


5-1-1942

Volume 60, Number 05 (May 1942)

James Francis Cooke

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

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

Recommended Citation

Cooke, James Francis. "Volume 60, Number 05 (May 1942)." , (1942). <https://digitalcommons.gardner-webb.edu/etude/239>

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

THE ETUDE

May
1942

Price 25 Cents

music magazine



Walter Damrosch from One Score to Four Score

The Celebrated John Church Company

. SONG . COLLECTIONS .

EMBRACING THE VOCAL
MASTERPIECES OF ALL AGES

FOLK SONGS OF MANY NATIONS

Collected and Edited by Louis C. Elson

Here is an album of the characteristic song of various nationalities, by well-known American composers. Each volume is given, but each song is presented with a special arrangement, and the range and singers of all voices will find them of great value. An interesting preface, "The Influence of Folk Song upon the program notes."

GEMS OF ANTIQUITY

Collected and Edited by Dr. Otto Nelzel

An anthology of vocal masterpieces composed in the 16th and 17th centuries. Many of these songs originally were composed for the secular voice, but they have been faithfully preserved in the color of the originals. The volume contains original thoughts with as much precision as translation was possible. The "classical" section of the song festival program.

FAMOUS SONGS

SOPRANO · ALTO · TENOR · BASS

Edited by H. E. Krehbiel

Made by one of America's outstanding writers on musical subjects, this collection of famous songs is a volume of great value to all who are interested in the vocal world. Each volume contains 12 songs, and each song is given in its original form, with the original text and a translation. The volume is especially noteworthy, not only for its beautiful, engraved illustrations in heavy paper covers.

SONG CLASSICS

SOPRANO · ALTO · TENOR · BASS

Edited by Horatio Parker

If you are looking for a collection of the best of the best in the world of song, this is the volume for you. It contains 12 of the most famous songs of all time—each and every one of them is a masterpiece of art. Each volume contains 12 songs, and each song is given in its original form, with the original text and a translation. The volume is especially noteworthy, not only for its beautiful, engraved illustrations in heavy paper covers.

SACRED SONGS

SOPRANO · ALTO · TENOR · BASS

Edited by W. J. Henderson

Probably no class of singer requires a more extensive repertoire than the sacred. This volume contains 12 of the most beautiful and most popular sacred songs of all time—each and every one of them is a masterpiece of art. Each volume contains 12 songs, and each song is given in its original form, with the original text and a translation. The volume is especially noteworthy, not only for its beautiful, engraved illustrations in heavy paper covers.

ORATORIO SONGS

SOPRANO · ALTO · TENOR · BASS

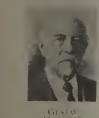
The solo parts of the standard oratorios represent the highest type of vocal art. This volume contains 12 of the most beautiful and most popular oratorio songs of all time—each and every one of them is a masterpiece of art. Each volume contains 12 songs, and each song is given in its original form, with the original text and a translation. The volume is especially noteworthy, not only for its beautiful, engraved illustrations in heavy paper covers.

OPERA SONGS

SOPRANO · MEZZO-SOPRANO AND ALTO · TENOR · BASS

When the vocal student with operatic aspirations reaches the point where a complete vocal range is required, there is no better assignment than the volume in this collection. It contains 12 of the most beautiful and most popular opera songs of all time—each and every one of them is a masterpiece of art. Each volume contains 12 songs, and each song is given in its original form, with the original text and a translation. The volume is especially noteworthy, not only for its beautiful, engraved illustrations in heavy paper covers.

THE JOHN CHURCH CO.
Theodore Presser Co., Distributors
1712 CHESTNUT STREET, PHILADELPHIA, PA.



GUSTAV HINRICHS, whose early work in producing and conducting opera in Philadelphia, caused him to be known as the "father of opera" in that city, died at Mountain Lakes, New Jersey, on March 26. He was born in Germany, in 1850, studied music in Hamburg, and came to America in 1870. He was associated with Theodore Thomas in the American Opera Company and with Dvorák at the National Conservatory, both in New York City. For ten years he was music director of his own opera company in Philadelphia.

THE NORTH CAROLINA SYMPHONY ORCHESTRA, America's first State symphony orchestra, celebrated its tenth anniversary on March 30, with a concert in Chapel Hill. The program was featured by the appearance of Ruggero Ricci, young American violinist.

MUSIC IN INDUSTRY is growing by the proverbial leaps and bounds; according to recent surveys, bands, glee clubs, orchestras, choirs, and various instrumental activities are being sponsored by large corporations, as a means of relieving the strain of monotonous and high pressure work.

HENRI SCOTT, formerly a leading basso of the Metropolitan Opera Company, died at Hagerstown, Maryland, on April 2. Born in Coatesville, Pennsylvania, his entire musical education was acquired in America. He was one of the first American-trained singers to gain fame in grand opera. He toured in concert with Caruso in 1908, and then sang with the Manhattan Opera Company, the Chicago Opera Company, and finally the Metropolitan Opera Company. For several years he maintained a studio in Philadelphia.



VERDEN'S "REQUIEM" was given a most successful presentation by The Philadelphia Orchestra at its concert on Friday afternoon and Saturday evening, March 27 and 28. Choral groups assisting were the Choral Society of the University of Pennsylvania, the Choral Art Society, and the Philadelphia Conservatory Chorus; and the soloists were Judith Hellwig, Erid Svantho, Charles Kullmann, and Alexander Kipus, all under the masterful conductorship of Eugene Ormandy.



HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

ALEXANDER VON ZEMLINSKY, Venese composer, conductor, and teacher, died on March 16 at Larchmont, New York. He had been in this country since 1938. In his early days he numbered among his friends Brahms and Gustav Mahler. His operas were produced in Munich, Vienna, and Zurich. He was conductor at the Staatsoper in Berlin and other important opera centers. Among his pupils were Arnold Schoenberg, his brother-in-law, the late Artur Bodansky, and Erich Korngold.

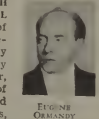
THE METROPOLITAN OPERA ADDITIONS of the Air came to an exciting finale on March 22, when the winners for this year were presented in the final broadcast of the season over the NBC chain. Due to the unusual excellence of all six finalists, four instead of the usual three were awarded Metropolitan contracts and \$1,000 each in cash. These are Frances Greer, soprano; Piggett, Arkansas; Margaret Harshaw, contralto, of Narberth, Pennsylvania; Elwood Gary, tenor, of Baltimore; and Clifford Harvuo, baritone, of Norwood, Ohio. Because of the high rating of the other two singers, Virginia MacWatters, coloratura soprano, of Philadelphia, and Robert Brink, baritone, of McKeesport, Pennsylvania, each was given a \$500 award; also the Metropolitan Opera Company retains the right to use them when needed.

A CONCERT IN MEMORY of Kurt Schindler, founder and first conductor of the Schola Cantorum, was given in March by that organization under the direction of its present conductor, Hugh Ross. An important part of the program was the presentation of a number of new works which had been written by a group of composers using themes found in Schindler's collection, the "Folk Music and Poetry of Spain and Portugal."



HOLLINS COLLEGE in Virginia is celebrating in May its one hundredth anniversary. This fact takes on special significance for The ETUCE because it was at Hollins College that Theodore Presser taught music for the three years prior to his founding The ETUCE Music Magazine in 1883. And it was Dr. Charles Lewis Coker, founder and first president of Hollins College, who loaned Mr. Presser part of the necessary funds to launch the magazine. Congratulations to this distinguished college on its one hundredth birthday!

THE CENTENARY OF SIR ARTHUR SILLIVAN'S birth is being observed during the month of May. It was on May 12, 1842, in London, that the man whose works were destined to create records that no doubt will never be equalled, let alone surpassed, was born. Sullivan's collaboration with W. S. Gilbert, in the creation of a long line of comic operas, was in itself a remarkable record; coupled with this, he produced sacred and secular cantatas and miscellaneous choral works which are still given successful presentations in all parts of the civilized world.



THE FORTY-NINTH ANNUAL MAY FESTIVAL of the University of Michigan will be presented by the University Musical Society on May 6, 7, 8, & 9 at Ann Arbor, Michigan. An array of distinguished artists and musical organizations, including The Philadelphia Orchestra, Eugene Ormandy, cond.; The University Choral Union, Thor Johnson, cond.; The Festival Youth Chorus, Juva Hiebee, cond.; Marian Anderson, Rachmanninoff, Helen Traubel, Emanuel Feuermann, and Carroll Glenn will present programs of wide variety and appeal.

THE ROBIN HOOD BELL CONCERT season in Philadelphia is announced to open on June 22 for a seven weeks' period. Some of the leading soloists of the country will appear, and outstanding conductors also will make guest appearances.

RANDALL THOMPSON'S new opera, "Solomon and Balkis," had its radio premiere on March 29, over the CBS network, with Howard Barlow conducting and the three principal parts being taken by John Gurney, bass; Mona Paulke, mezzo-soprano; and Carlo Corelli, tenor. The opera also had a stage performance in April at the Lowell House, Harvard University.

Competitions

A COMPETITION FOR AN OPERA by an American-born composer is announced by Mrs. Lytle Hull, president of the New Opera Company, New York. The award is \$1000 cash and a guarantee of a performance by the New Opera Company. The contest closes November 1, and full details may be secured by addressing the New Opera Company, 113 West Fifty-seventh Street, New York City.

THE EDGAR M. LEVENTRITT FOUNDATION, INC. will hold its third annual competition for young pianists early in October, in New York City. The award will be an appearance as soloist with the New York Philharmonic Symphony Orchestra. Applications must be filed by June 15, and full particulars may be secured by addressing the Foundation at 30 Broad Street, New York City.

A CONTEST FOR ORIGINAL COMPOSITIONS for young pianists, open to all composers who are American citizens, is announced by the Society of American Musicians of Chicago. This contest closes July 30, and full particulars may be secured from Edwin Gemmer, 1615 Kimball Building, Chicago, Illinois.

THE THIRD NATIONWIDE COMPOSITION CONTEST of the National Federation of Music Clubs, to give recognition to creative talent, is announced by the committee in charge of the event. The contest this year will be limited to two classifications—a chamber music work and a choral composition. The choral composition closes on July 1 and the chamber music contest on November 1. Full details may be secured from Miss Helen L. Gunderson, National Contest Chairman, Louisiana State University Station, Baton Rouge, Louisiana.

THOUSANDS IN AMERICA ARE THINKING TODAY



"I always wanted to own a piano."

"I always wanted to own some kind of musical instrument."



"I always wanted to study music."

"I always wanted my children to study music."



"I always wanted the pride of having music in my home."



"Now I am earning more money than I ever hoped to earn."



"I want to invest part of my earnings in something of permanent value to myself."

So say thousands of music loving workers in defense industries. Those who know the new Etude are saying, "I always wanted to subscribe to THE ETUDE."

THE ETUDE wants right away an army of teachers and music workers to enlist in the campaign to secure new ETUDE subscribers and make a profit by doing it, at this time when music means so much to our Nation. Let's have your help. Fill out and mail this coupon to-day.

EVERY NEW ETUDE SUBSCRIBER HELPS EXPAND THE TEACHER'S OPPORTUNITIES AND ACTIVITIES

THE ETUDE Music Magazine
Dept. C, Philadelphia, Pa.

Please send me without cost full particulars showing how I can add to my income by helping to expand American musical activity through acting as a representative for THE ETUDE.

Name _____
Address _____

THE ETUDE
music magazine

PUBLISHED BY THE ETUDE
BY THEODORE PRESSER, INC., PHILADELPHIA, PA.

DITORIAL AND EDITORIAL OFFICE

DR. JAMES T. HANCOCK, Editor

Copyright, 1943, by The Etude, Inc.

Subscription Rates: Single Copy 10c; 6 for 50c; 12 for \$1.00; 24 for \$1.90; 48 for \$3.60; 96 for \$6.90. All rates in advance. Payment in U.S. dollars only. Foreign rates on application.

FOUNDED 1906 BY THEODORE PRESSER

Contents for May, 1942

VOLUME LX, No. 5 • PRICE 25 CENTS

WORLD OF MUSIC	280
EDITORIAL	291
YOUTH AND MUSIC	292
MUSIC AND CULTURE	296
MUSIC IN THE HOME	297
MUSIC AND STORY	301
Classic and Contemporary Selections	302
Special Features	303
Read and Instrumental Compositions	304
Technical and Instructional	305
MISCELLANEOUS	306
THE JUNIOR ETUDE	307
QUESTIONS AND ANSWERS	308
THE ETUDE	309

Musical Results

PROBABLY THE MOST VALUABLE METAL in the world is radium, which is worth approximately \$1,500,000.00 an ounce. You can buy gold for about thirty-five dollars an ounce. The reason radium costs so much is not merely because there is so little of it in the world, but because it is so difficult to refine. It takes one ton of ore to produce a fraction of a grain of this marvelous living, silvery white metal that only a few people in the world have ever seen. The total supply in the United States is less than three-quarters of a pound, yet it required thousands and thousands of tons of ore to produce this. Its principal value rests in the fact that the lives of great numbers of people depend upon the existence of radium.

Many of the finest results that man has attained are not unlike radium, in that an enormous amount of effort was required to mine an appallingly small amount of precious metal from the original ore. We have recently been reviewing the lives of many creative workers, known to us through their masterpieces—their radium. One never hears of the appalling amount of work they did in order to produce one masterpiece. The discarded worthless ore lines the miles of roads leading to success. In the Library of Congress there are thousands of letters and documents bearing the signature of Abraham Lincoln and representing innumerable personal contacts. How could so busy a human being find time to do so much writing? No wonder that when great inspiration came to him his writing skill was such that it resulted in the imperishable "Gettysburg Address."

There seems to be a popular idea that great musical genius is a kind of biological curiosity which, without effort, produces, through an artistic spontaneous combustion, magnificent works. Admittedly, it is a cruel fate to lead young people to believe that work alone can produce masterpieces. Without inspiration that work alone can produce masterpieces. Without inspiration to the world. Yet we know of few masters who have not been exceedingly busy workers. Most of them, even those who started to write at an incredibly early age, were put through a very great amount of intensive study. This applies even to such phenomena as Mendelssohn and Mozart. These men were, in their childhood, astonishingly industrious. Even the exquisite Mendelssohn, literally born on the lap of wealth, spent hours and hours in faithful practice.

Paderewski used to say, "For every successful hour on the concert stage, the artist must give hundreds of hours in grinding practice." We never have known an artist who practiced longer and harder than the amazing Polish master. We, in our modern methods of study, are in great danger of making the fatal mistake of thinking that we have discovered some magic method of getting results without work.

Let us not be deceived. The rugged methods which our musical forefathers employed have been blithely put aside for candy-coated short cuts which have produced a generation of softies. The students who are carrying off the prizes to-day are those whose teachers have seen the need for plenty of wholesome work; they have not sought the alchemy of mystic tricks and short cuts for the evasion of work. We have known intimately an unusual number of virtuosos. Many of them keep on practicing up to within a few minutes of the time they go upon the stage, fearing that they might otherwise lose the technical "super-polish," force, and refinement for which they are famed.

Masterpieces are so rare that publishers are always on the lookout, with the hope of uncovering some youthful work of a master which shows some sign of genius, but which might not have been identified by the composer's contemporaries. Your Editor has thus ransacked the early works of scores of composers and has been dumfounded, in many instances, by the amazing number of dry, dull works which have reached print. The number of compositions which remain in manuscript can only be imagined. Then suddenly, out of this great mass of struggle for expression, comes a composition with such mastery and human appeal that it becomes imperishable. Certain composers, however, seem to have produced an extraordinarily uniform series of unusual work, as did Bach, Chopin, and Brahms. Yet even with their compositions there are many which stand out far above the others.

This does not mean, however, that every student should, perforce, parade through a procession of dull exercises. The intelligent student, properly taught, knows how to practice so that he finds great interest in scales, arpeggios, or in the Czerny, Clementi, Moscheles, and Chopin studies. He knows from his own digital experiences that the facility acquired through a great deal of the right kind of practice refines and one might say "burnishes" his technic and improves his tone. At a literary gathering, while talking with a well known writer of successful books, someone in the group said, "How can one produce so many books in one lifetime?" The author stopped a moment and then said, "You should see the books I have destroyed." The professional writer learns to write not by writing, but by destroying. Many an editorial has been written and destroyed several times before it reached the printed page. We learn to walk by crawling and by many falls. Do not be afraid to fall, but at the same time, do not let your falls discourage you.

The lesson of radium, to which we have referred, is not merely of the genius of Pierre Curie and his Polish wife, Marie Sklodowska, but of their great sacrifices and their indefatigable labors. One of their (Continued on Page 350)



EVIE CURIE

Musical Reciprocity

By Blanche Lemmon

NOT SO LONG AGO Kipling's famous line might have been paraphrased and with slight modification applied to the two Americas: "North is North and South is South and never the twin shall meet." For North and South America had gone their separate cultural ways for so long that the probability of their becoming mutually interested seemed remote. The main thoroughfares of cultural activity ran east and west; in the realm of the arts, Eastern Hemisphere events concerned the Americas far more than those of each other. In fact, so adequate did those thoroughfares seem for the interchange of musical ideas that north and south routes were sadly neglected.

Then the world underwent startling changes. Eastern thoroughfares were closed; and to South and North America it became apparent, as world events went forward at swift pace, that their futures would be linked together. That they could profit from collaboration was obvious. Like two neighbors who had long maintained only a nodding acquaintance, they took time at last, under threat of common danger, to meet and to talk things over. They found they had more in common than they had supposed.

A Significant Debut

Greatly interested in this altered attitude was a pianist in South America who hoped that a concomitant of closer political and commercial relations between her native Brazil and the United States would be closer musical relations between them. Back in 1915, a small Brazilian girl, twenty years of age and unknown to the music world, Guiomar Novaes by name, made a New York debut. The New York audience acclaimed her. After this event the United States welcomed her back to its concert halls again and again. In no country in the world did she receive more genuine appreciation of her art.

Gratified as her own experience in the States had been, Guiomar Novaes knew that cultural understanding between these North and South American countries which held such interest for her was

distinctly limited and that misconceptions were plentiful. A considerable number of popular songs had come to Brazil by way of motion pictures from the States, and likewise, many pilating Brazilian tunes had found their way into United States dance band repertoires. But of more serious music from the two countries there had been too little representation. For many of Brazil's cultural societies were under German domination and subsidized by Nazi money.

Guiomar Novaes decided to make her personal contribution to the promotion of closer relations between serious musicians of the two countries in the form of an invitation, extended to a young United States pianist to come to Brazil and appear there in the concert halls of the leading music centers.

To Columbia Concerts Corporation she delegated the task of selecting a young man or woman who would be representative of the finest talent in our country. Whoever they selected would come to Brazil under her sponsorship.

The Plan Develops

Columbia Concerts Corporation announced a competition and appointed able judges for the contest. There were ten candidates for the honor, and each played a complete recital for Leon Barzin, Mieczyslaw Munz, Hans Willem Steinberg and Sigismond Stojowski. From each recital's complete program one number was selected by the judges and this number was played again in a final competition. Joseph Battista was named the winner. On him developed not only an unusual honor, but the unique responsibility of acting as a musical emissary for the United States.

He was a Philadelphia boy, twenty-three years

old, and he had plenty of musical achievement to give him confidence. While still in Junior High School he had won the Philadelphia All Junior High School Contest for pianists; had won after this a scholarship at the Philadelphia Conservatory; and, on the basis of his work at the Conservatory had won further study at the Juilliard Graduate School in New York City. Another laurel was winning the Pennsylvania State Contest of the National Federation of Music Clubs. When his native city held a yearly audition to find a soloist to play in a Philadelphia Orchestra Youth Concert, Joseph Battista won his first chance to play with this distinguished orchestra. And he made the most of this opportunity by playing Rachmaninoff's Concerto in G minor so superlatively that he was immediately engaged for another appearance with the same famous group of musicians.

Strangely enough, there were many parallels in the life of Joseph Battista and in that of his South American sponsor. Like her, he was one of a large family—she, one of nineteen children and he, one of eleven. Like hers, his musical talent manifested itself early—all about four years of age. He had won a conservatory scholarship and so had she, at the Paris Conservatoire when she was fourteen—over three hundred and eighty

competitors! She had made her United States debut when she was twenty-one. And—to get a little ahead of our story—he triumphed in a first appearance in her country, just as she had triumphed in her first appearance in his.

A Successful Tour

He sailed for Rio de Janeiro, last July, and remained in Brazil for two months, playing before various cultural societies, schools of music, colleges, over the air and in recitals of his own, and he attended conferences, meetings, receptions and parties. How he was received by Brazilian audiences was expressed in the press it took only one column of Brazil's capital city to form its unchanging opinion. His first appearance, in Rio de Janeiro before a sold-out house, included most of the city's notables. The *Diario de Noticias* carried this report: "Battista triumphed completely in his first appearance on a Brazilian stage."

"He has honorably accomplished the mission that was confided in him," it went on, "coming to Brazil as representative of the young people of America, vibrant, idealistic, industrious and confident as they showed themselves to be in the All-American Youth Orchestra of Stokowski and in the Yale Glee Club recently. As for Guiomar Novaes she is to be complimented. As her work, undertaken in an effort to increase understanding between Brazil and the United States, crowned with brilliant success."

(Continued on Page 345)



JOSEPH BATTISTA



GUIOMAR NOVAES

Four Score—and Then!

A Conference with

Dr. Walter Damrosch

Dean of American Conductors

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBLUT

ROUNDING THE MILESTONE of an eightieth birthday gives me a new lease on life. When I attained the age of sixty I was not particularly glad, but now that I'm eighty, I glory in it. Especially attractive is the birthday present from fate that comes with being eighty—I am free from all responsibilities except those that I choose to assume as pleasures. At last I can do exactly what I like!

"At sixty-five, I planned to retire. I was then conductor of the New York Symphony Society, and I felt that the strain of five rehearsals and three concerts each week was too much for an old man. I had had forty-three years of service with my beloved orchestra, to which I was bound by ties of devotion and of tradition. My devotion centered about the orchestra itself and its patron, Mr. Harry Harkness Flagler, the greatest of musical philanthropists. The ties of tradition centered around the fact that this orchestra had been founded by my father. Thus, I was eager to help in selecting my successor; but before arrangements could be made, conditions made it advisable to merge the New York Symphony with the New York Philharmonic. For years the two organizations had been rivals; now it was thought by both that one orchestra was enough to meet the symphonic needs of New York.

"Then, about a year after my retirement, the miracle of radio asserted itself. I was about to sail for Europe. Just a week before my departure, I was invited to conduct a symphonic program over the air, and to precede the concert by a few ex-

planatory words. Many of my new listeners would be hearing a symphony orchestra for the first time in their lives, and it seemed a good idea to tell them something about it. The talk and the concert came off, and I sailed for Europe. Before the ship landed, I had a cablegram asking me to conduct one symphonic concert a week over the air. Thus ended my retirement!

A Suggestion Bears Fruit

"After the first few concerts, it occurred to me that this marvelous medium of radio had far greater value than mere entertainment." It held the most promising educational possibilities. I suggested to Mr. David Sarnoff that, instead of broadcasting to a chance audience, we make use of those matchless facilities in order to reach the country's large organized body of school children. My suggestion was received with favor, and the young people's concerts began. It was estimated that, at the start, we reached an audience of one-and-one-half million. To-day, fourteen years later, we reach an audience of six-and-one-half million school and college students alone, without counting the adults who tune in without classroom responsibilities. Few men, I think, have had a richer or more gratifying retirement!

"But I do not enjoy thinking in terms of retirement—there is still so much I wish to do. For one thing, I hope to conduct the premiere of my new opera. Now that I have but one concert a week instead of three, I have much more time for my own writing, and I always manage to have something under way. Last summer, I composed a one-act opera. The New

Opera Company has already arranged to produce it in the autumn of 1942. Until it is given, I shall reveal only this about it: It is called "The Opera Cloak"; the libretto is by my daughter, Gretchen Damrosch Finletter; and the action takes place in a New York rooming-house near Washington Square, in the year 1915.

"What else do I wish to do? Well, I hope, this summer, to advance work in my hobby of landscape gardening. At our summer home in Maine, I have already planted a splendid vista of cedars and white pines, according to a model I found in Rome. The story goes that a great Cardinal once wished to erect a fine building but he proved slow, in paying for the work. His architect grew restive, and the Cardinal grew ever more restive. The architect said, 'If you will pay me for the work already completed, Your Eminence, I shall build you a colonnade the like of which has never been seen. Although your groundspace is small, it will seem a full mile in length!'

"Naturally, the Cardinal was interested, and interest helped him hasten the settling of the debt. And so the architect went to work. What he did was to make practical use of the simple law of perspective. You know that, when you look at a line of columns in the distance, the nearer ones seem taller than those further away. That, of course, is due to perspective. The architect fashioned an artificial perspective of distance by making each column in the colonnade a bit shorter than the one before it. Thus was created the impression of distance, and truly, the colonnade appeared to be a full mile long. Well, what that architect did with his columns, I have done with my cedars and white pines. I have made an artificial perspective by planting double rows of trees, always one a bit shorter than the one before it, and all slightly converging. They seem to extend over miles of ground. At the end of the vista, there is a fountain with a thirty-foot spray. It makes a wonderful sight and I am extremely proud of it. I may add that this picture is shared by our gardener, who has been with us for forty-three years.

Spiritual Strength in Music

"But my hopes and ambitions extend beyond my own immediate activities. I look forward to taking part in the still further development of America as a land of music. Already people are realizing that, in our present crisis, art brings comfort and spiritual strength; and they are turning with ever increased ardor to good music. This is no mere fad, born of the needs of the times. The magnificent development of our orchestras indicates that (Continued on Page 348)



Dr. Damrosch and his orchestra broadcasting to millions.

Music and Culture

"Sing It Again!"

"Glory, Glory, Hallelujah!"

The Romance of a Great American Patriotic Hymn

By Helen P. Hostetter

EIGHTY YEARS AGO there lived in Boston a red-haired energetic woman with a reputation for wit—brilliant, ready, and at times merciless. Neither her five children, ranging in age from seven to seventeen, nor her doctor-husband could absorb her time to the exclusion of concern about the crisis which her country faced. In her mind was a desire to make some vital contribution to the cause for which her nation had been plunged into war, the abolition of slavery.

So compelling was her desire to serve, that eventually she was able to make a contribution which was to have tremendous influence in achieving victory for the cause she had come to love so passionately.

That woman was Julia Ward Howe. Her contribution, *The Battle Hymn of the Republic*, the noblest, most heart-lifting song of the Civil War period, has become indeed one of the greatest songs of American history.

Some may think of her chiefly as an able club leader, a veteran of the woman's suffrage movement, or as an honored matron, a sort of American Queen Victoria. But in 1861, at the beginning of the Civil War, she was still very much the society lady.

Twenty years before, she had been a New York City debutante, the gayest of the gay. Her father, Samuel Ward, was a wealthy Wall Street banker. Her lively and brilliant brother, Sam, after finishing his education at the University of Heidelberg, had married the eldest daughter of William B. Astor, a grand-daughter of John Jacob Astor, in whose home Julia Ward, herself had attended her first big social affair.

Throughout her life she never lost interest in

social entertainment. Someone once said, "If Julia were on a desert island with an attendant but one old Negro she would give a party." And Dr. Oliver Wendell Holmes years later said to her, "Madame, I consider you eminently clubbable." Shortly before the beginning of the Civil War, she even had a turn at being society correspondent for the *New York Tribune*—writing about social events in Boston and Newport, where she was numbered among the elite.

Entering a New World

Julia's marriage to Dr. Samuel Gridley Howe, nevertheless, had brought about a reorientation of her life. Tall and handsome, almost twenty

years her senior, Dr. Howe was just the type to appeal to romantic and idealistic young Julia. When she first met him he had only recently returned from several years of service as an army surgeon with the Greek forces, fighting for release from Turkish rule. He had been a tent mate of Lord Byron, had returned to the U.S.A. and on a speech-making tour had collected money enough to buy a ship-load of food and clothing to take back to the starving Greeks. Then with the Greek cause assured and his army work ended, Dr. Howe had come back to America to plunge into work with the blind children of that day and to found the first institution for the education of the blind on this continent. He was also

JOHN BROWN

interested in the welfare of the feeble-minded philanthropies that his friends dubbed him the Chevalier, which they presently shortened to

So when Julia Ward married the Chevalier she married all Boston's reformers as well. Dr. Howe naturally wanted his red-haired young wife to share his enthusiasm for his various causes. He took to giving names to dinner Boston's "teachers, reformers, prophets" as she called his friends. Through she enjoyed meeting and chatting with them, setting dinners for them was something of an ordeal. In her childhood she had led no part in any of the domestic activities of her Chey's elder sister who had been his housekeeper during his bachelor days, confined to the home and continued to shoulder most of its responsibility.

An Ardent Abolitionist

Though Julia was naturally a warm-hearted abolitionist, so thorough had been her early training in sympathy, both in religion and in social life, that even in the "radical" movements to which she had been exposed found her at first

antagonistic. The abolitionists she regarded with strong aversion, speaking of them as vulgar persons, cheap fanatics, socially impossible. Dr. Howe, nevertheless, became an early convert. He helped organize the New England Emigrant Aid Company for the colonization of Kansas as a free state. He was chairman of a committee which raised two thousand dollars to send to St. Louis for use in Kansas. He saw to it, moreover, that his wife met the workers in the cause, and it was not long before she was as ardent an abolitionist as her husband. When he started a journal, *The Commonwealth*, to further the movement she was glad to take over editing the social and literary sections.

Late in the autumn of 1861, Dr. and Mrs. Howe went with Massachusetts' Governor and Mrs. Andrews to Washington, D.C. Dr. Howe's business was as a member of the Sanitary Commission appointed by President Lincoln to safeguard the health of the Union soldiers. They found pickets stationed at intervals along the right-of-way to (Continued on Page 338)

THE ERUDE has always endorsed with unrestrained enthusiasm the work of the small musical club. This represents an outlet for the musical capabilities of thousands of women throughout the country, who, often having spent many years in the study of music, might otherwise have no means of keeping up their musical work. While many of us find joy in solitary playing, music is after all a social art. It thrives upon mutual understanding and appreciation.

We knew of a group of women who, becoming disgusted with the monotonous round of bridge playing, discovered that they had all had some musical training that might be profitably revived. Under the guidance of a constructive leader they resolved to "practice up." Meanwhile they organized a class in musical history mainly because they realized that the members should have some unified concept of the story of the art. In about a year they were able to begin their ensemble work, and also prepare for programs. The musical activities added new interest to their lives. As one member said, "We were not merely passing around pieces of card board on the table but we were learning something fresh and interesting at every meeting."

Mrs. Elizabeth van Praag Dudley tells a story which should inspire many to "take up music again."—EDITOR'S NOTE.

NOT LONG AGO in the ERUDE appeared the story of a skilled pianist, who returned to the study of piano, after the domestic duties of the home became less in later years. Her achievement is duplicated twenty-five times in the Clef Club of Framingham, Massachusetts, which for three years has afforded happy hours to twenty-five members, giving them the joy only music can give: new friendships and renewed interests.

Not all the Clef Club members, however, are housewives out of practice. It includes the young and not-so-young housewives and mothers, a grandmother or two, the head of a small private school and her daughter, a teacher, and a young business woman. The most enthusiastic of all was neither a student nor performer until a very few years ago, when, after her children had grown and married, she started the study of the violin. The club's purpose is the practice and performance of good music. Every member must play at least three times in a season, either solos or in ensemble groups. Standards are high. Only fine music is played and each performer must tell something about her selection, or its composer.

The club works out different combinations—vocal and piano duets and trios, two or three violins and piano, solos with obligatos, and recently—since one member has taken up the viola—string quartets. One of the most interesting numbers was a violoncello quintet.

New talents are constantly being discovered. A violoncellist, who "took piano" as a little girl, has resumed lessons with a pianist-member, and recently ventured a piano duet with her teacher. Another, in the violin section, who has not played the piano in public since high school days, is preparing piano solos. More than one

Twenty-five Busy Women
Keep Up Their MusicFramingham Housewives Find
New Interest in the Art

By Elizabeth van Praag Dudley



Some of the twenty-five busy women of the Clef Club of Framingham

member, finding it necessary to "brush up" for her thrice-a-year performances, is taking lessons again.

The club meets every other week in a member's home. To keep it informal and not to have it outgrow the homes, membership is limited to twenty-five. After a program of an hour or so, there is a brief business meeting. Refreshments are very inexpensive and simple because the club does not wish to let the social side overshadow the music. A chairman and two hostesses attend to the details of each meeting. The chairman arranges and announces the program. The performers, selected during the summer by a program committee, with a desire for a balanced program, decide what they themselves will play.

The season ends in April on guest night, in one of the larger homes, to which each member invites a guest. Only house guests may visit regular meetings. This decision was reached after concluding that if guests were allowed the same privilege should be given the ladies on the waiting list that has been established. At last year's guest night the whole club played Haydn's "Toy

Symphony."

Programs are varied. This season a program of American music is scheduled; one by Swedish composers; another by all women composers; a Schumann and Schubert program; fifteenth, eighteenth and twentieth century music, and so on. Sometimes the members read appropriate poems and articles.

Membership requirements are simple. A prospective member must contribute to the programs. New names go to a membership committee, which, if there is no vacancy—and there rarely is—places them on the waiting list. This committee has the final decision.

The founder of the club has been its head since its organization; and the secretary is the only other officer. The membership committee includes a pianist, violinist, violoncellist and singer. The program committee, representing each of these four groups, in addition to arranging the programs for the year, also assign dates to the hostesses. There is a special guest night committee, which chooses the program from outstanding numbers played at the regular musicales, giving every musician a chance to appear at least once.

There are no dues. Collections are taken for refreshments, flowers and cards. The club has had one or two pleasant outings not on the regular program, and several times has furnished music for local entertainments. No one resigns unless she leaves town. In its three years the club has lost but four members, whose places have been quickly filled from the waiting list.

