretation is largely a matter of style, do not fail to make a point of the dynamic variations which are inherently called for by the direction of melodic flow, by *cadence,* by change of *tempo,* and the like.

(2) *Provide every student with an outline of the subject matter he will be expected to cover during the year.* It is obvious that, like private practice on an instrument, most of the work in music literature will be pursued on an individual basis. The rehearsal will provide the laboratory, as it were, for the verification of the insights gained by private study, just as it does for the skills gained in private practice. Progress in the knowledge of musical literature, however, will not be as readily apparent in rehearsal as progress on an instrument. For that reason it will be necessary to prepare work sheets to be handed in and examinations to be given. The work sheets should be for individual units of study and should present reading assignments, if any, plus a summary of basic information, problems, and questions. These could perhaps be issued at intervals of three or four weeks, although they should be so flexible that they could be issued at the most convenient times, depending upon the nature of the particular compositions being studied.

(3) By means of a bulletin board and verbal comment keep the group informed of all musical events to which they may have access, such as concerts by other school organizations, civic and professional groups, radio programs, and new recordings. Create a habit of talking *music* rather than *band* or *orchestra.*

(4) A recreation room for music students can contribute much to their growing interest in music. It should contain, in addition to attractive and comfortable furnishings, a good library—on open shelves—of books and scores. There should be a piano and a good radio-phonograph. At least a minimum of records should be kept in the room where they are immediately accessible. A system should be devised whereby the regular school library could be used without trouble.

A serious obstacle to the complete implementation of the course of study which has been proposed is the lack of proper texts and work books. It is hoped that alert publishers will soon supply us with these materials. Until such material is available, we can put into immediate effect the first, third, and fourth of the above suggestions, and as time will permit, we can begin the preparation of our own materials. In view of the fact that this article comprises but a most tentative type of program, comments and suggestions from all quarters are very sincerely desired.

Roy Newman, American Composer 1890—1946

THAT the truly American song should express purity and simplicity was the firm belief of Roy Newman, who died June 19, 1946. He was born in Fairport, New York, July 17, 1890. After being graduated from high school, he studied for two years at Denison University in Granville, Ohio, and then transferred to Harvard, where he majored in music and was graduated in 1913. In 1918 he received his M.A. degree from Harvard and taught music and Romance languages in Cherry Lawn School in Darien, Connecticut, for nine years. In 1926 he studied at Harvard toward a Ph.D. and during 1927-28 taught French and Spanish at Bowdoin College.

ROY NEWMAN

Mr. Newman spent his summers on his farm in Maine, writing music.

In 1930-31 he studied French for a year in France at the University of Grenoble, where he ranked first among ninety students of fourteen different nationalities. He returned to Maine and taught languages at Hebron Academy and later music and languages at Proctor Academy.

Mr. Newman's compositions include concert songs as well as church and school music. Several of his songs have appeared in past issues of THE ETUDE. This month the Music Section contains a setting for low voice of Mr. Newman's beautiful and effective *Out in the Fields with God,* previously published for high voice.

The Pianist's Page

(*Continued from Page 252*)

tricky passage is often caused by (1) uncertain and therefore constantly changing fingering, or (2) inept or awkward fingering. Always try out several finger patterns first. Once the natural, musical, and most appropriate fingering for your hand is found, memorize it exactly and adhere to it inflexibly. . . . Your insecurity will then quickly vanish.

The "Big" Little Finger

Never for a moment let up working on your fifth fingers. Strengthen those "big" little fingers every day, for with the thumb they are the most important fingers of your hand. Whether you train them in five-finger position or in the octave span, remember that power and endurance will more surely result if you cultivate a sharply *plucked* fifth finger inward toward the thumb with every stroke. Avoid the usually taught stroke with the hand throwing the fifth finger outward. This upsets rotative balance, substitutes hand and forearm for finger, and, instead of strengthening the fifth, makes it more and more dependent on hand and arm reinforcement.

Caression

One of the reasons why pianists of the older school, Gabrilowitsch, Paderewski, Rachmaninoff, and so forth played singing passages with richer, lovelier tone than most of today's artists is because they believed in kneading, molding, caressing the keys. Unfortunately they and their teachers made the serious mistake of calling this "pressure," which gives a completely false conception of the act of caression. . . . How can you press or push a key which takes a mere split second to sound? If you do this your physical coördination is warped, and the musical flow broken. . . . So, why not call it caression, or for children "petting" or "stroking" the keys rather than pressure?

Brushing

When in doubt about how to control very light, soft or *pianissimo* tones or chords try brushing the keys with a swift, gentle caress out and *toward* you. You do this as a painter "brushes" his canvas, using fingers, hand, forearm or full arm, singly or in combination, depending on the quality or kind of color required, and always with a featherweight elbow tip. . . . At first practice as a true "brush," making a swift key-top contact stroke outward. Later, play as a legato brush, that is, start the tone or chord with the brush "feel"—but rest on the key after it sounds. . . . As you sustain the tone, your elbow tips balance on the keys like a bird swaying airily on the tip of a tiny tree-branch.

Brilliant Chords

Remember that chords (like all music!) originate *inside* you. They must be transmitted smoothly to the keyboard. If they are to be brilliant or incisive they are best played by letting them spring or "dive" smoothly out of your body into the piano. This does not imply jerk or mannerism, but simply means that you use your body spring plus its weight mass economically and legitimately. . . . Most pianists take loud chords in their fingers and hurl them at the piano, or yank, push or hit the piano with them. Result—quality is ruined, rhythm is spoiled as the dynamism explodes too soon. And of course the player looks like the dickens! You can always spot a good chord player by observing how his whole body springs or lifts lightly and unobtrusively with the chord, as his fingers play in key-top contact. He feels good, looks good, and sounds well!

A Master Lesson on Raff's Cavatina

by Harold Berkley

This composition appears in the Music Section of this issue—EDITOR'S NOTE.

JOACHIM RAFF

THERE ARE some short compositions that seem to be firmly established, each in its own little niche, in the musical Hall of Fame. No other composition is quite like any one of them. Dvořák's *Humoresque* is one notable example; Raff's *Cavatina* is another. This quality of individuality has little to do with musical worth. It doubtless results in part from the combination of a flowing melodic line with a development that grows naturally from the original thematic material; but there is also present an intangible something, an inner vitality, which cannot be defined. It is such attributes that give the *Cavatina* its unique place among salon pieces.

The composer, Joseph Joachim Raff, was born at Lachen, Switzerland, in 1822, and thus grew to manhood under the influence of the German Romantic Movement. His early years were a grim struggle against poverty. Unable to afford a teacher, he was musically self-taught; nevertheless, by the time he was twenty-one he had made such progress in composition, as well as with the piano and the violin, that Mendelssohn, to whom he had sent some manuscripts, gave him an introduction to Breitkopf and Härtel, the famous music publishers. Befriended by Mendelssohn, and later by Liszt and von Bülow, Raff's fortunes gradually improved. Von Bülow, in particular, helped him greatly by playing, publicly, a number of his pianoforte works. He composed in rapid succession two operas, nine symphonies, concertos for piano and for violin, and a very large number of chamber music works, and his fame spread rapidly throughout Europe. At the time of his death in 1882 he was Director of the Hoch Conservatorium in Frankfurt and held a position of high esteem in the German musical world.

It was not long, however, before Raff's music was performed less and less, and in the last few decades little of it has been heard in the concert halls. This change on the part of the public, from widespread admiration to almost complete neglect, can be partly accounted for by weaknesses inherent in the structure of the music itself; but the most probable cause was that lack of personal individuality which inspired a contemporary wit to say of Raff that he could compose beautiful music in everyone's style but his own. It is rather ironic that of all his tremendous output—his opus numbers run well over two hundred—the only work to contain that intangible spark of individuality was the little *Cavatina.*

Good Taste In Interpretation

Essentially, the mood of this piece is lyric and serene. It is a song which expresses those simple emotions that come easily to everyone. There are some measures (17 and 18; 26 and 27; 34 and 35; 53, 54 and 55) of considerable intensity, and the last two climaxes have dramatic force. Within limits, it has a varied range of expression and it requires this from the performer. But even in the most intense moments discretion and good taste must rule. A certain amount of sentimentality is inherent in the music; if it is in any way exaggerated, the result will be "corny" in the extreme. Rather there must be a simple, direct, and unaffected style of performance which seeks to give each phrase its due value but does not try to inject into the music any emotional meaning that is not originally there.

Rhythmically, the *Cavatina* is extremely simple. The steadily flowing, four-to-a-measure accompaniment prevails through the greater part of the piece, indicating that little if any liberty can be taken with the time values of the notes. In Measure 62 the rhythm of the accompaniment ceases, and from that measure through 65 the soloist can take whatever freedom he may feel is compatible with good taste. In Measure 21 the music becomes somewhat more agitated—apprehensive is perhaps a better word—and the tempo can be allowed to pick up slightly, returning to the original tempo in Measure 36. This slight increase of speed must be subtly handled. It must not be a constant *accelerando.* Once the new tempo is set, by Measure 23 at the latest, it should be firmly maintained until the necessary slight retard in Measure 36.

And now let us examine the technique and interpretation in detail.

The opening measures should not be played too softly. They are marked *piano,* but one must remember that *piano* does not mean "very softly." The melody needs a warm, velvety, singing tone; for that reason, *mezzo-piano* would be a better marking. Take only a half-bow, from middle to frog, on the first note: a longer bow would give the note too much prominence. In Measure 1 the slide to the G must be made lightly and rapidly, without any suggestion of a "yowl." Hold the dotted half-note in Measure 2 without relaxing the tone—it is too early yet to phrase downwards; in fact, the first eight measures should be taken in one breath. Don't exaggerate the *crescendo* in Measures 3 and 4; both it and the *diminuendo* in Measure 5 are only slight changes of tone-volume. But there is a real *crescendo* and increased intensity in Measure 6, leading to the climax of the phrase in 7. This measure should be played with a full, round tone and a more intense *vibrato* than has been used in the preceding measures. This added intensity must relax immediately, the *diminuendo* starting in the first beat of Measure 8.

Play Measures 9, 10, and 11 much more softly than Measures 1, 2, and 3. Just whisper them. Don't use too much bow—half the length of the bow, from middle to point, will be quite enough. The Up bow in Measure 11, however, should go to the frog, so that the full length of the bow can be used for the dotted half-note in Measure 12. This note requires a whole bow, for a noticeable *crescendo* must be made on it. Start the stroke slowly and with a fairly light pressure; then, during the second and third quarters, increase the speed of the stroke and the pressure on the string. There cannot be any break in the tone between this dotted note and the last quarter in the measure, even though the second G is on the D string. Some practice will be needed before the shift can be made without interrupting the tone, but the beauty of the effect will be the reward for the time spent on it. Take the first G-sharp in Measure 13 with the second finger, in order to avoid playing the last three sixteenths with the first finger. This measure should be given some poignancy of expression, but the shift to the D must be taken cleanly. Measure 15 should be treated as a *pianissimo* echo of Measure 13—with this difference: it is effective to make a gentle slide with the third finger to the D on the third beat. In Measure 17, the first three notes are taken on the Up bow in order to enhance the *crescendo.* The first real climax of the piece comes in Measures 17 and 18, so this *crescendo* should be whole-hearted. The bow should approach the bridge during the *A* and the *C*-sharp and remain there until the last beat of Measure 18. Continue the *crescendo* through the syncopated *F*-sharp, so that the tone is at its fullest on the first beat of Measure 18—the dissonance between this note and the *E* in the bass is very effective.

The emotional tension relaxes quickly in Measure 19. Here, for the first time, the steady pulsation of the rhythm momentarily ceases; so the group of sixteenths can be played quite freely and a retard made to the end of the measure. But only a slight retard! Be very careful to play the *C*-sharp on the third beat with a much softer and much more tender tone than was used for the same note on the first beat.

A More Intense Vibrato

From Measure 21 on, a slightly faster *tempo* can be taken. But bear in mind that there can be no *abrupt* change of speed. All that is necessary is to hint at the somewhat more agitated character of the music. Play the *B* in Measure 21 and the *D* in Measure 23 with a faster and more intense *vibrato* than is used for the other notes of the phrase, and make a *diminuendo* on the first three beats of Measure 24 instead of a sudden *piano.* The *C*-sharp on the fourth beat of Measure 25 must be given noticeably more tone than the same note in the previous measure, and the *crescendo* must continue without let-up through to the first beat of Measure 27. The telling effect of the high *D* is lost if the tone does not grow in volume and intensity. Every violinist has a tendency to play more slowly in Measure 27, but it is not advisable to do so: a retard here is not in keeping with the structure of the phrase. But by all means take plenty of bow on the eighth notes in the first half of the measure.

Measures 29, 30 and 31 (*Continued on Page 290*)

VIOLIN
Edited by Harold Berkley

Questions and Answers

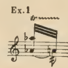
Conducted by

Karl W. Gehrkens, Mus. Doc.

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

How Shall I Play It?

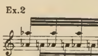
Q. 1. How does one play the following trill, which is found on the last page of Gershwin's *Rhapsody in Blue*, as arranged for piano solo:



2. In the tenth measure on page 9 of Raff's *Cachoucha-Caprice* there is a chord which is rolled in the left hand, but the right hand consists of grace notes leading up to the top note. Would both hands be played the same way?

3. Does THE ETUDE publish contributions, or are all of its publications commissioned pieces? Would you tell me how I could get a composition of mine into THE ETUDE?—R. W.

A. 1. Play the octave A-flat in the right hand, and the A-natural in the left hand, thus:



If this is too difficult, shorten the trill to six or even only four notes.

2. It would be quite possible to play both hands in the same way, that is, start the rolled chord in the left hand with the first grace note in the right hand, so that both hands are rolled together in octaves. In this case, begin the roll slightly before the third beat, so that the last note of the chord comes exactly on the third beat. The notation, however, would lead one to believe that the grace notes in the right hand should be played first, slightly before the third beat, and then the first note of the left-hand rolled chord started on the third beat with the top B-natural (eighth-note) of the right hand, the left-hand chord being rolled as fast as possible. This way of playing will give a more continuous movement to the piece. Either interpretation would be satisfactory, and since this is largely a matter of personal taste, I would suggest that you try it both ways and choose the one you like the better.

3. Send your manuscript composition to the publishers of THE ETUDE, and the music editor will give it consideration.

About Simplifying Trills

Q. 1. I have a pupil who is working on *Venetian Boat Song* by Mendelssohn, and she wishes to play it in a public recital. Sne is unable to play the trills with four notes to the beat. Could I legitimately simplify the trills for her as in examples I, II, III herewith enclosed? She is practicing example I, now.

