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## Volume 60, Number 03 (March 1942)

James Francis Cooke

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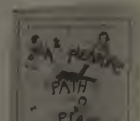


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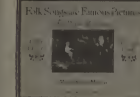
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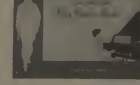
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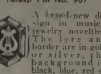
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Fritz Kreisler's first concert appearance since his accident last spring was made on February 2, when he gave a recital at Smith College, Northampton, Massachusetts. This was one of three concerts to be given in various parts of the country this season.

Paul White, American composer, has finished a new work, *Sea-Change*, for harp solo and string quartet. Commissioned by Samuel Rosenbaum of Philadelphia, it is based on American sea-chanty melodies. It is dedicated to Edna Phillips, former first harpist of the Philadelphia Orchestra, and its first performance is scheduled for this season by Miss Phillips and one of the leading string quartets.

The Philadelphia Opera Company has added more laurels to its growing list of tradition-shattering accomplishments. During the week of January 7, it gave five performances in Boston which brought the most enthusiastic praise from all the critics. Following these successes came the announcement that the company has been signed for an extended tour next season under the exclusive management of S. Hurok. The Philadelphia performance of "The Bat" ("Die Fledermaus") on January 27 was the occasion for a sold-out house, with many turned away. On February 10, another triumph was scored, when the world premiere of Deems Taylor's "Ramincho" was presented. This was a gala occasion, with many celebrities in attendance.

Adolf Busch, violinist, gave in February, what was considered the first New York performance of Max Reger's "Concerto for Violin and Orchestra" when he played this work in his own revision with the New York Philharmonic-Symphony Orchestra, conducted by his brother, Fritz Busch.

The Seventy-fifth Anniversary of the death of Benjamin R. Hanby, composer of the history-making song, *Darling Nellie Gray*, is being observed this month. A native of the state of Ohio, he was a student at Oberlin College, Westerville, Ohio, when he wrote the song that was destined to be sung around the world; was translated into many foreign languages, and sold into the millions of copies.



## HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

Carlos Chavez, founder and conductor of the Mexico Symphony Orchestra in Mexico City, appeared as guest conductor in January of the National Symphony Orchestra of Peru, for a series of concerts in Lima. He was scheduled to conduct the Boston Symphony Orchestra on February 27 and 28, but was refused permission to do so by the American Federation of Musicians because of the non-union status of the Boston organization.

Myra Hess, English pianist, received in January the gold medal of the Royal Philharmonic Society of London, before a cheering audience in the Royal Albert Hall; this in recognition of her outstanding work in presenting concerts for the people of England during the dark days of the War. Dr. Ralph Vaughan Williams made the presentation speech.

W. Francis Gates, musician and writer, for many years a valued contributor to *The Etude*, died suddenly on December 29, in Los Angeles, California. He was born in Zanesville, Ohio, March 18, 1865, and after studying at the Oberlin Conservatory, he went to Boston, where his teachers were Louis C. Elson and George W. Chadwick. For the past forty years he was active in Los Angeles and since 1916 a member of the staff of *The Pacific Coast Musician*. He was the author of "Anecdotes of Great Musicians" and other books.



Dr. Walter Damosch  
Eighty Years Young

Dr. Walter Damosch, beloved dean of American orchestra conductors, celebrated his eightieth birthday on January 30. Highlights of the celebration was a reception in his honor by the Metropolitan Opera Guild; a dinner given by the American Academy of Arts and Letters, of which he is president; and on January 31, a special broadcast in his honor over WJZ and the Blue Network. Culminating a career scarcely without parallel in the history of American music, Dr. Damosch, since 1927, has been content as music for the National Broadcasting Company. His "Music Appreciation Hour" has a listening audience estimated at 6,000,000 a year.

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Otto Kinkeldey was re-elected president of the American Musicological Society at its annual meeting in Minneapolis, Minnesota, in December.

Dr. J. Lawrence Fier, since 1923 chairman of the department of music at Connecticut College, New London, will retire at the close of the present academic year, with the title, Professor Emeritus of Music. He has had a distinguished career in the field of music and leaves a most successful record of accomplishment at Connecticut College.

The New England Conservatory celebrated on February 19, the seventy-first anniversary of its founding, with appropriate exercises in the hall, followed in the evening by an anniversary concert by the Conservatory Orchestra and Chorus, with Jesus Maria Saurons as piano soloist.

Andre Mathieu, twelve-year-old pianist and composer of Montreal, was the winner of the first prize of two hundred dollars in the contest sponsored by the Young People's Concerts Committee of the New York Philharmonic-Symphony Society. Second prize of one hundred dollars was divided between Allen D. Sapp, Jr. and Luise Vogerchen.

Olga Steeb, concert pianist and teacher, died December 29, in Los Angeles, California. A native of that city, she studied there and in Berlin. Following appearances with the Berlin Philharmonic Orchestra and other European orchestras, she concentrated extensively in America. Since 1923 she directed her own piano school in Los Angeles.

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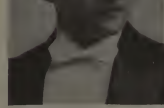
Youth and Music

LEON BARZIN, the conductor of the Orchestra of the National Orchestral Association, New York is accustomed to surprises at performances, for his players are young, lack experience and every now and then a raw recruit has to be rushed in without benefit of rehearsal to take the place of a more seasoned player who has been fortunate enough to secure a professional engagement. Mr. Barzin is a conductor who encourages his players to consider their individual interests first. He actually wants them to leave him in the lurch if, in doing so, they benefit themselves and promote their careers.