In friendships, in happy hours practicing good music together, in (Continued on Page 360)

Striking New Concert Gowns of Leading Singers

To Say Nothing of a Noted Harpist

RISÉ STEVENS. Some one has called her the best dressed woman in opera. This stunning evening ensemble, worn under a natural milk cap, is a gown in royal blue crepe with a wide bias skirt and a slightly draped bodice.

RIJU SAYAO. Brilliant Brazilian soprano of the "Met" presents a new frock which could not suggest anything but the Iberian peninsula.

MARJORIE CALL SALZEDO. Wife of the famous harp virtuoso, Carlos Salzedo, in a simple frock with an effective shirred bodice.

LILLY PONS. Leads the list with a highly original and stunningly becoming stage costume.

LUCY MONROE. Always "easy to look at" Miss Monroe is especially attractive in this dress suggestive of the crinolone days of the South.

HELEN TRAUDEL. The famous Bruhnhilde of the "Met" in a stately platform dress trimmed with jet.



THE ETUDE

Comedy in Grand Opera

A Conference with

Salvatore Baccaloni

Internationally Distinguished Basso Buffo, Leading Basso of the Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

For two seasons, the outstanding sensation of the New York music world has been a figure seldom associated with "sensations": a basso weighing three hundred pounds and specializing in comedy parts—Salvatore Baccaloni, the eminent buffo, whose vocal and histrionic artistry has captivated three continents, and whose operatic repertoire includes one hundred and sixty rôles. Mr. Baccaloni began his musical career at the age of six, singing as boy soprano with the Sistine Choir of the Vatican in Rome, where he was given a thorough musical education. As soon as he could read notes fluently, he was sent around, as paid soloist, to the various churches of Rome, to take part in the musical services. He was allowed to keep half his fee and the other half was retained by the Sistine fathers for his education and expenses. Baccaloni remained with the Sistine Choir until he was twelve and a half, when his gift for drawing and designing led him to the Academy of Beaux Arts (Belle Arti) in Rome, to study architecture as his profession. But the lure of the singing stage proved too much for him. Throughout his student years, he joined amateur groups at the school, to rehearse during the week and present "shows" on Sunday nights. Upon receiving his diploma from the Roman Beaux Arts, he obtained a position as draughtsman. Shortly after, he had a professional stage offer in Rome. Next came a season of singing in Bologna where Toscanini heard him and, impressed with his unusual gifts as singer and actor, sent him straightway to La Scala. "When you are at La Scala," Toscanini said to him, "you must do exactly as they tell you." "Ah!" exclaimed Baccaloni. "I am so happy to be taken into La Scala, I shall pull the curtain up and down for them, if they wish it!" Baccaloni began his career in the regular basso repertoire, singing serious parts as well as comic ones. It was again on the advice of Toscanini that he gradually specialized in the buffo rôles. In the following conference, Mr. Baccaloni offers reasons of THE ETUDE an analysis of the essence of the buffo's significance.—EDITH'S NOTE.

IN ANY DRAMATIC PERFORMANCE, there are "straight" rôles and character rôles. On the whole, it may be said that the "straight" rôles lean more to types while the character parts lean more to individualism. The hero and the heroine have their individual characteristics, of course; still they stand as types with which the average audience member may identify himself. The character parts remain strictly themselves. *Rosina* is a charming and delightful young girl in love and fearful that her plans may be thwarted; *Dr.*

Bartolo is unique! For that reason, the chief significance in the character rôles is the essence of the character himself.

Now, the rôles assigned the basso buffo are always character parts. Hence, the basic essence of their presentation must lie in the study and style of character acting. In comedy characterization, we find an element of resemblance to cartooning. That is to say, there is ever present a certain amount of exaggeration, of caricature. And in this truth, precisely, lies the first and greatest problem of the buffo, or comedy actor. The problem is, of just what shall his exaggeration consist, and how far may his caricaturing go, to keep his part within the bounds of legitimate and honest art? Here is the answer: at no time may the comedy actor take the business of caricature into his own hands. He must always subordinate himself to serving and emphasizing the inherent humor as the composer expressed it. The rôle as it is written is the only effect that may legitimately be portrayed, and the moment that individually conceived exaggerations and "effects" and additions are permitted to enter the finished picture, the performance inevitably loses in worth and integrity.

The Skill of a Specialist

It is for these reasons that the buffo's parts require an added measure of specialist's skill. Serious parts suggest their own coloring; the *High Priest* in "Aida," for instance, is a serious and dignified person and small danger exists of making him too serious or too dignified. Comedy parts are, on the whole, more difficult to envisage because the very nature of comedy characterization implies the exaggeration of typical and outstanding qualities. Where an element of exaggeration exists, there is a great temptation, in inexperienced hands, to emphasize it into grotesquerie. And this must be avoided.

Always, the composer sets the limits of his own caricature. It is this that the character actor must learn to recognize and study. We know, for example, that the rôle of *Don Pasquale* calls for a fat man. Not only is this indicated in the libretto; the music itself, in his part, moves heavily and what might be called "fatly." There is always something amusing about a fat man in love, and this also helps *Don Pasquale's* part. But to exaggerate him into a monster of clumsiness or a mere mountain of weight would be as fatal as to play him as a slim young man. The part must be funny, yes—but also believable. And what the audience must believe is clearly set down by the composer him-



SALVATORE BACCALONI

self. One need only study and interpret it. One should refrain from collaborating with the composer—or "improving" upon him!

In comedy work, acting is even more important than singing. This is because the value of the rôle itself (as apart from the music) comes to light through gesture and expression—also through occasional and telling absences of gesture and expression. In *Don Giovanni*, for instance, the entire meaning and mood of *Leporello's* part is established before a note is sung. We find poor *Leporello* alone on the stage, bemoaning his hard life and glancing sharply around to make sure that the *Don* is not after him. The orchestra plays short, stealthy, fearful notes interspersed with rolls. *Leporello* makes his way across the stage and, at the rolls, looks fearfully over his shoulder. The fear, the stealthiness, the glances, the tempo of his moving—all this must tell the audience that *Leporello* really hates *Don Giovanni*, fears him, would like to take revenge upon him. Only after this mood has been established by the pantomime, does *Leporello* begin to sing the aria that tells of his days and nights of hard work. To stand stiffly and simply sing the aria would kill the meaning—but it would be just as fatal to exaggerate the pantomime into anything more than the believable fear and resentment that a brow-beaten servant would feel for an inconsiderate master.

A Natural Ability

Character acting is an inborn gift. The natural ability to feel and penetrate shadings of dramatic differentiation accounts (Continued on Page 345)

Music in the Home

A SURPRISING NUMBER of otherwise competent musicians are defective and laborious readers. Indeed, the myth has grown up and is quite widely believed that facility in the reading of music cannot be acquired, but is something which a person must inherit if he is to have it at all. Of course such a notion will not stand serious analysis. We know little enough about human heredity, to be sure—but there can be no doubt whatever that music reading is not an ability which is transferred from one generation to another by way of the chromosomes. It is in fact, a meaningless myth for having failed to learn something which one can and should learn.

The reason why so many musicians are bad readers is much simpler than this, and also much less soothing to their vanity. It is that the whole of their training has consistently slighted the reading process. Any child who can be taught music at all can be taught to read it well. Any be-tween-musician who is deficient in this ability can acquire it if he wants to do so and sets to work in the right way. Of this we may be quite certain. It is entirely a question of approaching the problem in a common sense, straightforward, practical manner.

Experimental studies of music reading are few, and most of those which exist do not tell us a great deal. But the reading of music is not in any essential way different from the reading of English, or of a foreign language, or of mathematical symbols. Like them, it is an affair of transforming conventional visual symbols into sense. And so the general methods which are practically very helpful, investigations of these other types of reading throw much light upon the reading of music. In fact the essence of the story can be summed up in a direct and simple formula.

A Simple Formula

In order to acquire skill in the reading of music use much easy, interesting material. All three points are essential—much material, easy material, interesting material. Let us consider them.

1. It is a well recognized principle that extensive reading is essential in learning to read with facility. To cite a single illustration: in teaching English to young Hindus, it has long been the practice to prepare suitable material in quantity and have them go through it. Exactly the same idea is applied in foreign language instruction in this country, and with very remarkable results. Also the converse holds true. The chief reason why so many students in high school and college never gain any facility in reading French, German, and above all Latin, is that the whole emphasis is placed on the intensive study of comparatively small amounts of linguistic material. Intensive study, of course, has its place and value; but we know for certain that it is the wrong way to promote effective reading. There can be little question but that the principle so well established

Acquiring Skill in the Reading of Music

By

Dr. James L. Mursell

Professor of Music, Teacher
College, Columbia University,
New York City

In connection with language study applies also to music: for after all the musical score, like the linguistic pattern, is neither more nor less than a system of symbolism.

Yet it is a rare thing to find a conservatory, and still rarer to find an individual teacher who pays any serious attention at all to the very important matter of reading widely into the literature of music. Let any teacher keep a rough log of all that one of his pupils does in the course of a year. Much time will be spent on technical problems, and on the number of "pieces" taken up for studies. The total number of "pieces" taken up is likely to be quite limited, because the whole idea in working on a "piece" is to bring it up to some kind of acceptable standard for performance. Now technique must be mastered, and some pieces should assuredly be brought up to the highest level of excellence of which the pupil is capable. But the result of such a plan of operation is that the amount of literature covered is very small indeed. It is exactly comparable to the conventional teaching of Latin, where a great deal of attention is given to grammar, and perhaps a hundred pages from one or two classics are intensively studied. The reason why facile reading does not result from these procedures is perfectly obvious. The amount of ground covered is almost absurdly too small.

The Reading Process

We must always remember that the reading process is essentially different from analytic and synthetic study. When a person reads a passage in English he does not look at every word. He may not even be sure of the exact meaning of every word. And most certainly he does not pay close attention to grammatical structure. In effect, he skims. And he learns to skim, not by intensively

studying a few sentences carefully, but by rapidly covering a great deal of ground, and then to learn to read music if he cannot learn to read music well, he must learn to grasp with his eye the general contour of the passage before him, just as the reader of language takes in the whole address and the sentences without paying attention to detail. Yet it would be a mistake to consider reading as "superficial." The intensive study of a musical score is immensely valuable, and we have far too little of it. But the aim is in the reading process, not in its essential nature, is almost the converse of such intensive study.

3. The material used to develop reading skill, whether in language or music, must be easy. Practice there is a definite reason. Good reading requires absorbing everything else a continuous upward movement; and if we want to teach reading properly, we must sacrifice other things to assure this continuous movement. When a student of Latin tries to stop short and spend his minutes puzzling out a complicated sentence, he may be learning the grammar of the language but he is going in reverse so far as his ability to read it is concerned. In the same way, music which is full of great technical difficulties may be admirable material for certain purposes, but it impedes the all-important continuous upward movement.

So in summarizing the ability to read music effectively, it is essential first of all to assemble large quantities of relatively easy material. Also the student should be instructed not to stop for the correction of mistakes or for the study of any technical problems, which may arise, but above all to make it his aim to practice the way he should do, not the way he is doing it. At first, of course, the results will be pretty bad. But both teacher and student should understand that the aim is to develop the power to go forward, to break through obstacles, to get some kind of general effect, no matter how imperfect. The mistakes which really matter are not note-errors but blockages. The painstaking correction of note-errors belongs to a different phase or type of ability. Here the thing to work for is to grasp with the eyes and translate into tone the general indications of the score. Anything which helps in this direction favors good reading, and anything which hinders tends to impede it.

Interesting Material

3. Then again, it is very important that the material used for the development of reading skill be interesting. This is not simply because interest in general is a good thing. The reason is far more specific than that. Reading is essentially concerned not upon the detail of the symbolism, but upon its broad meaning. If that meaning is trivial or remote, or dull, concentration becomes a very difficult, and as a matter of fact, probably impossible. Much of the stuff given to children in foreign language work is of a type which can hardly be expected to (Continued on Page 337)

INTERSPERSED WITH THE TIDINGS of victories and defeats, democratic radio continues to function. There are many musical programs to take us momentarily away from dire news and to solace our troubled spirits. There are comic shows to make us laugh and to relieve the tension of our doubtful moments. Advance news on most of the musical programs is all too vague these days, and we are told that what we hear to-day and expect to hear next week may be changed tomorrow. In these often disheartening times it is good to find plans being made to preserve an outstanding program like the Sunday afternoon broadcasts of the Philharmonic-Symphony Orchestra of New York. The Columbia Broadcasting System recently announced that it had signed a new contract with this famous organization, which this past winter celebrated its hundredth anniversary, to continue the Sunday afternoon concerts for the next five years. The concerts, as in the past, will be heard from 3:00 to 4:30 P. M. N.Y.T. The Philharmonic-Symphony Orchestra recently completed its twelfth season on the air, over the Columbia network. April 2, 1942, was the official birthday of the organization. On that date one hundred years ago the first orchestral concert was given. An estimated radio audience of ten million, or approximately one million more than that which has attended the concerts in person during the one hundred years of the orchestra's existence, listen each Sunday to the broadcasts.

Under the direction of the talented American conductor Howard Barlow, the Columbia Broadcasting Symphony Orchestra is taking over the full allotment of time on Sundays (from 3 to 4:30) of the Philharmonic-Symphony Orchestra. Since in past seasons, CBS summer symphony programs occupied only an hour's time, this newly scheduled arrangement shows a commendable move on the part of the sponsors to meet the demand for good music in times of such trying times. Barlow, who has planned some important innovations in his programs this season. In most of the broadcasts music of free nations will be featured. Such music, for example, as works by French and Czech composers which no longer can be heard in their own countries, nor, in fact, in most of the concert halls. It is likewise planned to present distinguished guest speakers from the different captive countries during the intermission of the broadcasts.

The success of the Cleveland-Orchestra programs on Saturday afternoons, which officially finished on the 21st of March, must have impressed the Columbia network with the advisability of continuing promulgation of good musical fare during the hour from five to six, for beginning March 28, the network replaced the Cleveland Orchestra with a new series featuring the famous Budapest String Quartet. In its programs the Budapest group aims to play classical quartets and to present occasional guest artists in performances of famous quintets and sextets. The Budapest Quartet are renowned for their interpretations of the classics. "Haydn, Mozart, and Beethoven—these are the great quartet com-

posers," says one of their members. "In their music is an infinitude of emotional and philosophical content." Although the Budapest quintets of Haydn and Mozart are consummately achieved, it is their playing of Beethoven, according to one New York critic, wherein the summit of their art is attained. "Chamber music," states Josef Roisman, the first violinist, "is a matter of individual or group display; it is a collective effort, all four instruments speaking as one, intent on giving life to the composer's expression."

Although bearing a Hungarian name, the Budapest Quartet boasts no Hungarian members. They have retained the title of an ensemble which originally began in Budapest, but has since lost all its Hungarian members. All four of the quartet's players were born in Russia. Two of the group have been associated with the organization for fourteen years, one for eleven, and the other for six. The technical skill of these four players, their amazing control of color, and their balance and blend of tonal values have placed them high in the regard of American music lovers. Long familiar with microphone technique the Budapest Quartet is heard equally to advantage on records, on radio or in the concert hall. Their Saturday-afternoon broadcasts over the Columbia network from 5 to 6 EWT, is a program not to be missed.

Now in its eleventh broadcasting season, Words and Music (heard from 12 to 12:15 P. M., EWT over NBC-Red network Mondays through Thursdays) seems to have established a large listening audience whose applause is consistently conveyed in the friendly letters received regularly by the participants. Words and Music features poetry readings by Harvey Hays and music by Soprano Ruth Lyon, Baritone Edward Davies and Elwyn Owen, organist.

Versatility is admirable in any artist. It evidences imagination and a willingness for hard work, together with interpretive ambition. Since the start of the popular radio program, Great Moments in Music, (Columbia network, Wednesdays—10:15 to 10:45 P. M., EWT) which features highlights from best-loved operas, the young Chicago-born soprano Jean Tennyson has sung over a dozen rôles, ranging from Bizet's *Mimì* and Puccini's *Mimì* to Verdi's *Desdemona*. During the coming month, the young soprano is scheduled to negotiate the rôles of *Aida*, *Giocanda* and *Elsa*. Miss Tennyson, who is blue-eyed and golden-haired, began the study of the voice, piano and languages at fourteen. At nineteen she arrived in New York and obtained the leading female part in the opera *La Traviata*. Following her success in this production, she started a period of intensive study in this country and in Europe with Mary Garden. While in Italy she won praise for her appearances at La Fenice in Venice.

Miss Tennyson appeared as a soloist at the Salzburg Festival in 1935, and in 1936, she made a continental tour, singing in Budapest, Prague, Vienna, Bucharest and Belgrade among other cities. On returning later to the United States, she fulfilled successful engagements with the San Carlo and Chicago Civic Opera companies, singing such rôles as *Marguerite*, *Nedda*, *Mimì*, *Tosca*, *Manon*, and *Miss Tennyson* in leading tenor rôles is the new Metropolitan tenor, Jan Peerce. Versatility is also one of Mr. Peerce's long suits. It has been said of him that he can successfully sing anything from a Cole Porter tune to the rôle of Tristan. Already in the broadcasts of *Great Moments in Music*, he has been heard in a variety of rôles in French, Italian and German operas. The tenor has a large repertoire and sings in five languages. "You cannot convince an audience with an operatic air or song," he says, "unless you know what it's all about." As a boy, Peerce began his musical studies on the violin. His mother had ambitions for him to become a surgeon, but at college Peerce, after organizing a small jazz band to help pay his tuition, soon discovered that he had a voice. Not long after he abandoned his plans to become a doctor and laid his fiddle aside for serious vocal work. From a job as singer in a night club, he became the tenor star of the Radio City Music Hall. Toscanini was sufficiently impressed with his voice to engage him for the first part of the "Ninth Symphony" of Beethoven. Friends have long predicted that Peerce would arrive in the Metropolitan Opera, and his (Continued on Page 342)



JEAN TENNYSON

RADIO

BRAMMS: SYMPHONY NO. 1
IN C MINOR, OP. 68; NBC
Symphony Orchestra, direction
of Arturo Toscanini. Victor
set 875.

Issued as a memento of the seventy-fifth anniversary (March 25, 1942) of Toscanini's birth, this set ranks as a history-making achievement. Victor's engineers have realized a recording as salient in its way as is Toscanini's performance. The heroic moral tone of the music, which links it with the noblest expressions of Bach and Beethoven, and which is a part of classicism in music, is most notably substantiated in Toscanini's interpretation. Every line, every voice is clarified; there is no evidence of muddy instrumentation.

Beethoven: Concerto No. 5 in E-flat major ("Emperor"), Op. 73;
Rudolf Serkin (piano) and the New York Philharmonic—Symphony Orchestra, direction of Bruno Walter. Columbia set 500.

It is not only the splendid cooperative artistry of Serkin and Walter which places this set at the head of the list of Emperor Concerto recordings, but also the superb playing that Columbia has accomplished. There is a brightness in the piano tone, and a richness and vitality, as well as a balance, between the piano and the orchestra which are most impressive. If one accepts Schnabel's performance of this score as the authoritative one, it would seem that Serkin has achieved the best elements of Schnabel's conception along with some of those that have made Gieseking's more lyrical interpretation valued. This set is likely to remain a standard of fine performance and superlative recording for some time to come.

Dvořák: Symphony No. 1 in D major, Op. 60;
Czech Philharmonic Orchestra, direction of Václav Talleh. Victor set 874.

The recordings of Talleh and the Czech Philharmonic Orchestra have come to be regarded as among the most valued contributions to the phonograph, and this set is no exception. Dvořák's first symphony is a work remarkable for its cheerful qualities. In its first two movements, the composer expresses joy in nature, bucolic happiness. The scherzo is patterned on the robust Bohemian dance, the Furlant; and the finale is, as Tovey says, "a magnificent crown to this noble work." A most welcomed performance.

Berlioz: Symphonie Fantastique, Op. 14;
The Cleveland Orchestra, direction of Arturo Rodzinski. Columbia set 488.

Without refuting the poetry and passion of the score, Rodzinski avoids stressing its romantic elements. Thus, his reading differs from that of Bruno Walter. Both sets remain among the best things that their individual conductors have done for the phonograph.

Loeffler: A Pagean Poem, Op. 14;
Eastman Rochester Symphony Orchestra, Howard Hanson conducting. Victor set 876.

Debussy: Iberia; The Pittsburgh Symphony Orchestra, Fritz Reiner conducting. Columbia set 491.

Like Debussy, Loeffler was an impressionist. But there are more points of similarity between Loeffler and Debussy than between Loeffler and

The Best Music "Off the Record"

By
Peter Hugh Reed

Debussy. Like Delius he was an intellectual Schopenhauer, a hermit in art. Those who admire the music of Debussy will do well to investigate this score. Hanson gives it a competent performance, and the recording is richly sonorous.

Although this is the best version of Debussy's



RUDOLF SERKIN, Pianist

"Iberia," so far released, it is not an ideal presentation of the composer's intentions. Nor does the Pittsburgh Symphony emerge like the orchestral ensemble of the Philharmonic-Symphony but the overall interpretation here has more style than that provided by Barbinioli.

Bach (arr. Stokowski): Passacaglia; All-American Orchestra, Columbia set X-216.



Gould: Guaracho; and Creston: Scherzo from Symphony, Op. 20; All-American Orchestra. Columbia disc 1713-D.

Prokofiev: Love for Three Oranges—Excerpt; NBC Symphony Orchestra. Victor disc 18497.

Bach (arr. Stokowski): Arioso from Church Cantata No. 156; NBC Symphony Orchestra. Victor disc 18498. All conducted by Leopold Stokowski.

The two Bach transcriptions offer examples of striking dissimilarity. The first is one of the best arrangements of a Bach work that Stokowski has made; the other is an inflated extension of a lovely and appealing melody of the kind that Bach alone knew how to write. Its original timing was 13 1/2 minutes; here it is extended to eight. The Passacaglia was better performed in a previous recording by the Philadelphia Orchestra, but here the reproduction is brighter.

The Gould piece comes from his "Latin-American Symphonies." It and the Creston Scherzo are cleverly written pieces, but hardly of great consequence. The disc does little for the cause of American music. The Prokofiev pieces include the poetic *Prince and Princess*, the biting *March and Scene Infernale* all from the suite; the composer arranged them for his opera. They are given splendid performances by the conductor.

Bach (arr. Bachrich): Adagio from "Third Unaccompanied Sonata"; and **Bach (arr. Bedell): Fantasia in C major;** Arthur Fiedler's Sinfonietta. Victor disc 18390.

These are tasteful arrangements tastefully performed. The *Fantasia* is an unfinished organ work, the lovely *Adagio*, a harmonized version of Bach's melody for a single violin.

Rossini: Semiramide—Overture; and **Grétry: Air de ballet;** London Philharmonic Orchestra, Sir Thomas Beecham conducting. Columbia set X-215.

Frank (arr. O'Connell): Pièce Héroïque; San Francisco Symphony Orchestra, Pierre Monteux conducting. Victor disc 18485.

McBride: Mexican Rhapsody; Boston "Pops" Orchestra, Arthur Fiedler conducting. Victor disc 13825.

Clère: Scherzo from Symphony No. 3 (Illa Mouramezi); Chicago Symphony Orchestra, Frederick Stock, conducting. Columbia disc 11697-D.

Rossini's *Overture to "Semiramide"* is broadly played, melodically gracious and exciting. Beecham plays it with fine appreciation of nuance and incisiveness. Whether his version displaces the Toscanini one will be a matter of personal decision; both are excellently contrived. Beecham's has one advantage—it is on three instead of four record sides, and its recording includes a charming Grétry piece which the conductor renders with exquisite delicacy and tenderness.

O'Connell's arrangement of Frank's most popular organ piece is excellently contrived, and played with more notable finish than we usually hear from organists. The McBride work is filled with healthy gusto and brilliant instrumentation. It is an ostentatious arrangement of familiar Mexican tunes combined with an American jazz style. Fiedler gives it a telling performance. Stock offers a sonorous performance of the *Festival in the Palace of the Prince* (Continued on Page 350)

PLEASURE FROM PIANO PLAYING

Anyone who has ever seen the dignified, almost pained gravity and energy with which a Scotch piper skirls his pipes, knows that there is some music at least that is played with apparent grim distress, rather than pleasure. Often he seems to be trying to convey his distress to his hearers, and indeed often succeeds in doing it, save to those who have the smel of the heather about them. To the true Scot, no Elysian symphony orchestra can compare with a *brau* piper's band.

Charles Cooke, who claims that he is not related to the Editor of *The Trump*, has just produced a most delightful and ingenious book, "Playing the Piano for Pleasure," which implies that many do not get the meed of joy from their work at the keyboard. In that, he is right, because we have known many to whom piano playing remains a kind of disagreeable struggle, and unnecessarily so.

Mr. Cooke is an amateur pianist, in that music is not his job, but like many amateurs (Mrs. Charles Mitchell of New York, for instance) he displays a far finer insight into the problems of piano playing and piano study than many professionals. For some years he has been upon the staff of *The New Yorker* and has contributed a long series of engaging pages to that sophisticated review of life in the big city and elsewhere. Music is his hobby, but such a hobby that we would be loath to make the mistake of thinking if he had another watch the art his profession. Perhaps his choice is a loss to American music, as one rarely finds such musical enthusiasm among professionals. For a time he was a pupil of the gifted virtuoso, Katherine Ruth Heyman.

One part of his book is devoted to "Goals," another part to "Means." It would be a mistake to attempt to tell how he develops the subjects of Materials, Repertoire, and Technique, as well as the discussion of certain fine compositions, because one must read this worth while book in detail, to profit from it. Although the book is primarily designed for the music lover who aspires to play the piano well and get fun out of it, there are few pages which do not contain ideas that are unusually valuable to both the teacher and the student.

Mr. Cooke does not offer any cheap, clap-trap short cuts. He is wholly orthodox; and he has known too many fine pianists not to be aware that there is no magic method by which the aspiring dilettante can pull musical rabbits out of the hat without thought, honest effort, and patient work. He is slow to show how it can all be done so that every moment at the keyboard may be a delight. The book is rich in collateral information upon all manner of pianistic lore of a practical nature, even giving names and addresses of publishers from which further materials may be obtained.

The author pays a strong tribute to the value of scale playing and arpeggio study as a kind of structural background for technic. He also generously gives a remarkable four page section to "Mastering the Scales and Arpeggios," by his namesake, James Francis Cooke, Editor of *The Trump*, saying in part, "It is the finest book in existence on the subject of scales and arpeggios. Get a copy of this book and you'll find that if I haven't convinced you that scale-and-*arpeggio* practice can be extremely interesting, Dr. Cooke will. His vigorous, definitive volume begins with a history of scales, followed by an exposition of their structure. The bulk of "Mastering the Scales and Arpeggios" consists of the scales and arpeggios themselves which, if sedulously practiced, will quickly improve your facility in this all-important skill. If you are at all shaky on the

The Etude Music Lover's Bookshelf



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

By *B. Meredith Cadman*

MURDER ENDS THE SONG

fingering of scales as you take them up seriously again. Dr. Cooke gives a single explanatory column which reduces scale fingering to the simplest and most easily remembered system I have ever seen. You have, of course, at one time or another watched a friend play scales faster than you can—and you envied him his skill. Dr.

A well written, if lurid, novel of musical life in America, hovering around the flame of the Metropolitan Opera Company. The narration is outspoken and written in the often profane jargon of the Broadway dialect. It was no easy task to present this picture in more of less cinematic fashion, but it could not have been otherwise and still be authentic. Many who desire to be initiated to this romantic life will find this story highly interesting.

The author, a Notre Dame graduate, exposed himself to one phase of the life about which he writes by getting a job in the chorus of a New York Comic Opera Company. His writing inclination and the success of his stories gradually drew him away from the Great White Way.

"Murder Ends the Song"
Author: Alfred Meyers
Pages: 304
Price: \$2.00
Publishers: Reynal & Hitchcock, Inc.

A MUSICAL GRAB BAG

Sidney Harrison has put together a book which is not an unexciting series of entertaining magazine articles upon so many different subjects that he has called it "Musical Box." There are eighteen chapters and the subjects are as varied as "Music as a Profession," "Street Songs and Sea Shanties," "Slogan Songs," and "Great Musical Cities." In such a miscellany there is naturally a great opportunity for latitude. Here and there one finds tucked away all manner of quaint facts making interesting reading.

"Musical Box"
By: Sidney Harrison
Pages: 325
Price: \$2.50
Publisher: The MacMillan Company

MUSIC AND FIFTH AVENUE

A lively, ray story by a very brilliant lady, telling how she encountered music in its various forms, is "Music With a Feather Duster," by Elizabeth Mitchell, who chooses to tell the tale of her music life in this sparkling fashion. Not content with the vacuities of the life of the popular conception of a society leader, she used



CHARLES COOKE

Cooke provides the best method I have yet encountered for increasing one's velocity in scale playing. After a few weeks your friends will envy you."

"Playing the Piano for Pleasure"
By: Charles Cooke
Pages: 247
Price: \$2.50
Publisher: Simon and Schuster

BOOKS

her excellent musical training to add to the spice and interest of Fifth Avenue society. She makes a picture which Americans, distant from Manhattan Island, will find quite at variance with the way in which many think cultured New Yorkers of means entertain themselves. The account of her various teachers and her trials and tribulations and joys of study with them makes very entertaining reading. Among them were Rudolph Ganz, Adolf Woltke, Yolanda Méro, and Rubin Goldmark.

Her description of her lessons with Mme. Méro is filled with points of practical and instructive interest. The story of how she studied Grieg's *Egde No. 1 in C major* is in itself a lesson in itself. Although this piece is apparently insignificant, the author points out that there are six-seventy pitfalls which must be avoided before "it whips itself out at great speed, with the sound of a clear-running brook."

The doings of the musical celebrities who met in her music room on Fifth Avenue make delightful reading. The visit of Mr. Paderewski is of peculiar interest.

There is a snap to her style that is contagious and she is always out for a good yarn, such as that about the much maligned Eric Ralston, of which she says, "We all know the old story about the man who, deciding to commit suicide, lay down on the Erie Railroad track and starved to death."

As the wife of Charles E. Mitchell, President of the National City Bank of New York, she enjoys unusual opportunities to meet a very distinguished circle. In the field of composition she has orchestrated works which have been played by the New York Philharmonic-Symphony Orchestra. Naturally, in a busy musical and social life, she has a very vivid story to tell.

"Music With a Feather Duster"

Author: Elizabeth Mitchell

Pages: 280

Price: \$2.75

Publishers: Little, Brown and Company

RESEARCHES ON TEACHING CHILDREN MUSIC

How to give children an interest in music, an appreciation in musical interpretation and a knowledge of music in general are the major objectives of Ethelyn Lenore Stinson in her newly published book, "How to Teach Children Music." It is based upon the researches of investigations in the Child Research Clinic in the Woods Schools, of Langhorne, Pennsylvania. The main idea is to develop each pupil in each grade to the limits of his capacity.

Correlative work, such as visits to symphony orchestras, the famous broadcasts of Dr. Walter Damosch, and the employment of suitable phonograph records, is carefully explained.

The book is one of real practical value to the sincere music teacher who is not content to depend upon cut and dried methods, but who desires a more flexible teaching technic. It is, in many respects, unlike any other book in its field and makes a point of the fact that no child need be deprived of the stimulation of music and a life long interest in the art.

"How to Teach Children Music"

Author: Ethelyn Lenore Stinson, Mus. B.

Pages: 140

Price: \$1.50

Publisher: Harper & Brothers

Inter-American Music Week for 1942

THE National and Inter-American Music Week Committee announces reaching plans for the celebration of the event from May 3 to May 10. The announcement put out by the Committee, of which Mr. C. M. Tremaine has been the active Secretary since 1924, stresses the need for more activity this year than ever. He suggests:

"If you are near an army encampment, plan to take the soldiers as much musical entertainment as you can during Music Week. Bring music to the workers in munitions factories. Get in touch with the plant owners and managers in your town and acquaint them with the findings of music in industry. Promote community music activities in cooperation with all local organizations and institutions, and thus aid in developing public morale. Should there be no established community committee for making your music activities, endeavor to coordinate with the music committee of your town. You may find it desirable to have a music committee such a group, functioning throughout the year while the need is pressing. Schools, churches, Kiwanis, Rotary, and other service clubs, P. T. A.'s, women's clubs, D. A. R.'s, Y. M. C. A.'s, K. of C.'s, merchants' associations, recreation commissions, youth and rural groups, all have a part to play, collectively and individually, in Music Week. Music clubs naturally have the major responsibility and will usually be the leading motivating force in broadening the service which music can render in time of strain and stress."

All those interested in taking an active part in Music Week this year are advised to write to Mr. Tremaine at 45 West 45th Street, New York City, and secure his 1942 letter.

The Care of Music

By Muriel Randall

RESPECT FOR ONE'S musical library, be it great or small, should be cultivated from the day when a child receives his first little piece. Music, like a beautiful book, is to be treated and cared for because its treatment and influence last a lifetime. On the printed musical page is stored a spiritual gold mine which must not be neglected.

The young musician should be taught that music must be handled carefully when new, and even more carefully when old. A music masterpiece is an invaluable possession at any time, but how much more valuable when worn corners and notations reveal the part it has played in molding the life of some human being. Our duty, if we truly love these old friends, is to preserve them and keep them serviceable.

What steps and what materials are necessary to accomplish our purpose? Let us first select from our music cabinet a "patient" for treatment. It proves to be a long neglected, over-worked, but much beloved copy of Elmenreich's *Spinning Song*. In its youth this copy, clearly printed and decorated in a lovely, soft blue, gave much pleasure and considerable difficulty to small and inexperienced fingers. Fingering had been marked above some of the notes. Various dates appear on margins and underneath the musical score. Those written lightly in pencil can be erased, but those written in ink mark the entire piece of music. Notations necessary to the artistic problem at hand can be valuable adjuncts to the music, instead of unsightly blotches.

The habit of turning the corners also gives a mutilated appearance to the music, and it is only a matter of time before the corners fall off entirely or need to be patched. And the solution to these problems? A notebook, one that can be filled with jottings to be cherished always by the student. Dates of lessons, detailed instructions, and advice on interpretation, all can be included in this useful addition to the music lesson, made at first by the teacher, and later continued by the pupil. A new notebook for each year will form an interesting and instructive record of music study. But the printed musical page should never be turned into mere newspaper, if for no other reason than love and respect for it.