2. Also, may I ask whether you think it important that pupils be able to count aloud any music which they are capable of studying? If so, please suggest how a teacher can get pupils to the point where they will count. I do not think, of course, that pupils should be required to count throughout a piano lesson, but I know no better method than counting aloud and tapping the rhythm before playing a passage that is puzzling to the pupil. I sometimes employ other methods, but I believe counting aloud by the pupil is the best method for developing a keen sense of rhythm. If I am wrong in my belief, I should like to be convinced of my error; for getting some pupils to count aloud is one of the most difficult, if not the most difficult, problem I encounter in piano teaching.—J. M. W.

A. 1. Trills are often simplified by slowing them down, and if your pupil cannot play this particular trill as you would do it, I think it would be entirely justifiable to have the time as you have indicated in the first of the three examples enclosed with your letter.

2. As to counting aloud or tapping the pulse, I feel exactly as you do. Rhythm is the movement in music, and the best type of rhythm training is that which emphasizes muscular movement, whether it be counting aloud or tapping the foot or swinging the arm, as is often done in choirs and solfege classes. Jacques Dalcroze was well aware of this principle, and the fundamental basis for the scheme of his instruction is a swinging of the arms to mark the pulse, and the stepping of the note values with the feet. In piano practice one can do neither of these, but one *can* utilize the muscles of mouth and throat for counting the pulse, and one can train oneself to play the actual note values and measure accents against this fundamental pulsation. But of course it would be silly to have the pupil continue to count or beat the pulse when he has come to the point where the rhythm runs smoothly without any such device.

Just What Does an Accidental Do?

Q. I would like to know this: If there is a sharp or flat in the right hand, or treble clef, does that mean that it is the same in the left hand? I am enclosing some examples that puzzle me, and I wish you would clear it up.—C. W. H.

A. An accidental affects only the line or space on which it appears, and for the one measure in which it occurs. Therefore an accidental on a degree of the treble staff has no effect on any degree of the bass staff. This rule should clear up all your difficulties, and I believe it covers all the examples you enclosed.

Perhaps I should also call your attention the difference between sharps and flats that appear in the signature as contrasted with those that occur as accidentals. The signature sharp (or flat) affects all degrees of the staff that have the same name. (But it has no effect on those of another staff.) The accidental sharp (or flat) on the contrary has a much more limited effect. A signature sharp on the fifth line changes all the F's to F-sharps—even those on the added lines and spaces; and its effect extends to the end of the staff. But an accidental affects only the one line or space on which it appears, and for only the one measure in which it occurs. Neither accidental sharp nor signature sharp has any effect whatever on a different staff.

To Review Technic

Q. 1. A few years ago I was studying piano and had reached grade six. Now I plan to resume my lessons, but first I would like to practice a little and brush up on my technic before actually starting. What would you suggest in the line of technical study for grade five-six, especially in thirds and arpeggios?

2. Composition interests me too, and I have played several pieces of mine in public which were successfully received. Being thus encouraged, I would like to learn more about harmony and form. Is it possible to do this by self-study, or is a teacher necessary?

3. Could you suggest a beginner's piano book for a five-year-old girl? I am thinking of starting my daughter in music too, and I would appreciate any suggestions you may offer.—Mrs. C. N.

A. 1. I would recommend "One hundred and Sixty Eight-Measure Exercises for the Piano, Op. 821." by Czerny.

2. I think it is difficult to study harmony by oneself, and I would advise you to secure as fine a teacher as you can. In view of the fact that you are interested in composition, it is all the more important that you have a solid knowledge of musical structure. If, however, no good harmony teacher is to be found in your town, self study is better than no study at all. If you must study by yourself, I would recommend "Harmony for Ear, Eye, and Keyboard" by Heacox, which states the fundamental facts of chord structure and chord connection as simply and clearly as any text I know. But whether you study alone or with a teacher, I would urge you to continue trying to compose simple pieces, and doubtless you will find that as your knowledge of harmony grows, your pieces will become more and more coherent and musically logical.

Since it is difficult to study musical form unless you have some knowledge of harmony, I would recommend that you delay this subject for a while. However, the Heacox textbook which I have recommended does discuss the simpler forms and so will give you some start in this field.

3. There are a number of good beginners piano books on the market, but it is difficult to recommend any certain one since the ability of small children varies greatly. If your child is quite talented, I think you would like "Keyboard Speech, Book One" by Rossman, new and interesting work. But it is rather difficult. If this should prove beyond your little girl, try "First Piano Book for Little Jacks and Jills," by Rodgers and Phillips. All material mentioned may be procured through the publishers of THE ETUDE.

I Want to be a Musician

Q. I am a senior in high school and have taken piano lessons, courses in theory, and so forth in an attempt to qualify myself for a career in music. Now I should like to ascertain for which occupation in the field of music I am best adapted. I intend to enter some accredited institution after I graduate from high school, and I therefore want to know what course in music it would be most profitable to pursue. Is there any agency to which you could refer me that would be of help? Do the various musical institutions give help in this matter?—L. F. K.

A. I have three bits of advice for you: (1) Write to Professor Burnett Tuthill, Southwestern College, Memphis 12, Tennessee, asking for a list of schools that are accredited by the National Association of Schools of Music. (2) Read the book "Your Career in Music" by Harriett Johnson, and think about the various fields in music that it describes. (3) Make an appointment with your high school teacher of music or your city supervisor of music and ask for information about the field of music teaching in schools. I suggest this latter because in many respects the field of school music is at present the most important type of opening for a person of moderate talent, and the book named above scarcely mentions it. Therefore you ought to search for additional information.

Incidentally, before you decide definitely in favor of a musical career, you ought to make certain, first, that you have sufficient musical and general ability to make a success of it; second, that you really love music more than anything else in the world and are therefore willing to devote many long hours, days, and even years to making yourself proficient as a musician. Perhaps you will be interested in looking up your old copies of THE ETUDE and reading an article that I wrote about a year ago—I believe it was in the January 1945 issue, but I am not sure. You will also want to talk over the whole idea of a musical career with various teachers who know your work in music and who will therefore be able to advise you intelligently. If you have a vocational adviser in your high school, you should of course consult this person also. The decision to go in for a musical career is a very serious matter and it should therefore not be made lightly or hastily.

The Wonder of Bells

by Kathryn Sanders Rieder

THERE IS no more democratic musical voice than that of bells. Mounted as they are high in the tower, they ring out to all men. Unconfined by the walls of room or concert hall, their cadence falls impartially on the ears of any in the vicinity. From earliest recorded history they have been intimately connected with the life of the common man. They have been the voice of the community as a whole, speaking to all when reading was only a scholar's pursuit, telling of danger, or victory, calling to worship, or marking the march of the hours.

From the most primitive single bell to the large bell of the Kremlin weighing well over 200 tons (443,772 pounds), to the most highly developed sets of tuned bells, man has responded to the charm of their poignant, clear voices.

Only China and Japan had large bells before the birth of Christianity. But bells are of two kinds: the uncast and the cast. The uncast bell is simply a bent sheet of metal, open, like herd bells, or closed like sleigh bells. But the higher form, cast bells, with their greater carrying power, were known in China 2000 years before the birth of Christ.

Bells as we know them today were developed by the Christian Church after the period of persecution was over sufficiently to allow the open calling to worship of the faithful.

Bell foundries were often built beside the churches, and bishops and churchmen were often the bell casters. Bells were baptized and christened and could be rung only with the consent of the church authorities, a custom still followed in many places.

Bells have been associated with all kinds of special occasions: marriage bells, burial bells, holy communion bells, Easter bells, Christmas bells. At the early California mission, San Juan Capistrano, the four bells signalled all the activities of the day; work, divine service, meals, recreation. Bells were used to call the people together, to announce danger of invasion, to warn of the outbreak of fires, to celebrate victories, to honor noted persons, and to announce the time. For the "bell clocking" of the hour sextons climbed the tower to ring the bell. Bell clocking was no longer necessary when, in the fourteenth century, weight driven clocks were invented and mechanical chimes developed. At first this was only a short forestroke to call attention to the hour about to strike, then came short melodies. Later the quarter hours were also chimed, much as they are today.

THE BELLS OF CAPISTRANO
These four bells, in one of the most famous Spanish missions in California, have rung daily for two centuries.

Unfortunately few of the very old bells remain. They were seized as war swept over the countries, or they were melted down by their owners to regain the scarce metal for other pressing needs.

Of the old bells that do remain many are beautifully ornamented and carry such inscriptions as:

"Be yt knowne to all that doth me see
That Newcombe of Leicester made mee."

Many bells were given the name of knights.

Big Ben, one of the famous bells in England of our time, dominates the London scene with its familiar voice. Of our own bells, none is more loved than the old Liberty Bell, which was bought from England in 1752 for less than one hundred pounds. The Liberty Bell, weighing 2000 pounds, cracked at its first trial. It was recast in Philadelphia and again cracked. A second recasting was necessary but it was ready to ring out the thrilling message of the birth of the nation July 8, 1776. It was while tolling the death of Chief Justice John Marshall, in 1835, that the Liberty Bell again cracked, this time beyond hope of recasting. A 13,000 pound replica, made by the American bell caster Meneely for the Centennial Celebration was hung in the tower of Independence Hall in 1876. Mr. Chester Meneely, present head of the firm, says that there is no way to repair the original and still have a *bell*. A welded crack changes the bell metal composition and does not bring back its voice but only a deadened sound, resulting in a bell-shaped object—but not a bell. Another of our early bell casters (the Meneely firm has been making bells since the days of the Revolutionary War) was the versatile Paul Revere.

It is to the fourteenth century Flemish that we owe the development of the art of tuning bells in sets and playing them as musical instruments. In the Low Countries the bells had long been an integral part of the daily life of the people.

Before the close of the fifteenth century a keyboard had been added to the set of bells and the carillon had arrived at its full dignity as a musical instrument. Now the bell master could play with full expressive artistry in a way never dreamed of when mechanical chimes or hand ringing was the highest development.

Price explains that: "A carillon consists of a set of bells hung on a frame, equipped with clappers connected to a manual. Just as a piano would be worth little without a sounding board and a case suitable to the room in which it is to be heard, so a carillon would have little value without a bell chamber placed with due consideration for the site where it must be heard."

The early masters worked on the many problems involved. Their art began with the casting of the fine bells, and the choice of material for them. Bells have been made from many substances and combinations, including pewter, copper, gold, silver, lead, and zinc. But only a combination of copper and tin in the correct proportion gives a clear ring. Bell metal must have toughness, elasticity, and durability. And, adds one author, neither the addition of gold, silver, or the bell-caster's daughter (in the tradition of legend) improves it.

The second consideration in bell casting is the mold. The actual pouring of the metal is done quickly, but first a mold must be most carefully prepared. The new method uses a perforated iron shell of bell shape, on which the shapes of the inner and outer bell surfaces are built.

Using a clay mixture over a shell smaller than the inner dimensions of the finished bell, the material is carefully shaped. For the outer mold a larger shell than the finished bell is filled with the clay. The outer mold is shaped and any ornamentation or lettering may be pressed in with lead stamps. (Engraving may be done on the bell after it is finished. Care is taken to prevent harming the bell tone through heavy ornamentation or poor placement of it.) When the long process of building and drying the mold is completed a blackening mixture is dusted over the surfaces. The molds for the larger bells are buried for the casting.

The melting of the metal for the bell takes place in a reverbatory furnace (one in which the flame is reflected from the roof on the material to be melted). The copper goes in first since its melting point is the highest. This may take about four hours, depending on the amount of metal needed for the size of bell intended. The tin is then added and mixes with the copper in a very few seconds.

A sand lined crucible, warmed by a small charcoal heater to insure dryness of the sand, is brought into position for the "tapping." A small amount of charcoal is thrown on the molten metal, when ready, to prevent too rapid oxidation of the tin.

The "tapping" takes place when the metal has reached a temperature of over 1000 degrees centigrade. Bricks behind an iron door are tapped and the white hot metal comes hissing out into the cauldron. The flow is stopped by closing the portcullis door.

A crane carries the ladle of molten metal to the opening near the hole of the bell crown. As the metal pours into the mold filling the hollow portion between the two surfaces, great fumes, gases, and showers of hot ash accompany the pouring, especially if the bell is large. Great is the tension of the bell founders as the pouring metal is guided into the mold. The bell clapper will be made of soft iron, light enough to prevent injury to the bell as it strikes.

Many bells are cast at once, and ever so many castings may be needed to obtain matched bells. In the Netherlands the Hemonys, famous for their wonderful carillons, cast all the bells for one carillon at one time, thus gaining great advantage in the uniformity of tone.

When cool, the carillon bells must be tuned. Early tuning methods consisted simply of chipping out pieces inside the bell, as needed. This crude, uncertain method was replaced by the careful shaving away of the metal by the use of a lathe.

To the average person the bell sounds but one tone, yet he is conscious of a fullness of tone that is not due to one note alone. This is due to the fact that actually many tones are sounding and they mingle in a harmony of musical vibrations.

In tuned bells there is first (*Continued on Page 285*)

What About the Electric Organ?

A Conference with

Ethel Smith

Popular Organist and Arranger
Leading Exponent of the Hammond Organ

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Dainty, diminutive Ethel Smith, who ranks as one of the finest musicians and popular entertainers of the day, may be said to have stumbled onto her chosen field by accident. Born in Pittsburgh, Pennsylvania, Miss Smith was educated at the Carnegie Institute where she specialized in piano, organ, and modern languages. Immediately upon her graduation she was engaged to play the piano in the pit for a musical show of the Shuberts—the only woman ever to hold such a post. Next came a tour, which took her to California. At this time, Miss Smith again took up her organ work, but found that the pipe organ could not reflect her finger velocity. Then, visiting a Hollywood studio to accompany a singer, she noticed an electric organ, the first of its kind put out by the Hammond Company. Fascinated by its instantaneous response, as to speed, tone, and dynamics, she managed to go back to that studio every day to practice upon it. Before long, the Hammond dealers took advantage of her services as demonstrator of the unique qualities of their electric organ.

Miss Smith did not confine herself to organ demonstrations, however. Continuing her personal appearances in Cuba and South America, she was recognized as the leading interpreter of Latin exotic rhythms. Her return to the United States has been marked by a series of highly successful tours, motion pictures, and radio programs which have served to place her in the forefront of popular musicians. In addition to her playing and her turning out of skilled arrangements, Miss Smith has done more than anyone else to popularize the electric organ. In the following conference, Ethel Smith gives readers of The ETUDE the answers to some of the most frequent questions about playing the electric organ.

—EDITOR'S NOTE.

ETHEL SMITH
You heard her "on the air." You have seen her "in the movies." Here you have her—sparkling, sprightly, authoritative opinions.

"THE HAMMOND electric organ has aroused an enormous amount of curiosity. The first question people usually ask is, 'What is it?' Well, it's an organ, the tone of which is originated electronically instead of in the accustomed way of forcing air through pipes. Except for that, it is exactly like any other organ—and it accomplishes a great deal more. Let us say, then, that the Hammond has a differ[illegible] type of registration from the older organs.