After carefully eradicating all undesirable marks with a soap eraser, place the open music flat upon the table. Since the *Spinning Song* contains but two pages, it is easy to bind. Where there are a number of pages the same course will be followed. Hinged tape is the best binding to use, for it enables the player to open the music as he would a book. Cut a piece of tape the length of the sheet. Tear the pages, so that each is separate and can be placed in an individual fold. In this way pages will not stick together and become difficult to turn. Transparent, gummed tape is best for patching, for it will in no way obscure the type, even though placed directly over printed characters. It is likewise useful for mending dented corners; identical pieces should be pasted back and front of the tear to give stability to the patch. The use of safety pins and paper clips as a substitute for mending tissue should be discouraged among young pupils. A clean paste brush and a jar of mending should be part of the music equipment.

Last of all, to make the pupil's library workable he should know just what music he possesses. His name should appear on each piece. This aids in identification and record. Autographs on music are delightful, and they bring much meaning and pleasure to music. In fact, anything that will tend to make one's music a closer friend increases one's appreciation of the finest of all the arts.

If you have neglected your musical library if you have subjected it to treatment you would not dream of imposing upon your literary library, begin the new term by going over your music to bring it a complete treatment. Gain added usefulness from treasures you already possess.

Thomas Britton, the "Thomas-Coal Man"

By J. Mitchell Pilcher

Handel became at once well known on reaching London in 1719, and curiously enough, he met with many of the wits and art-lovers of the town, in the home of one Thomas Britton, an enthusiastic lover of music whose business it was to carry around on his back small coals which he peddled all day for his living. In the evening, the "Thomas-Coal Man" as he was called, having washed his hands, entertained the elite of London at his concerts attended by the best musicians of the city.

An old history of English Music has a word or two about this worthy which is most interesting in times like these. "Poor, low born and entirely self-educated, the humble amateur was one of nature's truest gentlemen. When his day's work was all the day he spent in carrying about small coal, which he peddled from a sack which he carried over his shoulder" was done, he returned to his meekly furnished. (Continued on Page 52)

Music and Culture

What About That Whole Tone Scale?

By Helen Dallam

MANY SCALES IN MUSIC are familiar in sound to the layman's ear but the average listener has become so accustomed to hearing the diatonic major scale and the harmonic and melodic minors, that when a new accession of tones is brought to his attention, he is surprised, interested and even fascinated.

Such is the reaction upon first being introduced to the whole tone scale. This tone grouping, as its name indicates, is a series of seven tones, each being a whole step distant from its neighbor. It would be time well spent to play this scale over and over again, to accustom the ear to the new tonality.

As was stated, this scale contains only seven members as compared to the usual eight which comprise the diatonic major and the two minor modes mentioned above.

There seems to be a mood of mystical haze portrayed by the whole tone scale peculiar to its personality, and not possessed by any other tone grouping. The major thirds ensuing in this succession:

give an electric lift not evidenced in a similar succession of thirds which are major and minor in mixture, such as in the diatonic major and the harmonic minor scales.

Also, the resultant augmented triads in this interesting mode are much more vibrant and compelling expressions than are the combination of major, minor, augmented and diminished triads found in the other scales.

When writing an accompaniment for a solo instrument, using this mode as a background, it may be observed that the harmonization of the scale may be devised by uniting two augmented triads in superincumbent position, thus:

Ex. 3

This arrangement, with any desired figuration against it, will form the nucleus of an accompaniment under a melody employing the whole tone scale. The accompaniment will not necessarily follow in unison with the solo voice but each will naturally remain within the confines of the scale as regards spelling and accidentals.

In the following excerpt, let us note the treatment in the accompaniment. It carries the burden of the scale, properly harmonized, forming a suitable and attractive background for the short motive based upon C and E respectively. A careful study and frequent playing of this example will prove most helpful.

Ex. 5
Violin Slow
Motive, C Signature
Piano

Ex. 6
Violin Slow
Motive lengthened
Piano

Another device in composition is the combination of the diatonic major scale with the new scale.

Ex. 7
Moderato
Diatonic Major Scale Passage
Whole Tone Scale Passage

Or this very interesting background may be adapted in the following manner, in which case it remains in its original tonality. The motive is longer this time, possessing, perhaps, a more comprehensive idea than that expressed at first. The accompaniment remains the same.

And, again, the light ripple of thirds in descending this scale, particularly in an orchestral score, suggests the liquidness of a distant waterfall.

Ex. 8
Piano

Whether the whole tone scale be used alone or in combination with other modes (which is a most common procedure) it does lend a mysterious, searching quality, a haunting expression found in no other mode.

This interesting idiom, with its many facets, which is the outgrowth of the whole tone scale, is being universally adapted by modern composers, who, in imitating the great French composer, Debussy, are also exploring the type of music he so ably represented. For Debussy, in his time, immortalized this lovely scale almost to the extent that the great Bach was, so to speak, the father of canon and fugue. Each in his own manner became identified with his preferred manner of approach. Just as it is difficult to separate in one's mind the fugue figure from Bach, so is the whole tone pattern fondly reminiscent of Debussy.

Ex. 9
Piano

It is intriguing to analyze these melodies apart from the underlying accompaniment in which it will be discovered that each goes its separate way, employing the identical mode but not being in unison. The piano score does the scale much more rapidly than does the melody characterizing the whole tone scale. It also expresses this mode more comprehensively than it would be possible for the solo to do alone and unaided. This method of writing gives a monotonous mood, influenced by its persistent repetition and constant presence as an underpinning to the solo voice.

This vague, indistinct expression leaves a certain question in the mind of the listener which is by no means unsatisfactory, for there is a subtle illusion pictured in this writing which is difficult of description by word.

A free use of the scale for a few measures is to be found in the foregoing excerpt from *Sea Gardens* by James Francis Cooke.

Correct Muscular Development

In teaching piano playing, the aim is to develop correct playing positions, maintaining and developing a graceful attitude while playing. The most good teachers know is dependent on avoiding awkward and awkward positions which are so hard for pupils. Beginning with the finger positions, I teach them in all keys, giving time for the mastery of each so that a pupil develops a clear knowledge of the keyboard, which, I think, is indispensable in playing. We must make sure of his own pleasure or to make a business of music.

How some of my pupils think that just because a teacher who charges less than I do and who gives a first grade pupil a third grade piece, is making her pupils learn to play much faster than I am and is just as efficient a teacher as I am and probably more "modern" and better than I am. Can you say something about *correct muscular development* in piano playing that will bear me up in my teaching standards?—Mrs. O. C. P., Louisiana.

Oh, dear, oh, dear! What have I been doing on this page and in the "Technic of the Month" these many years but taking up the cudgels for "correct muscular development"? I suggest you collect your back studies and make an indexed card catalog of these pages. You will have every necessary weapon for the offensive in our everlasting battle for solid, thoughtful, progressive technical training. The only way to prove the soundness of your principles is through every student who comes to you for lessons. That old adage, "By their fruits," is still the sole standard. We are too apt to measure teaching prowess by our gifted students. That is a fatal mistake. It's what you do with the less gifted ones, the poor coordinators, the difficult, or indifferent students who make our lives miserable. What results have you achieved with your "rank and file"? Take an inventory. How much has each student improved technically after six months work with you? That tells the tale.

Of course it is maddening to have inferior teachers grab of students. But why are they able to do it? Only because they get temporarily spectacular results. Well, you can beat them at their own game. For every second piece you give your students, choose a brilliant, dazzling, or showy number. Do not hesitate to select one slightly beyond their present abilities—even a grade higher—preferably not a "classic" but a salon piece, or even a popular number. Most conscientious teachers stick too closely to their textured classics or pale wispy-washy stuff they have been told is good music. Throw a lot of those hoary old standbys overboard, and you and your pupils will enjoy music much more. You will find that students work twice as hard at the showy, difficult pieces—even if they cannot master them at once—and will often make astonishing technical and musical progress during the process.

But be sure to keep alternate pieces well within their grade, won't you—otherwise the pupil will become discouraged.

Speaking of "correct playing positions" reminds me that an excellent teacher in W. California, who has written for me how he solves that baffling problem of elementary hand position—how he avoids those terrible nightmares of beginners with numb knuckles, turned-in joints, squashed-in palms, distorted wrists and all the position deformities which torture our days (and nights). He

The Teacher's Round Table

Conducted Monthly

By
Guy Maier
Music Director
and Music Educator

Correspondents with this Department are requested to limit letters to one hundred and fifty words.

claims made results by the "bubble" method, the pupils simply feel a large, smooth, hand-filling soap bubble as they play. To me this seems the perfect solution, the "orange" or "ball" imagery is space is devoted to an intelligent agreement. I am very happy to present your view of the concert-giving question; and am grateful to you for bringing to the attention of all Round Tablers the splendid results of the concert-giving organizations in your state.

Concerts Again

This letter is written in answer to your discussion of the organized concert movement in America. I. W. in Washington in the July 1941 issue of *This Forum* said that their city was not fairly treated by the management with which her concert association was affiliated.

I too, a successful music teacher in a small Northwestern city. We too have an organized concert association, affiliated with a New York management. I also am a member of the association and have chosen articles to appear in our city. For eleven years our group has presented the world's greatest artists to this community. Before our city was organized under the present plan, well-known, individual presented concerts, booked from independent managers. However, this failed time and time again due to the fact that the local impresarios assumed direct financial responsibility and thereby lost thousands of dollars. In our city the present plan, well-known, individual presented concerts, booked from independent managers. However, this failed time and time again due to the fact that the local impresarios who learned the hard way. He is an experienced artist buyer and realizes that our plan offers him the best possible bargain. You can understand what I mean when I tell you that this city of 15,000 people is presenting this season Dorothy Mason, the piano trio, Vronsky and Babyn, the violinists Zino Francescatti and the "Marriage of Figaro" Opera Company. I defy anyone to call these attractions mediocre. Out of four concerts given by our association, we have had only two flops. It is a music series to all my pupils.

Our city is not the only one which has had such success. In the State of Montana there are nine similar associations which, for this, there would be virtually no cost at all to print in this issue. In the State of Montana there are nine similar associations which, for this, there would be virtually no cost at all to print in this issue. In the State of Montana there are nine similar associations which, for this, there would be virtually no cost at all to print in this issue.

of any question should be examined fairly and squarely so that each individual may draw his own conclusions.—C. D. K., Montana.

Piece Drops

If it is difficult to play such long pieces as "The Swan" or "The Fish" anything longer than three minutes, I think not so, I hope that all courses like yours will present a generous sprinkling of "all-American" events this coming season.

Your letter is a confirmation of my contention that when a community has capable artists, it invariably secures fine, first-class artists. How I wish there were more committees such as yours functioning all over the land. Let us think! Your group contains not only the foremost musicians of your town, but also a local concert manager of years of hard-fought experience. Not all cities have such an able representation to enforce their wishes. You are a model for other communities to follow. More honor to you, and continued success to your organization.

Long Pieces

It is difficult to play such long pieces as "The Swan" or "The Fish" anything longer than three minutes, I think not so, I hope that all courses like yours will present a generous sprinkling of "all-American" events this coming season.

Your letter is a confirmation of my contention that when a community has capable artists, it invariably secures fine, first-class artists. How I wish there were more committees such as yours functioning all over the land. Let us think! Your group contains not only the foremost musicians of your town, but also a local concert manager of years of hard-fought experience. Not all cities have such an able representation to enforce their wishes. You are a model for other communities to follow. More honor to you, and continued success to your organization.

Too Difficult Pieces

I would like to know if it is really difficult to play such long pieces as "The Swan" or "The Fish" anything longer than three minutes, I think not so, I hope that all courses like yours will present a generous sprinkling of "all-American" events this coming season.

Your letter is a confirmation of my contention that when a community has capable artists, it invariably secures fine, first-class artists. How I wish there were more committees such as yours functioning all over the land. Let us think! Your group contains not only the foremost musicians of your town, but also a local concert manager of years of hard-fought experience. Not all cities have such an able representation to enforce their wishes. You are a model for other communities to follow. More honor to you, and continued success to your organization.

Words Are Well Known

No need to recite the words of *Go Down, Moses*. The music and words are well known. There is a special reason, however, why we should understand its whole meaning and remember its identity; for this song is known to the American Negro as "the fighting song of Harriet Tubman." It may be more interesting to know how Harriet Tubman used song in her guerilla slave raids and why music was an intimate part of the fight against slavery. It is in this process and especially

RECENTLY ONE OF THE "Back Where I Came From" programs of folk music on the Columbia Broadcasting System, celebrated the Seventy-fifth Anniversary of the Emancipation of the Negro, by a program of spirituals. One of the singers prefaced the spiritual, *Go Down, Moses*, with a description of how the song

with their own people. Is it unfair to ask—especially in times like the present—for "priority" preference for our native born artists? I think not so, I hope that all courses like yours will present a generous sprinkling of "all-American" events this coming season.

Your letter is a confirmation of my contention that when a community has capable artists, it invariably secures fine, first-class artists. How I wish there were more committees such as yours functioning all over the land. Let us think! Your group contains not only the foremost musicians of your town, but also a local concert manager of years of hard-fought experience. Not all cities have such an able representation to enforce their wishes. You are a model for other communities to follow. More honor to you, and continued success to your organization.

originated. He said that once, in our land, when men held others in chattel bondage, there was a great Negro heroism who made dangerous trips into the Southland to rescue parties of slaves and guide them back to the Free States and Canada. She had rescued hundreds and stimulated thousands to escape. Her name was Harriet Tubman. Around her heroism there had grown up the song, *Go Down, Moses*, for she herself was called Moses. With the passing of time she became known alternately as "The Moses of Her People," and *General Tubman*, the latter a name given to her by her associate in combat, John Brown.

GENERAL TUBMAN

There is no question about the origin of the song, *Go Down, Moses*, as there is little question about the origin of all of the other spirituals. Virtually all of these songs arose out of the struggle against slavery. So said the radio interpreter of *Go Down, Moses*; and finally, when he and his partner sang a very beautiful arrangement of the song, they closed each stanza with the famous words, "Let my people go" in a tone of deep and defiant frenzy. Here was Harriet Tubman herself as she had demanded of the slaveholder her people's freedom. There were countless thousands who heard those spiritual singers that evening who no doubt will long remember the name, Harriet Tubman.

GENERAL TUBMAN, Harriet Tubman when she was about forty-five years old and active on the Underground Railroad.

in the experience of General Tubman that we find the key to the prominent position of the Negro in modern American music.

Harriet made her own escape from slavery in the year 1849, and, typical of her whole subsequent experience, she did this with a song on her lips; and, according to her own story, when she first sang this song the words sprang from a situation of the most pressing reality.

Such was the situation of her flight, as she absconded, that she had to walk directly past her master on a Maryland plantation; and in order to convey the knowledge of her flight to her fellow slaves she sang this "spiritual" to the listening Negroes:

"General" Tubman, Composer of Spirituals

An Amazing Figure in American Folk Music

By Earl Conrad



I'm sorry I'm going to leave you,
Farewell, oh farewell;
But I'll meet you in the morning,
Farewell, oh farewell.

I'll meet you in the morning,
I'm bound for the promised land,
On the other side of Jordan,
Bound for the promised land.



GENERAL TUBMAN IN ACTION. This is from a woodcut printed in a small book, "Scenes in the Life of Harriet Tubman," published in Auburn in 1868. The woodcut is from a photograph which was taken in South Carolina during the Civil War.

GENERAL TUBMAN'S LAST PICTURE. Harriet Tubman's last photograph taken in her 93rd year in Auburn, New York, where she died.

The words had sprung from her experience of the moment although likely the tune was from some old Methodist air.

In the subsequent years when she branched out as a "conductor" on the Underground Railroad, the system of escape to the North, song or the "spiritual" as a means of communication, was a definite part of each campaign. The spiritual, with its hidden meaning, was usually employed when the situation was stark.

Once, when Harriet had been concealed in the woods with a party of Negroes who were hungry, she left them long enough to go to a "station" to find or buy food. Then, it (Continued on Page 344)

THE EMOTIONAL TRAINING of the pupil involves the formation of style. This distinctive mode of creation or execution in art. It is the outcome of individuality. As art without style would be dead fruit, the formation of style places upon the teacher the duty of developing, fostering and guiding the pupil's individuality. Individuality is not the offspring of conscious imitation; for one kills the other. Individuality and style are the result of the unconscious imitation of such qualities of others as are most admired. It must not, however, be allowed to develop at random, but be controlled by the critical sense. Style must not come into conflict with understanding and reason. The teacher must place before the pupil as many examples as possible, but in no case should the teacher force his own style upon his pupil.

Especially in guiding a child, the teacher must not forget that what appears to him a simple action, because its performance is directed, after long practice, by the lower, or unconscious, nervous centers, demands in a beginner the intervention of the higher, or conscious, nervous centers. How easy for a pianist to strike a key! Reading the notes and producing the tones are simultaneous actions. But how complex and difficult for a child! He must, 1, decide on the name of the note as expressed in notation; 2, find the locality on the keyboard; 3, decide on the fingering; 4, think of its duration.

To perform these four difficult mental processes together is an obvious impossibility; even in such early lessons, the teacher must apply the rules of teaching only one thing at a time. All through a long course of training the teacher must bear in mind that what is easy for him is difficult for his pupil.

The Practice Period

In determining the extent of practice and the length of time for practicing, the student's capabilities are the only guide. Some have great, others small powers of assimilation; some have inherent technical ability, for the ready acquisition of technique means hard work. It follows that the former are capable of learning much more than the latter in a much shorter time, and may therefore be assigned more work. But for all, whether gifted or not, the practice period has a limit which may be added as time goes on—mental fatigue. A tired mind becomes gradually less and less capable of attention and loses its elasticity. Forced practice is more harmful than beneficial; temporary rest is a necessity.

In a long course of training there are moments when general rest is imperative. Insistence on work beyond a saturation point would only lead to worse and worse results, and might well end in disgusting the student, thus barring the way to any further progress. The imperfectly done work must then be resolutely set aside, and some new work taken up; or some easier work chosen by way of relaxation. There is no loss of time in all this; knowledge has a tendency to sink into the mind when it is removed from the influence of the higher nervous centers, and it is pleasant surprise to find, after a period of rest, that work which at one time had resisted all efforts, has suddenly become easy, that the understanding has broadened, that the technical powers have increased.

Apart from the necessity of reverting to easier work in order to give the student some relief, it is advisable now and then to review previous work so as to fix old knowledge more firmly in the

Highlights in the Art of Teaching the Piano

By the internationally known pianist and teacher

M. J. Philipp

For a quarter of a century Head of the Piano Faculty at the Conservatoire de Paris

PART III

mind. To counteract the disappointment of the pupil who is anxious to explore new fields rather than cover again the familiar ground a teacher must give his reasons for stepping backwards and take pains to avail himself of the occasion to throw new lights on the old knowledge. How far the work of revision should go, and how long it should last, whether it should cover a large field of the ground already traversed or a small portion of it, depend on the temperament and the capacity of the pupil. No definite rules can be laid down except that the revision must be as rapid as possible, and the way onward resumed before the enthusiasm and the ambition of the pupil have time to cool.

A Broader Education

What has been said so far refers to the teaching of one subject. We must now turn our attempts to the general scheme of education. We have already said that educational instruction must be founded on more than one subject of study. Passing over the years of childhood when little more can be done beyond cultivating the power of perception, we find that at the very inception of education—roughly speaking, seven years of age—the fundamental study of language proceeds hand in hand with the study of elementary arithmetic and of the outlines of geography. Later on the number and variety of subjects increases. Thus literature and science together accompany the student through his school life. Art may be added as time goes on—the elements of drawing or music. This scheme of teaching is known as "general culture." General culture cannot by its own nature be very deep, but it must be sufficiently broad. It is the basis on which the whole educational edifice is to be erected in later years. A time must come when the boy grows into a man and the girl into a woman, and for those who must depend on their brains for their livelihood the necessity will arise of qualifying in one particular subject; but specialism can only be undertaken at maturity and must be supported on the unshakable foundation of a well laid universalism.

To stimulate his pupils so as to induce them to work to the utmost of their capacity, a teacher has at his disposal several moral means; he should point out that education has his rewards; it leads to increased capacity for usefulness. The artist and the scientist exercise on civilization a beneficial influence which the uneducated cannot benefit. This is the highest and purest moral no doubt, devoid of all financial considerations, and of all materialistic considerations.

The intellectual qualities of the teacher have been enumerated. It is now time to summarize his

moral qualifications. We say that insight into the pupil's mind is essential to successful teaching. Now a teacher endowed with such insight must necessarily be sympathetic and inspired by the desire to help his pupils. Every other moral quality will flow from this source. A sympathetic teacher will be patient, forgiving, kind even while he is strict, and able to place his pupils at their ease. In a phrase, he will become his pupils' friend, whom they will love and not fear. What a powerful influence such friendship has on the education of children only those who long teaching experience can measure. It kills nervousness, one of the worst enemies of success, and brings out the best in a child's nature.

We must say a word about self-taught people. Such people having been compelled to find everything out for themselves naturally develop a keen sense of perception and a critical and analytical faculty which makes them good teachers within the limits of their requirements; but their range of knowledge must necessarily be narrow and may not be free from errors, for individual experience cannot stand comparison with the collective experience of mankind throughout ages of thought and action.

The principle of the art of teaching aims at the education of several individuals. But now and then we meet abnormal individuals who require special treatment. They are those above and below the level of normality; the "apt" and the "inept."

By apt we mean those privileged few who have been endowed by nature with transcendental gifts. They are the exceptional fruits of the race to which they belong. Their mental and technical capacities are an experience and so sure as to deserve the name of intuition.

Teaching the apt must be restricted to little more than mere instruction and general supervision to prevent possible errors and waste of time. The greatest latitude must be allowed such highly gifted pupils to develop on their own lines; they must be so exempt to coerce them within the narrow limits of any particular technical system, above all there must be no interference with their strong individuality.

By inept, we mean those beings who are either physically or mentally deficient in some particular direction. Ineptitude in one subject does not exclude aptitude in other subjects; eminent scientists may be deaf and blind to the beauties of tone, and other eminent artists may be unfit even for elementary scientific work. Training of the inept is not a hopeless task; hope of reaching perfection is always possible.

(Continued on Page 342)

IT WAS DURING THE SUMMER, spent by the writer at Sbriglia's chateau, near Beauvais, France, that we translated for him articles written about the Sbriglia method, all written by former pupils. One claimed that Sbriglia reversed the usual idea of voice production, and concentrated resonance as well as support in the chest, another that he always trained all upper tones falsetto, and used pushed-out, loose lips. But the one that finally decided him to loosen up and tell how he really taught was by the late Percy Dunn Aldrich, who was an eminent teacher in Philadelphia, and a "fine pupil."

After Sbriglia had taught many years, he remarked one day, "Nobody has written a correct synopsis of my method, because, I've really never told this before: I haven't any method of singing. I'm a doctor of the voice. I never taught any two people alike. Does a physician give the same treatment for bronchitis that he does for appendicitis? One is in the chest, the other in the abdomen. I do exactly that, correct whatever disease, or fault the voice has. Each pupil writes what I taught him, and I probably never taught anyone else that way. I have refused many wonderful offers for an analysis of my method of voice placement. In the heyday of my teaching, there was a standard way of breathing. Great singers always have breathed alike and always will breathe alike, the natural way.

"Now it is different; everybody is in a hurry. The new pushing method of singing with the back of your neck, sunk in chest, and muscularly pushed-out diaphragm, is a quick way to get results in singing, and only a little less of a quick way to ruin a voice. It takes three years to train a voice properly, with a beautiful overtone.

"The foundation of my teaching is perfect breath control without tension. The foundation of this breathing is a perfect posture. Foremost is a high chest. (What nature gives every great singer), held high without tension by developed abdominal and lower back muscles; and a straight spine—this will give the uplift necessary for perfect breathing. Never throw back your head as you sing nor throw back your shoulders to lift your chest, for it will tighten your neck, one of the worst faults in singing. Your chest literally must be held up by the abdominal and back muscles, supported from below, and your shoulders and neck will be free and loose."

One of our foremost American physicians, Dr. Joel Goldthwaite, arthritis expert, promotes for good health the posture that Sbriglia insisted was the foundation of perfect tone production: a high chest, held up by the muscles of the abdomen and lower back. If you use leg muscles, pull the abdomen in and up; keep your spine straight, your chest automatically goes up. Such is the correct posture for singing, and as Dr. Goldthwaite says, for good health. He even uses abdominal braces to hold up the chest.

In the days of pinched-in waists, before anyone ever heard of an uplift abdominal girdle, the Paris *Magasin du Louvre* carried the Sbriglia belt,

Sbriglia's Method of Singing

By Margaret Chapman Byers

Unquestionably Giovanni Sbriglia was one of the greatest masters of vocal art of history. However, this *Erume* has too great a respect for its editorial security to present any master as the greatest of all, as does the author of this illuminating article which may be read with great profit by all singers and vocal students. Sbriglia was born at Naples, 1840, and died in Paris, February 20, 1916. In the early seventies of the last century, he toured America with great success and appeared with Patti at the New York Academy of Music in "La Sonnambula." His great renown, however, was as a teacher of stars such as the *de Reszkés*, Nordica, Sibly Sanderson, Pol Plançon, and others.—*Erroe's Note.*



GIANNI SBRIGLIA

made to his order, for his men as well as women pupils, to hold up the abdomen.

The Cornerstone of the Method

"Intestinal fortitude you must have," Sbriglia would say, "to support your point *d'epui*, or the focal point in your chest." This is the cornerstone of the Sbriglia method.

I have a cartoon that Caruso made of himself as *Don Jose* in "Carmen." "The way my point *d'epui* feels when I have finished singing this rôle," the great singer explained. "It is the way I support my voice." His chest sticks out the way it looks like a cartoon of Santa Claus.

The lungs may be considered as two bags of air. Below them is a cone-shaped muscle, the diaphragm, that divides the body in half, and assists

in pumping the breath in and out of the lungs. It is fastened to the ribs and the back. You can feel it as you breathe, because as the lungs are filled it flattens out, expands. As you sing, the diaphragm, supported by the back and abdominal muscles, slowly pushes the air out of the lungs through the small bronchial tubes, which merge into the big bronchial tube at the focal point in the chest. "I have studied singing in three languages, and always this is called the *point d'epui*, the point of support, the place where everything rests," Sbriglia explained. "This is where the breath control, or the muscular control of the voice ends. It also controls the amount of breath, getting to the vocal cords, which are in the big bronchial tube; besides taking care of the vocal cords, it is your vocal apparatus, if it is properly supported from below. Above this point, there must be no muscular effort or tension."

This method of vocal support is demonstrated by Kirsten Flagstad when she sings the thrilling *Walkure Cry* in Wagner's opera, "Die Walkure." A music critic remarked that she was superb, but awkward. "Why that crouching position, and swoop upward with her knees every time she sings those long loud notes?" That, it might be explained, is why her voice is so beautiful; she is singing on her breath, supporting it with everything she has: abdominal muscles supporting diaphragm muscles, leg muscles and back supporting abdominal muscles, and all supporting the *point d'epui*, or chest. She crouches as a man does when he lifts a heavy load. It takes all that muscular support to sing repeatedly anything as loud and difficult as that cry, without straining the vocal cords. This is the Sbriglia method.

The most universally accepted characteristic of this method was the loose, rounded, pushed-out lips, which Nordica always used. Sbriglia used the vowels, "Te-ro," more than any other vowels in vocalizing. The "E" brings the voice forward, as the tongue must be pressed against the lower front teeth to sing "E" properly. The French "R" loosens the tongue because it is made by rolling the tip of the tongue, and the "O," which is held, must be the round Italian "O," which requires perfect breath support, or it will not be round; loose, pushed-out lips are always used to make a perfect "O." "Use these vowels with a loose jaw, remember," he would say. "Only your tongue is moveable, so open your mouth by dropping your lower jaw as you go up the scale. Think 'oh,' and you will have a perfect Italian 'Ah' in your upper voice, a sound with an overtone, your lips and jaw always loose. Come down on your tones, and support them with your chest."

An Injurious Vocal

"More American voices are ruined by being trained on the English vowel 'Ah,' than any other way. It gives an open flat-topped voice. Even great singers get this open vowel from fatigue. Use loosely protruding lips with proper breath support to cure this common fault.

"There is no one way (Continued on Page 338)

VOICE

French Musical Terms with Difficult Pronunciations

By Cornelius De L. Vezin

During the past two decades the amount of French music which has become popular in America has increased one hundred percent. Many Americans are at last to know the approximate French pronunciation. The following article will be found most helpful.—Editor's Note.

LOVERS OF MUSIC want to caress their beloved French with just the right touch, with the suitable sounds for, let us say, pathetic, printemps, or St. Sains. For this purpose, the French spoken by Parisians is not necessary. Most Americans of average culture use an intermediate language, which is sanctioned by our own dictionaries. We might call it "French In Self Defense."

Even good amateurs might like to learn this language. Right there, amateur is a good example of what we are talking about. The ordinary "amcher" (or "ammercho") does sound very ordinary. This word contains three, not two, syllables, none of them to be slurred or neglected. Allowed by our dictionaries is: am-ma-tyooh. But perhaps a bit more attractive is a Frencher sound like the last syllable, in which the vowel is like that in our "bird" (not the New York "bold" nor the Midwest "burrd" but a Boston or British "uh") - a-ma-teur.

Now as we raise our bâton, we raise also another question. A phonetic accent, that is, batonn, might produce perfectly sweet notes. However, if you prefer a slightly transatlantic accent (and again: marche, when used as a title, it is best to use the overseas accent, thus: Marche Militaire, marsh (with the short a) meeleitar; Marche Funèbre, marsh funaibr (there is that u again, see étude), this kind of é, always being like the vowel in our word "seer". polpourrí, mixture, medley, polpoohree (note the middle syllable, like our "pooh," not "poor" (the literal meaning of polpourrí is "rotten pot," from Spanish olla podrida, mixture of meats and vegetables); oeuvr, oeuvr, oeuv always being like the eu described in amateur let us note that in chef d'oeuvre, masterpiece, the é is silent; shadeuvr; Irving Berlin, in his First World War song, Oh, How I Hate To Get up in the Morning, thymed, reveille, and reasonably so, with "heavily," a curious example of our "French In Self Defense."

(Nearer to real French would be ray-vay-yay, with the "liquid" l as in Versailles); ca ira, sa eera; La Brabançonne, la brabban (n)sonn; valse, valis.

As to that last "waltz," the word may be joined with an adjective or other qualifying word, such as sad, Valse Triste, valis treeest. We have men-

tioned patétique, patayteek (th equaling t), Macabre is difficult only because of the two flat a's and the final br, not burr, but br(uh) makab. Note for a few more useful adjectives: maudit, accursed, mohdee; mélancolique, maylah(n)koh-leeek; pittoresque, pie-uresque, peetoorsk; fantastique, fah(n)tashtsteek, héroïque, ayroh-eeek (the dieresis again); étonné, ah(n)shah(n)tay (first two vowels identical nasals); seul, solo, or alone as in solo dance, pas seul, pah seel, with the long, and our same eu again; bouffe, as in Opéra bouffe, boof, comic opera (through the French, from the Italian buffa, jest; by no means to be confused with buffet, búfal); facile, easy, fassel.

In Caprice Viennois, polonaise, and so on, we find many proper adjectives (often, too, used as nouns): Caprice Viennois, kaprees yvenwah (only two syllables in Viennois, the i having consonantal sound of y); polonaise, polonahz, those o's described before, between o and u, the all like a in rare: L'Arlesienne, larlyaysteek, consonantal y again, lo-essante, vykossan, see polonaise for o and u, Slave, slav; Algérienne, alghayryehna, end like L'Arlesienne; Alcazarc, alghazsyeen; arabe, and like L'Arlesienne, s like y; Romanesque romanek-Russe, russ, watch that unaccented u: Arabe Arab, watch short a's, neither to be slurred. Chasse, sheenwah; Bohème, bohém, h silent, avoid vowel like a in rare, and finally, Métropole, usually Anglicized into mé-tro-sslayz, but near French is this: first vowel a short, a last like a in rare, middle has that "liquid l," which gives us mé-tral-yayz.

Many other words are frequent in titles (as in our Juna and moon, often for easy rhymes): fourours, fouróurs, o or in "moon," amour, amúur, as like oo in "moon," short u. Coeur, kept, our friend eu of amateur, fleur, fleur, our friend eu of amateur, baiser, baizay, note two vowels slightly different: baiser is noun for kiss, verb is embaiser, ah(n)brahsay.

Other Familiar Words in Titles

Caïe-roséite, kahn-rawzet, jaunesse, zheeness; mer, mar, lohes, páloh; lac, lak, róf, rwá; otchey, wáhoh íta, feú (but lighter more like uh, than our usual eu - extase, extahz; ivresse, evresse; fantaisie, fah(n)tashtee, carnava, carnival; dans le ciel, and the stress, no syllables slurred; rosaly, rossenyol, short o's, give me y in canyon, hahnyon, hahnyon, hahnyon, short a's and stress, papayya(w)n, liquid ll again; mariette, maríette.

In this connection we should know the seasons: été, sammer, aytay híner, winter, ewál; automne, autumn, othann (n silent, no nasal); printemps, spring, this is hard, having two different nasal vowels, and two silent consonants, n, m, p, and s, prah(n)ah(n).

Some composers have hard names. St. Sains is difficult because there are two different nasal vowels: the a is silent, all three a's are sounded, French rival s is usually silent in French. This gives us nasal vowels, as in the "unaccented" first syllable not day, in Debussy, dubhíesse first, off only slight end on final syllable. Chopin shoppán(n) short o, short nasal a, n silent (though English "show pan" might get by).

Several other composers, whose names might bring difficulties are Chamblaine, shammeend, wáshé, chám, s and stress; massenet, mahsé, né (or mahshunn); Gouraud, goonhoo, Biret, be-zai; Debüis, dubhíe, or díebé; and Anshel ah(n)tal, yuh, liquid ll.