"The Hammond organ is the richest, most orchestral instrument outside of a full orchestra itself. Equipped with stops and tonal 'effects' which have to be set up (clarinet, flute, trombone, and so forth), it approximates depths and shadings of color that allow of infinite variety. Obviously, this is a great advantage in opening to organists opportunities for performing styles and qualities of music which would be quite impossible on a pipe organ. Besides serving as an orchestra, the Hammond is also entirely pianistic. Since it speaks instantaneously, it admits of a clean, fast technique, equal to that of piano work. There is no blurring or reverbatory effect. And, finally, the Hammond is an organ, too! It can be played in pure organ style, the connecting grace notes making up for a semblance of the regular organ tone.

Thinking Orchestrally

"From the point of view of pure musicianship, the Hammond is especially interesting, since all of its advantages can open the way for pitfalls which only the most careful and alert precision will be able to overcome. In other words, you have to think! In taking advantage of the orchestral possibilities, for instance, you must learn to think orchestrally. You become a one-man orchestra and you bear the responsibility of working out your effects as an orchestral whole. In using flute or clarinet tone, you must phrase as a flutist or a clarinetist would; you dare not put in slurs where they would not!

"In taking advantage of the instantaneous speaking which yields pianistic lightness, the player needs to watch out for absolute cleanness and precision of technique. Not that blurry playing will 'show'—on the contrary, it is dangerously easy to cover it up! Hold a chord in the left hand, or close the swell, and slovenly, unpracticed passages will scarcely be heard! The result is, that you have to keep the closest possible check on the possible sins of technical omission or commission, in order to do a musicianly job. To my mind, that is all to the good—it puts the responsibility of musicianly performance squarely up to the performer, where it belongs.

"Again, the extreme sensitivity of the Hammond can easily make it a menace in unskilled hands. Its tonal, or dynamic, possibilities range from an intimate *pianissimo* to the kind of blast that can blow the roof off. You have to watch what you're about and, more important, you need to plan in advance every note to be played.

"To any ambitious student who is sincerely devoted to organ work, the Hammond should offer an interesting opportunity for investigation. I have found that it is especially suitable for people of light movement and natural grace. Because of the instrument's extreme sensitiveness, the lightest touch suffices, and the rhythmic effects resulting from even this lightest touch are so sharp that they reflect in the entire body—it's hard to sit still as you guide a developing phrase or a rising *crescendo*, and you feel that you are experiencing complete physical expression.

Piano Study First

"The best way to approach the Hammond is to study the piano first. I think it advisable for the student to have already gained complete independence of hands before beginning the important foot work. The Hammond, like other organs, requires only accuracy and speed of the fingers; 'touch' is regulated by other means. Tone quality is controlled by draw-bars, and expression is developed completely by the swell pedals. Hence, finger work must be absolutely precise, even, clean, and sure—that's all it can be! I recommend the same sort of clean, fluent finger-drills that one uses at the piano. They should be practiced, however, in the organ style of not lifting one finger till the next is due (or, at the end of phrases, not till you have to). The most helpful finger action is a smooth *legato*. On a piano, there is a sustaining pedal to 'carry' tone; and on a pipe organ there is the normal reverberation as a sort of connection. On the Hammond, however, the tone is absolutely gone the moment the finger is raised from a key. For that reason, you need an even, smooth action that holds the tones through their proper duration and until the next one is needed. There is little or no use for close, low fingering. Repeated notes require the sharp, high finger action (one note immediately after the other) that is used on a piano.

"As to methods of practice, one works in virtually the same way as at a pipe organ. Each hand is practiced separately, and then the two hands together; then right hand with feet, then left hand with feet, then a slow combining of all together, working gradually into the required speed. It is absolutely essential that both hands be independently fluent. If the right hand is strong and the left one weak, an unbalanced whole results and, because of the extreme sensitivity of the Hammond, such lack of balance brings disaster. Yes, it *is* possible to 'cover up,' as I said before—but that very possibility brings with it the need for especially careful musicianship. Always, the performer should strive for complete communion between the work of hands and feet.

"Another point that needs special attention is rhythmic accuracy. The Hammond may be used both as a solo and an ensemble instrument. In ensemble work, the rhythm of the other performers is a good check on one's own accuracy. In solo work, however, there is always the possibility of carelessness—even unconscious carelessness. Whether yours is a nature that tends to slow down or to speed up, rhythmic deviations can work great harm to (*Continued on Page* 288)

A FROLIC IN MAY

A very pretty and happy tune with a thoroughly pianistic setting, which should be played in graceful and sprightly fashion like butterflies fluttering among apple blossoms. Grade 3

O. SCHELDRUP OBERG

Grazioso (♩=88)

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GAVOTTE

FROM "IPHIGENIA IN AULIS"

C. W. von GLUCK
Trans. by Johannes Brahms

After Robert Schumann's tragic death in 1856, his piano virtuoso wife, Clara, lived forty years. Brahms, who owed a great artistic debt to his friend Schumann, took sincere interest in the career of Schumann's widow. His transcription for her of Gluck's *Gavotte* is one of the most admired pieces of this type. It should be played with stateliness and regal reserve. Grade 8.

Allegretto grazioso M. M. ♩ = 100

p — *p* — Ped. ✱ — Ped. ✱ — Ped. ✱ — Ped. ✱ — *simile*

p — *tr* — *legg.*

p r. h. — *dolce* — l. h. — l. h. — r. h.

dolce — *tr* — *p* — *p* — *p dolce* — *tr* — *legg.* — *pp rit.*

SPRING IN OLD VIENNA

Although a fine American, Mr. Ralph Federer has the spirit of Old Vienna. The great city on the Danube was nearly obliterated, but it still lives in its enchanting music. *Spring in Old Vienna* is an especially fine waltz. Be careful to observe the direction *senza Ped.*, "without the pedal," since this gives a distinct character to the work. Grade 4.

RALPH FEDERER

Con brio

Tempo di Valse Viennese

senza Ped.

senza Ped.

subito cresc.

con espansione

molto legato

dim.

Fine

senza Ped.

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ten. ten. *poco a poco cres - - cen - do*

(bring out lower notes)

pp dolce

ten. ten.

rit. e dim.

Tenderly

mf molto espressivo

mf legato

cresc.

p tenderly

D. S.

senza Ped.

SPRING IDYL

A little nocturne of spring by a composer of many successful compositions. Play the melody in the first theme as though it were a flute solo. Imagine the second theme being played by woodwinds, clarinets, flutes, and oboes. Grade 3½.

HAROLD LOCKE

Moderato cantabile (♩. = 54)

Ped. simile

Ped. simile

Fine

a tempo

rall.

poco rit.

D.C.

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DANSE VILLAGEOISE

Danse Villageoise, by the Russian master, Alexander Gretchaninoff, should be a lesson to young composers, for it indicates how, with very few notes, it is possible to secure originality, charm, and elegance. This little *Village Dance* makes an admirable *staccato* study. Grade 3.

Allegretto grazioso (♩. = 66)

A. GRETCHANINOFF, Op. 173, No. 3

sempre staccato

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SPRING FANCIES

Another mellow springtime composition with a cello-like middle section that will please pupils of these days. Grade 3½.

Moderato (𝅗𝅥 = 69)

ROBERT A. HELLARD

f *mf* *poco rit.* *mf a tempo* *poco rit.* *mf a tempo* *f*

mf *f poco rit.* *fz Fine* *f* *poco rit.* *D.S. senza repetizione* ✻ *poco ten.* *poco rit.*

poco meno mosso

TRIO *dolce* *mp* *D.S. al Fine*

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

THE SWAN

Miss Ketterer's works are greatly in demand because of their melodic interest and their practical keyboard conformity. They "fit the hand like a glove."

Grade 3.

Andante (♩= 80)

ELLA KETTERER

pp — *p cantabile ed espressivo* — *mp* — *mf* — *pp* *rit.* — *l. h.* — *a tempo* — *p* — *rit.* — Last time — *rit.* — *Fine* — Più mosso (♩= 100) — *mp* — *p* — *mf* — *f* — *pp* — *mp* — *f* — *rit.* — *D. S.*

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OUT IN THE FIELDS WITH GOD

Anonymous

ROY NEWMAN

Moderato espressivo

p — *cresc.* — *p* — *poco rit.* — *col canto* — *piu rit.*

The lit-tle cares that fret-ted me, I lost them yes-ter-day, A-mong the fields, a-bove the sea, A-mong the winds at play; A-mong the low-ing of the herds, The rus-tling of the trees, A-mong the sing-ing of the birds, The hum-ming of the bees.

The fool-ish fears of what may pass, I cast them all a-way, A-mong the clo-ver-scent-ed grass, A-mong the new-mown hay; A-mong the rus-tling of the corn, Where drow-sy pop-pies nod, Where ill thoughts die and good are born, Out in the fields with God, Out in the fields with God.

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2nd MOVEMENT

FROM "CONCERTINO ON FAMILIAR TUNES"
FOR TWO PIANOS, FOUR HANDS

STANLEY R. AVERY

Andante (♩ = 100 - 108)
Theme: "Drink to Me Only With Thine Eyes"

I

II

p

con Ped.

espressivo

p

con Ped.

espressivo

p

r.h.

mf

mf

f

mf

f

mf

f rall.

f rall.

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Gt. Clarabella 8' & Dul. 8'
Ped. Bourdon 16' & Gedeckt 8'

Hammond Registration
Sw. (B) *(11) 00 7624 101*
Gt. (A#) *(10) 10 8745 201*

CYRUS S. MALLARD

Andante

MANUALS
PEDAL

Sw. (B) *p* *rit.* *a tempo* *Ped. 42*

To Coda ⊕

Gt. (A#) *mf* *Ped. 52*

D. C. al ⊕

CODA

rit. poco

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CAVATINA

See Master Lesson by Mr. Harold Berkley elsewhere in this issue.

J. RAFF

Larghetto quasi Andantino (♩ = 69)

VIOLIN
PIANO

IV *p* *p* (5) *pp* *pp* (10) *cresc.* *cresc.* *f* *f* *pp* *pp* (15)

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Grade 1½.

BOBOLINK SINGS A SONG

Moderato (♩ = 104)

LOUISE E. STAIRS

Sing-ing in the field and hedge, spink, spank, spink; Mer-ri-ly, hap-pi-ly, lit-tle bob-o-link. White his col-lar, white his hat, black top-coat: All dressed up and sing-ing such a mer-ry note. *Fine* Bob-o-link, bob-o-link, spink, spank, spink; Bob-o-link, bob-o-link, hear his song: Bob-o-link, bob-o-link, spink, spank, spink; Mer-ri-ly all the day long. *D.C.*

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Grade 2½.

MELODY FROM POLONAISE

Maestoso (♩ = 76)

FREDERIC CHOPIN, Op. 53
Arranged by William Priestley

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più f

meno f

UNDER THE MAPLE TREE

Grade 1.

Moderately (♩ = 144)

BRUCE CARLETON

Fine

D. S.

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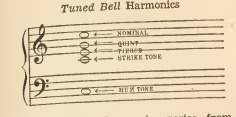
The Wonder of Bells

(*Continued from Page* 263)

the "strike tone" of the bell, followed by a tone an octave lower, in the best bells. This is the "hum tone." Also there is the tone an octave above the "strike tone," one a minor third above it, and one a perfect fifth above it.

Tuned Bell Harmonics



This series of harmonics varies from those in the untuned bell and with those of the tubular chime.

It is not known just how a bell vibrates, but the bell shape was designed to give the best harmonics and has remained as it was developed, about the year 1300. Bells in the carillon must be in tune themselves and they must also be in perfect relationship with each other.

The "singing" towers that hold the bells must place the bell chamber from one hundred to two hundred feet above the ground, depending on the site, the number of bells and other factors. The towers must be placed with the acoustical values of surrounding buildings, open spaces, and bodies of water in mind.

The hanging of the carillon in the tower offers many technical problems that must be solved if a fine instrument is to result. In the older singing towers many of the bells may be seen at the openings hung in a circle. The method found more successful, to hang the bells in straight rows from the girders (now of steel), is in use today.

Carillons were very numerous in the Low Countries. The flat open country was ideal. The music floated out over the countryside unimpeded by hills or high buildings. Gradually the carillon has come to all modern lands, but for many years all the bells for the carillons were cast in Europe.

Tower Design Important

Fine carillons fill a large belfry, weigh many tons and cost $65,000 or more for a good sct. The deepest bells are the large bells and it is not unusual for one of these to cost as much as $18,000. From a carillon with a two or three octave range the number of bells may be as high as seventy-two. Extreme range is not necessary for musical excellence and the *number* of bells does not determine the finest carillon. Many other factors determine this. The tower itself must be carefully designed to fulfill its role as a singing tower. A beautiful tower and site which attracts many visitors each year is the Bok Singing Tower of Florida.

The music for carillon is written in two, three or more parts, and the airiest runs and trills, as well as rich chords, combine to produce the wonderful music. As might be expected, the bell master must be skilled in arranging music best suited to his individual carillon.

The carillon bells, like the chimes, are hung in stationary fashion (or "dead") rather than in a manner to be swung. While chimes play only the notes of the diatonic scale (plus a chromatic or two) the carillon plays all the chromatic tones of the octave just as the piano does.

To hear a fine carillon recital is an unforgettable pleasure. The best place from which to listen may be about a quarter of a mile away—depending on local conditions. There should be no tall buildings or obstructions. Calm summer evenings at nine o'clock are often selected as ideal for recitals. Today America has many fine carillons and new information about these bells is constantly being sought. A new book on this subject, "Bells and Belfry" by Dr. Arthur Lynds Bigelow, Bell-Master, Princeton University, is of special interest to all music lovers.

No matter what land is visited, the wonder of bells is there: in the simple bells of antiquity, in the storied bells of history, in the tuned musical bells of the singing tower. Sounding as they have to mark great moments in history, they evoke emotions that transcend words, ringing out of hope and courage to all people. When the day comes of which Tennyson wrote, it will be the bells that fulfill the prophecy and "Ring in the thousand years of peace."

The Piano Likes To Be Played

(*Continued from Page* 253)

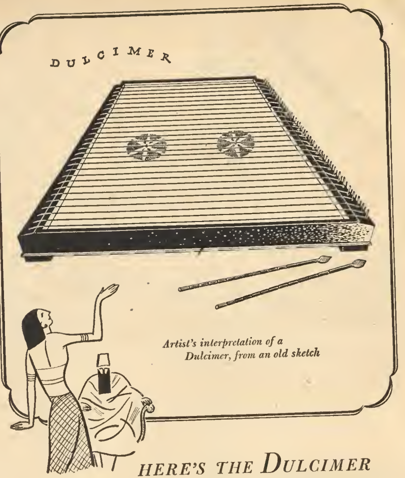
which deposits the hands swiftly and safely over the desired keys through the scientific measurement of imaginary curved lines (part of a circle), drawn, for example, from one chord in one section of the piano to another chord in another section or from one single note to another, as the case may be.

One chances nothing in this process, because by practice and by the understanding of the accuracy of these imaginary lines there remain no difficult unconquerable skips. One learns to do them accurately even with the eyelids closed.

It is possible to make a drawing (at least in the mind's eye) of the exact and therefore scientific outline of the necessary imaginary lines that lead to the successful performance of a piece of piano music, from the standpoint of excellent craftsmanship, purged of superfluous motion.

Working with these simple laws I have practiced the piano daily four and five hours at one sitting, and never have I experienced any fatigue of the kind common to pianists. On the contrary, I emerged in a refreshed state of mind and body. One can know how to rest in action of this kind through the understanding of the scientific approach to the keyboard which is not just the coming together of a person and an instrument but is the amalgamating of ideas that make the performer one with his medium, the piano.

Like the lion controlled by a beloved master, the piano responds to authority based upon tact, understanding, intelligence, and the knowledge and use of the natural laws of motion and man's dominion over them.



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Let's Give the Young Singers a Break

(*Continued from Page 255*)

oftentimes prescribe helpful treatment.

There are those who cannot be helped; however, no stone should be left unturned, so to speak, in trying to correct the defect, for a vocal handicap will impede the chances of success the same as any other physical handicap.

If the teachers speak correctly and instruct the students to speak correctly until at least the seventh or eighth grade, the children will have become conscious of correct speech and will not be so apt to acquire bad speech habits. Thus, the various incorrect tendencies are stopped at the source or corrected before they have been imbedded as permanent habits.

All this emphasis has been placed on speech in order to preserve singing, because singing is in reality sustained musical speech and is produced by the same mechanism functioning in every way as during speech. If, therefore, the speaking voice is used properly and the singing ability is at the maximum only used moderately during youth, the singing voice will have been saved.

The children who are interested in singing or who show promising talent should be cautioned about voice preservation. They should not yell or shout during sport activities. A minimal amount of comfortable yelling or shouting will not be deleterious, but the propensity is to overdo it in the excitement; therefore, it is recommended some other type of noise making (bells, horns, noise makers, and so on) be adopted.

The female child will commence voice mutation at approximately twelve years of age. If she is desirous of singing pleasantly in adult life she must cease singing at least until sixteen and preferably twenty-one years of age.

The Danger Years

The four years from twelve to sixteen are the maximum danger years for the female. Even though she is able to sing without a noticeable change in her voice, she *must not sing* at all during the maximum danger period, and should not sing until twenty-one to allow mutation to consummate unhindered.

If the child is desirous of singing, declamatory speaking must also be avoided. However, conversation or moderate speaking does not require the vocal organs to function in one position (on one vowel, one pitch, and one volume) for over a split second, therefore can do very little vocal damage if done in moderation.

The voice might be compared to a sum of money. During these years, the owner might, if she spends it wisely, allow enough time between expenditures for the interest to accumulate until the original value is regained. Squandering of the capital will inevitably result in diminishing of the original sum. But, on the other hand, if she does not spend it at all and allows the interest to accumulate until eighteen or twenty years of age, the original value will have increased.

The male child will usually commence voice mutation at approximately fourteen. To play safe he should not sing from thirteen to at least sixteen and preferably twenty years of age. He may undergo a rapid change; that is to say, the change may be a noticeable one, or it may be, as the female change, slow and unnoticeable. He will usually find that at seventeen years of age his voice is once again steady and he may resume moderate singing. This does not mean, as is so often proclaimed, that his mutation is consummated. It merely means that the maximum mutation is over, and, from then on the change will be slow until approximately twenty years of age.

Almost every student at sometime during his high school training has a chance to explore and demonstrate his or her vocal ability. If the vocal ability is exceptional it is coached and displayed representing the school in inter-scholastic competition. This, although it seems harmless, is the most detrimental thing that could be done to a young adolescent with promising talent.

It must be remembered that ossification* is nature's signal that the vocal cords and their associating muscles have completed mutation and can be strengthened without damage. This does not mean that the voice cannot be harmed by incorrect training or use after ossification, but it does mean that there is less chance of damaging the vocal machine after ossification than during mutation.

For the parent and school teacher to give the child the advantage of an unharmed voice at twenty-one years of age is a break that will cost them nothing, *but it will increase the possibility of future great singers a thousand fold. Let's give the young singers that break.*

*Ossification commences in the larynx of the human male and female at twenty and twenty-one years of age respectively.

How Music Helps With Other Studies

(*Continued from Page 256*)

and an exaggerated one. But it is not an isolated instance. As a teacher, I try very hard not to let students drop their music before high school graduation. But I have taken careful cognizance of the resultant grades of those students who have dropped their music. More often than not the grades were lower instead of higher with the additional study-time allotted. Time was not what these children needed. They needed mental stimulus which the music was providing.

Now let us look at the upper end of the mental range. Here is a case study of a very brilliant boy. (This case is not unique either. Similar things have happened upon many occasions.) This boy was an all-A student. When he was graduated from high school, besides his all-A record he had to his credit at least three hours daily devoted to music, numerous columns of printed material which had been published in the school paper, one composition for full orchestra to his credit in collaboration with his best friend, a fellow-student; a national first division in Clarinet solo with the accompanying remark of the judge that his was the outstanding performance among eighty-seven contestants; plus a National Scholastic magazine award for first division in music composition for "a composition for ensemble of not more than six players." The award was made for a string quartet.

One wonders how one high school youngster could find the time to do so much. Again, it was not the time. It was

(*Continued on Page 293*)

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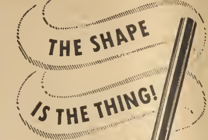

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Musical Education in High School

Q. I am a pupil in the eleventh grade, and would like to enter a school to study voice training. Are there any schools where they will accept you if you are not a high school graduate? If so where are they?—C. L.

A. There are many high schools in the United States which include the study of music as part of the usual curriculum. The music course in these schools is headed, in many cases, by a well educated musician, who is a capable choral and orchestral conductor, and, in addition, quite able to teach the rudiments of voice production. Not only do these schools give training in music to their students, but also they furnish them with opportunities to appear in public with chorus and orchestra, even allowing them, if they have exceptional talent, to play and sing the solo parts. This is very valuable to the earnest and serious student and encourages him to added effort in the future. The New York High School of Music, The Olney High School, and the Upper Darby High School in Philadelphia are noteworthy examples, although there are many others in various parts of the country. If you are not entirely satisfied with the musical training you are now receiving, write to one or two of these schools for information.

She Wants a Singing Teacher. Bel Canto.

Q. Two and one half years ago I started to study voice. Due to illness I was forced to discontinue. I am now twenty-one and I would like to know if I am too old to start again. My musical foundation is limited because of the short period of study. My voice range at that time was from A below Middle-C to D above High-C. Through moving I have lost contact with my former teacher. Would it be possible for you to recommend a teacher in New York City? I studied the Bel Canto method.—B. J.

A. It is of course regrettable that you were forced to discontinue your lessons because of illness, and to move away into another town, consequently losing touch with your former teacher. Surely you must remember something of his instruction and when you commence to study again it will all come back to you. At twenty-one you have all your life before you and plenty of time to learn to sing well, if you work hard. 2—A moment's reflection will make it clear to you that the Editor of Voice Questions could scarcely recommend one singing teacher in the greatest city in America, where there are thousands of very fine ones. You must search until you discover the one best suited to your voice and style. 3—The Italian expression "Bel Canto" might be translated into English by the words "Beautiful Song" or "Beautiful Singing." It is often applied to that method in which loveliness of tone and smoothness of style are of the utmost importance. If you can find a teacher who will help you to sing freely and comfortably, with an enunciation of the words so clear and easy that in spite of their distinctness, the beautiful, legato tone is not interfered with, you may safely trust him to go on with the training of your voice where your former teacher left off.

Is He a High Baritone or a Tenor?

Q. I am twenty years old, physically strong and healthy, and I studied singing for seven months before I entered the army. My teacher is a very good one who has several exceptional pupils, but there are several questions that he does not answer satisfactorily. My low tones are heavy and my high tones mellow and smooth, but I am not sure whether I am a baritone or a tenor. My normal range is from low B to G above middle C. My problem concerns my low tones. In the morning or when I have walked in the strong Texas wind awhile, my low tones are very powerful, full, and resonant and I exert no effort at all. Naturally my high register does not have the rich, full, fine-grained tones and I often break on the F. After vocalizing for one half hour my high tones become beautifully molded, my singing is at a peak and I actually thrill at myself and I feel pretty good. Both my low and high tones seem to be properly placed. If I continue to sing for over an hour very loud or forced, my high tones get better but my low ones lose resonance and power and my low B-flat is hard to produce. When I sing too much or too long my voice becomes hoarse and even speech is difficult. I have never had my tonsils out although several doctors have told me to do so, but in winter I am troubled with tonsilitis. How can I retain the low and powerful resonant quality that I have when I begin to sing. Are there any effective ways of exercising the voice to bring out the low calibre and still keep my higher vigorous notes? I was told that I could become a good operatic tenor if I forgot my low range. I understand that a man is so constructed that his vocal cords dub him bass, baritone, tenor and so forth. Please illustrate the range of dramatic tenor, heroic tenor, lyric baritone, dramatic baritone, bass. Also the range of the following singers: Thomas Thomas, John C. Thomas, Tibbett, Jan Pierce, Allen Jones, Robert Weede, Donald Dickson, Enrico Caruso, Mario Berini, Francesco Valentino.—R. M.

A.—Without a personal audition it would be impossible for me to classify your voice for you. As you have a singing teacher you admire and whose pupils are exceptional, the decision should be made by him. It is often quite difficult to decide whether a young singer is a high baritone or a tenor, the tone quality being similar.

2.—Apparently you are singing too long at a time and forcing your voice. If you continue to do so for a long period you will do your voice an injury. Ask your teacher to make a schedule for you showing exactly how long each practice period should be and how many there should be daily. The voice should be practiced through its entire range.

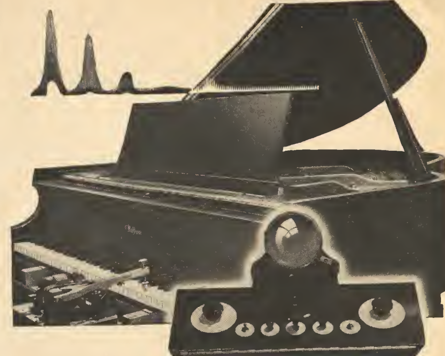
3.—If your tonsils are diseased they should come out. Before you submit yourself to the operation ask the opinion of a first class specialist. It is easy to take them out but no one can put them back again.

4.—The natural structure of the vocal cords, the muscles that govern them, the shape of the throat, and the palato-lingual muscles, and the condition of the mucus membranes lining the nose and the head cavities determine to a large extent the range and quality of the voice. Careful study of course can improve whatever natural gifts you may be blessed with.

5.—Perhaps the only difference between a dramatic tenor and a heroic tenor (*Helden tenor*) is a difference of language, one being Italian and the other German. The approximate range of this rare voice is from middle-C to C, second leger line above the treble staff, all the tones sounding an octave lower than they are written. The usual range of the operatic baritone in the works of Verdi, Rossini, Donizetti, Puccini, Wagner, and so on is from A, first space of the bass staff to G, third leger line above this staff. Perhaps the French and Italian baritones may have a tone or so added to the upper range.

6.—We regret to tell you that we are not allowed sufficient space to answer this question in detail. Messers Thomas L. Thomas, J. G. Thomas, Jones, Tibbett, Weede, Dickson, Valentino, and others are all operatic baritones with splendid, resonant voices, each of which is quite capable of singing the most important baritone roles in the usual repertoire with taste, art, and musicianship. Messers Pierce and Berini are tenors of equal caliber with fine strong, high voices which can be heard in the greatest auditoriums over a large operatic orchestra. Perhaps if you would write a personal note to any of these gentlemen you might receive a personal reply giving you more details than we can give you here. Caruso's voice was of truly heroic size and beauty and in his later days it took on an almost baritone-like quality that was very thrilling. He was a truly magnificent artist.

7.—No voice can remain static. It either improves with age like good wine or it deteriorates. We are only a columnist and would hesitate to assume the role of the prophet. Therefore we dare not even guess whether your voice will improve as you grow older, remain a baritone or become a tenor. The more musical you become and the stronger your physique, the better will be your chance of improvement "As time goes by."



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What About the Electric Organ?

(Continued from Page 264)

the balanced unity of your performance. Indeed, if you regard yourself as the one-man orchestra I mentioned earlier, lapses of this sort have the effect of spoiling the rhythm of a full group! For my own work, I like to try through a piece (which is already thoroughly well learned) with an accurate metronome. It is sometimes startling what that merciless little tick-tick can reveal!

"As one advances in familiarity with the Hammond, one learns to watch out for smooth, expressive dynamic control. One finds, I believe, that while the full chord is more effective on a pipe organ, a less-full chordal figure serves the same end on the Hammond. Double thirds, for instance, come out 'cleaner.' This is due, perhaps, to the many overtones and complex vibrations. In a set-up for full chords, there is a tendency for the lowest tone to speak more heavily than the others. Thus there arises a need for extreme self-hearing awareness in the set-up and in the chordal figures.

"The Hammond is an ideal medium for popular music because its sensitivity of response allows the performer the complete expression of individualities of style. Since the essence of most popular arrangements lies in this very quality of individuality, the performer who makes his own arrangements finds himself quite free to follow through the full scope of his abilities. Years ago, when I was playing piano in the pit, I had to accompany dance routines in a musical comedy rehearsal. We were in Philadelphia, and a special rehearsal was called in a former movie theater, no longer in use. This theater had no piano—only a pipe organ. The rehearsal had to go forward, so there was nothing to do but play the dance music on the organ. It was a job! The reverberation was so great that I had to keep a measure ahead of the dancers—when I played measure seven, only the sound of measure six had gotten through to the stage! On a Hammond, the swiftest dance rhythm would come through instantaneously. But I must not give the impression that the Hammond is useful only for popular music. It is splendid for classic music, especially for Bach, where the mathematical precision of its response produces perfect clarity, with nothing hanging over and no fuzziness. In many of my own arrangements, I use a two-voiced fugue pattern, in which I can, with this fine perfection of clarity, interweave statement and response like the dialog in an orchestra.

"The musician of to-day finds himself in the rather wonderful position of witnessing the development of a new instrument. Whether his own field lies in church music, classic repertory, or popular forms, the performer who is interested in organ work will find the Hammond well worth serious investigation."

Technique for the Amateur Pianist

(Continued from Page 249)

studied for eight years, recommends (without claiming authorship of them) certain splendid exercises for improving technique (shown here).