Now for a few performers: Jean de Reské, zah(n) d' resskay; Edouard de Reské, aydwárd de resskay; Chevalier, shuvhalvyay, Pol Plançon, pol plah(n)ssaw(n); (Continued on Page 355)

The Junior Choir

IN RECENT YEARS auxiliary choirs have become the rule rather than the exception in many churches, where adult chorus choirs have been taking the places formerly occupied by professional quartets. Of these, the junior choir is usually the first to be formed.

Junior choirs can be organized under two entirely different plans. The choir leader who intends to form a junior choir should first take up this question with the Music Committee or other interested bodies in his church, in order to avoid embarrassment, especially if his ideas of the basis of membership may be different from those of the church authorities.

One form of junior choir is a body which does not require musical ability as the vital qualification in membership. Children (within certain age limits) are admitted regardless of the quality of their voices and their musical talents. Of course there should be a voice test, but it should be merely as a matter of record for the leader, and merely as a child who can stay on a tune and sing in any child who can stay. The purpose of such a junior choir is more for church politics than music, because if these children come to church to sing in their choir (suitably located in a prominent position), their parents also will have an incentive to attend the church services. This kind of a choir will be very desirable from the standpoint of the church authorities.

But it must not be thought that because the primary objective in the formation of such a choir is not music, it is therefore impossible to do anything of musical value. Any leader who might be confused in this respect will never make a success of such a choir. In this case, it would be better to form a junior choir purely for musical purposes and with a rigid list of qualifications for membership. In such a choir each child will be tested for such musical qualifications as may be demanded by the leader, and the small group who "make the grade" will be capable of much finer musical achievements than a junior choir formed under the system first mentioned. The small choir, however, will need a great deal more time for practice than the larger body. Therefore, it is a question whether it is not better to organize an "all in" choir first and then to select from among its members those who have the best musical qualifications, and thus form a new body which would prepare more difficult music for special occasions.

Popularity in Numbers

In our opinion the large "all in" choir is the most practical and useful for the average church. It is certainly necessary to refuse membership, and this tends to make the leader's relationship with members of the congregation much more amiable. Of course, with boys it must be definitely understood that the test is more important than for girls. A boy who cannot sing in tune can ruin any choral group, and boys whose voices have changed must not be admitted. Apart from this, the leader

Auxiliary Church Choirs

By Victor Kerlake

should have no difficulty in the initial organizational work.

The best age for junior choir members is from eight to fourteen years. Children, under eight, and serve the purpose of concealing the amazing variety of garments which appear in the choir room on Sundays.

In a fairly large church, the membership in such a junior choir will grow rapidly, especially if the members are enthusiastic and invite their friends. It is logical that the larger the organization the more numerous must be the staff of assistants. While the choir leader is the head and is directly responsible for musical training and discipline, it is impossible for him to be with them all the time, and he must have assistants upon whom he can rely to take charge, when he is not in close contact with the choir. Since the majority of the choir will be girls, women are needed as assistants. Women can also look after the boys' section. The success of the choir will depend a great deal upon the interest and co-operation of the staff of assistants.

Discipline Important

The rehearsal should be planned so that the children are allowed no time to become restless. The minute they have finished singing, a new number should be started. To this end, all their seats or books of words should be placed on the seats beforehand. Members should not be admitted to the practice room until two or three minutes before practice starts so that they learn to associate the room with "practice" and not "playing". Each should go quietly to an appointed seat, and the minute that the signal is given for practice no more talking should be allowed. Half an hour is long enough for practice if no time is wasted, but when the choir becomes larger than fifty members it is best to take the boys and girls separately, probably one immediately after the other. This takes one hour of actual practice for the choir leader. Even if the choir leader is also the organist it will be found more useful to engage a pianist or accompanist for the practice period so the leader can be free to demand attention and preserve order.

In dealing with children there must be definite rules for discipline with definite penalties for any infringement. Since they are children, it is well to have a graduated system whereby the punishment is light for a first offense but becomes progressively more serious for repetitions, the final punishment being expulsion from the choir. This last must be reserved for the most serious offenses, and used only after public warning, because it is fatal to discipline to expel a member and then in a few weeks to reinstate him or her. It is wise also to have a system of awards or prizes, especially in connection with attendance. A prize for those who are most faithful in attendance is something (Continued on Page 340)



CHAPEL CHOIR OF CAPITOL UNIVERSITY, Columbus, Ohio; Ellis E. Snyder, Director.

ORGAN

S LIGHTLY OVER one hundred and fifty years ago, Lowell Mason was born into a world with conditions that looked just about as tough as the present ones. Lowell Mason, his sons, and a grandson were destined to be leaders in American music and education from that early time right up to now.

Lowell Mason was born in Medfield, Massachusetts, January 8, 1792. Medfield is only a few miles from Boston—a suburb by to-day's reckoning—but then "there were no buses running,"—nor any street cars, trains, automobiles or airplanes.

Even if Lowell Mason had gone to Boston, there was little music to be heard. Church music and psalmody were improving, having advanced since William Billings, that melodiously industrious tanner, had started church choirs with a pitch-

America's First Great Musical Pioneer

Lowell Mason's Important Historical Place

By Arthur S. Garbett



HENRY LOWELL MASON
Son of Henry Mason.
Brother of Daniel Gregory Mason.



DANIEL GREGORY MASON
American Composer, Author, Lecturer,
and Teacher. Professor of Music at
Columbia University

pipe. Because the old Massachusetts Anti-theatre Law of 1750, at that time had been ignored in Boston though not repealed, Mason might have gone to the New Federal Street Theatre or the Haymarket to hear "The Beggars' Opera." At a concert he might have heard the *Hallelujah Chorus*, or with great good luck, while still young, he might have heard Dr. John L. Berkenhead play his famous composition: "The Demolition of the Bastille for Pianoforte or Harpsichord." Harvard had no music school at which he might have studied, nor was there a New England Conservatory. There were a few musicians prepared to give lessons on the organ or "guitar." He might, however, be eight, have studied *exads* counterpoint with Billings, or received instruction from *The Massachusetts Compiler*, edited (1795) by Oliver Holden, Samuel Holyoke and Hans Gram. It contained the "theoretical and practical elements of sacred vocal music, together with a musical dictionary." History is retrospect: life is a journey ahead into the unknown. Lowell Mason's life had four distinct chapters with date-lines.

Stage 1: 1792-1812. The Constitution Having Been Ratified

BIOGRAPHICAL: Lowell Mason was the descendant of one Robert Mason, born in England, 1590,

who landed in Salem with John Winthrop, 1630. He was self-taught and, in his own words, "spent twenty years of his life in doing nothing save playing on all manner of instruments that came within reach." At sixteen he led the choir in church and taught singing classes.

IN AMERICA: Population, in 1800, approximately 5-300,000, of which about one-sixth were slaves and ninety per cent

1805, made England mistress of the sea. Napoleon's invasion of Russia ended in Retreat from Moscow, 1812. Napoleon sent to exile on Elba.

MUSIC: Mozart died shortly before Lowell Mason was born, but Haydn, Schubert and Beethoven were living. Haydn in London manner of instruments that came within reach. He played once in Haydn's London orchestra, later settled in Boston.

Stage 2: 1812-1827. Excursion to Savannah, Georgia

BIOGRAPHICAL: Lowell Mason was a bank-clerk in Savannah, Georgia, throughout his period. Church music, playing, singing, teaching, composing, directing, were his avocation. Using William Gardner's "Sacred Melodies" as a basis, his compiled the first hymn collection with melodies by Haydn, Mozart, Beethoven, as well as his own. Although he took it to Philadelphia, New York



DR. WILLIAM MASON
Son of Lowell Mason, Eminent American Educator.



HENRY MASON
Son of Lowell Mason, founder of the Mason and Remick Piano Company and brother of William Mason.



LOWELL MASON
Composer, Compiler, Conductor Organist, Composer of "Nearer My God to Thee."

were farmers. Indians were additional. The country was exhausted and heavily in debt. Alexander Hamilton insisted that all obligations should be met by the new government and taxes were high. They had caused the Whiskey Rebellion of 1791. Louisiana Purchase, 1803.

IN EUROPE: Napoleon acquired a stranglehold on Europe and sought to invade the British Isles. He attempted a blockade and was blocked in turn. Battle of Trafalgar,

and Boston, in 1822, all publishers refused the manuscript. Eventually it was published by the Handel and Haydn Society of Boston on a fifty royalty basis. Sales were phenomenal. The many editions totaled 50,000 copies during the following thirty-five years, netting Mason and the Society \$30,000 apiece.

IN AMERICA: War of 1812 with England. U.S.A. blockaded. Invasion from Canada threatened. (Continued on Page 346)

THE USE OF VIBRATO in woodwind instrumental teaching has long been a controversial matter. Ideas about it are diverse, and whenever it becomes an issue, approaches are so varied that usually the discussion must be dropped. Accomplished musical artists seem to have an instinctive understanding of the vibrato, and in most instances it is the *sine qua non* of musical performance. But the teacher of amateur and student performers cannot ignore the vibrato, if he is to teach effectively. He must come to grips with the subject, disputations as it is.

Quoting from Mr. Seashore, "The Vibrato in Voice and Instruments": "The vibrato has been designated as one of the most important mediums of musical expression. It is important in the first place because it occurs in practically all the tones of artistic singing and in sustained tones of various instruments, especially because of all the means of expression it produces the most significant changes in tone quality, and thirdly, because it is the factor on which artistic singing and playing are most frequently judged, whether or not this factor is consciously recognized as vibrato.

"The true nature of the vibrato has not been understood by musicians. We cannot, however, blame this on the musician. Until recently there was no direct way of experimentally discovering its nature. With the invention of equipment for recording and producing sounds we stand at the threshold of discovery of the facts. This equipment will enable us to record and measure musical tones in such a way as to provide groundwork for study. The true facts about the vibrato can never be acquired adequately through musical hearing or musical theory, unaided by objective experiment. We must resort to physical and psychological measurements."

In dealing with a vibrato, we may speak of it as being refined, or having a good quality, or we may term it objectionable—occasionally, even repulsive. It is not difficult, on the surface, to diagnose a vibrato as bad. We do, however, find it hard to ascertain thoroughly the causes of a faulty vibrato, just as it is not easy to discover all the elements of a pleasing vibrato. Undoubtedly the studies made at the University of Iowa under Mr. Seashore have gone far in enlightening us on string and vocal vibrato, but have not accomplished as much for woodwind instruments. Consequently, this is yet a fertile field for study.

Seeking a Parallel

It is to the voice and to stringed instruments, then, that we must turn first in order to push our study of the woodwind vibrato and how it may be taught, since it is in these fields that we have the greatest amount of knowledge on the subject.

The human voice, apparently, has most to teach us about the vibrato. The art of singing is the oldest of musical arts, and the voice the most naturally endowed musical instrument. Voice cultivation, even in speech, is a subject of almost universal interest. The voice vibrato may be described as a pulsation of pitch, usually accompanied by synchronous pulsations whose loudness and timbre are such as to give a pleasing flexibility, richness and tenderness of tone. The studies at the University of Iowa indicate that the production of pleasant voice vibrato is accomplished by use of the diaphragm, and this fact may be pertinent in the study of woodwind vibrato production.

The string instrument vibrato, according to "Groves Dictionary of Music and Musicians" is a throbbing effect on sustained notes by the rapid "University of Iowa Press, Volume III, Iowa City, Iowa.

The Vibrato: How It Is Played and Taught for Woodwind Instruments

By Robert Vagner

The subject of the vibrato is not new to this department. This article is presented herewith not only for its value per se, but for the purpose of provoking further thought and interest in the nature of the vibrato in all instrumental performance. While the vibrato can be described, it defies exactitude of definition, having the elusive quality of electricity—we know when and where it exists and what it can do, but not what it is.

Mr. Vagner's discussion is informative and to the point, and is backed by six years of experience in teaching woodwinds. Robert Vagner was graduated from the Colorado State College of Education with B.A., M.A., and became Instructor in Woodwinds there from 1935 to 1938. He then became Director of Band and Instructor in Wind Instruments at Grinnell College until this year. He studied under Jan Williams of New York City, Val Henricks of Denver, and Pierre Perier of the Los Angeles Philharmonic Orchestra. A. B. Stuart of Denver, William Butcher of Los Angeles, Russell Rowland and William Studdins of the University of Michigan have added further to his education on the several woodwind instruments.—EDITOR'S NOTE.

oscillating motion from the wrist of the finger stopping the note. The Iowa studies say that the string instrument vibrato is made in some cases by the hand, in other cases by the forearm as well as the fingers.

The ideal violin vibrato, as defined by Carl Flesch in "The Art of Violin Playing," is the one which is able to provide the highest degree of emotional differentiation—the one which can traverse the gamut of emotions from that which is softest and well nigh inaudible to that which is most passionate and marked by overwhelming oscillations. This ability gives a clue to what should be accomplished by the woodwind vibrato.

Another important fact brought out by Carl Flesch, which can be used in teaching and playing the vibrato on woodwinds, is that all vibratos are not exactly alike—nor should they be, any

more than the tone quality achieved by each musical performer should be like that of another. It is through differences in tone and vibrato that each player can express his own feelings, his own individuality. It is true, nevertheless, that a good tone and a pleasing vibrato are likely to be produced physically in much the same manner by different instrumentalists.

A complete lack of vibrato, of course, shows an absence of individuality in singing or playing. But we find, too, from violinists that many instrumentalists are able to produce the vibrations, but do not "feel" the vibrato as an essential part of the tone. This is a common falling. After one has achieved the vibrato, he must make it a part of the tone, and must associate it with tone production. He must learn that the vibrato is not merely a mechanical adjunct to a tone which is to be turned on and off as one would a machine.

While we admittedly stand on a ground where scientific knowledge of the woodwind vibrato is at a minimum, we must proceed with the problem of its production. How is the (Continued on Page 347)



ROBERT VAGNER

BAND and ORCHESTRA
Edited by William O. Revelli

FROM THE BEGINNING of time, writers have written and minstrels have sung of all the charms and music hath. We listen intently at concerts and at home to great artists and great music, and our emotions are stirred by what we hear. But, how many have actually seen music? Some people actually see music—we have the testimony of Liszt and Scriabine, Rimsky-Korsakoff and many other musicians, thousands of people and the psychologists who observed them. Amazing! Incredible! Ears that "see" the color of music? Ears that "see" Chopin in red and Schumann in violet? Why, it's preposterous! As a matter of fact, if it were not absolutely true beyond any shadow of a doubt, we simply could not believe it! Many people recognize their own experiences in the story of one little boy who saw a color in every sound he heard. Before he was four years old, he often heard the crack-crack of a rifle and he always said, "That was big black noise, again!" He knew the electric fan had an orange-colored hum, and that a cricket made a small white noise. He knew squeaks were blue and white, but most wonderful of all was the piano. It was a big, living piano box. You just pushed down one of the long white things, and you heard a pretty noise and saw a beautiful red color. Or you pushed down one of the black things, and you got a different noise and a deep blue. Or you pushed down your whole hand at once, and got some very strange noises, but a whole room full of wonderful colors!

Color Always Present

No matter what the child heard, the colors were there. The simplest sounds were a never-ending delight, and music was almost unbelievable. And then came the summer's afternoon when a silver shower had disappeared, the sun was out again, and the pillow clouds were back in a blue sky. The little boy came running inside. "Mother, mother. Come quick and listen with me. I hear a color, but could hear nothing. Help me, please!" "See, mother? A song! A song!" In the sky was a rainbow. And there was her color-sensitive child, looking at the beautiful rainbow and listening to it! "A song, mother. A song!"

Truly, wonderful ears! Synaesthetic ears, say all the psychologists. They took two words from the Greeks, put them together. One word means "sensation," the other means "occurring at the same time." When you strike certain dissonances on the piano and you shudder, that is synaesthesia. If you perspire when you eat a lemon, that is synaesthesia. If you can barely resin your violin bow, or if slippy bowing gives you chills, that too is synaesthesia. It is the mixing up of sensations.

Most synaesthesia has to do with colors, we call it chromaesthesia. The very rare cases see colors for all sounds. The German language may sound green to them, English may sound brown; Greek, yellow, or French, blue. Some see colors when they are in pain or in great excitement, stars when struck in the head. They have grey

The Song of The Rainbow Do You See Colors When You Hear Music?

By

Will Murray

Chromaesthesia is the name that some psychologists have applied to those who have claimed that they see colors when they hear music played in special keys. No less than Beethoven, Liszt, Rimsky-Korsakoff, and Scriabine have made references to this which are too significant to be ignored. The ERVE cannot point to any carefully documented or authoritative scientific investigation of this problem, save that of Dr. Myers, in his case of Scriabine. Nevertheless, there is a wide interest in the subject; and the exhibition of color organs, which are really nothing more than the projection of a great variety of colors on a screen, according to the desire of the player, has attracted much attention. Methods in which colors have been used to excite the imagination of children, by drawing analogies between the steps of the scale and the octave of colors on the spectroscopic, are not unknown. This article, therefore, is presented not as scientific fact, but as a subject for interesting speculation, because musicians of great distinction have been interested in it.—EDITORIAL NOTE.

headaches, blue toothaches, green rheumatism. Some people see pink when they hear the word Monday, or yellow when they hear the word Liverpool. But those who hear music in colors number the others, and they are especially blessed. Colored hearing is almost as common as partial color-blindness, and you know how many people are somewhat color-blind.

What Did Beethoven Mean?

Unfortunately, no one asked Beethoven what he meant when he called B minor the black key. Nor did anyone ask Schubert to elaborate when he said, "As E minor has naturally only one color, the

tonality may be likened unto a maiden, robed in white with a rose-red bow on her breast." We know the Germans recognized this peculiarity, for they have two words to describe it. One is *farbenhoren*, the hearing of colors, as with the rainbow. The other is *farbiges horen*, the coloring of hearing. This latter word corresponds to *audition coloree, akustish chromaesthesiae sympsie, chromaesthesi—colored hearing.*

But no one thought to question any of these great men, or we might know more of their chromaesthesia than we do to-day. We cannot be absolutely certain, yet what else could Liszt have meant by the instructions he gave his orchestra? Perhaps you have read of the incident at Weimar, when he became *Kapellmeister* there, and warned his men about so much black in the music "Gentlemen," he told his orchestra, "Not so much black. This last time it has been too much black by far." Or when he asked for more pink, or, "Not so much azure this time, please." The orchestra did what it could; no one thought to make him explain.

We must be thankful to Dr. Myers, the Brain psychologist, who examined Alexander Scriabine when he came to London to arrange a color-organ for his *Prophetia*. Through Dr. Myers, we have a complete record of music's best known chromaesthetic After many tests, the composer set down C major as red, D major as orange, A major as yellow, B major as blue, and F-sharp major as grey. If we begin with the red C major and rise roughly by fifths, the order of colors suggests a spectrum from red to violet. As for the remaining keys, D-flat, A flat, B-flat, B-flat and F, Scriabine was convinced these had far less intensity than the others, perhaps going toward the infra-red or ultra-violet.

Scriabine and Rimsky-Korsakoff

Simple pure notes held no colors for his ears. "Only by the overtones, the tonality of music could produce colors. Actually when Scriabine heard music he frequently discerned certain colors at a time, as the music grew more complex. He was convinced that colors have their "over-colors" as tones have their over-tones.

Scriabine himself discovered this amazing trait at a concert in Paris. He was with Rimsky-Korsakoff, and the music was in D major. "A very golden key," Scriabine commented. Rimsky-Korsakoff agreed. Later, however, they compared notes. Scriabine professed his fondness for the key of F-sharp major. "I like it," overtones.

"Violet?" Rimsky-Korsakoff was astounded. "Are you blind? Why, the key of F-sharp major is bright green!"

Scriabine shook his head. "Impossible," he stated flatly. "Come, We will find a piano, and I will play it for you." Scriabine played the F-sharp major tonic again and again. "You see? It is violet!"

But, Rimsky-Korsakoff was quite unconvinced. For him, it was still green. What on earth would they have said had Koussetzky been present? That gentleman swore F-sharp was strawberry red!

Continued on Page 344

Players of the Double Bass

By Dr. Alvin C. White

IT IS QUITE TRUE that great virtuosi on the double bass, such as Bottesini, Dragonetti, and Muller, in their concerts, played concertos and other difficult solo compositions, arranged for the instrument. They, however, did not play on full-sized string basses but used a smaller, an instrument somewhat basso da camera, a very thin body with the ordinary double bass strings and a bow more like that used with a violoncello. The compositions they played were, for the most part, especially arranged for them, as there are very few solo works written solely for the instrument. Dragonetti, one of the greatest double bass players, was born in 1763 and died in 1846. Beethoven was so impressed by the possibilities of the double bass and the hearing Dragonetti play upon it, that he immediately went home and set to work on the score of his "Second Symphony" which gave to the large, unwieldy instrument a new and important place in the orchestral world. Viotti played one of his violin duos with Dragonetti who played on the double bass part of the second violin.

Bottesini was born in 1821, and died in 1889. He is said to have practiced from six to nine hours each day up to the time of his death. Necessity was the cause of his becoming a player on the double bass. When he was admitted to the Milan Conservatory, there was only one vacancy, and that was the bass, and he consented to take it. When he played in London, a carriage shaped like a gigantic double bass, and bearing his name and the time and place of his next performance, was driven about the streets. At his first appearance in London, in 1849, he surprised everyone by playing, on the double bass, the violoncello part in one of Onslow's concertos. He played on a three-stringed basso da camera, holding the opinion that a three-stringed bass is more resonant than a four.

Franz Simandl, master of the double bass at the Conservatory of Vienna, when asked how he practiced, replied: "Until the blood runs from every finger!" This remark has its significance. Louis Rossi, former professor of the instrument at the Conservatory of Milan, was a celebrated master, and the teacher of Bottesini. Anton Torello, the Spaniard, since 1914 active in Philadelphia, gave solos and recitals on the double bass. He affectionately called his instrument "the beast" and humorously described the battles he had with it to bring it into subjection,

as though he were "keeper of a playful elephant or a rambunctious hippopotamus." Serge Koussévitch, the famous conductor of the Boston Symphony Orchestra, is one of the greatest players of the double bass in recent times. He does his considerable solo and recital work on the instrument and has at times played in conjunction with his orchestra concerts. When he played in 1932, he responded with a double bass solo instead of a speech, this being the first record of such an incident. John Milton, the poet, played the double bass; and Beethoven, we are told, was fond of amusing himself occasionally with the instrument. Muller, Storck, H. J. Buller, J. H. Andrews, Hancock, Edward Stansfield, and Boyce, the son of the great church composer, Dr. Boyce, all were noted players.

Many famous composers, both classical and modern, have used the double bass with considerable originality. In the older music one may find much florid passage work for the instrument, as in Beethoven's second, fourth, and fifth symphonies, and in Dvořák's "Symphony from the New World." Pugnani wrote diversements in the sonatas for two violins and bass; an interesting combination. For an example of florid writing for the double bass requiring for its execution an artist with considerable technical ability, mention might be made of the obligato part to Mozart's aria *Per questa bella mano*, composed March 8th 1781, for Franz Grerl (who sang in the first production of "Die Zauberflote"). This obligato part, which bristles with difficulties, includes passages in double-stops, was originally played by Pichlerberger.

The two principal bows for the bass are the Dragonetti and Bottesini, the latter being practically the only one in use now. The Dragonetti bow is almost saw-shaped and is held in a manner similar to holding the saw, whereas the Bottesini is similar to the violin and the viola bow, but, of course, of heavier construction. The advantages claimed for the Dragonetti model bow were great power of attack in staccato bowings and *sforzando* notes and an effective kind of tremolo. It is an indisputable fact that Dragonetti, as well as many other well known players, achieved a

colossal technic with this form of bow. It was held with two or three fingers curved round inside the wide frog, the thumb and forefinger lying along the stick, the palm of the hand thus pointing towards the body.

It is noteworthy that, whereas the use of the Dragonetti bow has been discontinued in England, a modification of it is still in use in Germany, Austria, and some other countries. The French would appear to have perfected the bow as it stands to-day, and the French models are about the best obtainable. Comparing this model with the latter it is more difficult to perform long sustained notes effectively, either *piano* or *forte*, and that the method of holding the bow tends to press the hairs constantly against the strings, thus making refinements of bowing and phrasing more difficult. The French model, or Bottesini bow (so called because it was perfected in design and adopted by this great virtuoso), is really a shorter and heavier built form of violoncello bow. The length of the stick varies according to whether it is to be used for solo or orchestral playing; if for solo-playing, it is somewhat longer, as indicated in Bottesini's "Methode," but the usual bow for orchestral playing has an overall length of about twenty-six and three quarter inches measured from the extreme point to the end of the screw.

Apart from its dimensions and weight, the only point of difference from a violoncello bow is that the bass bow is usually mounted with black horsehair. Some players prefer unbleached white horsehair but, whereas this kind of hair gives good results when new, it does not possess the durability, nor does it retain the "bite" of the black hair, for which reason the latter is generally acknowledged to be preferable.

Violin Tone

By Leo Cullen Bryant

THE MASTERY OF VIOLIN TONE to its highest degree of perfection, both in volume and quality, has long been the nemesis of many aspiring players. Where one achieves success, thousands of others set their hearts on it, notwithstanding strict adherence to every detail of bowing technic as expounded by the highest authorities.

Many causes have been advanced, among them the quality of the instrument and bow; the player's physical make-up; manner of bowing; condition of finger tips; finger pressure; *vibrato* and so on.

Doubtless, all of these factors do enter into the whole; yet, with the elimination of left hand fingers, it seems logical that one person should produce, on the open strings, as many varieties of tone as another.

Using the same violin and bow and testing two players of equal proficiency will illustrate conclusively one man and does produce a greater variety of tone than the other. By closely observing each player, the major reason for this difference becomes clear; it lies in the "point of contact" of bow on string.

While this fact is neither new nor unknown, yet practically nothing is mentioned concerning it in the standard text books available. In general, the only direction given is to draw the bow on the straight line midway between the bridge and the end of the fingerboard. (Continued on Page 342)

VIOLIN

Edited by Robert Braine

Preparation for Teaching

Q Let me take this opportunity to express my admiration for your excellent article...

This fall I will enter a conservatory in Macon, Georgia, the school being co-ed next year for the first time...

A The work you are planning to take might prepare you to teach piano, theory, and possibly music history in a junior college...

Salaries vary so much in different places that I can give you very little idea of what your income would be...

How, What, and Who?

Q 1. In the Chopin in F Minor, Op. 28, by Dohnanyi, does the left hand go over or under the right in the passage of two sixteenth notes?

A To what nationalities do Toch and Salié belong? 2. Are Mompus, Poluine, and Milhaud considered the three leading "romantic" French composers of 19-day?

A 1. The left hand goes over the right. 2. Ernst Toch is an Austrian, now residing in the United States...

3. Poulenc, born 1895 and died 1925. 4. Mompus, Poluine, and Milhaud are certainly leaders among contemporary French composers...

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

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

4. (a) A passepied is a seventeenth-century French dance in triple measure...

(b) A contra dance (country dance) is a lively dance of English origin which antedated the quadrille...

(c) The allemande is, as its name implies, a German dance...

(d) The sarabande is a stately dance in triple measure...

5. Frequently composers give picturesque names to their compositions in order to stimulate the imagination of the performer...

(a) I have been able to find no definite explanation for the title of the first of two pieces called "Lunaires"...

(b) Colloque au Clair de Lune is the first of two pieces called "Lunaires"...

(c) The title means literally "Study Pictures," but the pieces are merely short compositions similar in style to the composer's famous Preludes...

Zaworski's "Recollections" does the pianist well by saying "As the composer has intentionally abstained from disclosing the source of his inspiration for each piece we had better drop the briefly lifted curtain over the artist's workshop...

A Trill in a Scriabine Nocturne

Q In Scriabine's Nocturne, Op. 9 No. 2, for the left hand, the trill on G in the sixth measure from the end...

A You are correct. The high trill is not a "modification of the one an octave lower"...

Is it a Mistake?

Q When you kindly explain the difference between the first and second measures of the first measure...

A Your dilemma is a common one and arises from the fact that you are thinking of "sub-dominant" as meaning under the dominant...

Do Orchestras Use American Music?

Q With the next music season upon us soon, several music clubs are busy preparing programmes for study and discussion...

A Fortunate! I can put you in touch with an excellent source of information on this very subject...

(d) The title means literally "Study Pictures," but the pieces are merely short compositions similar in style to the composer's famous Preludes...

The Most Popular Woman Singer in Radio Cannot Read a Note

A Conference with

Kate Smith

The Fabulous Success Story of a Singer Who Has Achieved Fame in a Wholly "Different" Manner with an Explanation of How She Works

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

FOR ELEVEN YEARS, Kate Smith has occupied a unique position in the American entertainment world. She is, perhaps, the most popular figure in radio. In 1941, the General Federation of Women's Clubs named her among the few "notable successful pioneers in the great strides made by women in the past fifty years"...

youngsters of the need for work, work, and still more work in the careers they may be dreaming of to-day.

A Natural Aptitude

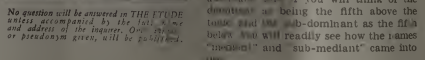
"In the first place, I was born with a natural aptitude for music. Music always was, and still is, an important part of my home life. My father had a fine tenor voice, and my mother plays piano more than ordinarily well...

"From my earliest childhood on, I have loved to sing. I could always pick up songs. When I was ten, and in grade school in Washington, D.C., our teacher had a song book, and I could not take charge of the singing. It looked as though our class would be songless until she was well again, and that seemed a terrible pity...

"On the freedom side, I never need to study in order to sing. I breathe, focus and focus my thoughts, and then I sing without knowing why. I can repeat any song I have heard once. In its proper key, if I am singing with a full (Continued on Page 354)

"I often hesitate to dwell on my complete lack of musical scholarship," says Kate Smith, "because I fear the harm such an example may do other young people. It is natural for them to see only the glamorous side of public work! To them it seems only fun, self-expression, and rich rewards. How easy it must be, they think, to go out into the world and enjoy all that! It requires hard work and firmness of one's self. And their invariable answer is, 'Yes—but look at Kate Smith!' Then I can feel mighty uncomfortable. At first glance, my story would seem to disprove the need for study. It is true that I know nothing of music in the scholarly sense. I have never studied. I have never undergone the drill of vocal technic. I learn my songs by ear.

"There is more to my work, though, than an absence of scholarship! I am happy to analyze what this 'more' consists of, if only for the sake of convincing other ambitious



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

world. It is probably only from Mr. Ireland himself that you will be able to learn the meanings of these titles, unless, perhaps, some of our readers may be able to supply the information.

Music of the African Bushveld

A Conference with

Josef Marais

Distinguished Baritone—Originator and Conductor of "African Trek," of the Blue Network.

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGE

Josef Marais was born on the Karroo of South Africa, where he spent his childhood on a lonely sheep-farm. He studied first at a nearby "dorp" school, and was later sent to Capetown, where he showed special aptitude for music and won several scholarships. At twenty, he went to Europe, continuing his musical education in London and on the Continent. The native airs of his home stayed with him, and, merely as a hobby, he began setting them down and combining them into programs. Presently, he turned his attention to radio, and was entrusted by the British Broadcasting Corporation, in London, with a series of musical programs, many of which were devoted to the songs of the Bushveld. Less than three years ago, Mr. Marais came to New York, where he was invited to present his unique programs over one of the country's largest major networks. The public response was so large and enthusiastic, that he was given his own regular program, "African Trek." This program celebrated its hundredth broadcast last autumn, and ranks among the most popular on the network. Mr. Marais, the first musician, probably, to make a study of the music of the Bushveld, analyses for readers of THE ETUDE this quaint and refreshing type of pure folk music.—EDITORIAL NOTE.



JOSEF MARIAS (right) and his "African Trek" company

well as of their nomadic, nomadic habits of life they were easily possessed by the stronger, more developed tribes of the North, and were driven southwards, toward sea coast. There they were found by the first Dutch settlers who, in 1652, established the Cape of Good Hope as a halfway haven for ships in the India trade. These strange little natives were loved as farm workers and gradually assimilated. When their instinctive habits got too much for them, they dropped their work and vanished into the vast, dry plains of the veld, to go back to "making" actually, in the underbrush, living without houses. Because of the slavistic tendencies on the part of the Hottentots, the European settlers soon imported Mohammedan Malays, to replace, or reinforce them in the farm work (this second crop of "foreign" natives was brought to the veld—by the still rarer foreign, European soldiers). These three elements, then, contributed to the development of the quaint kind of music which is now "native" to the Bushveld without having in any way originated there.

No Native Music

The native Hottentots and Bushmen had no music of their own, of any kind. Their primitive life and primitive houses mitigated against the development of any form of music. In contrast to the same type of life, in those lands to which they had to buy many wives, allow the wives to do all the rough work, and leave the men free for the development of war and native art). On the other hand, the European settlers—Dutch, English, Swedish, German, French—brought their own tunes, along with them, and they sang such tunes, airs and melodies as the power-type would be likely to know. Instead of the tunes, they brought with them as accompaniment of trade songs, food songs, game songs, dance. These melodies were sung at the general get-together, after work on Saturday nights, and a number of things began to happen!

First, the Dutch, who heard Swedish songs, and the English who heard German songs, immediately took them over, repeating them at the next fun party with accents and colorings of their own. And, most important, all these songs and song-variations made an immediate and profound impression upon the mindless Hottentot natives, who sang them, loved with them, and gradually infused them with the native flavor and boundless, childlike humor of the veld workman—who stands about four feet high and has a nose that extends in breadth across his face, tiny eyes, and "pepper-corn" hair out of this current of influences and counter-influences. Then, comes the Bushveld music.

Because of its origins, (Continued on Page 346)



JOSEF MARIAS

ANY DISCUSSION of the music of the Bushveld must be prefaced by an explanation of the veld itself and the racial types responsible for its native melodies. Most important is the fact that this music, although developed in South Africa, is definitely not "native African" in color. Native African music developed among the powerful tribes of the North—the Zulus, the Kafirs—and is marked by the distinctive characteristics of chanting; weird, primitive minor intervals; beating on the tom-toms, and the accompaniment of native instruments (some of them, like the mouth-harp which uses the human mouth as sounding board, very strange indeed). This North African music is native in the sense that it originated with the tribesmen themselves and expresses them exactly. Now, the music of the southern part of Africa is nothing like that. It is distinctly not a native product in its origins, although its present de-

velopment and color are unique. It is entirely the result of European—in one instance, at least, American also) tunes, that have been acted and re-acted upon by a combination of racial influences, including the English, the Dutch, the French, the Swedish, the Irish, and, last but by no means least, the indigenous Hottentot, and Bushman strains.

The southern part of Africa—near the Cape—is no more like the primitive jungle than are the farming regions of the American mid-West. It is a quiet, peaceful agricultural area, interested chiefly in farming, herding, and good living. The work is done by natives, who are black men, but not "typical Africans," in the sense in which that term is generally accepted. The European inhabitants of the veld country were the pygmy Hottentots and the Bushmen. Originally, they were quite savage, often cannibalistic. Because of their small stature and comparatively inferior strength, as

EXCERPT FROM SONATA, OP. 101

Beethoven's "Sonata, Opus 101, in A" is the first of five masterly sonatas (Opus 101 to 111) which mark the third or last period of the great composer's memorable works. There is a discernible difference in style and profundity in these works, due possibly to the composer's increasing deafness. This is the first of the sonatas to which Beethoven applied the term, "Hammer Klavier" (Piano with hammers, instead of quills or jacks). The sonata was published in 1817. Grade 8.

LUDWIG van BEETHOVEN

Adagio, ma non troppo, con affetto M.M. ♩ = 58

Tempo del primo pezzo; tutto il Cembalo, ma piano. M.M. ♩=72

ad lib. stringendo

Musical score for the left page, consisting of six systems of music. The top system is marked "p dolce" and "cresc.". The second system is marked "Presto" and "Allegro M.M. ♩=120". The third system is marked "sf" and "ten.". The fourth system is marked "mfz" and "p". The fifth system is marked "dol." and "cresc.". The sixth system is marked "f" and "mfz p".

Musical score for the right page, consisting of six systems of music. The top system is marked "ten." and "espr.". The second system is marked "grazioso" and "cresc.". The third system is marked "f" and "animando". The fourth system is marked "tranquillo" and "p dolce". The fifth system is marked "p" and "accelerando". The sixth system is marked "al ♩=132" and "cresc.".

SPRINGTIME

A NOVELETTE

Frank P. Atherton, a practical piano teacher and facile American composer, is at his best in the little novelette. It should be played with a "spring," which can best be effected by close attention to the articulate phrases. First learn it so that it can be played with great security, and then aim for the lightness of blossom-laden branches waving in the fragrant spring breezes. Grade 4.

Allegretto grazioso M.M. ♩ = 88

FRANK P. ATHERTON, Op. 175

The first page of the musical score for 'Springtime' consists of eight systems of piano and bass clef staves. The music is in 3/4 time and G major. It begins with a treble clef staff and a bass clef staff. The first system includes dynamics *mf* and *p*, and markings *rit.*, *a tempo*, and *ffz*. The second system includes *rit.* and *mf a tempo*. The third system includes *accl. e cresc.* and *f*. The fourth system is marked *Poco meno mosso* and includes *mf cantando*, *più mosso*, and *rit.*. The fifth system includes *a tempo*, *cresc.*, *rall.*, and *ff*. The sixth system is marked *Tempo I* and includes *prst.* and *a tempo*. The seventh system includes *rit.*

The second page of the musical score for 'Springtime' consists of eight systems of piano and bass clef staves. It continues from the first page. The first system includes *a tempo*, *mf*, *poco accel.*, *p*, and *Fine*. The second system includes *p* and *f*. The third system includes *mf* and *f*. The fourth system includes *f* and *p*. The fifth system includes *mf* and *poco accel.*. The sixth system includes *p a tempo*, *fz*, *p*, and *fz*. The seventh system includes *mf* and *fz*. The eighth system is marked *D. C. al Fine* and includes *mf*, *fz*, and *fz*.

A MAY MORNING

Study in Legato Thirds

BERT R. ANTHONY

Grade 3.

Rather fast M.M. $\text{♩} = 98$

playfully
p legato

poco rall. *p a tempo*

mf *dim.* *Fine*

poco cresc. *dim.* *p*

poco cresc. *dim.* *D.C.*

O HOLY BREAD OF HEAVEN

(Panis Angelicus)

César Franck's *Panis Angelicus* is from his "Solemn Mass in A," Opus 12, which was written in 1855. It appears with an accompaniment for violoncello, harp, and organ. *Panis Angelicus* is looked upon as one of the loveliest melodies of the great Belgian-French composer. In this simple arrangement for piano, careful pedaling is desirable. Grade 3.

CÉSAR FRANCK
Arr. by William Hodson

Moderately M.M. $\text{♩} = 80$

mp *mf*

poco rit. *a tempo* *mp*

f *poco rit.*

ELFIN DANCE

There was something delightfully fresh and crisp in the style of Adolf Jensen. Although German born (Koenigsberg, 1837) he showed in all his works the decided influence of his Scandinavian master, the Danish Niels Gade, with whom Jensen studied for two years. To be really effective this piece must float as though borne on a soft summer breeze. Grade 4.
Vivace, con grazia M.M. ♩ = 96

ADOLF JENSEN, Op. 33, No. 5

Copyright MCMVI by Oliver Ditson Company
324

THE ETUDE

THEME

FROM THE PIANO CONCERTO IN B-flat MINOR

P. I. TCHAIKOWSKY, Op. 23
Arr. by Rob Roy Peery

No one can explain the mystery of a contagious melody or tell why it "catches on" sometimes after it has remained little known for years. This *Theme* from the first "Piano Concerto in B-flat Minor" by Tchaikovsky was known and loved by musical cognoscent ever since it was written over sixty-five years ago. It was recently introduced in a moving picture starring Bette Davis, whereupon it became instantly nationally popular. This simple arrangement makes it possible for those with very limited ability to play it. Grade 2½.

Allegretto non troppo M.M. ♩ = 84

Copyright 1941 by Theodore Presser Co.
MAY 1942

British Copyright secured

MANHATTAN BEACH

MARCH

JOHN PHILIP SOUSA
Arr. by William Hodson

The very cleverly simplified version of one of Sousa's most vigorous marches indicates the composer's great natural genius which was at its prime during that brilliant period when he was conductor at Manhattan Beach in the gay nineties, where he produced his irresistible march classics which continue to make him one of the "most played" composers of history. Grade 3.

Tempo di Marche militaire M.M. ♩ = 104

f *mp* *mp* *f* *ff* *ff*
tutta forza *p* *f* *mp* *semplice* *f* *grandioso* *ff*

VOCAL AND INSTRUMENTAL COMPOSITIONS

ONLY A STEP

Daniel S. Twobig

DAVID MARSHALL

Moderately and with much expression (♩ = 92)

mf *mf* *cresc. e rit.* *dim.* *mf a tempo*
rit. *a tempo* *mf* *Quicken slightly*
rit. *a tempo* *mf*

On - ly a step to that
 Un - known shore Where earth - ly sor - rows are no more, For there a - lone is found true rest, At
 home with Him a - mong the blest; Where all life's tri - als are left be - hind, 'Tis on - ly a - step and God is kind,
 on - ly a step and God is kind. On - ly a step to a
 bright - er morn, On - ly a step to a life new - born, Cross - ing the bar from the shad - ows gray,

molto cresc. o rit. *mf* Broad and full
 In - to the light of God's new day! On - ly a step to that

Un-known shore Where earth-ly sor-rows are no more, Where all life's tri-als are left be - hid, 'Tis

molto rit. al fine *mp*
 on - ly a step and God is kind, on - ly a step and God is kind.

George Cooper

THE MOTHER'S PRAYER

J. R. THOMAS

Andante tranquillo *p* *S*
 The sun is drop-ping down the fond - ly mid her joys and

west, The lit - tle birds have gone to rest, And lit - tle feet have wear-y grown, And
 fears The moth - er waits the com-ing years; For lit - tle feet may go a - stray And

poco rit. *a tempo* *cresc.* *dim.*
 moth - er watch - es all a - lone. While fond - ly bend - ing o'er her child, To pleas - ant land - of dreams be -
 wan - der from the nar - row way! That an - gel hands - may shield his life A - mid the nev - er - end - ing

guiled, Oh, soft - ly sweet - is ut - ter'd there, In plead - ing words - the moth - er's pray'r. "Oh,
 strife, That love may ban - ish pain and care, Is all the moth - er's ear - nest pray'r.

molto rit. al fine *mp*
 sleep, my lit - tle dar - ling, sleep! While eve - ning shad - ows round thee creep. For He who marks the spar - rows

rit. *p* *D. S.*
 flight Will keep my babe from harm to - night! How

pp *perdendosi*
 night, Will keep my babe from harm to - night!

Prepare: Swell: Soft Strings 8'
Great: Open Diap. 5'
Choir: Choir Flutes 8' & 4'
Pedal: 16' & 8' to Gt.

EXCERPT FROM
CONCERT FANTASIA
on "AMERICA, THE BEAUTIFUL"

Hammond Organ: (Full Tremolo)
(10) 001, 023, 233
005, 300, 000
008, 080, 500

ROLAND DIGGLE

MANUALS

Sostenuto

Sw *pp* Ch *pp*

Pedal

Poco animato

Gt. Ch. *cresc.*

Moderato

f *rall.*

Sw *p* Flutes 8' & 4'

Prepare Ch. Clarinet

Pedal to Sw.

Sw

Ch. Gt. Flute 8' Gt. *rall.*

Ch. Gt.

Pedal to Sw.

Allegro poco maestoso

Gt. to Sw. *f*

Full Sw. only

Pedal to Gt. & Sw.

Gt. to Ped.

Gt. to Ped.

add *ff*

add Full Gt. *allargando molto*

add to Ped.

add Tuba

add to Full Organ

rall.

SARABANDE

JOHANN SEBASTIAN BACH
(1685-1750)
Arranged by Leopold Beer

Adagio

VIOLIN

PIANO

Musical score for Sarabande, featuring Violin and Piano parts. The score is in 3/4 time and G major. It consists of 16 measures. The Violin part starts with a piano (*p*) dynamic and includes various ornaments and slurs. The Piano part provides harmonic accompaniment with chords and moving lines. Dynamics range from *p* to *mf*. The piece concludes with a *cresc.* marking and a final *mf* dynamic.

Copyright 1938 by Theodore Presser Co.
332

International Copyright secured
THE ETUDE

AIRY FAIRIES

GEO. L. SPAULDING
Second Piano Part by
Madge D. Stalzer

Tempo di Valse M.M. $\text{♩} = 63$

SOLO

SECOND
PIANO
PART

Musical score for Airy Fairies, featuring Solo and Second Piano Part. The score is in 2/4 time and G major. It consists of 16 measures. The Solo part is a single melodic line with various ornaments and slurs. The Second Piano Part provides harmonic accompaniment with chords and moving lines. Dynamics range from *mf* to *mp*. The piece concludes with a *Fine* marking and a *D.C.* instruction.

Copyright 1942 by Theodore Presser Co.
MAY 1942

British Copyright secured

DELIGHTFUL PIECES FOR YOUNG PLAYERS

MAY DAY WALTZ

ANNA PRISCILLA RISHER

Grade 2.

Allegro M.M. ♩ = 168

mp cresc. mp rit. a tempo mf

Copyright 1941 by Theodore Presser Co. British Copyright secured

CHASING BUTTERFLIES

From Etude in G flat major, Op. 25, No. 9

FREDERIC CHOPIN
Arr. by Walter Rolfe

Grade 2.

Allegro moderato M.M. ♩ = 112

mf cresc. poco a poco FINE D.C.

Copyright 1938 by Theodore Presser Co. British Copyright secured

PRETTY WHITE SAILBOAT

CHARLES E. OVERHOLT

Gertrude O. Rogers

Grade 1.

Moderately M.M. ♩ = 132

mf A pret - ty white sail - boat, one bright sum - mer day, Slipped from its an - chor and drift - ed a - way; Then
out in the o - cean it rode each big wave, Feel - ing both hap - py and brave.
Gent - ly the tide drew it back on its way Home to its place in the bay. Fine
But when eve - ning came and 'twas day - light no more, Our lit - tle boat longed to be near the shore. D.S.

Copyright 1941 by Theodore Presser Co. British Copyright secured

BATTLE HYMN OF THE REPUBLIC

WILLIAM STEFFE
Arr. by Ada Richter

Julia Ward Howe

Grade 2.

Mine eyes have seen the glo - ry of the com - ing of the Lord; He is tramp - ling out the vin - tage where the grapes of wrath are stored, He hath
loosed the fate - ful light - ning of His ter - ri - ble swift sword, His truth is march - ing on. Glo - ry! glo - ry! Hal - lu -
lu - jah! Glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le - lu - jah! His truth is march - ing on.

Copyright 1939 by Theodore Presser Co. MAY 1943 British Copyright secured

TECHNIC OF THE MONTH
MELODY WITH BROKEN CHORD ACCOMPANIMENT

Grade 3.

Andante M. M. ♩ = 78-80

With lesson by Dr. Guy Maier on opposite page.

STEPHEN HELLER, Op. 47, No. 15

The Technic of the Month

Conducted by **Guy Maier**

Melody with Broken Chord Accompaniment

Stephen Heller—Opus 47, No. 15

LAST MONTH in the first of this series of Heller studies, we used a bland, innocent right-hand melody to develop inner rhythmic sensibility. Please review that lesson for specific directions. This month we apply the same process to the left hand. But how different is the tragic theme with which we are now concerned! The title of this lesson might well be changed to "Melody with Broken Heart Accompaniment," for the right-hand triplet figure—a reminder of those fateful triplets in the "Moonlight Sonata"—is like the tolling of a bell of sorrow deep down in the heart. Emerging darkly from its depths appears the despairing melody.

As you play it, your body moves forward and over the keyboard to the stressed C in Measure 2. Indeed, this C must be "sobbed"—given a full, up-elbow accent—while the A which follows is played very softly as the arm circles down. For Measures 3 and 4 use soft pedal with a very slight crescendo (lean forward gently!) to the half-note B. Measures 1 and 2 are active; Measures 3 and 4, passive. The four-measure repetition is played soft, free, and even more hopelessly tragic. Use one elbow circle for each two measures of left-hand melody throughout the piece. Meanwhile the triplet tolling goes on inexorably like a deep, secret sorrow never to be soled. Play the triplets slightly non-legato (with damper pedal, of course) and very much lighter than the theme itself. Remember that the melody must be softly "proclaimed" like a rich but subdued contralto voice.

If you have difficulty with the two against three in the last beat of Measure 1, practice the triplet first

alone, counting aloud in strict time "one, two and three." Slightly emphasize the "and" with your voice—even though you don't play anything when you say it. . . . Then practice inserting the left hand by playing it many times freely with down arm—always on the "and" (still counting aloud in strict time), until it becomes automatic.

Do not think that I am arbitrarily trying to force my own mood or feelings on you. Not at all! I can only tell you what the etude means to me. You may find something quite different in it; all honor to you if you do. It is one of the glories of our art that any piece of music can possess a hundred different qualities for as many persons. That's why all the world loves music; next to air it's the freest thing we possess! So, for just this reason I consider it a reprehensible practice for editors to impose titles on us which were not given by the composer. Heller simply called these pieces "études"—so why should anyone have the impudence to name them more specifically? Aren't we intelligent enough to make our own personal titles? I can't abide all those "Merry Hunting Parties," "Market Places," "Commotions," "Coquetries," "Chances," "Les Virettes," and their ilk! Bah! Off with their heads—I mean their titles!

The best companion of Heller studies is Isidor Philipp's set, called "Studies in Musicianship." Especially recommended are Volumes I and II which contain simple selections from Opus 16 ("The Art of Phrasing"), Opus 45, 46, 47, and so on.

Acquiring Skill in the Reading of Music

(Continued from Page 298)

hold their attention, which means that it is not well adapted to build reading skill and facility. The material developed for teaching English to Hindus of college age is linguistically simple, but it deals with matters which might be expected to seem important to young adults. People sometimes seem to imagine that good teaching means the use of a clever

bag of tricks. But in the teaching of reading no trick or device can ever be one tenth as effective as the use of well chosen material which is worth while to the learner.

There is a real field here for both teachers and publishers of music. There is a good deal of material in the way of simplified classics and the

Earn A Teacher's Diploma

or

A Bachelor's Degree

Extension Courses by noted teachers, leading to Diplomas, and the Degree of Bachelor of Music.

You can prepare yourself for a better position by studying at your convenience by the Extension Method.

You are invited to send for lessons and catalog. It may be the means of starting you upon a career that will pay dividends in increased cash earnings—dividends that couldn't possibly come to you under your present position.

HAVE YOU STUDIED HARMONY? Those who are making music their profession are always interested in improving their own knowledge, in progressing. You can make your services more valuable. Openings in the music field are growing very rapidly.

UNIVERSITY EXTENSION CONSERVATORY

Dept. A-291 1525 East 53rd Street, Chicago, Illinois
 Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

<input type="checkbox"/> Piano, Teacher's Normal Course	<input type="checkbox"/> Harmony	<input type="checkbox"/> Violin
<input type="checkbox"/> Piano, Student's Course	<input type="checkbox"/> Cornet—Trumpet	<input type="checkbox"/> Guitar
<input type="checkbox"/> Public School Mus.—Beginner's	<input type="checkbox"/> Advanced Cornet	<input type="checkbox"/> Mandolin
<input type="checkbox"/> Public School Mus.—Advanced	<input type="checkbox"/> Choral Conducting	<input type="checkbox"/> Sceptophone
<input type="checkbox"/> Advanced Composition	<input type="checkbox"/> Choral	<input type="checkbox"/> Piano Accordion
<input type="checkbox"/> Ear Training & Sight Singing	<input type="checkbox"/> Clarinet	<input type="checkbox"/> Read Organ
<input type="checkbox"/> History of Music	<input type="checkbox"/> Dance Band Arranging	<input type="checkbox"/> Banjo

Name Adult or Juvenile
 Street No. City State
 City State
 Are you teaching now? If so, how many pupils have you? Do you hold a Teacher's Certificate? Have you studied Harmony?
 Would you like to earn the Degree of Bachelor of Music?

FOR THE MUSIC GRADUATE...

MEDALS and BROOCHES

Medal
 This illustration is exact size. The name of recipient, or date of presentation, may be engraved on the bar, or on the reverse side of the medal.

Brooch
 Same design as Medal, without chain and crossbar. Engraving of name, date, etc. is possible only on the reverse side of this brooch.

*No. 2A 10K Gold.....\$4.00	*No. 1A 10K Gold.....\$4.00
*No. 2B Sterling Silver.....3.00	*No. 1B Sterling Silver.....1.50

ADD 10% TO COVER FEDERAL TAX ON JEWELRY, ETC.

LYRE IN SHIELD (Class Pin No. 90)	Winged Harp	Lyre and Wreath
A brand-new design in musical jewelry novelties. The lyre and border are in gold or silver, the background in black, blue, red or green. (State color preference and quality number in ordering.)	Class Pin No. 14	Class Pin No. 15
*9A 10K Gold.....\$2.00	*A 10K Gold—Class Pin.....\$2.00	*B Sterling Silver—Class Pin......50
*9B Sterling Silver......50	*C Gold Filled—Class Pin......75	*D Gold Dipped—Class Pin......30
*9C Gold Filled......50	*E Silver Dipped—Class Pin......30	*C Silver Dipped—Class Pin......30
*9D Gold Plated......50	*E Includes Pin, Has Safety Catch	
*9E Silver Plated......30	*S 10K Gold—Class Pin......50	

SEND FOR FREE CATALOG OF MUSICAL JEWELRY, NOVELTIES, PRIZES, ETC.
THEODORE PRESSER CO.
 1712 CHESTNUT STREET, PHILADELPHIA, PA.

(Continued from Page 309)

for with to work, and if the prize list is extended to take in all who attain a certain percentage in attendance, it is more useful because children will not become discouraged half way through the season.

Unless the church is willing to assume all financial responsibilities in connection with the Junior choir, it is better to refuse to accept the formation. Naturally there are expenses in connection with such an organization. Not only must money be found for gowns, hymn books, and so on, but certain necessary affairs, such as parties and picnics add enthusiasm for the entire group.

Such a choir, once organized and running smoothly, should be allowed to sing one number at the morning service each week. The musical items may be children's choruses, hymns, or any unison number of which the words are suitable for children of that age. It is seldom possible to have a great deal of material unless a great deal of extra time can be given to practice, and in my opinion, such time would be better spent in teaching them numbers to sing with the senior choir of the church. It is not difficult to find suitable anthems in the catalogues of most publishing houses but beware of the so-called "Senior and Junior Choir" anthem in which an ordinary adult soprano solo has been marked "Junior Choir." Most adult soprano solos will likely go to G or above G, and it is wrong to let children sing such notes. The highest note the average child should sing is F—and not too many of them!

The Intermediate Choir

After the formation of the Junior choir, the enterprising choir leader will often find another source of teen age. The formation of an intermediate choir is more difficult than that of a Junior choir but if the material is available it is well worth the trouble. One of the main advantages in forming an intermediate choir is the retention of children who are leaving the Junior choir owing to passing the age limit. As previously stated, the average age of a Junior choir should be fourteen years, and all members should be ready to resign before their fifteenth birthday. Many of those who have served in the Junior choir will have developed a definite ability in their voices, and can be placed in an alto section. But both soprano and alto

should undergo a test and, contrary to the "all in" system suitable for Junior choirs, this test should be for real musical qualities. It should be definite and not a mere membership in the Junior choir does not entitle one to membership in the intermediate choir immediately upon attaining the proper age. Stiffer requirements musically are necessary. Of course, nothing so drastic as requiring singing ability to any great degree should be imposed. It is more for the quality of the voice that the test should be made, for as they become older and gain more volume, unpleasing voices "stick out" in small aggregations. (Do not expect the intermediate choir to compete in numbers with the Junior choir.)

The most difficult problem, usually, in the formation of the intermediate choir is in the boys' section, or rather I should say, young men's section. It is absolutely necessary to adopt a different attitude with intermediates, and from the first they should be treated as adults. So do not call them "boys." If your young people are any good at all they will respond when you show them that you are placing a great deal of responsibility upon them. However, the plans are understood by all members before you commit yourself and the organization to a definite programme of activity.)

To return to the "baritone" section. This will be made up of young fellows whose voices have not only changed but have "settled." You must not be too critical in the early stages of the work while they are new to it. Some who have tried could not identify a note struck on the piano, and they sang an octave below when asked to sing the note being played. By patient work, such as showing them the note they are singing and gradually working them up the scale until they sing the note freely, it is possible to turn these unpromising voices into really excellent material. Within a few months of their entry into the choir several lads who were not at all promising as the start became singers who could stay on their part without trouble while singing the regular S.A.B. anthems of the choir.

The activities and interests of this group are so different from that of the Junior choir that an entirely different plan must be undertaken in connection with their required duties. Most leaders will find that it is a heavy demand too much in the way of frequently they are to sing in S.A.B. material it cannot be said that given this field the useful thought it deserves. What an aural model the musical writer

tendence at some church service will succeed only under most unusual circumstances. For one thing, the amount of time necessary to prepare S.A.B. anthems in order to sing one weekly will encroach too much on the spare time of the young people who have school duties and social activities to take their time. In my own case it was decided that once a month was the definite limit. The intermediate choir to function, but its appearance on that one occasion was made of vital importance so that the members would see and feel the importance of their choir. The senior choir of the church is given a holiday from the evening service on the first Sunday of the month, and the intermediate choir takes its place and carries out the regular duties of the senior choir.

As very few of these young people will be able to read music for singing at sight the best plan for practice is to take each section separately. The sopranos can be taken one night in the first week, the altos one night in the second week, the baritone one night in the third week, leaving the fourth week for a combined practice of the whole choir. In this way a busy choir leader will not have too many rehearsals occurring at once.

The Question of Finances

The question of financing this group is a little different from that of financing a Junior choir. Intermediate choirs are more or less a recent innovation, and their value is not so easily recognized by the church officials. Therefore until the choir has been seen and heard in three-part singing, the wise choir leader will attempt to find some other means of financing the group apart from official church support. Sometimes it is possible to get the senior choir to undertake to be "godparents" to the intermediates, at least to the extent of advancing funds for the necessary costs, these amounts to be paid back when the intermediates become well established.

In the matter of vestments there is a wider variety of materials and colors for intermediates than for Juniors. There should not be any duplication of color unless for some special reason. That is, if the senior choir wears the usual black vestments the intermediates should choose some simple, smart design in chosen as a pattern if such as dark red or green. If it is when it comes to the choice of music that the critical choir leader will be in difficulty. While it is true that several firms are publishing S.A.B. material it cannot be said that given this field the useful thought it deserves. What an aural model the musical writer

is unsuitable for adolescent voices; a lot of it is poorly arranged. Moreover, it is highly impractical to use the same anthems in intermediate choir work that are part of the standard repertoire of the senior choir. Such a procedure should be always avoided if for no other reason than that of inviting unnecessary comparison of the two groups of singers. Then, too, the field is surely becoming important enough to have some original works published by men who have had experience with intermediate choirs and who know their abilities and limitations. This difficulty will probably be eliminated as time goes on but for the present the choice of material is limited. One book that the writer can recommend wholeheartedly is "The Young Peoples Choir Book," which while it contains some arrangements of standard works, has many other useful numbers.

The formation of an intermediate choir will present many different problems to those experienced in the Junior choir field, but the choir leader who can organize a body of thirty or more teen-agers will be more than repaid for his time and trouble. Also, it is a supply ground for the senior choir and provides a continual contact from childhood to maturity for those whose voices cannot readily be used in the services of the church.

Acquiring Skill in the Reading of Music

(Continued from Page 337)

like, but it is scattered and unfocused. Every teacher should be able to put into the hands of a pupil a large volume of such material, easy enough to read, but interesting through it without continual technical hindrances, and interesting enough so that he will want to explore it. Clearly the much wider use of the literature which this implies is a very general musical development, for the intensive study of perhaps half a dozen pieces a year is exceedingly limiting. And also it is the right way to set about teaching a pupil to read well.

Professor Thorndike has remarked that the "Youth's Companion" has done more to teach young people to read than all the primers ever published. The reason is that the "Youth's Companion" contains attractive material written in a simple and easy style, and that it invites reading widely in quantity. In my opinion it is worth far more than all the tricks of methodology which will ever be devised. What we need in our own field is a musical Youth's Companion and a series of books which will lead to it for the reading of music and a capacity to understand it.

It is when it comes to the choice of music that the critical choir leader will be in difficulty. While it is true that several firms are publishing S.A.B. material it cannot be said that given this field the useful thought it deserves. What an aural model the musical writer

A new WICKS owner writes...

"We are indebted to your organization for a wonderful instrument... I feel that I have been made a better person. My faith is superb. In fact, the entire tone is lovely." "We find it hard to realize that something so wonderful has been done. You should have no difficulty in selling many residence organs because your prices are indeed attractive, considering the high quality of your product."

Mrs. J. A. ARNOTT, Callison, Alabama

QUESTIONS ANSWERED BY HENRY S. FRAY, Mus. Doc.

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

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials need be published. Naturally, in fairness to all friends and advertisers, we can express no opinion as to the relative quality of various instruments.

Q. There is a small two manual organ in a church, with stops named on a railroad list—a straight organ with no unification. There is also a theater organ with stops remaining, use are enclosed list. It has no option of rebuilding these two organs into a three manual instrument with stops named on enclosed list. As you note, there are some additions, such as the Treble, Viola Organ, and so forth. I have listed the organs (One or a Viola Organ in the Shell on a Gamba in the Great. I am wondering what difficulties might be encountered in softening or retiring some of the pipes to make a reasonable What about wind pressure?—A. B.

A. If you decide to combine the organs we do not see a real factor such combination; the question of pressure and ensemble will have to be considered, as you suggest. The use of the reedlike Ohoe or a Gamba or Viola Celeste does not make a very strong appeal to our ideas. For use with a Salvation Army pipe Organ Celeste you suggested Viola Celeste, and we prefer a mild Gamba. You do not mention whether the reedless Ohoe is constructed of wood or metal, which usually indicates a different quality, the metal one being milder in tone. A small, but brightly voiced Cornopia might be preferable to the Reed Ohoe you suggest. We are not in favor of unifying the Great Open Diapason as it is and it would much prefer that unification be limited to stop stops. You might also be conscious of a gap in the pedal stops between those at 16' pitch—a borrowed Open Diapason and a borrowed Lieblich Gedekt.

Q. I am playing a small reed organ, a very old instrument with stops named on enclosed list. I would like to know what stops to use for congregational singing, and would appreciate any other information. What have you available, containing music suitable for church services? I want to start a choir consisting of the choir, the organ, and would like a few suggestions as to organizing one. I would appreciate very much any notes you have about breathing, pronunciation, and so forth.—A. B.

A. We do not know of any authority controlling the notes of the gowns for your church. We know of no authority or your committee that the darker robes are more appropriate for your purpose than the rather rich blue color.

Q. We are interested in adding stops to our two manual organ, which at the present time includes the stops on enclosed list. As I mentioned it has stops named on enclosed list of pipes. Our organ chest is small, and we are in need of more reeds in this part of the organ. What stop can you suggest that would make our organ interesting at no great expense?—A. C. K.

Since you say you cannot afford to add any more to the capacity of your organ (a duplex instrument), we do not see any way you can add more reeds, unless in any addition to the ranks of speaking stops would require chest room, unless provision is already existent for such addition. We suggest that you make your desires known to the builder of the organ. We ascertain what they have to suggest. You might exchange the instrument for one of larger size, but it is probably better to have more chest room unless some builder can accommodate a larger organ to your space.

Q. Please send me your opinion on the organ, the specifications of which are enclosed and please explain the term "duplex" when used in the description of an organ.—A. C. C.

A. The specification you send does not indicate to us that of a pipe organ and you shall have to judge the proposed specifications for a pipe organ, but a similar construction.

Q. I am planning a small reed organ, a very old instrument with stops named on enclosed list. I would like to know what stops to use for congregational singing, and would appreciate any other information. What have you available, containing music suitable for church services? I want to start a choir consisting of the choir, the organ, and would like a few suggestions as to organizing one. I would appreciate very much any notes you have about breathing, pronunciation, and so forth.—A. B.

A. We are interested in adding stops to our two manual organ, which at the present time includes the stops on enclosed list. As I mentioned it has stops named on enclosed list of pipes. Our organ chest is small, and we are in need of more reeds in this part of the organ. What stop can you suggest that would make our organ interesting at no great expense?—A. C. K.

WICKS ORGAN CO. HIGHLAND, ILLINOIS. BANDS—ORCHESTRAS PINS AND RINGS—AWARD PINS GIVEN BY MUSIC TEACHERS—SINGING SOCIETIES. Design Shop Free. Write to: WICKS ORGAN CO., P.O. BOX 18, Galesburg, Ill. N. Artlberger, Mass.

PIANO TUNING. Learn the lucrative art of precision tuning by a new scientific method and earn \$5.00 to \$15.00 a day. Our Temperament which we furnish is an invaluable guide as a teaching device. By a few former pupils will accomplish in a few weeks what it takes many to accomplish in many months. Write for our free Diploma. Write for Free Booklet. BRYANT SCHOOL, Augusta, Michigan, 768B.

IMPROVE YOUR PLAYING. Practice—Send for Free Booklet. Shows how you can improve your playing by reading and playing the material. Illustrated. Write for name, address, and order. Brevard School, Dept. G-2, Covina, California.

Make THE ETUDE Your Marketing Place. Elude Advertisers Open the Doors to Real Opportunities. INCREASE YOUR INCOME! Easily—Satisfactorily—Phonantly. Take Subscription—Fast—Write for name, address, and order. THE ETUDE MUSIC MAGAZINE—Write for particulars—1772 CHESTNUT ST., PHILADELPHIA PA.

A ONE-SEVER. FOR YOUR PUPILS. CENTURY Music Co. 15¢ A COPY. CENTURY Music Co. 254 West 4th St., New York City.

CENTURY Music Co. 15¢ A COPY. CENTURY Music Co. 254 West 4th St., New York City.

CENTURY Music Co. 15¢ A COPY. CENTURY Music Co. 254 West 4th St., New York City.

CENTURY Music Co. 15¢ A COPY. CENTURY Music Co. 254 West 4th St., New York City.

The Song of the Rainbow

(Continued from Page 312)

Though neither of them realized it, the most peculiar characteristic of chromesthesia is just exactly that. No two people ever agree on the colors they see. No matter what they tell all people who "hear" it in colors, "hear" different colors.

At the time, Scriabine thought little more about the discrepancies, but when he scored *Prometheus* for the color-organ, he did not know account. He intended this composition, *Promethée, Poème de Feu*, to be a tremendous step forward in music. Above the staffs of all the other instrumental scores, appeared the "notes" for the color-organ, the Luce, as he called it. When the scale of colors was finally set up, it was different in some respects from his own visualized colors. This was a concession, for chromaesthetics almost never change the details of their reactions, even over a period of many years.

A Temperamental Instrument

His color scale does not follow any rigid spectrum, but if it is arranged approximately in fifths and is begun again with C major, the color scale in *Promethée, Poème de Feu*, appears thus: C, red; G, red-yellow; D, yellow; A, green; E and B, nearly blue; F-sharp, bright blue; D-flat, Violet; A-flat, purple; E-flat and B-flat, metallic steel; F, dark red.

In Moscow, the color-organ refused to work. It was too bulky to cart to Petrograd, Berlin had to hear *Promethée* without color-organ. In Paris there was none. In London the apparatus broke down. It was not until 1915, on the 20th of March, after Scriabine's death, that the first complete performance anywhere of *Promethée* was given, at Carnegie Hall, New York.