1 2 3 4 5 6 7

All these exercises should be done with both hands—note fingering for right hand above the notes, for left hand below. Numbers 1 and 2 should be transposed to other major keys; Numbers 3, 4, 5, and 6 should be played in all major keys moving chromatically upward from C to C. Number 7 should be transposed to other major keys. All these exercises may be varied interestingly, and usefully, by doing them in different rhythms and counter-rhythms. I recommend them highly: they were devised for foundation-building of the technical equipment of students studying toward professional careers, and, by that token, they are superb for starching and stiffening the techniques of amateur pianists.

By way of recapitulation: this brief but carefully selective survey presents Hanon, scales and arpeggios, Pischna, Philipp, and the Friskin exercises as proven useful material for the technical studies every amateur should pursue along with his expansion of repertoire. The literature of piano technique is vast. Other teachers will prefer other methods, other authors. Amateurs aware of their own special problems—here a weak thumb, there sluggish octaves—will do well to keep alert for technical works that will help solve these problems. But no matter what raw material is used in the gradually gratifying and often exciting search for improved technique, one factor is an eternal constant—*work at it every day!*

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ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Please quote specifications for an organ for a church thirty-eight feet wide, sixty-five feet long and thirty-five feet high, with seating capacity of three hundred. Chancel will be about twenty feet by eighteen feet, with a divided choir loft, seating eighteen to twenty members. Console to be located in chancel on right side, with organ chamber above pastor's study to right of chancel. Tentative price from $3500 to $4500.—E. S. S.

A. The following two specifications have been endorsed by a leading authority and should come approximately within your price range.

I

GREAT
- Open Diapason, 8 ft., 73 pipes
- Rohrflute, 8 ft., 73 notes
- Dulciana, 8 ft., 73 notes
- Octave, 4 ft., 73 pipes
- Harmonic Flute, 4 ft., 73 notes

SWELL
- Diapason, 8 ft., 73 pipes
- Rohrflute, 8 ft., 73 pipes
- Salicianal, 8 ft., 73 pipes
- Vox Celeste, 8 ft., 61 pipes
- Dulciana, 8 ft., 73 pipes
- Harmonic Flute, 4 ft., 73 pipes
- Cornopean, 8 ft., 73 pipes
- Tremolo

PEDAL
- Bourdon, 16 ft., 32 pipes
- Lieblich Bourdon, 16 ft., 12 pipes
- Gross Flöte, 8 ft., 12 pipes
- Gedeckt, 8 ft., 32 notes

II

GREAT
- Open Diapason, 8 ft., 73 pipes
- Clarabella, 8 ft., 73 pipes
- Rohrflute, 8 ft., 73 notes
- Dulciana, 8 ft., 73 notes
- Octave, 4 ft, 73 pipes
- Harmonic Flute, 4 ft., 73 notes

SWELL
- Lieblich Gedeckt, 16 ft., 73 notes
- Diapason, 8 ft., 73 pipes
- Rohrflute, 8 ft., 85 pipes
- Salicianal, 8 ft., 73 pipes
- Vox Celeste, 8 ft., 61 pipes
- Dulciana, 8 ft., 97 pipes
- Harmonic Flute, 4 ft., 73 pipes
- Dulcet, 4 ft., 73 notes
- Dulcet Twelfth, 2 2/3 ft., 73 notes
- Dulcinet, 2 ft., 73 notes
- Cornopean, 8 ft., 73 pipes
- Oboe, 8 ft., 73 pipes
- Tremolo

PEDAL
- Bourdon, 16 ft., 32 pipes
- Lieblich Bourdon, 16 ft., 32 notes
- Gross Flöte, 8 ft., 12 pipes
- Gedeckt, 8 ft., 32 notes
- Dulciana, 8 ft., 32 notes

Q. During my organ career I find that the majority of church boards are rather selfish about permitting aspiring organists (even members) to use the organ for practice. Where else will these young people acquire their knowledge? I am sure, when I was younger, had it not been for the use of an organ in my home town I should never have reached my ambition of being an organist. I feel that usually church board members are men not familiar with organ construction or trained in music, and I contend that practice under the supervision of a teacher does not harm the instrument. In fact, during the winter it would seem that two hours practice each day would do the motor more good than harm. I also believe that if the organ is to prove a real blessing, its use for training purposes is justified. We live in a town of 300,000 people, and I find only two churches whose boards are generous enough to allow the practice privilege. The students are willing to pay up to fifty cents an hour for electric current.—R. C. A.

A. You have really made out an excellent case for the student practice privilege, and we are in agreement with most of what you say. One must not forget, however, that an organ is quite an expensive part of the church equipment, and the church boards are charged with the responsibility for its proper care. They may be ultra-conservative in their unwillingness to run any chances of injury—due possibly to their lack of knowledge of organ construction—but, nevertheless, they should not be censured too severely. One difficult problem they have to face is possible discrimination. If Mary Jones is allowed the use of the organ, why can't the same privilege be extended to John Smith, and if to these two why not to others? And what is to prevent a friend dropping in to listen to the practice, and "trying it out" himself? Unless the teacher was actually present at all such practices (which is unlikely) these things could happen, and if anything should go wrong the board would be held accountable. The writer knows, from conversations with boards, that these factors do enter into their decisions. In most large cities there are a few public organs available for practice. In Philadelphia the Y. M. C. A. has two such organs, and this would be the solution where such organs are to be had.

Q. Some time ago I bought an old parlor organ, which is hard to pedal. Would it be possible to attach a motor, and how?
—Mrs. G. L. S.

A. Blowers are sometimes successfully connected with organs of this type, but it will be well to correspond with the manufacturer whose name we are sending you, giving full particulars regarding the size of the organ, number of stops, and so forth.

Q. I am a professional pianist, having been in the theatrical and vaudeville fields about twenty years, and am considering taking a course in Hammond organ, with a view to making that my principal instrument. Would you advise a course in general or church organ as a prerequisite to such a course, or do you think both could be taken concurrently? I possess no pedal technique at all. What do you consider the minimum daily practice to make fair progress in organ work, assuming that the student has fair intelligence and a good musical background?—D. A.

A. We advise the study of the general or church organ, in addition to the Hammond, as we believe it will help you in the proper handling of the latter, and since you are mostly in need of pedal exercises, you will find the studies for the church organ will offer much more material in this field. There is no reason, however, why the two should not be carried on concurrently. The modern church organ, or general organ, has a concave and radiating pedal keyboard, while the Hammond uses the older type straight keyboard. This will make a slight difference in the "feel" of the pedal notes, but after a little practice you will feel at ease in either. We suggest an hour a day as the minimum period of practice, with more if you have time. The more practice, the better the progress.

Q. We have an antique melodeon. This is operated by wind bellows, and on the top of the bellows are four or five round holes. Over these holes is a rubber mat tacked down at both ends. This mat was very loose and a friend suggested that we tighten up this rubber covering. After doing this, the sound does not appear quite as loud as before.

Could you tell us whether or not this rubber should be placed over the opening tightly or loosely? We notice also that since it was tightened the organ is harder to pump and the sound is much softer. Could you suggest some covering other than rubber? Personally, I believe the rubber over these holes is not tight enough.—W. A. B.

A. We have been unable to find an exact answer to this specific question, but in the melodeon the tone is produced by air being drawn through the reeds, instead of being forced outward through them, as with the harmonium. We rather think, therefore, these holes and the rubber covering regulate the air passage. Since the rubber was loose when you bought the instrument, and the playing results seem to be better, the supposition would be that the mat should be reasonably loose. The combination of holes and mat would seem to be designed to give the air a certain amount of play.

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A Master Lesson On Raff's Cavatina

(Continued from Page 261)

should be played as softly and with the same quality of tone as were Measures 21, 22 and 23; the higher register itself is sufficient to increase the emotional effect. Here, too, the *F*-sharp in Measure 29 and the *A* in 31 call for a little extra throb in the *vibrato*. In Measure 32 the marking should again be *diminuendo* instead of *piano*. The *crescendo* in Measures 33 and 34 leads to the second important climax, therefore more should be made of it than was made of the similar passage in Measures 25 and 26. The shift to the high *A* presents a problem quite apart from its own special difficulty. Most violinists find that they have a strong tendency to play the eighths in Measure 34 softly. It is a tendency that stems from a fear of the shift. But why be afraid? Play these notes with a good broad tone, feel that the *F*-sharp is growing up into the *A*, and then go for the *A* with confidence. What if it is missed once or twice? The passage can be mastered with practice—and more practice! Take the *A* with the third finger, for the sake of a bigger tone and a more intense *vibrato*. It is permissible, in fact, it is preferable, to slide with the third finger instead of the first. This type of shift enhances the emotional effect of a passage, provided that it is not used too often. Play the *G*-sharp in Measure 35 with the fourth finger and the *D* with the first, shifting to the *C*-sharp with the third. For the sake of maintaining tone quality, it is better to slur only the last two notes of the measure, taking a separate bow on each of the other eighths. Keep the tone full in Measure 36 until the last beat of the measure, when the *diminuendo* begins which leads to the *pianissimo* in Measure 38. In Measures 36 and 37, too, a gradual retard is made, so that in 38 the original tempo of the movement is resumed. Be careful not to exaggerate this retard. A good fingering for Measure 36 would be to take the *G*-sharp with the second finger on the *E* string, the first *C*-sharp with the third finger on the *D* string, the second *C*-sharp with the second finger on the same string, and the B with the third finger.

Always Good Intonation

Despite one or two chromatics and a somewhat different accompaniment in the first two measures, the phrase from Measure 38 to 45 is essentially a restatement of 1 to 8. For this reason the sudden *crescendo* and *forte* in Measures 38 and 39 would seem to be out of place. It is better to play the phrase with the same simple expression that was given to the first line. The passage in double-stops, Measures 46 to 52, offers no problem other than that of good intonation. Take long, sweeping bows, sustaining each note to its full value. Do not play any slower, in spite of the "Grandioso" marking; here the word indicates the style of the passage rather than a change of tempo.

Measures 53 and 54 constitute the third and biggest climax of the solo; they call for full-length bows, a noticeable *stringendo*, and plenty of *vibrato*. Make sure that the octave is in tune! The tone must remain at its fullest and most vibrant through Measure 55, though the original *tempo* returns on the second beat. A bigger tone results if the second beat is taken Down bow, and the third and fourth beats Up bow. Don't make a *diminuendo* in Measure 56; wait until Measure 57. Draw out the retard in Measures 58 and 59, and take the *D* in 59 with the feeling of having arrived home at last; which is, in fact, the case, because the remaining measures are retrospective and more or less tranquil—in short, a typical Coda.

A Mood of Contentment

Measure 60 should have a mood of contentment, which changes in the next measure to one of some intensity. The G in Measure 62 calls for a restrained eloquence of expression which should continue to the first beat of the *A* in Measure 64. Notice that the accented quarters in Measure 63 are not *staccato;* that is to say, there must be no break between one note and the next. The accents can be made by starting each bow stroke rather rapidly. There is no rhythmic movement in the accmpaniment from Measure 62 through Measure 65, which permits the soloist to play these measures with considerable freedom. Take the *F*-sharps in Measure 65 with the third finger, in order to produce a more vibrant tone, and slide back to the *E* with the same finger. Use only two bows for the final, long-held *D;* too frequent changing of the bow disturbs the mood of calm serenity in which the *Cavatina* ends.

The piano accompaniment offers little occasion for comment. The right hand is occupied almost entirely with harmonic and rhythmic background, and therefore must be treated with discretion, particularly in the *forte* passages. The left hand line, however, is often very melodic and should be played with a singing tone even in the softest passages. The thought can be kept in mind that the left hand rarely overpowers a violinist, but that the right hand frequently does.

It is no simple matter to explain in print the interpretation of a solo to violinists one has never met, and of whose musical experience, temperament, and individuality one has no knowledge. Still, I hope that these suggestions will bring to many players some possibly new ideas about the *Cavatina* and a more clear understanding of the means by which other solos can be interpreted.

Beginning The Scale On Each Degree

(Continued from Page 248)

study. Continue thus until the seven measures are incorporated in one study.

In the same way practice the other major scales, also the minor, and the chromatic scales. This exercise may, of course, be extended to several octaves if desired. Thus it may be commenced at the top of the keyboard and continued down as far as one wishes. There is, however, no point in extending the individual descending and ascending passages over the octave since this would reduce the possible number of beginnings which it is the special point of this exercise to study. However, there is no harm in doing so if you wish, for as said previously everything seems to need specific study.

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

Few Maggini Violins in Existence

E. H. L., Ohio.—There are many violins that bear the label of Maggini, and which have many of the more obvious mannerisms of his workmanship, but there are very few *genuine* Magginis to be seen. I suggest that you take or send the violin to The Rudolph Wurlitzer Co. in Cincinnati for examination and appraisal.

An Inferior Copy

J. N. B., California. The label in your violin tells that the instrument was made by Friedrich August Glass, who worked in Klingenthal, Germany, between 1840 and 1855; it also implies that the violin was modeled after a Stradivarius made in Cremona in 1737. Glass may have thought he was copying Stradivarius, but no similarity is apparent to the trained eye. There are many of his violins in America, and they are worth from fifty to one hundred and fifty dollars at most. They might be worth more if he had not used an inferior quality of varnish.

College Requirement for Majoring in Violin

Miss B. S., Kansas. I am not much in favor of studying violin by correspondence; so many little faults can creep in that can be detected only by personal observation. However, if no private teacher is available, correspondence lessons are better than none at all, for at least you can follow a planned course of study. But a beginner should certainly have some private lessons at first, in order to get started along the right lines. (2) I very much doubt that any college would allow any student to major in violin if she had had no previous instruction in the instrument. However, you might write to the college you are interested in and find out what the authorities think about it. Personally, I think you would do better to stick to the piano.

When the Open String is Preferable

N. D., California. In rapid passages, the open string is usually better than using the fourth finger, for it speaks more easily and also allows the hand a moment of relaxation. In the passages you quote from the Mendelssohn Concerto and *La Ronde des Lutins* it is certainly preferable. If you feel there is need to strengthen your fourth finger, you should practice exercises directed towards that end. Generally it is not good to make technical exercises out of solos. A good rule is: gain your technic from studies and apply it in solos.

Impossible to Appraise

J. L. S., Indiana. I cannot possibly tell you anything about a violin labeled "Antonius Stradivarius Cremonensis Faciebat anno 17. ." There are many thousands of violins so labeled, and any one of them may be worth from five to two hundred and fifty dollars. The chances are, however, that your violin is a German factory product worth at most fifty dollars. I am sorry to think that you are not a regular reader of these columns; if you were, you would have seen a similar question answered almost every month for years past.

Delay in Answering

Miss M. S., New York. The answer to your question concerning Joseph D'Aiagiio appeared in the February issue of The Etude. You probably saw it after you had written your second letter. I am sorry the answer took so long to appear, but you can imagine that a very large number of letters come in—and there is only a limited space in which to answer them.