Modest Alschuler of the Russian Symphony Orchestra conducted two consecutive performances of *Promethée, Poème de Feu*, in the hope the audience might understand. The color-organ functioned this time, and the colors played beautifully on a white screen over the orchestra. We cannot guess whether the performance would have satisfied Scriabine. It did not satisfy the audience.

The audience—poor thing—was having trouble enough with the music, advanced and complex as it undoubtedly was. But, with color also, it gave up. Half those present could not decide whether to watch the colors or listen to the music. Most of them could not understand either. As a sample of critical comment, an excerpt from the review in the *Nation* shows the general reaction: "His musical score, moreover, represents the very extremes of ultra-modern cacophony, all harmonic euphony be-

ing avoided with a zeal worthy of a better cause. To harmonize with such a score, the colors thrown on the screen should therefore be equally hideous, whereas they are really beautiful, though monotonous."

Not all of us have been over to *Prometheus*, and only posterity can judge this work, finally, but there is no doubt that audiences to-day can best see what Scriabine yesterday could not see still. As may be seen, the score itself has that special arrangement for the *clavier à lumières*, for the Luce. But, if anyone has seen the composition a really fair trial know that there is remarkably little change. One woman, for instance, was originally tested in childhood. This is what she saw: C, red; D-flat, purple; D, violet; E-flat, soft blue; F, golden yellow; F-sharp, pink; G-flat, greenish blue; G, greener blue; A, clear blue; B-flat, orange; B, coppery.

After ten years, she was tested again. The intensities had changed slightly. The colors not at all. Perhaps, when we know more about synaesthesia and chromesthesia, we may be able to give color to the blind, through the music they know already, and perhaps we shall give voice to the deaf through the colors they can see.

As the child, if you have ears that can "hear the song of the rainbow," all means, use them!

The much-heralded spiritual, *Singing Love, Sweet Chariot*, had a definite association with Harriet, but not necessarily an origin with her. "Harriet was known by various names among her Southern friends. One of these was 'Old Chariot,' perhaps as a rhyme to the name by which they called her 'Harriet.' The term also connoted the idea of escape by 'chariot,' that is, by any means which a company could employ to proceed northward. When the enslaved black sang, 'I looked over Jordan and what did I see, Coming there to carry me home, A band of angels coming after me, Coming for to carry me home,' it was over the Mason-Dixon line that he was looking; the band of angels was Harriet or some conductor coming for him, and 'home' was a haven in the free states or Canada. Here is a stanza of one of Harriet's songs with such a reference:

"General" Tubman, Conqueror of Spirituals

(Continued from Page 305)

has been written, she dared not go back to them till night, for fear of being watched, and thus revealing their hiding place. After midnight, she merely visualized the color of whatever note she was required to sing. If, for instance, she was singing an E-sharp, she kept her mind on the color. No matter how slight the deviation, sharp or flat, a warning through the change of the exact color, would keep the note pure!

Difficult to Explain

It is not easy to explain exactly how these colors can be seen. The chromaesthetic feels the color, as any color is felt. Close your eyes when you hear a violin. How do you know it is a violin? In much the same way, you know that F-sharp may be set in color. Actually, this varies with the individual. Some people see the colored notes in colors, some see the colors in their hands, feel them on their foreheads. The whole business

of visual perception is one of the psychologists' most difficult problems. Drugs like hashesh and mescol, which act in almost any way, excite or excite brightens the colors enjoyed by those people normally endowed with colored hearing. Hereditarily plays an important part, and childhood to do with special patterns in specific cases. The full explanation is not yet known. Some figures suggest there are more people with some form of synaesthesia (mostly chromesthesia) than there are partially color-blind people.

Whatever the cause of chromesthesia, whether it be a uniting of nerve trunks or a rush of blood to the auditory centers of the brain with an overflow to the visual center—know that there is remarkably little change. One woman, for instance, was originally tested in childhood. This is what she saw: C, red; D-flat, purple; D, violet; E-flat, soft blue; F, golden yellow; F-sharp, pink; G-flat, greenish blue; G, greener blue; A, clear blue; B-flat, orange; B, coppery.

After ten years, she was tested again. The intensities had changed slightly. The colors not at all. Perhaps, when we know more about synaesthesia and chromesthesia, we may be able to give color to the blind, through the music they know already, and perhaps we shall give voice to the deaf through the colors they can see.

As the child, if you have ears that can "hear the song of the rainbow," all means, use them!

"The much-heralded spiritual, *Singing Love, Sweet Chariot*, had a definite association with Harriet, but not necessarily an origin with her. "Harriet was known by various names among her Southern friends. One of these was 'Old Chariot,' perhaps as a rhyme to the name by which they called her 'Harriet.' The term also connoted the idea of escape by 'chariot,' that is, by any means which a company could employ to proceed northward. When the enslaved black sang, 'I looked over Jordan and what did I see, Coming there to carry me home, A band of angels coming after me, Coming for to carry me home,' it was over the Mason-Dixon line that he was looking; the band of angels was Harriet or some conductor coming for him, and 'home' was a haven in the free states or Canada. Here is a stanza of one of Harriet's songs with such a reference:

Hail, oh hail, ye happy spirits,
Death no more shall make you
fear,
Grief no sorrow, pain nor anguish
Shall no more distress you there.

Around him are ten thousand
angels,
Always ready to obey command.
They are always hovering around
you,
Till you reach the heavenly land.

Heaven, Jesus will go with you;
He will lead you to his throne;
He who died has gone before you
Trod the winnepsall all alone.

He whose thunders shake creation;
He who bids the planets roll;
He who rides upon the tempest,
And his sceptre sways the whole.

Dark and thorn, is the desert,
Where the pilgrim makes his way,
Yet beyond this vale of sorrow
Lie the fields of endless days."

Harriet went past her brood once, singing this to let them know of her arrival that was a sign for them merely to remain attentive, and to make no move until another signal. The second warning informed her company whether it was safe for them to come out, or whether they must remain hidden. If it was safe to emerge then Harriet merely sang the same piece a second time. But if there was danger, she notified them with a quick verse, and to be sure the ominous within it can be detected:

Moses, go down in Egypt,
Tell old Pharaoh, let me go;
Hadt't been for Adam's fall,
Shouldn't have to have died at all.

Doubtless whenever Harriet had to sing this brief verse of narrative in *adagio* tempo. This stanza is one that belongs to the nationally known, *Go Down, Moses*.

When there old chariot
is coming,
I'm going to leave you;
I'm bound for the promised land,
I'm going to leave you.

This spiritual was underlain with a most material purpose. The words "meat," something more than a

(Continued on Page 352)

Every Piano Pupil Wants

GOTHAM CLASSICS

And every teacher is quickly recognizing the pedagogic value of these fine arrangements of immortal American melodies.

Great Arrangers

LEVINE
RIEGGER
MOKREJS
SIRMAY

Great Composers

HERBERT
GERSHWIN
ROMBERG
FRIML and others

Arranged by HENRY LEVINE

- | | |
|--|-----------|
| 1. STA. FOR YOUR LOVE..... | Yuman |
| 2. THE MAN I LOVE..... | Gershwin |
| 3. BEAUFORT IN HEAVEN..... | Gershwin |
| 4. TRAMP! TRAMP! TRAMP!..... | Herbert |
| 5. FAYE..... | Herbert |
| 6. "FREE BROTHER" MARCH..... | Herbert |
| 7. SOMEWHERE A VOICE IS CALLING..... | Herbert |
| 8. HOME DAY (from "Her Best Man")..... | Herbert |
| 9. SONG OF THE MARINE..... | Warren |
| 10. KIFF ROSS..... | Humburg |
| 11. FOOT LIGHTS..... | Hendell |
| 12. FOOT LIGHTS..... | Hendell |
| 13. WILL WE MEET AGAIN..... | Warren |
| 14. STATION MARCH..... | Herbert |
| 15. MY DEEDY..... | Warren |
| 16. CHILLERS..... | Herbert |
| 17. MEMORIES..... | Van Rose |
| 18. ATALAN..... | John Rose |
| 19. THE JAPANESE SANDMAN..... | Herbert |
| 20. RAINBOW PARADE..... | Herbert |
| 21. SPOTLIGHTED MEN..... | Humburg |
| 22. WASHINGTON..... | Humburg |
| 23. MY HERO..... | Struss |
| 24. MY HERO..... | Struss |
| 25. STRIKE UP THE BAND..... | Gershwin |
| 26. YOUR LAND AND MY LAND..... | Herbert |
| 27. SUNSHINE OF YOUR SMILE..... | Ray |
| 28. A RUSH IN THE DARK..... | Herbert |
| 29. APRIL IN PARIS..... | Herbert |

- | | |
|----------------------------------|---------------|
| 30. I'll SEE YOU AGAIN..... | Conrad |
| 31. THINE ALONE..... | Herbert |
| 32. COSE ALONE..... | Poeter |
| 33. DESKERT SONG..... | Humburg |
| 34. COSE ALONE..... | Humburg |
| 35. SOFTLY, AS IN A MORNING..... | Nomberg |
| 36. EMBLAKABLE..... | Herbert |
| 37. WITH ROMANCE..... | Herbert |
| 38. KISS ME AGAIN..... | Humburg |
| 39. LOVER CALL OF THE TOYS..... | Herbert |
| 40. MEMORY..... | Herbert |
| 41. MARY'S LIFE..... | Conrad |
| 42. SWEET GEORGIA BROWN..... | Humburg |
| 43. WITH A SONG IN MY HEART..... | Hodgson-Frank |

Arranged by ALBERT SIRMAY

- | | |
|-----------------------------------|---------|
| 31. PLAY GYPSY—DANCE GYPSIES..... | Kaban |
| 32. I'M SAILING IN..... | Herbert |

Arranged by JOHN MOKREJS

- | | |
|---------------------------|-------|
| 23. INDIAN LOVE CALL..... | Alvin |
|---------------------------|-------|

Arranged by WALLINGFORD RIEGGER

- | | |
|----------------------------------|---------|
| 24. APRIL PROVERBS..... | Siffers |
| 25. ROMANCE..... | Herbert |
| 26. MARCH OF THE MUSICMAKER..... | Humburg |

PRICE 50c EACH

MUSIC PUBLISHERS HOLDING CORPORATION • RCA BLDG., ROCKEFELLER CENTER • NEW YORK

Comedy in Grand Opera

(Continued from Page 297)

for seventy per cent of a buffo's success. Experience, study, and helpful guidance take care of the other thirty per cent. At nineteen, I gave my first character presentation in the Soldiers' Home in Rome. I was substituting at that performance for my teacher, Kashman, the eminent Austrian baritone. Kashman was in the audience, watching me. Afterwards, he said, "You have many defects, but also many natural qualities that are good. I shall not insist too much on the faults, which time will help you overcome. If you concentrate too much upon your faults, you will lose sight of your good points—and the good points are what you need to build up!" Thus, the basis of comedy acting is intensive study of one's characters at the source of their origin, which is always the intention of the composer, plus a determination to reflect his emphases without adding exaggerations of one's own. The vocal requirements of the buffo vary in only one way from those of normal, accepted good singing; the need for extra training in the rapid enunciation depends upon breath control, which to my mind, is the foundation of all good singing. Therefore, the singer who masters his production in the right way will find that he needs no special "methods" to assist him in his enunciation; only extra practice drill in the principles which enable him to sing at all.

pragmatic breathing. Never should the breath proceed from the thorax. The breath, in singing, is exactly like the bow of a stringed instrument; it should be free, firm, well supported, and concerned with the body of the instrument. The column of air (or breath) is sustained by the diaphragm. There are several helpful exercises that may assist the singer to perfect his breath control. The first is simply to practice deep, full breathing, watching carefully that the correct parts of the body are employed. Place the hands a little above the waist-line, breathe in, and feel the waist and the abdomen push out. If the chest rises or if the shoulders move, the breath is being taken incorrectly. Preliminary exercises in singing proper should be as simple as possible. An excellent drill is to sing one sustained note on a breath, striking the middle of the plate, keeping the column of breath even, and enunciating the breath (and the tone) as freely and easily as one emits breath (and words) in talking. To my mind, there should be no difference whatever between the emission of the breath in talking and in singing. The commonest fault in breath emission is to let go a preliminary bit of air before the note is attacked. Correctly, the emission of the first bit of breath should coincide with the sounding of the tone. That is exactly what happens in speech, and it should be the same in singing. There must be no loss of air before uttering the tone. Another good exercise in breath control is to lie flat on the floor, on one's abdomen; to draw a full breath from the United States, keep the diaphragm (hold the breath) as long as is comfortable; and to let the weight of one's own body push it out naturally. Next, a helpful drill is to sing a slow, sustained chromatic scale of one octave, normally, both up and down. The control improves, then, the singer may begin his drill in enunciation.

Instead of singing tones or scales on vowels, substitute a list of words—practically any words will do—and see how many words can be clearly uttered on a single breath. Purity of vowels is enhanced, of course, if they are produced, not from the mouth, but by the strike of the glottis. And at no time may the breath be pushed or forced. Drill along these lines will bring about an increase in the number of words that can be clearly uttered. At present, I can speak or sing something over three hundred words, clearly, on a single breath. But then,

Musical Recapitulation

(Continued from Page 292)

Heartening words, these, for they carried not only praise for Joseph Battista's artistry, but overtones of appreciation for the spirit of American youth as displayed in their musical offerings.

Simultaneously with news that Joseph Battista's mission had been successfully carried out came an announcement by Columbia Coerts Corporation that it would offer a reciprocal prize to a young Brazilian of either sex, the winner to appear in the United States during the season of 1942-43. He, or she, it was announced, would be guaranteed reappearances in New York and in cities, one or more appearances over the radio, and probably at least one appearance with an important symphony orchestra. The winning artist would have his expenses paid to and from the United States and would be given enough "appearance money" in Brazil, which would be held in trust by the Corporation to pay all of his expenses and perhaps something additional. Delegating the same responsibility to Guiomar Novas and Octavio Pinto, her husband, that had been reported to the Columbia Coerts Corporation asked that the Pintos

of my forty years of living in this pleasant world, twenty-seven have spent in professional vocal work! By way of conclusion, let me say that the bass voice requires the discipline of coloratura technic, within the scope of its range, quite as much as does the high light soprano. It is a mistake to think that *fortissimi* and *rubando* coloratura notes that sing coloratura arias in public. The discipline of these exercises preserves flexibility and well-being in the voice—just as discipline must lie at the root of every sincere artistic endeavor.

select, in any fashion that they chose, the ambassador of the piano who should be sent to the United States. Mrs. Pinto reported that the psychological effect of this invitation was excellent, that great interest was stirring over the opportunity, and that thirty young men and women pianists already had applied for auditions. The auditions were held this month, she said, when she returns to Brazil.

When the winner arrives the good neighbor pendulum will have swung both ways in the field of piano; it is hoped that it will swing again and again in the other branches of musical art. Attention has been called by Mr. Pinto to the fact that there are about eight hundred cities where artists may profitably appear in the United States, whereas there are only about 50 such cities in Brazil, which would mean that on us the major responsibility of continuing this favorable beginning. Few, certainly, will disagree with Guiomar Novas' thesis that great music should continue to act as a good will intermediary.

America's First Great Musical Pioneer

(Continued from Page 310)

Washington, D. C. bombarded and burned by British fleet. "Oh Say Can You See." Peace 1815. Monroe Doctrine, 1823. Stephen Foster born, 1829.

IN EUROPE: Napoleon escaped from Elba, 1815. "100 Days War" and Waterloo. Napoleon to St. Helena.

MUSIC: Chopin, Schumann, Mendelssohn, Liszt, Wagner, Verdi, Glinski lived. Weber dies 1826; Beethoven dies 1827.

1827-1850. Peace and Plenty BIOGRAPHICAL: Thanks to success of the first hymn-collection, Lowell Mason was able to give up banking. He returned to Boston, in 1827, and became organist at three churches, one of which was Lyman Beecher's. He also was president of Handel and Haydn Society, 1827-31. Aided by Woodward, he adapted Pestalozzian teaching to music. He established the Boston Academy of Music, in 1832. Fifteen hundred pupils, children and adults, attended in first year, and children were taught free of charge if they would attend a full year. Under his guidance Teacher Conventions of 1834 were established. During first year of Conventions, twelve teachers came. By 1838, there was an enrollment of one hundred thirty-four, coming from ten states, and in 1849, the attendance had grown to one thousand. This was the beginning of teacher training in U.S.A., and had colossal influence on future developments.

"In 1836, the introduction of music into the schools was formally authorized, but the board forgot to appropriate any money. Even this failed to stop Mason. He went without pay for an entire year and bought music and materials for the pupils from his own pocket. A year of this was too much for the public conscience, and in 1838, the board went the whole way and appropriated the necessary funds."—"Our American Music," Howard.

Other cities followed suit soon after, including Buffalo, Pittsburgh, Cincinnati, Chicago, Cleveland, San Francisco and St. Louis. Lowell Mason had launched music in the schools; for good, and in addition, established teacher training. In 1835, he was awarded degree of Doctor of Music, *honoris causa*, by the University of New York, and was the first American to be so recognized.

"It was the mission of Lowell Mason to break down the doctrine of the talented few, and to show that his foundations were largely mythical."—"History of Public School Music in the U. S.," Birge.

IN AMERICA: Population moving up to the 30,000,000 with im-

migration increasing. Elaboration of water ways, and steamboat traffic on the Mississippi and its tributaries. Mark Twain born, 1835. American pioneers made first gallant stand against steam navigation in the "roaring forties." Railroads were beginning; only twenty-three miles of track

laid in 1830; 2,218 in 1840; 9,021 in 1850. Vail and Cornell telegraphed over 1700 feet of copper wire, 1837; and with Congressional aid, Morse built telegraph lines between Washington and Baltimore in 1843. Thomas Edison born, 1847. Mexican War, 1846-47. Gold in California, 1849. P. T. Barnum brought Jenny Lind to America, 1850.

Growth of piano industry: "In the single year, 1829, it has been estimated that 2,000 pianos were made, valued at \$750,000. In 1850, there were over 200 establishments at work upon musical instruments, the value of the annual product being nearly \$2,600,000."—"American Supplement to Grove's Dictionary of Music," American Supplement.

IN EUROPE: A restless peace leading to Revolution in Germany, 1848; seizure of power in France by Louis Napoleon, 1848; little insurrection in Italy, 1848, headed by Cavour, Massini and Garibaldi. Prosperity and inventiveness in England; also a great advance of liberalism under Cobden and Bright. Steel supplanted wood in shipbuilding, and British were quick to accept Edison's (American) invention of the screw propeller. Cunard and other Transatlantic lines started. While immigrants flowed to America, Americans, especially musicians, also went to Europe to study, especially at Leipzig.

MUSIC: Rise of Romanticism, and Wagner, Berlioz, Liszt. Rossini, born same year as Lowell Mason (1792). Retired after "William Tell" in 1837 (the year Victoria came to the throne in England). The age of virtuosity begins: Paganini—Liszt, Rubinstein, Thalberg, Vainetti, (after Paganini) Ole Bull, Wieniawski, Vieuxtemps. Singers: Lind, the Patti Sisters, Mario. Conductors: Von Bülow, Richter, Leopold Damrosch, Theodore Thomas. Russian Nationalism begins with production of *A Life for the Czar* by Glinski in St. Petersburg, 1836.

1850-1872. Glorious Autumn BIOGRAPHICAL: Mason left Boston in 1850. After two years in Europe, he returned to New York. With George F. Root and William B. Bradbury he

established the New York Normal Institute for training teachers. He attended teacher conventions, besides writing and composing literature. It has been estimated that over a million copies of Mason's books have been sold; one collection alone brought him \$100,000. In 1817, he had married Abigail Gregory, and had four sons, the youngest of whom, William Mason, a pupil of Liszt, became America's outstanding artist teacher of piano. Two other sons, Lowell, Jr. and Daniel Gregory Mason Sr., established a publishing business; a third, Henry, with Emma Hamlin established the famous piano manufacturing firm of Mason and Hamlin. The present Daniel Gregory Mason is the son of Henry Mason. Lowell Mason died at his home, Orange, New Jersey, in 1872, at the age of eighty.

IN AMERICA AND EUROPE: The years after 1850 were troubled and reddened with blood: Civil War in America, its horrors modified by the glorious rise of Abraham Lincoln. In Europe, the Crimean War of France and England against Russia, 1853-56; Indian Mutiny, 1857. Franco-Prussian War, 1870-1871, in which Bismarck besieged and captured Paris after Sedan, and

annexed Alsace-Lorraine. Stage set for World War I, 1914-18, and World War II, 1940-7.

MUSIC: Lowell Mason had triumphed. His efforts of a lifetime had been unique in the singleness of purpose with which he set mass education in music above all else. Always he attacked the problem at the point where he could reach the greatest number of people: in the churches through psalmody; in the public schools; through widespread teacher-training, through publications of his kind. His sons followed him: making and selling instruments of music (melodions as well as pianos); music publishing, teaching. Despite the Civil War, he never doubted the destiny of the United States or his own right to live, to work, to teach, to give all that he had to music. Mason's son, William Mason, and his grandson, Daniel Gregory Mason, have distinguished positions in American musical history.

It is not on record that Lowell Mason ever asked *what's the use*, for with his great contemporary, Walt Whitman, he could say in truth: *I hear America singing,*

Music of the African Bushveld

(Continued from Page 316)

it is almost entirely vocal. Neither the natives nor the busy players had any sense of instruments. Even today, instrumental music confines itself chiefly to accompanying the singing, and lending spirit to support for dancing. The instruments in use are the concertina, the guitar, and the double-bass (which lends itself to amusing effects among the natives who turn the bow the wrong way and make a racket in general). These songs are sung in Afrikaans, a new language that developed out of predominantly high Dutch strains, and is used, along with English, by whites and natives alike. It has a flavor and a piquancy which reflects its sturdy pioneer origin, and is often very difficult to translate—especially in songs (like *Marching to Pretoria*) of robust humor which is not at all offensive in Afrikaans but which might prove shocking in literal rendition.

Origin in Children's Songs The character of these songs is extremely simple. In studying them and providing translations for them, I have a notion that many of them originated as children's game-songs or universal—appeal. Take *Sy Polly*, for example. Undoubtedly, that song "began" as a child's ring-game, in which the one who stands

in the center of the ring must choose a partner. The Afrikaans words, "Staan, Polle, staan—En laat jou Gedagte gaan—Dat jy vir my kan se—Of jy vir my wil hê," are translated into "Stand, Polly, Stand, and think hard. So that you can tell me, if you want me." Through the years, that child's song has been upgraded into a game-song, but a courtship song—Polly's thought being expended upon her choice of a husband!

The chief occasion for singing is together, usually on Saturday nights after work, when all hands sing and dance—and the dancing is of definite native color, consisting in standing still on one spot and moving the body, the head, the arms, into all sorts of sways and contortions. At the "kikkie-draai," everyone contorts something, by way of entertainment, and all kinds of humorous songs are heard. Some of the Bushveld songs have very interesting backgrounds.

One, at least, has an American history which almost got me into difficulties because of my ignorance of American folk-music at the time I first sang it. When I first came here, I went to a manager who was interested in my programs of Bushveld

(Continued on Page 355)

... almost HANDS you the SHEET MUSIC



Special drawer construction in TONKabinets makes sheet music safe, neat, orderly, safe and readable. Musicians say it's so convenient it almost HANDS you the music you want.

Also, beautifully crafted TONKabinets are able to suit the home, the school, the office.

Ask your dealer for TONKabinets or write for free literature and nearest dealer's name.

TONK MFG. CO. (Dept. 212) 1980 N. Magnolia Ave. Chicago

PIANO TUNING AND TEMPERAMENT

Specially held for piano tuners and technicians. School graduates by Steinway & Co., Baldwin Piano Co., W. W. Kimball, etc. and other leading piano mfrs. Dr. William Bratt White, President

PLAY A DEAGAN MARIMBA

Easy to master... always popular... richly satisfying. Write Dept. E. J. C. DEAGAN, INC., CHICAGO

WM. S. HAYNES COMPANY

FLUTES OF DISTINCTION STERLING SILVER—GOLD—PLATINUM Catalog on request 108 Massachusetts Avenue, Boston, Mass.

Eude Advertisers Open the Doors to Real Opportunities



BUDDY POPPY VETERANS OF FOREIGN WARS OF THE UNITED STATES

The Vibrato: How It Is Played and Taught for Woodwind Instruments

(Continued from Page 311)

woodwind vibrato used, why has it not been taught, and how can it be taught by instrumental instructors?

The Importance of Woodwind Vibrato

We must first realize the importance of the woodwind vibrato. When we listen to any first ranking symphony artist or soloist on the flute, oboe, or bassoon, we usually hear the vibrato used to a greater or lesser degree; many of the instrumentalists use it continually—as a matter of fact, one seldom hears these instruments without a vibrato. Speaking of the violin vibrato, Mr. Carl Flesch points out: "From a purely theoretic standpoint the vibrato, although the means for satisfying a heightened urge for expression, should be employed only when it is musically justifiable. Yet if we consider the celebrated violinists of our day, it must be admitted that in nearly every case they employ an uninterrupted (though technically unobjectionable) vibrato." This statement might be just as applicable to our celebrated flute and oboe players, and in some cases to the bassoon players. We find that flute and oboe players use an almost continuous vibrato, while bassoonists use it somewhat more sparingly, as the vibrato is not always effective in the low ranges of the instrument. Also certain bassoon passages seem to sound better without the vibrato.

To appreciate what can be done with woodwind vibrato one need only listen to the New York Philharmonic Symphony Orchestra and note the elegant oboe vibrato of Labate; or the solo flute of Barère with his Little Symphony. Imagine how dull these instruments would sound without that vibrant, rich vibrato! We find also that the vibrato is used in all types of passages—solo, ensemble, and even unusual passages with other woodwinds.

But how was this fine vibrato developed by our woodwind soloists? In many cases, no doubt, the vibrato was developed naturally or by imitation, and in others there was experimentation, and acquisition of vibrato by trial and error. Some of these performers may have paid no attention directly to the physical characteristics of getting the proper vibrato, others may have achieved it through close attention to physical changes.

One of the finest, and most refined, oboe vibratos we have ever heard is, perhaps, that of Henri De Buecher of the Los Angeles Philharmonic Orchestra. Mr. De Buecher, in addition to being an artist on the oboe, is also a fine vocal teacher. This factor, with-

out doubt, has contributed much to his artistry as an oboist; his knowledge of voice qualities must be reflected in his cultured tone and vibrato.

It is interesting to note that many voices do sing with a vibrato, but when they teach voice they usually make no reference to it. Perhaps the development of a cultured vibrato is natural to the human voice, or easily developed by practice. String players have a great deal of success in using and teaching vibrato, probably because the physical means of securing vibrato are readily discerned. Almost any string player who studies his instrument over a period of time eventually develops a vibrato. There are certain easily identified technical points necessary to its attainment. It is not as easy, however, to get a good vibrato on woodwinds as on strings. Some of the reasons for this difficulty in teaching and playing woodwinds are:

1. Existing methods of teaching and using vibrato are not in agreement with other methods.
2. The actual physical characteristics of vibrato production are hard to analyze. Many professional players cannot themselves tell exactly how a good vibrato is produced. They often say it is the soul of the instrument, and it comes naturally, or not at all.
3. The real artists on woodwind instruments are so much in demand as players (even more so than string players and vocalists) that they are not available for teaching, even though they do know how to pass on their knowledge or acquired skill.
4. It is almost impossible for high school and college teachers to demonstrate vibrato on all the woodwinds (or on brass and strings, too) effectively enough that students may imitate them in securing this effect.

Even with all of these problems confronting the teacher, it should be possible at some time for him to master some essentials, and to experiment with vibratos until he has acquired the knowledge which will enable him to lead the student to some degree of success in getting a fine vibrato on his instrument.

What are the characteristics of good vibratos on the woodwinds? Due to its delicacy, the oboe is probably the most difficult woodwind instrument on which to develop a fine vibrato. One method (used by several

(Continued on Page 353)

PLAY IT IN THE COMPOSER'S OWN TEMPO!



Exactly as you wished it to be played and so indicated on the score, that is the big advantage in controlling tempo in the new, the modern, the electric way... by THE ELECTROMETRON.

ELECTROMETRON

First choice of professional teacher and students in decreasing the tempo solves the accuracy of time trouble. Springs run down, finger squeaks, shaky notes, tempo fluctuations, irregular, late, or wrong rests. The original tempo pulse of the Metronome, Little Deagan are generally "can't go wrong." It must always have the same tempo for which it is set. No shifting, nothing to wind, nothing to plug in. It's the switch and the pedal! Improves your performance! (Change models without any special adjustment.)

GUARANTEED FOR 5 YEARS PRICE \$12.50 Ask your Dealer about FREE info offer, or write direct to FRED. GRETSCH MFG. CO. * Makers of Musical Instruments Since 1893 * 60 Broadway, BROOKLYN, NEW YORK

Rebuilt Band & Orchestra Instruments

HONESTLY REBUILT—FULLY GUARANTEED. Distribute your instruments your own way. Please specify King Brass Instruments, Weymann Co. Street, Philadelphia, Pa.

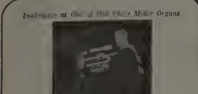
SWING PIANO!

Learn to play Swing Piano! Need Not Play Piano! Study Police, TIA H-28, with 20 Swing, 100 Exercises, 1000 Rhythms, 20 Keyboard Hiccups, 200 Rhythms.

SHIFFTE ROLLOFF IN MODERN PIANO PLAYING

A Definite and Practical System which ALL Piano Students and Teachers Should Investigate. Vol. 1—For Beginners... \$4.00 Vol. 2—For Students with Fair Knowledge... \$4.00 Vol. 3—Advanced Student... \$4.00 SHIFFTE PIANO IMPROVING PIANO \$100.00 For Piano Teacher... \$150.00

FORSTER PIANO CO. 110 Broadway, New York 1, N.Y. Phone BR 3-3226



Brenau Conservatory of Music

A Division of Brenau College
All branches of music. Distinguished faculty. Specialized instruction. Preparation for careers as teachers or performers.
Birmingham Conservatory, Chapel Hill, Princeton, New York, and other branches are available. Performance in its own concert hall. Performance in its own concert hall. Performance in its own concert hall.
Moderate rate for board and room in College Dormitory on adjacent campus.
DEGREE: B.Mus. and B.S. with major in music.
For catalog, address:
BRENAU CONSERVATORY
DAWSON, GEORGIA

NORTH PARK COLLEGE

E. Clifford Toren, Director
School Music 50th Year
Talent students for active musical careers in their chosen field. Organ, piano, harp, voice, violin, viola, cello, and brass instruments, church and choral music, theory, music education and instruction. Fall semester begins September 16.
Write E. CLIFFORD TOREN, Dir.
3201 Foster Avenue, Chicago, Illinois.

HEIDELBERG COLLEGE CONSERVATORY OF MUSIC

TIFFIN, OHIO
Degree course in Piano, Voice, Violin, Organ, Theory and Public School Music. Graduate work in Piano, Voice, Violin, Organ, and Theory. Admission requirements in request.
H. B. BERNERS, Director

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS
Offers three training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.
Bulletin and fees upon request
W. ST. CLARE MINTURN, Director

SINGERS WANTED

College of Fine Arts
Syracuse University
Degrees: Bachelor of Music
Master of Music
Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music
All the advantages of a large University. Special opportunity with 35 practice pianos for students.
SUMMER SESSION—June 15 to Aug. 14
For bulletin address:
Dean H. L. BUTLER
Room 15, College of Fine Arts
Syracuse, N. Y.

Four Score—and Then!

(Continued from Page 348)

speak of feeling I do not mean sentimentality; I mean the honest, sincere reflection of what goes on in all human hearts—the universal heart beat, the great human overtone, without which the finest array of tonal forms remains just as many marks on music paper.

"I hope that our young moderns will not let themselves become the slaves of 'modernism.' I know they have warm human feelings like all of us. Perhaps they are just a bit ashamed to show it. Only a slight push in the right direction is needed to encourage them to free themselves from technical preoccupations and allow their hearts to speak through music. When they do this, our national progress will be even brighter."

Music Results

(Continued from Page 291)

daughters, Eve Curie (pronounced Ev Key-ray), is well known in America as a pianist. She has often spoken of her untiring labors in acquiring high interpretive facility.

The delightful English humorist, Jerome K. Jerome, wrote in *Three Men in a Boat*, "I like work; it fascinates me. I can sit and look at it for hours." The trouble with many unsuccessful people is that they spend too much time looking at work and not enough hours in doing it. While much of failure is due to misdirected effort, remember that many of the fine creators have literally produced mountains of works which never have become worthy of great consideration. Once we complimented the great Thomas Edison upon his hundreds of successes and the aged inventor replied, "For every success there have been a thousand failures."

The Best Music "Off the Record"

(Continued from Page 300)

from Glère's third symphony, which Stokowski has recorded in its entirety, taking two sides where the latter took one.
Haydn: Quartet in C major, Op. 54, No. 1; Budapest String Quartet. Victor set 869.

Beethoven: Quartet in F major, Op. 135; Budapest String Quartet. Columbia set 498.
The attractive little Haydn quartet is a thing of joy from beginning to end. Thematically it is neither pretentious nor astounding; what Haydn does with his material is what makes

the work so irresistible. The playing is perfect. The Beethoven is a composition that grows on one with repeated hearings, and this performance is a far finer substantiation of its essential merits than any other on records.

Beethoven: Sonata in E-flat major, Op. 12, No. 3; Jascha Heifetz (violin). Victor set 852.

Debussy: Sonata No. 2 (Trió); Marcel Moysé (flute), Lily Laskine (harp), and Alice Merckel (viola). Victor set 873.

It is a pity that Mr. Bray was not urged to assert himself more in this performance (as he did in the recent Brahms sonata) for in this early sonata of Beethoven the custom of the eighteenth century is still observed. Heifetz's suave tone is most persuasive, and he plays with fine insight.

Of the three instrumental sonatas which Debussy wrote in his last year, the present one is the most dignified. The work is rhythmic and elegant, distinguished for its tonal coloring rather than its thematic ideas. Three eminent French musicians there give it a brilliant performance, and the recording brings out all the hues and tints of Debussy's harmonic and tonal palette.