Qualifications of Symphony Players and Teachers

H. B., Missouri. To qualify for a position in a major symphony orchestra, a violinist should at least be able to play the 30 Concert Studies of De Beriot fluently. In fact, he should have more than a nodding acquaintance with the Paganini Caprices. And he should be able to play two or three of the major concerti rather better than acceptably. A teacher does not need quite such technical advancement, unless he expects to have advanced pupils. But within his limits he must be able to play really well. What is vitally necessary for a teacher is a sound knowledge of music, music history, musical style, teaching material, and teaching methods. Furthermore, he must have an enthusiasm for his work; he must feel that teaching is a reason for existence and not merely a means of existence. No matter whether you decide to become an orchestra violinist or a teacher, you have a lot of hard work ahead of you. But if your heart is in it you will enjoy it.

Bach Concerto for Two Violins

Miss M. T. H., Ohio. Usually it is better to play the two-violin Concerto of Bach from the music. The reason is that the work partakes more of the nature of a concerto grosso than of a virtuoso concerto.

Material Used in Bows; Vibrato

Miss A. G., New York. In general, bows made from Pernambuco wood are superior to any metal bow, though a good metal bow is better than a cheap wooden one. (2) Regarding the *vibrato*, I must refer you to my article in the July 1944 issue of The Etude. If you do not own that issue you can surely find it in the Public Library. You might also refer to the April 1945 and December 1946 issues. There are so many reasonably-priced violins on the market, violins by so many different makers, that it would be futile for me to recommend one maker as better than another. Your personal preference should be your guide.

Factory Made or Genuine?

T. H. W., Washington. A genuine J. B. Schweitzer 'cello could be worth today as much as $1000, though the usual price is around $600 or $700. But there are hundreds of violins and 'cellos to be seen, bearing the Schweitzer label, which are nothing more than cheap German factory products of very little value. No one could say whether your 'cello is genuine without giving it a personal examination.

Appraisal Should Be Made

Mrs. E. J., Minnesota. Michael Deconet worked in Venice, Italy, from about 1752 to 1795. He was a very good maker, possibly a pupil of Montagnana. If in good condition, one of his violins could be worth today as much as $2500. But many inferior imitators put copies of his label inside their violins, so it is impossible to say whether your violin is genuine or not. If you are thinking of disposing of it, you should have it appraised.

A Doubtful Stainer

E. E. H., West Virginia. A genuine Jacobus Stainer could be worth as much as $3000, if in good condition. There are, however, very few of them in existence. But there are thousands of imitations, all of which bear a careful copy of the Stainer label, and some of them are very old instruments. Violins labeled Stainer run in value from about twenty-five dollars to several hundred dollars. How much your violin is worth could be determined only by having an expert give it a personal appraisal.

Fingerings for Chaminade

J. B. K., California. The fingerings you give for the passages from *La Lisonjera* of Chaminade are all excellent, and I am sure you have no difficulty in making these passages sound well. Fingering is a highly personal matter, depending so much on the musical sensibility of the player and his technical individuality. For any given passage, the best fingering for you is the one which enables you to bring out the musical values with the least effort. But be sure you know what the musical values are!

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A Factual Approach to Intonation

(*Continued from Page 258*)

player can also check, in the same manner, his entire range, eliminating the use of the open strings. This will help him in learning to gauge on the wind instrument.

Just intonation can be practiced through the medium of the organ by sounding unisons and harmonic intervals alternately. For example, the instrument might sound *G* (concert pitch) in unison with the organ, and then the organ can progress down to *E* while the instrument still holds the *G*. As this progression occurs, the player will find himself sounding flat with the *E* and will have to *raise* his pitch slightly in order to make a beatless interval. Now if the organ proceeds to *E*-flat, the instrumentalist will find it necessary to *lower* his pitch in order to make a beatless interval between the *E*-flat and *G*. This idea can be applied to the various intervals in order to develop the habit of compensation.

The Pythagorean point of view probably needs less drill because it is likely to develop as a by-product of the other types plus experience. If a Pythagorean bell set can be obtained, the unison practice can of course be pursued as with the tempered scale. This Pythagorean feeling should be encouraged only in melodic thinking regarding the restless motion of one tone to another—eventually the pattern arrives at an anticipated point of rest where the thinking can again become just. For the wind instrumentalist it will be found helpful to practice unison passages with advanced string players because through their flexibility they generally tend to develop this feeling sooner. Here again, the humoring should be accomplished without sacrifice of quality. This is the point where alternate fingerings may be brought into play, although it is dangerous to depend too much on fingerings.

In following up the idea of beats, the students will learn that if the beats go fast enough they reach a frequency which can be heard as another tone. This resultant "difference" tone has great utility value in developing one's feeling for intonation. The frequency of this "difference" tone can always be determined by subtracting the frequencies in the given interval. Several of these intervals and their resultants should be charted, as shown in Example 3, so that the student will know what to listen for.

Ex.3
(Standard indicated by open notes—adjusted tones by filled notes)

A single instrument can practice this with the organ as suggested for just intonation, only this time the attention of the ear will be directed toward listening for the *resultant tone* at its *correct pitch*. This "buddy" system can also be used effectively between two flexible instruments, in which case *both* of the players have to give and take.

The last device is an excellent one to introduce to the students for several reasons: they practice *intonation* by forcing their tones to produce the correct pitch in the resultant; they practice *quality* because the strength of the resultant is dependent upon the fine and definite texture of the two tones; they practice *blend* because the resultant's quality is dependent on good blend; and probably one of the most important reasons is that it entails a certain amount of "fun" which makes it a very useful incentive—this is true for advanced players and beginners alike.

The warning should be repeated here—do not neglect the practice of just plain pitch listening on account of the devices suggested above. They are merely means to an end and should be used for the purpose of recognizing various tendencies which can in turn be headed off. It is suggested that players do this kind of work singly or in very small groups. Such "woodshedding" is bound to produce results in improving the larger band or orchestra groups. Again let it be understood that in musical progressions something must yield—it will be either the scale pattern of the moment or the intonation.

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How Music Helps with Other Studies

(*Continued from Page 286*)

the ability to concentrate quickly and brilliantly during the time available—a thing music teaches and requires. Music had been his constant companion since third grade. And music "stimulates the higher elements of the brain which are involved in thinking and reasoning."

A mind which is active and alert can accomplish much in a short time. Music develops the powers of concentration. A mind trained to read and perform music at sight with the required speed of reaction (sixty reactions per minute is a slow speed in music) is bound to have developed powers of concentration away beyond the mind that putters along at any speed its possessor may happen to desire to use at the moment.

A Keener Sense of Hearing

Music reading correlates the senses of sight and hearing, together with the mental function of judgment of quality (pitch discrimination and tone-quality), and muscular adjustment to produce the desired sound—music reading correlates all these into a complete lightning-like circuit; and the student who has learned to sight-read in music has been given a mental control of the total self—the total S-B-R (stimulus-bond-response) circuit which can react under *conscious* control almost as quickly as the self-preservation instinct reacts automatically.

In dealing with students from the third grade up through college, I am convinced of one great truth. Many do not consciously hear the directions and information given by the teacher. I am convinced that the army had cause for criticism of the inability of many of its recruits to hear and follow a simple direction or order; I am convinced that the music teacher helps to wake up this hearing circuit for the child, and that if the music teacher is alert, the child will constantly develop a keener and more alert sense of hearing, together with more active association centers in the brain; which factor will aid him greatly in learning more in less time as he grows older.

We do not claim our music seniors in high school are smarter than other children, but we do claim that they can keep their grades up to average in less hours of study because their minds are alert and usable and trained in the ability to concentrate with great speed.

In closing, let us remark that while the majority of people who study music do so for sheer pleasure, they will begin to have a deeper respect for the things that music is *really* teaching if they begin to realize the mental implication in the study itself.

As a field of *normal* mental hygiene, music is yet to be scientifically explored. The benefits of music for the mind must needs be given the grace of experimental-group-plus-control-group proof, but if acute observation of several thousands of students over periods varying from three to ten years in length with any one student is of any value at all, I feel sure that we can largely predict what the outcome of such experimentation will be—virtually an overwhelming evidence that music study and contact will heighten the usefulness of whatever mental powers the subjects have as original mental endowment.

"The Show Must Go On"

(*Continued from Page 254*)

and composer has to go through who cannot hear the sounds of the instrument he plays—or the symphonies he has composed. Smetana, Spontini, Robert Franz are other cases of deafness in musicians.

"Creative Headaches"

It is not well known that Felix Mendelssohn suffered from complete deafness of one ear several times in his life. In 1838 he was deaf, for one year, in one ear. He wrote in his Letters from Leipzig: "I am suffering, as I did four years ago, from complete deafness of one ear, with occasional pains in the head and neck. The weakness in the ear keeps on without any interruption, and as I have to conduct and play in spite of it, you may imagine my agony, not being able properly to hear either the orchestra or my own playing on the piano! Last time it went off after six weeks, and God grant that it may do the same this time; but though I summon up all my courage, I cannot quite help being anxious as, till now, in spite of all remedies, there is no change, and often I do not even hear people speaking in the room."—The ailment was probably an inflammation of the middle ear.

Composers create their works sometimes with pains which remind the observers of labor pains of a mother. Henry T. Finck mentions that Hugo Wolf used to be tortured during his creative moments by headaches which seem to have resembled those with which Donizetti was afflicted. Whenever Donizetti took up a new libretto he became completely absorbed in it and forgot everything else. Almost from the beginning his headaches began and became gradually so intense that he was at last compelled to give up work and rest in bed. Presently the pain passed away, and then the composer got up and began his work in feverish haste.

Strange was Donizetti's belief that his headaches were located in the left side of his brain when he wrote tragic operas—and in the right side when he wrote comic operas like "Don Pasquale" or "The Daughter of the Regiment." In this connection Caruso may be mentioned again. His attacks of headache lasted, generally, for three or four hours, and then subsided slowly. They never prevented him from going on with his singing.

Walter Damrosch and Lillian Nordica once made a joint tour through New England, giving Wagner concerts. The very first day the great soprano had an attack of bronchitis so acute that she could hardly speak. "Her voice sounded like the croak of a raven," says Damrosch. Unhappily she wept the whole day, but at seven she disappeared into her room and an hour later emerged clad in a magnificent toilet, with her diamond tiara on the top of her head, and her face wonderfully made up. When she appeared before her audience with whom she was an old favorite, her manner had all the regal but smiling charm of yore. Her voice, of course, was not the real voice of Nordica, but her audience liked her anyway. During an entire week this tragi-comedy would repeat itself every day, her bronchitis never left her. As Walter Damrosch puts it: "From my room I could hear this poor woman, as she entered the dining room, touch the piano furtively and try to sing a few notes—it was agony. Despite all this she went on with the show."

Heart and Musicians

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(*Continued on Page 300*)

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The World of Music

"Music News from Everywhere"

BENJAMIN BRITTEN'S second opera, "The Rape of Lucretia," will be presented in Chicago the latter part of May by the Opera Theatre of Chicago, which group has been given first American performance rights of the opera by Mr. Britten. The work calls for eight singers and an orchestra of thirteen. Paul Breisach, of the Metropolitan Opera Company, will conduct.

MME. LEA LUBOSHUTZ, widely known concert violinist, and for the past twenty years violin teacher at the Curtis Institute of Music in Philadelphia, will retire from the faculty of that school at the end of the present term in May. Mme. Luboshutz plans to devote most of her time to concert appearances, although she will continue to teach a few private pupils. Her first concert appearance in the United States was with Josef Hofmann in 1924.

MME. LEA LUBOSHUTZ

THE EDINBURGH 1947 International Festival of Music and Drama, to be held from August 24 to September 13, will include on the various programs internationally known leaders in the field of opera, concert, drama, and music. Some of these will be Bruno Walter and the Vienna Philharmonic Orchestra; The Old Vic Theatre Company; The Glyndebourne Opera in "Le Nozze di Figaro" and "Macbeth"; and Lotte Lehmann and Bruno Walter in lieder recitals.

EVANGELINE LEHMAN'S sacred legend, "Thérèse de Lisieux" ("Ste. Thérèse of the Child Jesus"), was presented on February 1 and 2 at St. Mary's Academy in Windsor, Ontario. The success was considerable, and warranted a repeat performance on February 6.

WILLIAM KINCAID, flautist, and Marcel Tabuteau, oboist, have been awarded jointly the Philadelphia Art Alliance Medal of Achievement for 1946. This award is given annually by the Art Alliance to a Philadelphian who has made an important contribution in one of the arts. The joint award is made in recognition of the contribution to the art of music made by these two artists, who for twenty-five years have occupied adjoining chairs in The Philadelphia Orchestra.

THE ELEVENTH ANNUAL Three Choir Festival, sponsored by Temple Emanu-El in New York City, was held on March 28 and 29. The festival, directed by Lazare Saminsky, honored Arturo Toscanini, whose eightieth birthday occurred on March 25. The program, which included five première performances, presented works by Paul Creston, Douglas Allanbrook, Mark Brunswick, William Bergsma, and Lazare Saminsky. Leon Barzin was guest conductor of honor.

LEOPOLD STOKOWSKI has been released from his 1947 contract with the Hollywood Bowl, to permit him to accept the invitation of the War Department to appear as guest conductor with several reorganized orchestras in occupied Germany this summer. Mr. Stokowski will also fill a number of private conducting assignments in various European cities.

DR. T. TERTIUS NOBLE, distinguished organist and composer, now organist emeritus of St. Thomas Episcopal Church, New York City, gave his final recital in that church on February 26. Dr. Noble, now nearing his eightieth birthday, plans to retire after this season from all public concerts, to devote his time to composing and editorial work.

ANCHORAGE, ALASKA, broke into the music news in March, when the Anchorage Little Symphony presented its first formal concert, under the baton of Charles Eroh. Composed of musicians from all parts of the United States, stationed for the time being in the far northern city, the orchestra had an immediate and emphatic success with the audience.

LEONARD BERNSTEIN, young American conductor, who was the American representative among conductors at the first International Music Festival in Prague, Czechoslovakia, last year, has been invited to lead the Czech Philharmonic Orchestra at the second International Music Festival, to be held in Prague, May 8 to May 28. In connection with the festival, there will be an international competition for the Jan Kubelik Prize, for which Mischa Elman has agreed to serve on the committee of judges.

TAUNO HANNIKAINEN, for the last five years conductor of the Dutch Symphony Orchestra, has been appointed assistant conductor of the Chicago Symphony Orchestra, effective with the beginning of the 1947-48 season.

GIAN-CARLO MENOTTI'S newest operatic endeavor, "The Telephone," received its première February 20, in the Heckscher Theatre, New York City, when it was coupled in a double bill with "The Medium," another opera by the same composer, which had its first performance last May. Termed by the New York Times "an amusing and felicitous little 'opera buffo,'" "The Telephone" was given a splendid performance by its two-character cast, with an orchestra of twelve pieces. Marilyn Cotlow, soprano, and Paul Kwartin, baritone, were the two singers, and Leon Barzin conducted.