Chausson: Concerto in D major, Op. 21; Jascha Heifetz (violin), J. M. Sanromá (piano) and the Musical Art Quartet. Victor set M-877.

Alfred Chausson's work on this sextet ranks highly. Thematically it is distinguished and in at least one movement, the first, it achieves a striking loftiness of purpose and design. Its slow movement is deeply felt and highly individual.

Gretchenhoff: Twelve Songs; Maria Kurenko with the composer at the piano. Victor set 862.

A famous exponent of Gretchenhoff's songs gives us a delightful recital here with the composer at the piano.

Brahms: Wiegandell; and Ständchen; Lotte Lehmann (soprano), Columbia disc 17300.

SMITH COLLEGE Summer School of Music

FOR MEN AND WOMEN
14th Session, June 22 to Aug. 1
Graduate and undergraduate courses in Theory, Composition, Musical Literature, Musicology, School Music and all branches of Practical Music. Includes Performance, Musicology, Public School Music. Theory, History of Music, Musicology, Composition, Great Masters Seminars, including many Boston University Graduate courses. Includes Graduate Certificate in Music Pedagogy. Academic credit granted. Biweekly concerts by faculty and students.
For bulletin address:
ARTHUR W. LOCKE, Director
Room 2, Sage Hall
Northampton, Mass.

GREENSBORO COLLEGE SCHOOL OF MUSIC

Greenboro, N. C.
Mark Hoffman, Dean
Conductor and teacher with many years' experience with major in Music. Offers B.M. and A.B. in music with one year. Musical Association Schools of Music. Write for information and literature.

DePaul UNIVERSITY CHICAGO THE SCHOOL OF Music

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Choral Instruments. Confers Degrees of B. M., B. E. and M. M.

Distinguished faculty including:
ARTHUR C. BECKER
SERGEI TARNOWSKY
NME. MARIA KURENKO
RICHARD CZERNOWSKI
WALTER KNUPFER
SAMUEL A. LIBERSON
The Dept. of Drama offers a 3-year Course
Address Registrar for Bulletin
DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

OSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY G. HILL, M.A., Director
University, England, President
The Osmopolitan School of Music offers instruction in all branches of Music: Violin, Viola, Cello, Bass, Piano, Organ, Voice, and Choral Music. Located in downtown Chicago, 209 S. Wabash Ave., Chicago.

DETROIT INSTITUTE OF DETROIT MUSICAL ART

DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President
Member of the National Association of Music Schools. Founded 1875. All branches of Music. Accredited by the National Board of Music Schools. President's Certificate in Diplomacy and Degree.
H. B. MANVILLE, Business Manager
32 Federal, Detroit, Mich.

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (Suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Bachelor and Master degrees leading to degree. President's Certificate in Diplomacy and Degree.
ALBERT RICKENSHWEIDER, Dean, Berea, Ohio

BOSTON UNIV. COLLEGE OF MUSIC

Thorough preparation for careers in Music. Includes: A.M. degree and diploma. Voice, Piano, Organ, Violin, Viola, Cello, Bass, Piano, Organ, Public School Music. Theory, History of Music, Musicology, Composition, Great Masters Seminars, including many Boston University Graduate courses. Includes Graduate Certificate in Music Pedagogy. Academic credit granted. Biweekly concerts by faculty and students.
A Refreshing New Book in Two Parts
PARAGON OF RHYTHMIC COUNTING FOR ALL RHYTHMS
PARAGON OF HARMONIZING
Applied to:
FOUR KINDS OF HARMONIZATIONS
Send for explanatory circular
BFA OFFICE PERFIELD
103 East 86th St., New York City

RIVERDORVE SCHOOL OF MUSIC & ARTS

84 RIVERSIDE DRIVE
NEW YORK CITY
FREDERICK C. KOEHLER, Director
Dormitory
SUMMER SESSION
Students may enter any time.
For catalogue and information address Secretary

FRETTED INSTRUMENTS

Guitar Recordings and Flamenco

By George C. Krick

WE HAVE OFTEN WONDERED if all guitar students are sufficiently wide awake to take advantage of the many recordings of guitar music now available. A number of recent inquiries regarding this subject leads us to believe that guitarists are more and more beginning to realize that in their efforts to master their chosen instrument the study of recordings by recognized artists should play a most important part, as this helps them materially to perfect their technique and develop the ability to present the better type of guitar music in a musically judicious way. To get the full benefit, a record should be played slowly at first in order to take in the quality of tone produced. Note carefully the brilliant and expression, clearness of tone in rapid scale passages and sonority in full chord progressions. If this is done patiently and persistently, a student will soon notice a great improvement in his own performance. It is an indisputable fact that the guitar reproduces beautifully, and the growth in the number of guitar recordings in the past few years is quite remarkable. Among the Victor Red Seal records we find these made by Andrés Segovia, "Pandanguillo and Preludio" by Torroba; "Tremolo Suite and Etude in A major by Tarrega; "Theme Varie" Mozart-Sor; *Canoneta* by Mendelssohn-Tarrega; *Vivo and Energico* by Castelnuovo-Tedesco; *Mazurka and Valse* by Ponce; *Fandango* by Turina; *La Gavotte, Prelude, Fugue and Courante* by Bach. All of these were recorded by that incomparable artist, Segovia. Julio Martinez Oyanguren has recently signed a contract with the Victor Company and so far has recorded the *Grande Overture Op. 61* by Giuliani and his own "Flamenco Suite."

In the Columbia catalog we note more than two dozen recordings by Oyanguren, and these include compositions of great variety. Among them, he has become known as the outstanding performer of "flamenco." During the present season Gomez has joined the celebrated dance team, Veloz and Yolanda, and the group has been booked for a concert tour with appearances in the leading cities of the United States and Canada. Aside from the classical and flamenco selections Gomez also performs dance compositions of his own creation for the dance numbers. The recordings which he has made for the Decca Company display his wonderful skill, and they should be in the record library of every guitar enthusiast. The three albums A-17, A-60, and A-117 are devoted to his own compositions and music from other Spanish composers. Album A-265 contains selections from "Blood

guitar recordings in Album A-118 Standard Guitar Selections and Albums A-174-A-186, both containing Latin American Folk music.

Virтуoso Recordings
Of special interest are seven double face records to be found in the Decca classical section. Miguel Lobet is here represented with a Bach, *Sarabande*; *Canciones Mexicanas* by Ponce, *Estudio and Andantino* by Sor. *Etude brillante* by Coste and "Three Guitar Duets" played by Miguel Lobet and Maria Luisa Anido. There are also listed several recordings by the Viennese guitar virtuoso, Luise Walker; Schubert's *Serenade* and a *Finza* by Weber; also *Minaut* and *Allegretto* from Boccherini's "Quintet No. 3" by Luise Walker with String Quartet. Another record in this list is by the guitarist, Miguel Borul. *Danza Gitana* and "Variaciones por Granadinas," also one containing a great improvement in his own performance. It is an indisputable fact that the guitar reproduces beautifully, and the growth in the number of guitar recordings in the past few years is quite remarkable. Among the Victor Red Seal records we find these made by Andrés Segovia, "Pandanguillo and Preludio" by Torroba; "Tremolo Suite and Etude in A major by Tarrega; "Theme Varie" Mozart-Sor; *Canoneta* by Mendelssohn-Tarrega; *Vivo and Energico* by Castelnuovo-Tedesco; *Mazurka and Valse* by Ponce; *Fandango* by Turina; *La Gavotte, Prelude, Fugue and Courante* by Bach. All of these were recorded by that incomparable artist, Segovia. Julio Martinez Oyanguren has recently signed a contract with the Victor Company and so far has recorded the *Grande Overture Op. 61* by Giuliani and his own "Flamenco Suite."

In the Columbia catalog we note more than two dozen recordings by Oyanguren, and these include compositions of great variety. Among them, he has become known as the outstanding performer of "flamenco." During the present season Gomez has joined the celebrated dance team, Veloz and Yolanda, and the group has been booked for a concert tour with appearances in the leading cities of the United States and Canada. Aside from the classical and flamenco selections Gomez also performs dance compositions of his own creation for the dance numbers. The recordings which he has made for the Decca Company display his wonderful skill, and they should be in the record library of every guitar enthusiast. The three albums A-17, A-60, and A-117 are devoted to his own compositions and music from other Spanish composers. Album A-265 contains selections from "Blood

(Continued on Page 352)

AMERICAN CONSERVATORY of MUSIC

CHICAGO 56th SEASON

Accredited courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

DEGREE—BACHELOR OF MUSIC
DEGREE—MASTER OF MUSIC

Under Authority State of Illinois

Unsurpassed faculty of artists, instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Weekly recitals, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 14 to June 24,
June 25 to August 5 and August 6 to September 16

Special Summer Courses in Public School Music, School of Acting, Children's Musical Training (Robyn System), Oxford Piano Course

Member of the National Association of Schools of Music
Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC

577 Kimball Hall, Chicago, Ill.

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 3411 Euclid Avenue, Cleveland, Ohio

SOUTHWESTERN CONSERVATORY OF FINE ARTS

Chartered—Accredited
Dallas, Texas
Faculty of THIRTY-FIVE ARTIST FACULTY
Two Summer Terms, June 15-July 11 and July 12-August 22
Dance Term, June 15 to July 11
Piano Term, July 12 to August 22
Peter Tsch (Choir School July 12-25)
Faculty: MacMillan, Yost, Mester, Clark, June 17-25
Write for folder, Ennon-Hue, Registrar.

ALEXANDER RAAB

CHICAGO SUMMER CLASSES

TEN WEEKS STARTING JUNE 10th

Mr. RAAB will hold his CHICAGO CLASSES in his own Studio at the FINE ARTS BUILDING

For further information write

Alexander Raab, 2516 Warring St., Berkeley, Calif.

Chicago phone—"SU Perior 5661"

A Challenge to Accordionists

(Continued from Page 349)

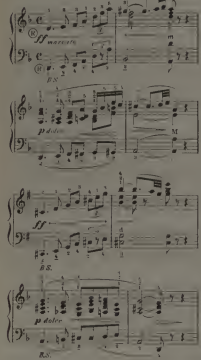
Knowledge is power. We sincerely hope that ambitious accordionists all over the country will give these matters some thought and try to make their lesson schedules for two lessons a week. What a satisfaction at the end of a year to realize that there has been twice as much progress as formerly was the case.

Additional lessons do not always mean that the practice time necessarily must be doubled, because there is a wealth of musical knowledge which can be learned without work at the instrument.

Bellows Reversal for Certain Effects

We have been asked to explain why some accordion music is marked for the reversal of the bellows in the middle of a measure. The answer is that it is done to produce an effect intended by the composer. The introduction to the overture "Imperia,"

Adelaide Maclean R. 10



a brief excerpt of which is shown here, provides a good example of such measures. The bellows manipulation is the only means by which the accordionist can denote tonal shading. When a fortissimo is desired it is necessary, in order to produce it, to send a large amount of air into the bellows at one time. The first measure of the musical example shown begins fortissimo so three things must occur at the identical moment. The right hand piano key and the bass button must be played simultaneously while the bellows are being given an abrupt pull. If any one of these three actions is a moment late the effect is ruined. The

secret to the success of producing this effect is in being prepared in advance.

The reason that the bellows action must be reversed in the middle of the first measure, (indicated by arrow signs) is that the beginning of the second measure must be accented, and distinct accents are more easily produced when the bellows are being opened from a closed position than when they are fully extended and are ready for the return action. The fifth and sixth measures show the same bellows action as the first and second, and we believe that accordionists can benefit greatly by practicing these measures so they develop skill in manipulating the bellows when such effects are indicated in the music.

For sometime we have been urging accordionists to be more careful when playing *legato* passages. We find them particularly careless in the playing of *legato* like the third and fourth in our musical example. There are two reasons for this. The first is that the fingering is often ignored and another fingering substituted which hinders rather than aids in a *legato* style. The second reason is that the duration of the time is not observed and therefore the lower notes are not sustained when they should be. To prove our point we ask accordionists to play these measures in a true *legato* style that they may realize their beauty, and then to play them without observing the *legato*, and notice how they resolve into a meaningless group of notes.

These are the finer points of playing and although they may seem unimportant, they are really vital so because they enable the accordion to enter the musical world as an instrument of interpretation rather than one that merely produces combinations of sound.

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

"General" Tubman, Composer of Spirituals

(Continued from Page 344)

journey to the Heavenly Canaan," as one of Harriet's biographers said.

Harriet Tubman's use of song was as extensive as her work for her people, and she gave seventy years or more out of a centenarian's life to the cause of her people's advance. Probably the most celebrated achievement of her life, one that may well be the envy of any white American woman, was her leadership of an important military engagement in the Department of the South. Even during this affair Harriet struck up a song. She had three hundred

Negro troops on a raid up the Combahee River, in South Carolina, resulting in the capture of seven hundred and fifty bondmen who were brought over to the Union camp.

Once when she and her fellow Negroes and the white Colonel, James Montgomery, were helping these slaves to climb aboard gunboats which had gone up the river to effect the rescue and perform other military operations, Harriet sang a song to the freedmen:

Of all the whole creation in the East or in the West
The glorious Yankee nation is the greatest and the best.
Come along! Come along! don't be alarmed;
Uncle Sam is rich enough to give you all a farm.

Such was the spiritual, an expression of the Negro's vital experience. One could go through every major expression of Harriet Tubman and find that she expressed her victories in songs: songs that are now known to us as spirituals. Harriet Tubman's magnificent life is not only the key to American Negro music but to the whole Negro experience itself. Through her we see that music was an expression of the Negro's struggle and not of his "light-heartedness." It was a reflex of his labor, his fight, his tragedy and indeed, it was rarely because he was "happy" or "easy." At most he tried to turn his tragedy into a moment's forgetfulness. He who hears only the song and sees not the deep well-springs of that song knows not the Negro or his contribution to our modern music. Music was a means, a leverage, a shrewd resort; it was a mask for the real Negro who was, beneath the melody, thinking, planning and interpreting. Such was the spiritual's meaning in origin and such is its significance when the Robesons, the Andersons and the Maynors sing these chants to-day.

Thomas Britton, the "Small-Coal Man"

(Continued from Page 302)

dwelling, removed all trace of the morning's occupation from his person, and spent the evening either in practicing on the viol da gamba, or in studying the books and MSS., of which, during his long life, he contrived to amass a very valuable collection. His house (originally a stable) was divided into two stories, of which the lower served as a storehouse for his coal, while the upper made a long, narrow room, so low that a tall man could scarcely stand upright in it. In this rude concert-room he was accustomed, every Thursday evening, to entertain his friends with intellectual conversation and the best chamber music that London could produce."

Guitar Recordings and Flamenco

(Continued from Page 351)

and Sand" played by the Gomez Quintet with vocal choruses. Carlos Montoya is another flamenco artist and his recordings are to be found in Album A-197.

"Flamenco"

"You cannot play guitar à la flamenco unless you have it and feel it inside," said Vicente Gomez to the writer during a recent conversation. It dates back as far as the sixteenth century and ever since has been the means of expressing the folk music with its complicated and exciting rhythms of Andalusia and other southern provinces of Spain. To hear one of the modern flamenco players and see him in action, he seems to have a dozen fingers on his right hand. The strumming of full chords with the thumb downward and upward with first or second finger, the use of all the fingers with a back-hand stroke, drumming on the strings near the bridge with the thumb, the rapid scale passages, gives one the impression of a full orchestra.

No Written System

Very little music of this type is written down, and players have developed their technique only by listening to others. So the tradition has been carried on from one generation to another. In Sevilla, which might be called the home of flamenco, one hears the sevillanas, tarantas, fienitos, alegrías, bulerías, peleneras, fandanguillos and also the tangos and gualtras played à la flamenco. These are the dances and songs played by the Gypsies and humble folk as well as by the greater artists. During the last century Fatino and POCO de Luena were recognized as the outstanding flamenco exponents. Among the modern artists, Vicente Gomez, Carlos Montoya, Mathilde Cuertres and Nino Sábicas deserve special mention.

Even now it is impossible to find a published "Method" or other technical exercises showing the right hand system used by flamenco players; one artist claims that because of its many intricate strokes and various complicated rhythms, flamenco cannot be reduced to musical notation, and can only be learned by listening and being shown in person. However, several of the published solos by Vicente Gomez contain some flamenco passages with an explanatory text, and the recordings already mentioned give one a clue to this fascinating style of guitar playing. Perhaps the day will come when one of the talented players will find a way to make it possible for students to gain at least a fundamental knowledge of this interesting phase of guitar technique.

The Vibrato: How It Is Played and Taught for Woodwind Instruments

(Continued from Page 347)

first-chair oboists) is to use a combination throat and diaphragm vibration or pulsation. One may develop the diaphragm or breath vibrato by pronouncing *foo-oo-oo-oo* as he breathes into the instrument in a slow pulsating rhythm. One cannot expect a great deal of success at first, but a feeling for it may develop after close application. The throat may be used in combination with the diaphragm by pronouncing *huh-huh-huh*, which will at first be either too fast or too slow, and will sound very harsh. It may take six months or more to produce any really satisfactory vibrato tone in this manner, but the beginner should not be discouraged—results will be worth it.

The flute vibrato is often produced in much the same way, but is usually a faster and more vibrant vibrato than that of the oboe. This is probably due to the extensive use of higher range of the flute. The bassoon also needs a vibrato in many passages, but quite so extensively as either flute or oboe—especially in the lower register where little or none is used. The bassoon vibrato is produced along somewhat the same lines indicated for oboe and flute.

The clarinet uses the vibrato least of all, and most teachers do not advocate its use, although Mr. Gustav Langenus, the eminent clarinet teacher of New York City, does mention it in his clarinet method. This throat vibrato (at times quite fast) does enhance many tones and gives them needed intensity for accent and expression. When the clarinet vibrato is used at all it is usually a natural one; cultivated to the extent as on other instruments it would certainly sound poor.

It may be argued that the vibrato should be used only in solo passages, but we find that it is used in all kinds of ensemble combinations, whenever the player feels it the need of it. Unison passages usually sound best with too much vibrato in one or all of the instruments, and, of course, we would not expect twenty-four clarinets in a band to develop a vibrato. It may be, however, that in certain types of music this effect would be desirable or pleasing—the proof would lie in the experimentation.

The actual use of the vibrato is up to the performer's particular taste, and he can best develop that taste by listening to the best fine string and vocal soloists as they can, as well as artists on his own instrument, so that he may have some standards of evaluation of his own results.

Following are some of the things to avoid in vibrato:

1. Too wide an extent in the vibrato pulsation:



2. Too slow a rate of pulsation:



3. Irregularity:



4. Too fast a rate of pulsation:



5. Too much rigidity.

6. Not enough intensity.

OBERLIN COLLEGE

CONSERVATORY OF MUSIC

A professional music school in an attractive college town. (Member of the National Association of Schools of Music.)

Thorough instruction for carefully selected students in all branches of music under artist teachers. Special training in band and choir direction.

Write for catalogue describing Oberlin's conservatory courses and its superior equipment (200 practice rooms, 23 modern organs, etc.). Degrees: Bachelor of Music, Bachelor of School Music; Master of Music, Master of Music Education.

Frank H. Shaw, Director, Box 552, Oberlin, Ohio.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions. Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.



PEABODY CONSERVATORY

Baltimore, Md.

REGINALD STEWART, Director

Recognized as the leading endowed musical conservatory of the country.

SUMMER SESSION JUNE 22 AUGUST 1

Staff of eminent European and American masters in all grades and branches.

SPECIAL COURSES

PUBLIC SCHOOL METHODS—DR. ERNEST G. HESSER
GROUP INSTRUCTION IN PIANO—OLGA E. PRIGGE
GROUP INSTRUCTION IN WIND and STRINGS—ROBERT BOLLES

These courses are designed to meet the requirements of State Boards accrediting Summer School work.

Special courses in French, German and Italian.

TIUITION \$20 to \$35 according to study.

Practice pianos and organs available.

CIRCULARS MAILED

FREDERICK R. HUBER, Manager

Arrangements for classes now being made.

NEW PIANOS

Added to the Catalog of Theodore Presser Co.

ATTRACTIVE AND UP-TO-DATE STUDY, RECITAL, AND RECREATION MATERIAL

ADLER, MIRA Little Capri and Capriana Op. 94 (Gr. 2)..... 19	KING, STANFORD I See the Moon (4214) (Gr. 2)..... 30 Waltz of the Leaves (4215) (Gr. 2)..... 30
ARNOLD, HUGH Lull Song (2214) (Gr. 2)..... 10	KLOPFER, JOHN N. Nymphs (10849) (Gr. 3)..... 50
BACH, JOHANN S. Gavotte (2214) (Gr. 1)..... 25	LANE, VERNON Hula Dance (27190) (Gr. 2)..... 35 Sensational Minuet (2722) (Gr. 2)..... 35 Waltz (2719) (Gr. 2)..... 35
LONDON SUITE By William Byrd Cantata (2157) (Gr. 2)..... 25 Elphinstone (2160) (Gr. 2)..... 25 Fun at the Fair (2717) (Gr. 2)..... 25 Madrigal (2168) (Gr. 1)..... 25	LAURENS, EDMUND Sons (27145) (Gr. 5)..... 25
BAINES, WILLIAM Allegretto (25100) (Gr. 2)..... 30	LISZT, FRANZ Hungarian Dance (27216) (Gr. 2)..... 25
BETHOVEN, LUDWIG VAN Diapason Op. 10 (27253) (Gr. 3)..... 40 Op. 10 (27219) (Gr. 2)..... 25	MATHIS, JULES Duch Whistling (27173) (Gr. 3)..... 25
BENNETT, ALEXANDER Dancing Party, The (4191) (Gr. 2)..... 35	MENDLSOHN, FELIX Reverie (27200) (Gr. 3)..... 35
BIZET, GEORGES Cantata (2212) (Gr. 2)..... 35	MOORE, DONALD L. Afternoon on the Green (27188) (Gr. 4)..... 35
BRAHMS, JOHANNES Waltz (27213) (Gr. 2)..... 25	MUZART, WOLFGANG A. Serenade (27225) (Gr. 2)..... 25
CHOPIN, FRÉDÉRIC F. Chanson (27216) (Gr. 2)..... 25	O'NEIL, RONALD Voice of Spring (27126) (Gr. 4)..... 35
COPELAND, BERNICKE ROSE Lull Time (27206) (Gr. 2)..... 35 On Christmas-Morn (27178) (Gr. 1)..... 25 The Little Nymphs (27179) (Gr. 1)..... 25 When I Wake Up (27224) (Gr. 2)..... 25	OVERHOLT, CHARLES E. Happy Hours (27187) (Gr. 4)..... 40
DE COLA, FELIX Sonata in G (27175) (Gr. 4)..... 35	READ, EDWARD M. Happy Hours (10848) (Gr. 4)..... 40
FEDERER, RALPH Across the Footlights (27182) (Gr. 3)..... 35 Kull Moon (27203) (Gr. 4)..... 35 Pavane (27186) (Gr. 2)..... 35 Song of Malindi (27204) (Gr. 4)..... 35	REBE, LOUISE CHRISTINE Hula Dance (27200) (Gr. 3)..... 35
FORREST, SIDNEY Master Foy's Mazurka (27180) (Gr. 3)..... 35 Two Little Towards (27207) (Gr. 2)..... 35	RICHTER, ADA Bunny Rabbit (27209) (Gr. 4)..... 35 In a Samba (27193) (Gr. 3)..... 35 Ole, Ole (27190) (Gr. 3)..... 35 Three Christmas Songs (27198) (Gr. 2)..... 35 Waltz (27206) (Gr. 2)..... 35
FRANCK, CÉSAR Hava Neka (27200) (Gr. 3)..... 25	ROBINSTEIN, ANTON Andante (27210) (Gr. 3)..... 25
GALLUP, MINER W. ALDEN In Merry Mood (27212) (Gr. 3)..... 25	SAR, LOUIS VICTOR Toccata (20848) (Gr. 4)..... 40
GANSCHOW, THEODORE Hush! Hush! Away We Go (27172) (Gr. 2)..... 25	SCHER, WILLIAM Bourgeois (27223) (Gr. 3)..... 35 Dance (27202) (Gr. 3)..... 35
GLUCK, C. W. F. Ballet Music (27211) (Gr. 2)..... 25	SCHUBERT, FRANZ Intermezzo (27177) (Gr. 2)..... 25
HANDEL, GEORGE FR. Gavotte in B-flat (27165) (Gr. 2)..... 25	SCHULMAN, ROBERT Romance (27192) (Gr. 3)..... 25
HAYDN, FRANZ J. Salskita Mora (27225) (Gr. 2)..... 25	SMITH, JOHN STAFFORD Star-Spanglin' Banner (27203) (Gr. 2)..... 25
HELLARD, ROBERT A. Dolly's Bolero Song (27183) (Gr. 2)..... 40 Lullaby (27202) (Gr. 2)..... 35 Playful Brines (27184) (Gr. 2)..... 35	STAIRS, LOUISE E. Chapinetta (27218) (Gr. 4)..... 25 Honey Dances (27221) (Gr. 2)..... 25 Jolly Collier, The (27199) (Gr. 2)..... 25 On a Water Lily (27195) (Gr. 4)..... 25 On Yucca Water (27205) (Gr. 2)..... 25 The Tumbler (27182) (Gr. 1)..... 25
HOPKINS, H. P. Hawaiian Echoes (27196) (Gr. 3)..... 25	STEVENS, MILO Glebe and the Gull, The (27201) (Gr. 2)..... 25
HORNBERGER, G. O. Kath (27186) (Gr. 3)..... 35	SWHAR, VIOLA SLATER Whirligig, The (27174) (Gr. 3)..... 35
KETTERER, ELLA Waltz (27166) (Gr. 3)..... 35 Voice of the Ohio (27160) (Gr. 3)..... 35	TALBERT, EMMA PETERSON Waking Sleeping (27171) (Gr. 4)..... 25

Examination Privileges Cheerfully Extended to Teachers
Theodore Presser Co.
Everything in Music Publications
1712 CHESTNUT STREET, PHILADELPHIA, PA.

The Most Popular Woman Singer in Radio

(Continued from Page 315)

orchestra and one instrument makes the least slip in pitch. I can detect the instrument and correct the pitch by ear. I make all necessary transpositions by ear.

"Now, for the responsibility side! I know that I approach my singing with a different equipment from that of my co-workers and this, naturally, keeps me constantly on the alert. My performance, whether of a 'blues' song or of a classic ballad, must be better worked out and freer of fault than that of the musician who reasons out his effects. I must never let people down. For these reasons, I work quite as hard as the scholarly singer, even though I work in a different way.

"Though I am spared the task of learning my songs, beyond hearing and repeating them, I work intensively at their projection and interpretation. I try to penetrate to the core of each song, to discover what it has to say to people. With that picture in mind, then, I try to build up the clearest, most honest way of restating the message. I try to hear as many different interpretations of my songs as possible—I go to concerts, study phonograph recordings of the eminent singers of to-day and yesterday (especially do I love Geraldine Farrar and Frances Alda, and I listen attentively to the radio), do not go to night clubs as they hold no attraction for me. Each interpretation brings a new point of view; some reveal errors in my own conception—others serve as object-lessons in what I do not do. I measure my own work against the ideal of what that song should be, criticizing, comparing, altering, correcting, quite as though I were two separate persons, one who sings and one who judges.

An Individual "Method"

"I am glad to explain my method of work—on condition that it is accepted simply as my own system, and not as a list of rules for others. My first approach to a new song is to listen to it as a complete unit of verses and music. In this way, I form an impression of the song as a whole. I listen to it and try to enjoy it. Then I think about it and try to discover exactly what made it enjoyable—the flow of the melody? some poignant twist of musical line? the poetic value of the lyric? some sentiment that touches the heart deeply? some insistence of rhythm that gets into the blood? Every song has a chief line of appeal. That is the line I work at first.

"When familiar with the spirit of the song, I go back and work at its form. First comes melody. Although I have no difficulty in keeping true to pitch, it is important that every note

should hit a bull's-eye of clear, pure tonality, and I work the line not merely to learn it but to make it second nature. Next comes rhythm, the heart-beat of every composition. The average listener, I think, is consciously aware of rhythm only when it is marked, like march or waltz time. This singer, however, is not so particular; he must establish the mood of the song. Never must it be allowed to lag, or run ahead, or deviate in any way from the beat that gives life to the song. Even when measures are accelerated, or slowed up, the inner rhythmic pattern must not be allowed to vary.

Creating the Mood

"In three place comes enunciation. It is important that the audience should understand every syllable of my voice. Only that can carry the meaning of the song and follow the shades of emotional meaning behind it. Enunciation should be clear without being exaggerated. It is often helpful to recite one's words, in natural speech, as though one were relating the events or emotions of the poem to a friend. This brings two advantages with it; loose, slovenly enunciation is overcome, and the significance of the words stands out as the foundation for the interpretation of the song. In nearly all cases, the words set the mood and meaning; the music intensifies and embellishes them. That is why it is wise to begin interpretive work with a thorough study of the words.

"In four place, then, comes the musical interpretation itself. This is the mood or feeling of the song must be crystallized and carried over to the hearts as well as the ears of the listeners. The first requisite in capturing this essential feeling is complete sincerity. Public performance is a curious thing! Its ultimate result is effect—the effect on the hearers of song and singer. Yet any conscious striving after effect means ruin! It is the singer who says to himself, 'Here is a dramatic—or sad, or tender—passage; I must make my work as dramatic—or sad, or tender—as I can,' he runs the risk of caricature. The effect upon the hearer is gauged by the lack of conscious effect and the amount of genuine singing the singer can command. I am often asked how one can possibly use all the varied types of songs on a basis of sincerity. Surely, if one's heart is in the classic ballads—or the 'blues'—one cannot be completely sincere in the other form. That is not at all the case. Neither is it in wholesome approach. Personal preference is not the guide to sincerity; intelligent analysis is. Every song, be it 'blues', ballad, or operatic aria, contains a

human message. It is the singer's task to search this message out and give it back again. A 'blues' song can give it back with a sadness as well as a song by Schubert. I am not implying that the sadness is expressed in the same way; only that it is there. The intelligent interpreter, then, discovers merely to respond to it, to complete sincerely, to respond to it, to re-create it, to voice real human sympathy with it, to stimulate a like sympathy in the hearts of those who listen. If you have a religious song to sing, try to find and to experience the exaltation of religion. If you are interpreting a love song, think how it feels to love and give that feeling back in your singing. That is what we mean by sincerity of interpretation. The secret is to live your song as part of your life. Exactly as in life, you must first know what you are feeling and you must be absolutely honest in your expression. Only then can you reach the hearts of others.

"As a parting bit of advice to ambitious youngsters, make up your minds to public work. Do not try to be assured by competent judges that your powers are strong enough to reach out to others and move them. Don't try to 'sneak' auditions by haunting professional rehearsals and wistfully people. They are so busy at their own job of rehearsing that they can't pay much attention to you. Apply for an audition and if it is not granted immediately, try again and again and again—making yourself ready, in the meantime, to be fit for your chance when it comes."

of All-Behs? It has concluded, now, that it is the Confederate rider, the S.S. Alabama, which is known to have put into Table Bay, long ago! The nostalgic mystery of the Malay song, though, makes it sound like anything but a battleship.


Another quaint song is the *Train to Kimberley*. It is, as a stranger, hear the words, they will mean little to you. In Afrikaans, they are, "O Tante Sara, met jou bloekom blaie", which, translated literally, is, "O Aunt Sara, with your blue-gum leaves." What does that signify? Quite simply, it means that when the first trains began to run to the great diamond center of Kimberley, there was a shortage of fuel, and the firemen used the wood and the branches and leaves of the blue-gum tree. Since the train was affectionately called "Aunt Sara," and since, during her run, the leaves of the blue-gum swayed out of the fireman's box, the seemingly outlandish words took on native meaning and color. That is the charm of all of our Afrikaans songs in public until you have been assured by competent judges that your powers are strong enough to reach out to others and move them. Don't try to 'sneak' auditions by haunting professional rehearsals and wistfully people. They are so busy at their own job of rehearsing that they can't pay much attention to you. Apply for an audition and if it is not granted immediately, try again and again and again—making yourself ready, in the meantime, to be fit for your chance when it comes."

Another kind of dance is the "vass-trap," or "firm tread" which, though very popular now, reflects European rather than native Hottentot activity. The difference is that, as its title implies, the vass-trap is danced with the feet, which move exactly as they do in a laneris, instead of with the swaying body.

Like the words, the music of the Bushveld songs is extremely simple, of marked rhythm, and often reflecting the sturdy melodic pattern of Dutch, Swedish, or German ancestry. I am delighted to note the unmistakable growth of interest displayed here in the songs of my native land. Both my album of songs and my series of records have warranted "repeat" editions of new programs and our broadcasts seem to attract the curiosity of all kinds of people from all parts. The Bushveld music is well worth such investigation. It is not too difficult for amateurs to have a try at it. It opens up an entirely new world of folk music and, best of all, it is invariably buoyant, sunny, encouraging, and humorous. The Afrikaander takes his fun through music, and he evolved a music of enjoyment.

CORRECTING AN UNDERSTATEMENT

In the article by Myles Ferrus, in the March issue of *The Etude*, entitled "Try It: Your Community," which gives the history of The High School of Music and Art, of New York City, the statement is made that Mr. Alexander Richter is "in charge of instrumental classes." Mr. Richter is, in fact, Chairman of the entire music department.



Another OF SHERWOOD'S DISTINGUISHED ARTIST-TEACHERS

P. Marinus Paulsen
Artistic Teacher of Violin, and conductor of Sherwood Orchestra. Composer of the opera, *The Cimabians*, premiere at Coppenhagen, premiere performed by Philadelphia Symphony, Winner of Bishop Medal for best American opera.

INSTRUCTION from eminent artist-teachers is available to talented students from the beginning of their studies at Sherwood. Degree courses in all instruments, voice, public school music, conducting, theory, and composition. Enroll now for Sherwood's lowest Summer Courses, June 22—August 1. Ask for all-expense estimate, 912 S. Michigan Avenue, Chicago, Illinois. *Not for all-expense estimate.*

Sherwood Music School

INSTITUTIONAL MEMBER OF NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

JULLIARD SCHOOL OF MUSIC—ERNEST HUTCHESON, President
INSTITUTE OF MUSICAL ART
GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education. Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments.