GIAN-CARLO MENOTTI

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THE INTERNATIONAL SOCIETY for Contemporary Music will hold its twenty-first festival at Copenhagen, Denmark, from May 29 to June 4, at which time three works by composers living in America will be included in the program. These are: Aaron Copland's Piano Sonata, Ernest Bloch's String Quartet No. 2, and Roger Sessions' Second Symphony.

LUKAS FOSS' "The Song of Songs," a biblical cantata for solo voice and orchestra, had its world première in Boston on March 7, by Serge Koussevitzky and the Boston Symphony Orchestra, with Ellabelle Davis, the American Negro soprano, taking the solo part. The work had been commissioned especially for her by the League of Composers. It had its radio première on March 11; and it was also presented in New York on March 12.

THE NATIONAL ASSOCIATION of Schools of Music held its twenty-second annual meeting in St. Louis, Missouri, February 25-26, immediately preceding the convention of the Music Teachers National Association. Representatives were present from more than one hundred and seventy of the leading schools of music, colleges, and universities from all parts of the country. Dean Donald M. Swarthout, of the University of Kansas, was reëlected president.

THE BACH SOCIETY of Kalamazoo, Michigan, held its first annual Bach Festival, from February 27 to March 5. Sponsored by Kalamazoo College, and under the general directorship of Henry Overly, the program included an organ recital by Arthur B. Jennings; a Chamber Music concert, which enlisted the services of Yella Pessl, harpsichordist, the Bach Chamber Orchestra of Kalamazoo, and the Bach Cantata Singers; and The Bach Festival Chorus, Henry Overly, director, in a presentation of "The Passion According to St. Matthew."

THE INDIANAPOLIS SYMPHONY ORCHESTRA, in a New York concert in February, marking the tenth anniversary of Fabien Sevitzky as its conductor, played two works which had been especially written for the occasion. These were Deems Taylor's *Elegy* and Morton Goul's *Minstrel Show*.

THE JEWISH NATIONAL UNIVERSITY LIBRARY of Jerusalem has put out an appeal for gifts of serious master works by the great composers. Only works of permanent art value are needed. Pedagogical material, single compositions, or music in bad repair cannot be accepted because of high transportation costs. Ex-libris labels with the name of the contributor will be affixed to each gift. The works should be sent to the Music Committee, American Friends of the Hebrew University, 10 East Fortieth Street, New York 16, N. Y.

THE SAN CARLO OPERA COMPANY opened a Spring season at the Center Theatre in New York City on April 23 to extend through May 4. Operas in the San Carlo repertoire include "Carmen," "Madama Butterfly," "Rigoletto," "La Traviata," "Aida," "La Bohème," "Il Trovatore," "Cavalleria Rusticana," "Pagliacci," "La Tosca," "Faust," and "The Barber of Sevilla."

MISS MARGARET TRUMAN of Washington, D. C., made her debut as a soprano on Sunday, March 16, with the Detroit Symphony Orchestra (Dr. Karl Krueger, conductor) before an estimated radio audience of fifteen million people. From a popular appeal, probably no young singer could have interested more people than the daughter of the President of the United States. The general opinion of musicians was that the young lady met her challenge with fine courage, that she has a very sweet and promising voice, and that with the essential continued training, much may be expected from her. Most of all, Americans were proud that a member of the White House family demonstrated the high cultural ideals of an American home in an unostentatious and dignified manner. No mention of the President or the White House was made in introducing her. All success to you, Margaret!

MARGARET TRUMAN

THE MUSIC EDUCATORS National Conference Division meetings for 1947 have been held in various sections of the country during the past two months. The Southwestern Division meeting was held March 12-15 at Tulsa, Oklahoma; the Northwest, March 19-22 at Seattle, Washington; the California-Western, March 30-April 2 at Salt Lake City, Utah; the North Central, April 9-12 at Indianapolis, Indiana; the Southern, April 17-19 at Birmingham, Alabama; and the Eastern, April 24-27 at Scranton, Penna.

THE NEW YORK Philharmonic-Symphony Orchestra, on its spring tour of twenty-four cities, is donating to the school system of each city visited a complete library of all available recordings made by the orchestra, a gift of the United States Rubber Company.

THE CARNEGIE HALL "Pop" Concerts in New York City will inaugurate their second season on May 1—to run through June 14. A total of forty-four concerts is planned, in which many soloists and conductors will appear with the sixty-five piece Carnegie "Pop" Orchestra.

YEHUDI AND HEPZIBAH MENUHIN, famous brother and sister team, resumed their joint concert giving in March, when they appeared before a capacity Metropolitan Opera House audience, in a sonata program. This was their first joint recital since 1938. Following this they departed for a long European tour.

The Choir Invisible

BORIS LEVENSON, composer and conductor, died in New York City on March 12, at the age of sixty-three. He had conducted operatic and symphony orchestras in Russia prior to 1914. In 1921 he settled in New York.

FELIX FOX, distinguished concert pianist of an earlier era, and for nearly fifty years a successful teacher, died March 24, in Boston, aged seventy-one. He had appeared frequently with the Boston Symphony and other famous orchestras.

ARTHUR SCOTT BROOK, composer and dean of New Jersey organists, died March 8 in Atlantic City, New Jersey, aged

(Continued on Page 300)

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Junior Etude

Edited by

ELIZABETH A. GEST

Successful Men and Music

(Boys, be sure to read this)

by E. A. G.

Do successful business men, or professional men, writers, and Statesmen like music? Did they study it when young and did they do their practicing faithfully? Do they still play or sing? Do they compose? Did their music have anything to do with their later successful careers?

In many cases the answer is *yes* to all these questions. And how and why would music help these men to become successful in other professions? Investigators have found that music is one of the best mind trainers there is, and that those who study music while in school and in college make the higher marks in their academic subjects. Good mind training and high marks are good "starter-offers" on successful careers. (Remember that, boys, when you practice.)

The following are some outstanding men, some top-flight names in America and elsewhere, who have studied music and who did not "give it up," even when pressed with world-wide affairs: Charles G. Dawes, banker, former Vice President of the United States, former Ambassador to Great Britain (flutist and composer); Alfred, Lord Balfour, former Prime Minister of England (pianist and organist); Thomas E. Dewey, Governor of New York (singer); Major Alexander de Seversky, airplane designer (composer); Albert Einstein, scientist (violinist); Thomas Edison, inventor (played piano); John Alden Carpenter, marine merchant (prominent composer); Cyrus McCormick, International Harvester Company (composer); Lionel Barrymore, stage and screen star (pianist); Arnold Bennett, English author (pianist); Pierre S. DuPont, manufacturer (pianist); Noel Coward, actor (composer); John D. Rockefeller, Senior, oil magnate (pianist); John D. Rockefeller, Junior, oil magnate (violinist and organist); George Bernard Shaw, English author (pianist and music critic); Major John A. Warner, Superintendent of New York State Police (pianist); Herbert Lehman, former Governor of New York (violoncellist); Charles M. Schwab, steel magnate (organist); Ralph Modjeski, designer of bridges (pianist); Walter Hampden, actor (violoncellist), and the President of the United States, Harry S. Truman (pianist).

Many other names could be included in this list of famous men who studied music and who kept it up because they wanted it, needed it. And it might be a good idea, boys, for you to do a little extra practicing now while you have the chance—maybe some day your music will help you to have your names included on just such a list of famous men.

Machines and Things

by Leonora Sill Ashton

Harold and Ned were talking about their new pieces. "I like to play and I like to practice," said Harold, "but I do wish I could learn to play quicker. And it isn't that they're too hard, or anything like that."

"Check," replied Ned. "I wish, when I had a new piece, my hands could play it right off without a mistake, the way the hurdy-gurdy does."

"A hurdy-gurdy is a machine. We're not. But of course it took hands to put the thing together, and it takes hands to work it," said Harold. "And there are different parts to a hand just as there are to a machine," he added.

"Yes," answered Ned, stretching out his fingers and looking at his hands, "the knuckles and the fingers work on hinges, and the wrist works on hinges, and they are all related to each other as well as to the hand."

"And," continued Harold, "the hands are related to the wrists, and the wrists are related to the forearm, the forearm to the elbow, the elbow to the upper arm, and the upper arm to the shoulder."

"That sounds like one of the houses Jack built," laughed Ned. "We might as well make it complete and say the shoulder is related to the back, and the back, with its spine, to the brain where the power comes from to make all the parts work. As a matter of fact, I should say we're almost electric clocks or something."

"Tell you what," broke in Harold, "next time we practice let's pretend we *are* machines, and when our fingers don't play the way they should, let's see if we can find out what part of the machine is at fault. Maybe some joint needs oiling, or some screw-bolt needs tightening."

Two days later the boys were again talking about their music. Ned asked, "How did your machine work?"

"Can't say my fingers did very well, but I found the trouble. I was holding my elbows tight as could be, and that made my wrists stiff and they could not play well. So I just made my elbows loose, oiled them up, you might say, and the playing went a lot better."

"Well," said Ned, "what was wrong with *my* machine was that my arms and hands were *too* loose and I was not sounding the keys surely and firmly. I felt that a lot of nuts and bolts needed tightening. This machine idea is pretty good, I say."

"Yes," agreed Harold, "and I think we will learn our pieces a lot better. But I'm going to pretend my piano is a machine, too. It has different parts all connected and related, too, and it is very complicated. But it will not go unless somebody makes it go."

"That's just it," said Ned. "The piano is the machine and we're the engine that moves the parts. If we want to play well we have to keep our engines oiled and in good condition. And of course practicing the right way is the thing to do for that."

"You've got the right idea, Ned. Keeping our engines overhauled and in good condition will make the machines work with speed and smoothness."

"And we'll be good players some day soon. Know that?"

For Mother's Day

by Ethel Ray Page

Copyright Curtis & Cameron

When Mother plays, in dreams I hear
A multitude of fancies near;
By nimble fingers softly wooed,
Expressive of her spirit's mood.

When Mother plays a sparkling air,
The birdlings hush their trills so fair;
And with her soulful melodies
The winds go singing through the trees.

When Mother plays a rhapsody
All nature sways with harmony;
A *minuet* or *scherzo* gay
Sends kindly feelings on their way.

When Mother plays at twilight dim,
It may be but a simple hymn—
I feel a tranquillizing power,
When Mother plays at twilight hour.

The Olympics

by E. A. G.

Most people think of contests in athletics when the word Olympics or Olympian Games) is used. And that is what they usually consist of at the present time. But these events are of very ancient origin, and back in the early centuries the Greeks also had a series of contests every four years, just as the Olympics are; but in these games prizes were also given for musical performance. Just imagine! And we like to think that playing in contests and auditions is a modern idea!

In the fourth century, B. C. (that is about six thousand years ago) a woman received a prize in the Pythian Games for blowing a trumpet louder and longer than any one else could blow it. Just think about that for a moment!

Junior Etude Contest

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

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

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

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have 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 May. No essay contest appears in this month. Puzzle contest appears below. Results in August.

Quiz
How Many?

1. How many sixteenth-notes in a dotted whole note?
2. How many half-steps in an octave?
3. How many sharps in the key of c-sharp minor?
4. How many strings on a violoncello?
5. How many players or singers in a quintette?
6. How many sixteenth-notes can there be in one measure of six-eight time?
7. How many flats are there in the key of e-flat minor?
8. How many sixteenth-notes equal one double dotted quarter-rest?
9. How many quarter rests would be required to fill one measure in four-four time, if the first note was a quarter note the second note was a dotted quarter note, and the third note was an eighth note?
10. How many half steps are there in an augmented fifth?

(Answers on this page)

JUNIORS of MALDEN, Mass.

Boston Globe photo

Sallie Newton, John Brooks, Beverlee Duncan, Patricia Donelly, Joan McCarthy, Sharon Gilbert, William Alberg.

Jumbled Orchestra Puzzle

Rearrange the letters in each of the following jumbled words to find musical instruments.

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From your friend,
Marian Hazel Zacher (Age 12),
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Letter-Boxers

The following Letter Box writers have asked to have other Junior Etuders write to them. Due to limited space we can not print their letters in full. Address replies, always, in care of the Junior Etude.

"I would like to hear from other music lovers."
Patricia Irby (Age 16), Oklahoma

"I would love to receive letters from other Junior Etude readers."
Betty DeWald (Age 15), Pennsylvania

"Would someone write to me?"
Marianne Schneider (Age 13), Pennsylvania

"I would like to hear from lots of music lovers."
Marie Whaley (Age 13), Georgia

"I would like to hear from others who are interested in music and music clubs."
Mary Ellen Fussell, Texas

"I like to write and receive letters."
Lois A. Holliday (Age 14), Wisconsin

(List will be continued in a later issue)

Answers to Instrument Puzzle in March:

1, Tonic; 2, revel; 3, opera; 4, minor; 5, Bambi; 6, organ; 7, niece; 8, event. Initials spell TROMBONE, finals spell CLARINET.

Answers to Quiz

1, Twenty-four; 2, twelve; 3, four; 4, four; 5, five; 6, twelve; 7, six; 8, seven; 9, one; 10, eight.

Prize Winners for February Instrument Puzzle:

Class A, Dorothy Uebelhor (Age 15), Indiana; Class B, Esther Bystrak, New York; Class C, Freddie M. Turner (Age 8), Maryland.

Honorable Mention for February Puzzle:

June Ryan, Irene Taylor, Dorothy Zechman, Carolina Gale Lambright, Virginia Ayres, Virginia Rgode, Joyce Prichard, Billy Muns, Barbara Ann Clark, Ilo Allen, Matoira Westermark, Elizabeth Coffua, Sarah McBride, Betty Hamilton, Ted Eichelberger, Helen Moore, Betty Jane Parker, James Mason Martens, Marianne Reider, Barbara Jean Gunn, Irene Kay Hiley, Sheldon Richman, Sandra Jean Ferber, Louis A. Bonelli, Joanne Flage, Herbert Leeman, Carol Miller, Miriam Feldman, Peggy Lane, Dolores Lewis, Renee Council, Robert Leeman, Adison Finley, Nancy Silverman.

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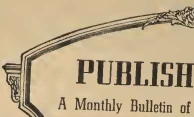

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

THE COVER FOR THIS MONTH—Cover subjects which convey a musical interest immediately to the beholder are hard to procure. In order to stimulate ideas along this line THE ETUDE MUSIC MAGAZINE a year or so ago instituted prize contests in several of the more prominent art schools in the United States. During the past twelve months THE ETUDE has carried on its covers some of the prize winners and some of the runners-up in these cover contests.

Miss Eva Hoffman, a student at the Cleveland School of Art, at the time of the offering of prizes in an ETUDE cover contest among students there won first prize with the cover design appearing on this issue. Long since we have congratulated Miss Hoffman and sent to her the prize check, and it gives us pleasure at this time to present her prize-winning cover to our readers.