Catalog on request.
Room 122, 120 Claremont Avenue, New York

EASTMAN SCHOOL OF MUSIC

of The University of Rochester

Howard Hanson, Director
Raymond Wilson, Assistant Director

Summer session June 22-August 15. RCA Victor has released seven complete courses taught by the regular faculty positions by American composers and guest instructors. Courses lead to Bachelor's, Master's or Doctor's Degree.

Eastman School Publications by members of the faculty include:

- "Answers to Some Vocal Questions," T. Austin-Ball;
- "Method of Organ Playing," Harold Gleason;
- "Examples of Counterpoint," Gustave Soderlund;
- "Handbook of Conducting," Karl Van Hoesen;
- "Modern Methods for Double Bass," Nelson Watson;
- "Choral Collection," Elvera Wonderlich.

For further information address:
ARTHUR H. LARSON, Secretary-Registrar
Eastman School of Music
Rochester, New York

THE COVER FOR THIS MONTH—"On a Score to Four Score" exactly like something of the story of Dr. Walter Damosch's long and active life in promoting the art of music in America. What a rich treasury of musical memories! The renowned conductor, composer, and pianist can draw upon as he looks back over the years to the time when he was the young man shown in the picture on the wall over the piano, as given in the unique and interesting picture used as the cover subject for this May 1942 issue. Dr. Damosch was born on January 26, 1862 and as early as 1885 was conducting such organizations as the New York Oratorio Society and the New York Symphony Society, and acting as assistant conductor of German Opera at the Metropolitan Opera House. Dr. Damosch conducted the New York Symphony Society until 1927, and it was in 1928 that he began conducting the N.B.C. Symphony Orchestra in the Music Appreciation Hours which were presented weekly over a nation-wide network. For the last several years Dr. Damosch has been the musical advisor for the National Broadcasting Co.

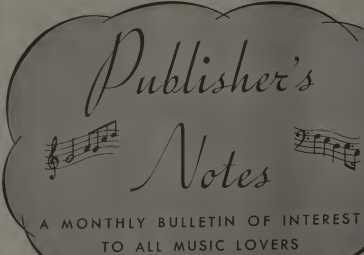
During the last World War Dr. Damosch at the request of General Pershing organized the Bands of American Ex-army Forces and in Chamberlain, France, established bandmaster schools. It would take columns to give but brief mention of Dr. Damosch's many activities and accomplishments throughout his long and useful life. Now in his 81st year, he still keeps a busy schedule.

Although Dr. Damosch has written many major works for orchestra and for symphonic organizations, perhaps his most widely known musical composition is his song "The Blue Bird." This song has long been a great favorite with the best baritone singers. David Bispham in his life-time thrilled his audiences on hundreds of occasions with this number.

THEMES FROM THE GREAT PIANO CONCERTOS. For Piano, Compiled and Arranged by Huey LeVine. Keeping with the trend of the times, which tends toward the popularization of such classical masterpieces as the Tschakowsky Piano Concerto in B-Flat Major, the Liszt Piano Concerto in A Minor, we are pleased to announce the publication of this excellent volume of transcriptions from the great piano concertos.

Mr. LeVine has achieved renown as an accomplished teacher and concert pianist, and has excelled in the field of arranging by making superb piano transcriptions of such works as Gershwin's *Rhapsody in Blue*; Herzl's *A Sweet Mystery of Life*; and Romberg's *Desert Song*. His extensive musical background and thorough comprehension of piano repertoire through his personal appearances on the concert stage have made of our country make him admirably qualified to compile and arrange this book.

This collection contains ten of the best loved concertos of the great masters. Outstanding among these are the Tschakowsky and Grieg Concertos, and in addition the famous Schumann *Piano Concerto in A Minor*, the well-known Rubinstein *D Minor*, and MacDowell's *D Minor* have been chosen. Rachmaninoff, Beethoven, Chopin, Liszt, and Mendelssohn are also denoted. The arrangements have been designed technically to fill the requirements of the average pianist; and all phrasing, fingering, and pedalling have been clearly indicated.



The Publisher's Notes
A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

Piano teachers and students alike should take advantage of this annual opportunity at once by ordering a single copy of this book at our special advance price of publication cash price of 50 cents, postpaid.

GRADUATION AWARDS AND GIFTS FOR MUSIC STUDENTS—Approaching graduation days tend to remind the need for suitable awards and gifts. The company diplomas and certificates will be given of course, but the new graduate's family and friends will want to more personally recognize the event. In this connection we suggest famous Theodore Presser Co. Service as "court of first resort." An long has been a great favorite with the best baritone singers. David Bispham in his life-time thrilled his audiences on hundreds of occasions with this number.

Recommended books are: *From Song to Symphony* (Mason); *American Opera and Its Composers* (Hiphner); *The Listener's Book on Haydn* (Carter); *Why We Love Music* (Seashore); *Standard Concerto in A Minor*, we are pleased to announce the publication of this excellent volume of transcriptions from the great piano concertos.

Mr. LeVine has achieved renown as an accomplished teacher and concert pianist, and has excelled in the field of arranging by making superb piano transcriptions of such works as Gershwin's *Rhapsody in Blue*; Herzl's *A Sweet Mystery of Life*; and Romberg's *Desert Song*. His extensive musical background and thorough comprehension of piano repertoire through his personal appearances on the concert stage have made of our country make him admirably qualified to compile and arrange this book.

Advance of Publication Offers
MAY 1942

◆ All of the books in this list are in preparation for publication. The 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.

Album of Duets—For Organ and Piano Kohlmann	40	In Robot Land—Men's Operetta Kohlmann	Yemans	40
Childhood Music—For Piano	40	The Singer's Handbook	Samloff 1.25	
Childhood Days of Famous Composers	40	Symphonic Sketches	Richter	35
Maestro	Colby-Bampton	Symphonic Sketches	8, No. 8, Symphony No. 3 in F Major	35
Liszt's Chamber-Song Book	Fahy-Chevalie	Themes from the Great Piano Concertos	LeVine	50
Three Little Pigs—For Piano	Piano Conductor			

Summer Schools in the leading cities and the overall attendance at the Summer Music Camps are the best evidence to serious students seek every opportunity to add to their musical equipment.

Realizing this, many private teachers find it most profitable to organize Summer Music Classes. These classes can be made up of adults or of juveniles, of high school students or of girls or boys. A supplementary course during the Summer months in history, theory, harmony or music appreciation adds to the pupil's interest and aids in his advancement. This is regular course of study in piano, voice, or of some musical instrument.

Together through a class of youngsters each Summer day using text material such fascinating books as James Francis Cooke's *Young Folks' Picture History of Music* (\$1.00) with its packet of musical material set out and paste in the text matter, as Thomas Tappet's series of *Child's Own Book of Great Musicians* of 20 booklets (20¢ each) where the pupil, after reading the story and pasting in the pictures, writes down the name of the composer's biography and then binds the book (art style) with the needle and silk cord provided with each copy. The series, entitled *Young Folks' Picture History of Music*, includes the names of Beethoven, Nevin, and Foster—should be especially interesting.

In the high school are groups the serious study, made using text material taken with Cooke's *Standard History of Music* (\$1.50); the beginnings in harmony may be made with Preston Ware's *Harmony* (Book One) (30¢) and *Harmony* (Book Two) (30¢), and music appreciation classes may be formed, using as a text book, Clarence G. Hamilton's *Music Appreciation* (Book One) from the "Music Students Library" series.

This latter text book also is excellent for use in adult classes, for whom many teachers recommend Baitzel's *A History of Music* (\$2.25) as a text on the subject. William M. Felton's *Grown-Up Beginner's Book for Piano* (\$1.00) for classes of older students in piano playing, and *Beginner's Book for Violin* (\$1.00) for classes of violin students.

Space limitation here in these notes forbids mention of all materials that have proved successful in Summer Study Classes, but detailed suggestions may be obtained by writing direct to the Publisher and real value in the matter of text books and appropriate materials may be had for examination. If you wish to stimulate interest in music study among your pupils, if you desire an enrollment increase in your classes, or if you are conducting one or more of these classes this summer in your studio, on the porch, or out on the lawn. The response of musically-interested folk will surprise you.

ON MAKING THE MOST OF ONE'S OPPORTUNITIES.—Few American music students need a lecture on this subject, the thousands of young folk who attend Summer Schools in the leading cities and the overall attendance at the Summer Music Camps are the best evidence to serious students seek every opportunity to add to their musical equipment.

Realizing this, many private teachers find it most profitable to organize Summer Music Classes. These classes can be made up of adults or of juveniles, of high school students or of girls or boys. A supplementary course during the Summer months in history, theory, harmony or music appreciation adds to the pupil's interest and aids in his advancement. This is regular course of study in piano, voice, or of some musical instrument.

Together through a class of youngsters each Summer day using text material such fascinating books as James Francis Cooke's *Young Folks' Picture History of Music* (\$1.00) with its packet of musical material set out and paste in the text matter, as Thomas Tappet's series of *Child's Own Book of Great Musicians* of 20 booklets (20¢ each) where the pupil, after reading the story and pasting in the pictures, writes down the name of the composer's biography and then binds the book (art style) with the needle and silk cord provided with each copy. The series, entitled *Young Folks' Picture History of Music*, includes the names of Beethoven, Nevin, and Foster—should be especially interesting.

In the high school are groups the serious study, made using text material taken with Cooke's *Standard History of Music* (\$1.50); the beginnings in harmony may be made with Preston Ware's *Harmony* (Book One) (30¢) and *Harmony* (Book Two) (30¢), and music appreciation classes may be formed, using as a text book, Clarence G. Hamilton's *Music Appreciation* (Book One) from the "Music Students Library" series.

This latter text book also is excellent for use in adult classes, for whom many teachers recommend Baitzel's *A History of Music* (\$2.25) as a text on the subject. William M. Felton's *Grown-Up Beginner's Book for Piano* (\$1.00) for classes of older students in piano playing, and *Beginner's Book for Violin* (\$1.00) for classes of violin students.

Space limitation here in these notes forbids mention of all materials that have proved successful in Summer Study Classes, but detailed suggestions may be obtained by writing direct to the Publisher and real value in the matter of text books and appropriate materials may be had for examination. If you wish to stimulate interest in music study among your pupils, if you desire an enrollment increase in your classes, or if you are conducting one or more of these classes this summer in your studio, on the porch, or out on the lawn. The response of musically-interested folk will surprise you.

Tschakowsky's beautiful *Andante* from the "Fifth Symphony"; and Saks's *Placid The Swan*. Among other composers represented will be Bach, Beethoven, Gluck, and Schumann. Too, the arranger has provided exercises on Christmas and Easter themes. Mr. Kohlmann enjoys a nation-wide reputation, not only as a composer, but also as an organist. The many thousands who have heard him play in the great Auditorium in Ocean Grove, N. J., will attest to this.

While this fine collection is in preparation, a single copy may be ordered now at the low advance of publication cash price of 40 cents postpaid. Delivery will be made as soon as the book is ready. The sale is limited to the United States and its Possessions.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The *Child's Own Book of Great Musicians*—Mozart, who loved music even at the age of three, played the harpsichord and "made up his own tunes" according to his own "fantasy" and "invented" a fascinating object lesson for young embryo "artists" or "composers". This is the first of a series of books of the first of a new series of books for musically minded youngsters.

Well known in the field of music education, the authors of this book have combined informative yet thoroughly enjoyable reading material with favorite pieces in easy arrangements selected from both early and late compositions of the master. charming illustrations of scenes from the childhood of Mozart will be found throughout. An outline of musical appreciation and program possibilities for young people of various ages, is an added feature. This includes listings of available recordings for the listening program and full directions for a presentation of the story as a recital correlated with a miniature stage setting depicting a famous event in the composer's life, or, for older students, as a musical playlet.

While this unique book is in preparation for publication, a single copy may be ordered at the special price of 20 cents, postpaid. Piano copies will be among the first to receive a copy when the book is published.

SYMPHONIC SKELETON SCORES—A *Listener's Guide for Radio and Concert*, by F. Major Katzer, No. 8—Symphony No. 3 in F Major by Brahms—The emphatic success achieved by the Symphonic Skeleton Scores has encouraged the publishers to add Brahms' lovely Symphony No. 3, in F Major, to this interesting series. It is now being prepared for publication and equally interesting one.

The book is the convenient oblong shape, bound down the 9 inch side of a 12 x 9" book. Sent in now for your copy at the special advance of publication price of 25¢, postpaid per single copy.

Miss Katzer's Symphonic Skeleton Scores are both unique and informative. Designed for the special use of radio and record listeners, they are also valuable, they lay special emphasis on the melodic content of the individual work or the whole. As the various themes come to the fore, no matter the registers in which they are played, they are set down with perfect continuity. Too, the different instruments are indicated throughout as they are heard, and the work is thor-

oroughly analyzed as to form, etc. A portrait of the composer is included.

Until this work is ready for distribution, an advance of publication order may be placed for a single copy at the cash price of 25 cents postpaid. Delivery will be made immediately after publication.

Each volume contains 25 exercises for ORGANO-PEDALS. A *Very First Exercise Book*, by Orr Richter—Few books of exercises have been published with such appeal to a child's imagination as this new work by the distinguished author of *Kindergarten Class Book*, *My First Song Book*, *My Own Hymn Book*, *Play and Sing*, and many others. Mrs. Richter's understanding of piano teaching problems and her desire to solve them have resulted for her a large following among piano teachers.

Seals, arpeggios, pedaling, hand crossing, and other phases of basic technique are "sugar-coated" in this book by finding their parallel in familiar stories. For instance, *Broad Jump* is leaping about on the keyboard; *Running on Tiptoes* is a light, staccato stride; *Climb Yourself* is an extension of the fingers over a running arpeggio; and *Relay Race*, a one-octave passage divided between the hands, is the "relay" with the other. The exercises are short and each is preceded by explanatory text matter. A feature of the book are the clever "stick men" drawings illustrating each "situation". Single copies may be ordered for a short time only at our special advance of publication cash price of 25 cents, postpaid.

THREE LITTLE PIGS, A Story with Music for the Piano, by A. Richter—Every child who has heard the story of the "Three Little Pigs" will be delighted to play the descriptive numbers of this new book of "Stories with Music" series. The music is vividly depicted by the use of the pig and the big bad wolf and is very tuneful and worthwhile although at an easy level. The author's imaginative carry-over from studio to home lies in the story and the clear cut line drawings which are so appealing to the eye. For here again Mrs. Richter has made use of the appealing feature of *Jack and the Beanstalk* and the *Nutcracker Suite*. Of course the coloring may be used as busy work for classes, too, for this makes fine class material.

An interesting portion of the recital or assembly program may be devoted to the story of the "Three Little Pigs" by an older student or teacher and the appropriate numbers be played as they are called for in the story. Everyone enjoys novel and interesting one.

LETT'S CHEER! BAND BOOK, by James M. Fulton and Major Chenette could be a boon to every student and teacher since a wealth of experience is indicated by the utter appropriateness of each selection.

Dr. Samloff conducts widely acclaimed Master Classes in all key cities throughout the United States and maintains his Belmont Studios and Opera Academy in Los Angeles, California, but

propagate for the massed band and the individual school band on the field or in the concert hall. The audience will not only want to join in the music but will also want to hear the solo parts which are "John Peery", "De Campton Races", "In the Gloaming", and "Yankee Doodle" as led by the members of the band.

Each volume contains 25 exercises of old favorites, there are several brand new numbers full of the sparkle and spirit of peppy band music as loved by young and old. The work is of a high quality, a complete instrumentation's given for every number.

Parts for all the principal band instruments may be secured for 20¢ each while the cost of the conductor's score is only 30¢ post paid per single copy, during the special advance of publication sale. Send your order now—to enrich your band library. Delivery will be made as soon as the book comes out of press.

IN ROBOT LAND—An Operetta for Men's Voices, in Two Acts, by E. Yemans—The story of *Robot Land* is a future here forms the background for a very unique and entertaining operetta. Two American fingers find themselves stranded in the land of the robots with the exception of Miss Simmish and Miss Johannes, is inhabited entirely by a race of supermen. The two Americans, virtually alone in the land, find themselves in perilous situations, have many hilarious experiences before they make good their escape, accompanied by the two remaining women whom they have won and are to be played by male impersonators, and this offers an excellent chance for comedy.

The music is not at all difficult and the story is so interesting as to have a wide appeal. Only eleven principals will be needed and in addition to numerous choruses, which can be handled most effectively by a fairly large chorus, there are four solos, three duets, and a quartet. Costumes and scenery both can be made with little cost or effort.

In *Robot Land* is the thing for the boys' organization wishing to put on an enjoyable evening's entertainment. Send now for a single copy at our special advance of publication cash price of 40 cents, postpaid.

THE SINGER'S HANDBOOK, by Lazar S. Samloff—Every serious student and teacher who is interested in the field of technique of Lazar S. Samloff, one of the great living vocal authorities, will find this forthcoming "Handbook" useful as those similar publications which have preceded it from the press.

This volume undoubtedly will find a place even in the most complete libraries because it will be different—no compilation of other sacred collection for piano. Each number is distinctively reverent in character as is indicated in these representative titles—*On Mount Olive*, *Faith Prayer*, *Moonlight* over *Mazzetta*, *March of the Shepherds*, *Sabbath Sunrise* and *Vesper Prayer*—and they have been especially written or selected for this collection alone.

Dr. Rob Roy Peery, himself a practical church musician, is editor and compiler and also is responsible for several fine arrangements which, with the names of a few of the composers including Mozart, Federer, Hornberger, Grotton, Mallard, are indicative of the musicianly quality throughout. For general or seasonal use, single copies of this volume now may be

As a gift for ALL THE BOYS IN CAMP, send—

OUR SINGING COUNTRY

A SECOND VOLUME OF AMERICAN BALLADS AND FOLK SONGS

Collected and Compiled by JOHN A. LOMAX and ALAN LOMAX

Songs of the cattle roundups on Western ranges, of the lumber camps of the Pacific Coast, of Louisiana rice field and levee—about two hundred and fifty of them, forming a real cross-section of American folk ballads.

With music, transcribed by Ruth Crawford Seeger brilliant young American composer! Here, truly, is a gift for the whole camp that will continue to "give" for many a month. Only \$5.00.

THE MACMILLAN COMPANY
60 FIFTH AVENUE, NEW YORK

When this work is released literally thousands of additional musicians will have access to his much desired advice and pedagogy. The low advance of publication cash price is \$1.25, postpaid, and copies thus ordered will be shipped as soon as they are off the press.

CHAPEL MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery—Judging from the tremendous success of the several sacred collections of the same name compiled by the Theodore Presser Co. (*Concert Transcriptions of Favorite Hymns* by Kohlmann is the most recent of these successes) it is not surprising that Peery, better qualified to issue compilations of this type and there is every reason to believe that this new one will prove to be up to the standard and as practically useful as those similar publications which have preceded it from the press.

This volume undoubtedly will find a place even in the most complete libraries because it will be different—no compilation of other sacred collection for piano. Each number is distinctively reverent in character as is indicated in these representative titles—*On Mount Olive*, *Faith Prayer*, *Moonlight* over *Mazzetta*, *March of the Shepherds*, *Sabbath Sunrise* and *Vesper Prayer*—and they have been especially written or selected for this collection alone.

Dr. Rob Roy Peery, himself a practical church musician, is editor and compiler and also is responsible for several fine arrangements which, with the names of a few of the composers including Mozart, Federer, Hornberger, Grotton, Mallard, are indicative of the musicianly quality throughout. For general or seasonal use, single copies of this volume now may be

ordered for circulation July 1971 upon publication, at the special advance price of 40 cents postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN. This month our Mechanical Production Department announces the completion of their work on a new book that church choirs, everywhere, will find most interesting and, furthermore, a most invaluable. Many alert choirmasters and organists already have ordered sample copies while this book was offered in advance of publication. The Publishers cordially repeat a goodly percentage of these to result in quantity orders for copies to supply each and every member of the choir. The advance of publication of this on this book is now withdrawn as the work makes its appearance in the stock of leading music dealers and is placed on the market by the Publishers at a fair price that represents a considerable saving were the fine anthems it contains to be purchased singly. Of course, single copies of the book may be had for examination.

Adam Carbel Anthem Book contains a baker's dozen of this celebrated blind-composer's anthems that will supply the fervent volunteer choir with a fine repertoire of material for weekly use and for special occasions throughout the year. Some have solo and duet passages, but none of these would make necessary the engaging of professional singers as all are within the capabilities of the average church soloist. The chorus parts are not for beginning organizations but almost any good church choir with sufficient rehearsing should be able to give a satisfactory rendition of them. Price, 75 cents.

ARE YOU CHANGING YOUR ADDRESS? If you contemplate changing your address, either for the summer months, or permanently, please give us from four to five weeks notice in order that we may correct our records and insure the prompt delivery of the first issue to go to the new address. Do not depend upon the Post Office to care for the change. By sending us the old address and the new one that you desire, any change in mailing your *Ervue* and any inconvenience in a MONEY SAVING OPPORTUNITY FOR **ETUDES** SUBSCRIBERS—Everyone wants to save money these days, however small the amount. We are anxious to give all *Ervue* readers and their friends the opportunity to save money on *Ervue* subscriptions and are therefore repeating our offer to accept, during the month of May, two one-year subscriptions to *THE ERVUE* to be sent to different addresses for the total price of \$4.00, if ordered at the same time.

The *Ervue* is a remarkable value at the regular subscription price of \$2.50. By "selling" it to one of your friends, you not only do him the service of acquainting him with its musical treasure chest, but you make it possible for him to save \$50 and to save the same amount for yourself by sending \$4.00 in one remittance for the two subscriptions. (Offer expires May 31st.)

Naturally we will continue to accept your own subscription for two years at the cost of \$4.00.

CHORUS AND CHOIR DIRECTORS . . . Send for FREE! Thematic catalog of outstanding choruses for Men's Voices, Treble Voice, Men's Voices—of successful anthems for Mixed Voices.
Address: THEODORE PRESSER CO., 1717 Chestnut Street, Philadelphia, Pa.

Next Month

"NOTE DEEP IN JUNE"
James Whitcomb Riley gave us the idea in his lovely poem "Kiss Deep in June." Millions will be "kissed deep in June" this year as the commencement season comes around and will move much like the June *Ervue* fresh and inspiring on every page.



MRS. AUGUST BELMONT

MAKING OPERA DEMOCRATIC
Mrs. August Belmont, the one-time widely loved actress, Glimmer, Robinson, in an inspired dramatic performance, this month in the Metropolitan Opera in New York was made a democratic institution rather than a mystery of society.

COUNTERPOINT IN PLAIN LANGUAGE
Arthur S. Oberst, formerly an Assistant Editor of *The Etude*, presents counterpoint in a new light in a series of three articles beginning in the June issue. If you want to know the main essentials of counterpoint, read these articles carefully.

A SAGA OF SAMOA
As our minds turn toward the mid-Pacific *Ervue* readers and their friends the opportunity to save money on *Ervue* subscriptions and are therefore repeating our offer to accept, during the month of May, two one-year subscriptions to *THE ERVUE* to be sent to different addresses for the total price of \$4.00, if ordered at the same time.

HOW THE STUDENT BECOMES AN ARTIST
Charles Hackett, one of the foremost American artists presented at the Metropolitan during the last twenty-five years. June 7th great singer and teacher who sang in a "tell how" article. "Turning the Student into an Artist."
There is always something inspiring about the music of the brass pipes. Pipe-Maker Stephen McKinnon, long in *The Etude's* Service has given us a most readable article on the subject.

HOOT, MON, THE PIPERS ARE COMIN'
There is always something inspiring about the music of the brass pipes. Pipe-Maker Stephen McKinnon, long in *The Etude's* Service has given us a most readable article on the subject.

THE HEY-DAY OF BRAHMS AND SCHUMANN
Dr. Walter Rott, one of the foremost of Europe's teachers of piano and a great lover of Brahms and Schumann has given us a fine picture of the hey-day period when the Romantic school was in its prime. Toward the new aesthetic aspect of Brahms.

French Musical Terms with Difficult Pronunciations

(Continued from Page 308)

Rothier, rôt-yay; Renaud, ruh-noh; Calve, kal-vay; Germaine, Gair-eh-Réarhe, zhain-veel ray-zhsh; Yaëpe, ee-zay-yay; Sablon, sab-lawn; Yvette, eev-et; Guilbert, gweibair (hard g); Malloil, ma-ee-yol, liquid ll.

Before going into a fuller list of French musical terms, let us take up the few common ones, the first ones all containing the same nasal vowel, that is, ah through the nose: *entr'acte*, ah(n)trak; *encore*, ah(n)kor; *chant*, shah(n); *chanter*, shah(n)tay; *chanson*, (two nasals) sha(h)ssaw(n); *chansonnette*, shah(n)sonnet (only one nasal); *chanteur*, shah(n)teur; *chanteuse*, shah(n)teuz (usual eu in these two); *Ensemble*, ah(n)sah(n)bl (often it is semi-Anglicized into *almshassahmie*, which is not good).

Also we should note: *reprise*, reh-press (also called *rentrée*, rah(n)tray).

These are used in music, although also common elsewhere: *nuance*, nuah(n)ss (with that hard u again); *ricochet*, reekoshal, or Anglicized, rickohshet; *nerve*, valvy, or Anglicized, vurv; *timbre*, ta(n)br, or Anglicized, timbur; *radievill*, vohd-veel, or Anglicized, vadvill.

And now a larger group: *badinage*, badenahz; *carillon*, usually Anglicized (French is *kareeyawn*); *chaconne*, shahn (short closed O, not nasal); *charivari*, sharevarree (short a's); *cinquante*, sa(n)kahn(n)-tain; *clavier*, usually Anglicized (French is *klav-yay*); *cottillon*, usually Anglicized (French is *koteeyawn*); *début*, usually Anglicized (French is *dumhee*); *dérissement*, devairteessmah(n); *dox*, doo; *écarté*, aykartay; *élan*, aylah(n); *embouchure*, ah(n)booshur; *entrée*, ah(n)tray; *feuille*, fee-ee-yay; *jaque*, English acceptable. French has that in a new light in a series of three articles beginning in the June issue. If you want to know the main essentials of counterpoint, read these articles carefully.

northern ones were *troussées*, trou-vait, or *troussures*; *valeur*, valeur; *vite*, veet; *vitesse*, veetess; *voix*, vwa.

One point in the pronunciation of French songs should be remembered: e, often mute, especially at the end of a word, is sounded in singing when the music requires it, as underlined in the following famous songs for children: *Frère Jacques*, frahruh zhakuh; *Au clair de la lune*, oh klair duh la luhnu; *il était un petit navire*, eelayatait(e)n pittee navereuh.

Twenty-five Busy Women Keep Up Their Music

(Continued from Page 295)

growing knowledge of music, the Clef Club has benefited its members. More than one music member, active in other organizations, has remarked that, if she gave up all but one of her clubs, the Clef Club would be the one she would choose to retain.

World of Music

(Continued from Page 289)

KURT ENGEL, pianist, died suddenly on January 22 in his New York City home, while giving a piano lesson. Born in Vienna, he was a pupil there of Emil von Sauer and Ignace Friedman. Before coming to America three years ago, he had appeared with major orchestras in Europe.

MR. WILLIAM RUSHWORTH, one of the outstanding music men of Europe, who for years has been a member of the famous firm of Rushworth & Draper in Liverpool, has just been honored with the degree of Master of Arts, honoris causa, by Liverpool University. He has long been a liberal patron of the arts, a wise philanthropist, and a noted collector of rare musical instruments.

PLASTIC MUSICAL INSTRUMENTS may be the answer to priority restrictions in the music instrument industry, which has had to give up brass and other metals needed in defense preparations. Dupont lucite has already been successfully adapted to clarinets, saxophones, mellophones, and needs for wood instruments, as well as for illuminated batons. Now it is applied to chin rests for violins, a chin rest which cannot chip or buckle, under body temperature. It is said to be more sanitary than rubber, ebony, or hardened wood, because it resists body acids and resulting infections.

Teacher's Round Table

(Continued from Page 304)

that is often fed adults. By all means keep up the good work, but remember two points: (1) alternate your study of hard with easy pieces; (2) be on the lookout against pieces that are too difficult technically and emotionally for you. If you tackle such numbers you will be sorry. Stay in the "moderately difficult" category, won't you?

FORWARD MARCH with MUSIC

• All America Speaks • Music Makes Morale •

YOURS, GRATIS
... WHILE THEY LAST

The Steel King, Charles M. Schwab, once said to the Editor of THE ETUDE—"Theodore Roosevelt claimed that the patriotic value of the Sousa Marches equaled a fleet of battleships."

★ ★ ★

Thousands of American music lovers and teachers want to help in employing music for the Nation's welfare in the great Emergency.

★ ★ ★

THE day after "Pearl Harbor" THE ERVUE sent telegrams far and wide to American leaders asking them for their opinions upon the value of music in fortifying public morale. The response (published in the February *Ervue*) was prompt and powerful, from such famous Americans as:

- | | | |
|---------------------------|--------------------------|---------------------------|
| Hon. W. L. Mackenzie King | Hon. Charles Edison | Hon. Leverett Saltonstall |
| Dr. James R. Angell | Dr. Thomas S. Gates | Hon. Alfred E. Smith |
| Mary Louise Curtis Bok | Dr. Carter Glass | Kate Smith |
| Gene Buck | Dr. Hamilton Holt | Dr. Alexander J. Stoddard |
| Hon. Arthur Capper | Dr. Edgar DeWitt Jones | Dr. Ralph W. Sockman |
| Cecil B. deMille | Hon. Fiorello La Guardia | Lowell Thomas |
| Hon. Thomas E. Dewey | Hon. Herbert H. Lehman | Hendrik Willem Van Loon |
| Walt Disney | Hon. W. Lee O'Daniel | Major John A. Warner |
| Dr. Harold W. Dodds | Dr. William Lyon Phelps | William Allen White |
| | Dr. Daniel A. Poling | |

These priceless opinions were then republished under a grant from The Presser Foundation in very large form as a Red, White and Blue Poster, the size of a daily newspaper (16"x22"), suitable for hanging in schools, colleges, clubs, libraries, stores—everywhere. Teachers, students, music lovers, desiring to expand the war-time usefulness of music in America, as it has expanded in England since 1939, may have any adequate number of these handsome posters entirely without cost of any kind, merely by sending us a postal card with name and address telling us how many can be profitably put to use.

THE PRESSER FOUNDATION
1717 Sansom Street, Philadelphia, Pa.

PIANO COLLECTIONS

ATTRACTIVE STUDY,
RECITAL, AND RECREATIONAL
MATERIAL

AND
MUSIC FOR THE CHURCH PIANIST



SCHOOL and GYMNASIUM MARCHES

Edited by NORTON HOLBROOK

Fine, sturdy numbers make up this collection. Designed for use on various athletic pursuits, it contains nineteen excellent marches, several of which were arranged especially for the book. Favorites are such favorites and "best sellers" as *Off to Camp* by Wagness, Schubert's *Military March*, Austin's *Hail to the Flag*, the *Triumphal March* from Verdi's *Aida*, Wellington's *1812* March, and Grant Schaeffer's *March of the Boy Scouts*. A safe and sure success!

PRICE, 75c

MARCHING MUSIC

By MARY BACON MASON

Here are twenty-eight march arrangements from familiar songs. They are grade two in difficulty and, in many cases, have been given new words so that groups of young people will enjoy playing them. These gay arrangements are especially suitable for celebrations, "jamborees," etc. The book is cleverly illustrated in miniature.

PRICE, 75c

PIANO CLASSICS

This resourceful volume of forty-six pieces is a notable collection. Its all-embracing contents represent the art of musical composition from the days of Handel right down to the present. The early masters and those of our time—Elgar, Chaminade, Sibelius, Rachmaninoff—speak eloquently through its pages. Superior editings reflect added distinction on this book throughout.

PRICE, \$1.00

THIRTY SECOND-YEAR PIANO PIECES

Edited by WILMAN WILMANS

Here is a collection of interest to teachers and students alike. Besides the recreational qualities of its contents, it is popular because of its diverse educational features. Among its pages are pieces of rhythmic interest and dynamic variety. Between its covers are numbers gay and sprightly in company with those more meditative and thoughtful. An excellent book for home and studio use.

PRICE, 60c

MY WEEK IN CAMP

By BERNARD WAGNESS

One of the most practical as well as entertaining books from the pen of this distinguished educator. Having interest for girls and boys alike, it describes a camp holiday in ten early grade musical adventures. Some technical elements are purposely involved, and it exemplifies in engaging fashion certain of the principles set forth by modern instructors.

PRICE, 75c

SABBATH DAY MUSIC

Compiled by JOHN CARROLL RANDOLPH

Mr. Randolph's compilation, one of the outstanding books in its field, can be used for the entire year. Comprising fifty-two pieces of medium grade, all carefully selected for the purpose of the book, it has countless times proven its excellence for church and home use. Classic and romantic works are used throughout, and in length they vary from three lines to four pages.

Among specimens of this excellent collection are: Humperdinck's lovely *Evensong* (from *Hansel and Gretel*); the moving *In Deepest Grief* from Bach's *St. Matthew Passion*; Schubert's *Ave Maria*; Beethoven's *Worship of God in Nature*; and Schumann's favorite *Elgic*.

PRICE, \$1.00

WHEN WE GO TO CHURCH

By EVELYN TOWNSEND ELLISON

Miss Ellison has made a definite contribution in this little book, for in it she has included fifteen favorite hymns in easy adaptations for the young pianist. The original keys have been used so that they may be used for group singing in religious societies or elsewhere.

Of special interest in the home as well as in the church, this little volume will make available to young musicians a number of melodies dear to us all.

PRICE, 75c

OLIVER DITSON COMPANY
THEODORE PRESSER CO., Distributors, 1712 CHESTNUT STREET, PHILA., PA.