THERE IS A GREAT MUSICAL APPETITE TODAY—Fortunately for music publishers in these days when a large volume of business helps to cover higher than prewar costs of paper, printing, and binding, there is a great "appetite" for music. The terrific demand for everything worthwhile in the realm of educational, standard, religious, and classical music makes it difficult to keep stocks from being depleted, and when new editions are printed frequently copies are hardly on the shelves before an unprecedented demand uses them up.

No publisher wants to let any worthwhile publication stay permanently out of print. It is generally the case that any number not available is only temporarily out of print, so it is well to place all orders for music with instructions to deliver when available, if not in stock, or the practice should be made of ordering again and perhaps again at reasonable intervals to obtain desired music publications.

The THEODORE PRESSER Co. has in its files thousands of orders on which instructions have been given to ship when available, and every week great quantities of such "back offered" items are sent forward to waiting customers.

Despite the continued shortages of paper, the indefatigable efforts of the THEODORE PRESSER Co. production staff have resulted in a greatly improved condition of stocks, and week by week the number of items temporarily out of print is being reduced.

So repeating the advice given previously in these columns, keep asking for the publications you want if they were not available at the time of your previous asking.

MORE THEMES FROM THE GREAT CONCERTOS, *for Piano Solo, Compiled and Arranged by Henry Levine*—This new compilation reflects Mr. Levine's choice of ten more popular concerto themes in playable adaptations for piano solo. These themes, however, are not derived entirely from the piano literature, but come also from favorite concertos for other instruments. The contents will be arranged for pianists of average ability, and will be carefully edited, fingered, and phrased. Among the composers to be represented are: Rachmaninoff, Tschaikowsky, Beethoven, Grieg, and Brahms.

Orders are being accepted now for single copies at the special Advance of Publication Cash Price, 40 cents, postpaid. The sale is limited to the United States and its possessions.

May, 1947

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Title	Author	Price
The Adventures of Peter the Piano—An Illustrated Story for Children	Dorothea J. Byerly	.50
Basic Studies—For the Instruments of the Orchestra	Traugott Rohner	
Student's Books, each		.25
Conductor's Score		.60
Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Old	Peery	.40
The Child Tschaikowsky—Childhood Days of Famous Composers	Lottie Ellsworth Coit and Ruth Bampton	.20
Ella Ketterer's Book of Piano Pieces		.35
Etudes for Every Pianist	Maier	.60
Fantasy in F-Sharp Minor—For Two Pianos, Four Hands	Ralph Federer	.50
King Midas—Cantata for Two-Part—Treble Voices	Thaxter-Strong	.35
Mendelssohn's Organ Works	Kraft	.75
More Themes from the Great Concertos—For Piano	Henry Levine	.40
The Music Fun Book—A Work Book for Young Piano Beginners	Virginia Montgomery	.25
Music Made Easy—A Work Book	Mara Ville	.25
Selected Second Grade Studies for Piano	David Lawton	.25
Sousa's Famous Marches—Arranged for Piano Solo	Henry Levine	.70
Twenty-Four Short Studies—For Technic and Sight Reading for Piano	L. A. Wilmot	.30
Twenty Teachable Tunes—For Piano	Opal Louise Hayes	.25
You Can Play the Piano, Part One	Richter	.35
You Can Play the Piano, Part Two	Richter	.35

SOUSA'S FAMOUS MARCHES, *Arranged for Piano Solo by Henry Levine*—Here is indeed a publishing scoop! All of the most famous marches of the great "March King," included for the first time within the covers of one book, in easily-playable new transcriptions for the average pianist (grades 3-4) by Henry Levine, whose ability as an arranger is widely known through the successful series of books begun with his THEMES FROM THE GREAT PIANO CONCERTOS ($.75) published in 1942.

Twelve marches make up the contents, and among them are *The Stars and Stripes Forever; Semper Fidelis; Liberty Bell; Washington Post; El Capitan; The Thunderer; King Cotton; High School Cadets;* and *Manhattan Beach.* Never before has it been possible, due to copyright restrictions, for one publisher to offer such an array of the marches from the pen of John Philip Sousa.

Single copies of this extraordinary book may soon be ordered in advance of publication at 70 cents per copy, postage prepaid.

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THE MUSIC FUN BOOK—*A Work Book for Young Piano Beginners, by Virginia Montgomery*—This work book, which is designed to supplement regular instruction materials for young pianists, presents music fundamentals in such a variety of interesting ways that learning becomes a delight. Each lesson is devoted to one phase of subject matter, an organization which allows the teacher freedom in deciding the order in which *Alphabet, Notation, Position, Time,* and other subjects should be taught to each pupil. Instructions are so simply and plainly given that the child just learning to read can understand them.

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CHAPEL ECHOES, *An Album of Sacred and Meditative Music for Pianists Young and Old, Compiled and Arranged by Rob Roy Peery*—Here is an outstanding compilation of sacred and meditative music, some of which has never before been arranged for piano. Dr. Peery, an experienced church choirmaster admirably equipped for this work, has chosen much of his material from the choral literature of Bach, Bortniansky, Franck, Gaul, Maunder, and Mendelssohn. For the church festivals the easy-to-play arrangements also provide seasonal music, such as Adam's *O Holy Night* and Faure's *Palm Branches.* Humperdinck's *Evening Prayer* and the "Finlandia" *Choral* by Sibelius are among an extensive list of old favorites.

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TWENTY TEACHABLE TUNES, *for Piano, by Opal Louise Hayes*—The work of an expert in the pedagogical field, this good supplementary material for first grade pianists is presented in easy major keys only. Lively titles and delightful illustrations are a feature of this book designed in the familiar oblong size.

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BASIC STUDIES *for the Instruments of the Orchestra, by Traugott Rohner*—This important new work, by a music educator of wide experience, presumes an elementary playing ability on the part of students, and carrying on from there develops technical ability and musicianship progressively through the practicing of scales, intervals, and arpeggios in many variations of key, rhythm, and dynamics. Interspersed are melodious harmonized "Time Teasers," a novel, original feature; and finally, a very useful "Chromatic Waltz" and selections from Tschaikowsky and Gounod. The major emphasis, of course, is placed on the string section, although parts are available for each instrument of the orchestra. The diversified instruction given in the Conductor's Score will prove of great value to directors, being based on long practicable experience. The author is a faculty member of Northwestern University School of Music and Director of Instrumental Music in the Township Schools of Evanston, Illinois.

Ten books are to be published, as follows: Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet-Trumpet, F Horn, E-flat Horn and Saxophone, Trombone-Bassoon-Tuba, and Conductor's Score. In advance of publication, single copies of the student's books may be ordered at 25 cents each, the Conductor's Score, 60 cents, postpaid. Be sure to specify the books desired when ordering.

ETUDES FOR EVERY PIANIST *and How to Study Them, Selected, Revised and Edited by Guy Maier*—The works of the author of this new book are well known to ETUDE readers. Many will remember the series of etudes presented in the music section which began in January 1941. For this new book Dr. Maier has selected eighteen of these covering technical problems in the intermediate and early advanced grades. Each will be accompanied by the original "Technic of the Month" article. This book, which is being published as a result of many requests received from interested teachers and students, may be ordered in advance of publication at the special introductory cash price, 60 cents, postpaid.

THE CHILD TSCHAIKOWSKY, *Childhood Days of Famous Composers, by Lottie Ellsworth Coit and Ruth Bampton*—As each book is added to this well-established series, increasing interest is demonstrated by the large number of advance orders received. The music of Tschaikowsky is so popular with the general public that teachers and pupils, everywhere, eagerly are awaiting copies of this book which will contain, in addition to an interesting story of Tschaikowsky's boyhood, a half dozen easy-to-play excerpts from his beloved compositions and a selected list of recordings. The illustrations as usual will be quite attractive.

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MUSIC MADE EASY, *A Work Book by Mara Ville*—This entertaining publication for young students will provide novelty as well as instruction. While it has been designed directly as supplementary material to Robert Nolan Kerr's widely used ALL IN ONE, it will constitute useful supplementary material to any method. The content will deal with the theory of music, and will cover such matters as music symbols, note values, time signatures, scales, rhythm, accent, ties, slurs, and tetrachords. There will be a matching test, true or false tests, and attractive illustrations. Some of the text will be made up of engaging poetry, and much space will be provided for the student's own written work.

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ELLA KETTERER'S BOOK OF PIANO PIECES, *for Piano Solo*—For this delightful new collection, Miss Ketterer has selected her own favorites from her numerous successful compositions. Those who discover Ella Ketterer through this album will find an unusual talent for combining appealing melody with lively texts in pieces of marked educational value. Titles cover a variety of subjects, and interest is sustained throughout by diverse rhythmic patterns and contrasting styles.

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SELECTED SECOND GRADE STUDIES, *for Piano, Compiled by David Lawton*—A sequel to David Lawton's already successful SELECTED FIRST GRADE STUDIES, this group of piano studies also will be published in the *Music Mastery Series.* Studies in easier keys by Parlow, Gurlitt, Bilbro, Streabbog, Bugbee, and Köhler again will make up the content, and the same expert editing, fingering, and phrasing will prevail. More than twenty studies, covering important phases of keyboard work, will be included.

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YOU CAN PLAY THE PIANO! *A Book for the Older Beginner, in Two Parts, by Ada Richter*—In preparing this method, Mrs. Richter has taken for granted the student's knowledge of music's fundamentals, and so sets off from the first with work at the keyboard. Well rounded instruction is provided from the first lesson, with special stress on smooth, musical playing. Along with especially prepared material, this work contains some attractive folk tunes, and some adaptations from Brahms, Johann Strauss, and others. Cartoon drawings make up the illustrations.

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THE ADVENTURES OF PETER THE PIANO, *An Illustrated Story for Children, by Dorothea J. Byerly*—This expertly illustrated story in colored pictures relates amusing episodes in the life of a piano as it advances from misery in a dusty warehouse to happiness in the home of a music-loving little girl. The book contains no actual music, but it is an excellent inspirational story and makes an ideal gift or award for the young music student.

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ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Two books for piano, one of studies the other of pieces, recently announced in these columns, are now ready for delivery to those who ordered copies in advance of publication. With this notice, the special advance price offer is withdrawn. Copies may be procured from your local dealer or from the publishers for examination.

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"The Show Must Go On"

(*Continued from Page* 293)

be a way to eliminate excitement, nervous strain, and tension—all of which have their effect on the heart—from the life and work of the musician. There are, however, well-known ways to soothe the impact of those forces and to relieve the burden of a strained heart.

At all times when heart troubles were taking their toll of musicians, they suffered silently without showing the audience how they felt. Characteristic is the unhappy life of the violinist-composer, Wieniawski. As Leopold Auer tells us, Wieniawski, during his last concert period, was at times obliged to stop playing in the midst of a composition, owing to a sudden seizure of heart trouble. For the time being, it absolutely deprived him of breath. After a few moments of rest he would go on playing, but much enfeebled by the attack he had suffered. At one of these concerts in Berlin, Joseph Joachim, who happened to be in the hall, saved the situation: at Wieniawski's request he played Bach's *Chaconne* and several other numbers while Wieniawski had a heart attack.

Handel never stopped working although, during his last years, he was tortured by gout, stricken with blindness and every excitement and physical exertion rendered difficult by a heart ailment. He died in the harness. Brockway and Weinstock describe, how he felt ill during a performance of "Messiah" at Covent Garden. In one section he faltered, but recovered himself adroitly. Scarcely had the final *Amen* been sung when he fainted, and was carried to his house in Brook Street. As he lingered in his last agony, he said: "I want to die on Good Friday in the hope of rejoining the good God, my sweet Lord and Saviour, on the day of His Resurrection." Actually, he died early in the morning of Holy Saturday, 1759.

The World of Music

(*Continued from Page* 295)

seventy-eight. He was the designer of organs in many large churches throughout the country and in 1904 he installed the organ in the festival hall of the St. Louis World's Fair. This organ was later installed in the John Wanamaker Store, Philadelphia.

J. C. VAN HUKTEYN, who was the first concertmaster of the Baltimore Symphony Orchestra, and a teacher at the Peabody Conservatory of Music for half a century, died in Baltimore, March 3, at the age of seventy-eight.

WILLIAM PIJPER, composer, editor, teacher, and a leading figure in contemporary Dutch music, died March 19 at Leidschendam, Holland, aged fifty-two. Since 1934 he had been director of the conservatory and music school at Rotterdam.

MRS. SUSAN HAWLEY DAVIS, a leader in Connecticut musical circles, and former chairman of the opera division of the National Federation of Music Clubs, died March 24, at Fairfield, Connecticut, aged seventy-nine.

DR. OSBOURNE McCONATHY, nationally known music educator, and an authority on public school music, died April 2, at Pattenburg, New Jersey, aged seventy-two. He held his first school music position at the age of eighteen in Louisville, Kentucky. He was a former president of the Music Supervisors National Conference and of the Music Teachers National Association.

Competitions

A SECOND PIANO CONTEST, sponsored by the Rachmaninoff Fund, Inc., will be held during the 1947-48 season. The Fund's national finals in the first contest, scheduled for this spring, have been postponed to the spring of 1948. Regional auditions for the first contest held last autumn produced only two finalists—Gary Graffman and Ruth Geiger, who will be eligible to compete in the 1948 finals. The deadline for the new contest is September 1, 1947, and full details may be secured from the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, New York 19, N. Y.

THE FRIENDS of Harvy Gaul, Inc., are sponsoring its first 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 Harvey Gaul Contest Committee, Ferdinand Fillion, Chairman, 315 Shady Avenue, Pittsburgh 6, Pennsylvania.

A BAND MUSIC composer's contest for the best "Concert or Parade" march is announced by the Rock River Valley (Illinois) Music Festival. The first prize is seventy-five dollars and the second prize, twenty-five dollars. The march will have the title, *Spirit of the Twin Cities* (Sterling and Rocky Falls), and will be played on the Festival Program, July 25. Closing date of the contest, which is open to anyone, is midnight, June 15. Details may be secured from Mr. Elmer Ziegler, General Chairman, Rock River Valley Music Festival, Sterling, Illinois.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Eurydice 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 Wolff, chairman, % The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

World-Wide Selections Of Master Recordings

(*Continued from Page* 250)

formance obtaining in Handel's day are taken into account, the purist argument loses some of its force." Mr. Sargent matches the bigness of the occasion with the vigor and precision of his conducting; he lacks the imaginative subtlety and intimacy of thought and line that Sir Thomas revealed, yet on his own he deserves commendation for holding his forces so effectively together. One suspects that no performance of a work as ambitious as "The Messiah" will ever come off with complete success for all. Considered on the whole, the present set strikes a better than average mark in such matters and is deserving of praise.

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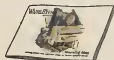

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