At rehearsals, however, players are expected to do his bidding promptly. He expects immediate cooperation. Imagine his astonishment, then, on the twenty-seventh of last November when his players listened to his instructions, and then deliberately ignored the beat of his baton. The parts of William Schumann's *This Is Our Time*, were spread on their racks, and he had just finished explaining the effect he wanted from the brass section in a particular spot. But what did he hear when he came down with his baton! Just a simple melody that everybody knows: "Happy Birthday to You-u-u."

A Genuine Tribute  
It was a forgivable breach of discipline, for it was the young players' tribute to a leader they admire immensely, both as musician and man. They understand the difficulties under which he works, for this is an orchestra with an ever-changing personnel. They appreciate his artistry and the fine work he is doing, and they are grateful for the privilege of playing under his inspiring direction. November 27 was a day that meant much to all of them, for it marked the birthday of this leader who for years has devoted himself to the arduous and unending task of turning inexperienced instrumentalists into well trained orchestral players. Surmounting countless obstacles in the performance of that task, he has succeeded in winning the praise of New York audiences, of its demanding critics and of his players as well. Small wonder that his players desired to sing "Happy Birthday."

A dozen years ago there existed no means by which young instrument players in this country could receive training their financial problems alone, consequently four hundred and sixteen of them the Associa-



Charles Blackman, conductor of the Charleston Symphony, Summerville, S. C.

tion had given aid in the form of scholarships, special lessons and loans. The Association considers the difficulties of its Orchestra members as its own, and maintains funds to meet urgent needs as they arise. Translated into a human equation this means that hundreds of talented young men and women have been permitted to achieve the thing for which they hope and for which they strive to fit themselves. Without this help many of them, despite their ability, would have found it necessary to abandon promising careers. Available to student members of the Orchestra are twenty-six instruments owned by the Association; for their use, also are two hundred and thirty-five compositions for full orchestra and eighty chamber works, in a lending library which was established in 1939 by means of gifts.

The Association selects its orchestral members carefully: only musicians well advanced in the study and mastery of orchestral instruments can be considered for places in it. Membership is probational and places must be relinquished if progress at rehearsals seems insufficient. The Association does not guarantee any of its students a job, but no student is graduated until he is fully equipped for his professional career and actually appointed to an orchestral position. At that time he is presented with a certificate of graduation authorized by the Board of Regents of the State of New York. The average graduate has spent three years in the Orchestra, during which time he has rehearsed for three hours three times a week and has studied about three hundred compositions. In addition he has played in at least thirty public concerts in Carnegie Hall, in many of which world famous soloists have appeared.

The Favored Ones  
About two hundred and fifty players make application for membership in the Orchestra each year and by means of auditions approximately one hundred and thirty students, with an average age of twenty-three, are chosen. These fortunate ones, about a fifth of whom are young women can congratulate themselves on their good fortune. For in this organization, almost free of charge, they receive training in the field in which they are particularly interested and in which (Continued on Page 202)



Ralph Master of the New Orleans Symphony Orchestra

# Proud to Be a Go-Between

By Blanche Lemmon

The portraits upon this page are those of representative "graduates" of the Orchestra of the National Orchestral Association now with other orchestras.—EDITOR'S NOTE.



Louis Pirks of the Indianapolis Symphony Orchestra.

tion had given aid in the form of scholarships, special lessons and loans. The Association considers the difficulties of its Orchestra members as its own, and maintains funds to meet urgent needs as they arise. Translated into a human equation this means that hundreds of talented young men and women have been permitted to achieve the thing for which they hope and for which they strive to fit themselves. Without this help many of them, despite their ability, would have found it necessary to abandon promising careers. Available to student members of the Orchestra are twenty-six instruments owned by the Association; for their use, also are two hundred and thirty-five compositions for full orchestra and eighty chamber works, in a lending library which was established in 1939 by means of gifts.

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# Forward March With Music!

REX EST QUI METUIT NIHIL" ("A king is he who fears nothing") is one of the wisest of Seneca's sayings. At the beginning of the total World War, the greatest military engine of the Nazis was fear—fear with its terrors magnified by uncertainty. Fear, plague-like, spreads with astounding rapidity through the excited emotions of the so-called masses. In a day or a week, a nation, inoculated with the virus of fear, becomes panic stricken. Judgment and common sense vanish, the imagination fomented apprehensions, and the morale of a nation crumbles. A nation demoralized by fear is a nation crushed.

The greatest defense that Britain possesses is the indomitable spirit of its people who, in the darkest hours, met the Nazi technic of fear with a spontaneous, scornful, almost humorous courage that was the continual amazement of the Axis powers, who were apparently greatly upset to find that the Anglo-Saxon soul did not play the fear game as they thought it should be played. It did not lay down and whimper when the Stuka bombs shrieked "Boo!" It met them with "thumbs up" and, like as not, a concertina concert in a subway shelter. And mind you, Britain, from the very start, has employed the inspiring and stimulating power of music to preserve spiritual and mental balance, to combat fear, and to uphold morale. Most astonishing of all, concerts in London, during the most severe bombings, were finely attended. Those of Myra Hess, held in a bomb-proof shelter, have made her musically immortal in England.

It is reported that in London, millions of people, during the severest bombings, kept to their homes, and that in thousands of homes within the sound of crashing bombs might be heard these valiant folk making music. At any rate, the music dealers reported an astonishing increase in the purchase of music for home use. Britain will never forget what music has done for the nation in its greatest emergency. There is always a vast number of things for anyone to worry about if one permits one's imagination to run amok. It is the imagination-born worry which often does the greatest damage. Thomas Jefferson, one of the most humane, as well as one of the sanest of our early great statesmen, said: "How much pain have cost us the evils that never happened!"

The musicians of America are lending themselves enthusiastically to the "Forward March With Music!" movement, by throwing new energy into their efforts to increase musical activity in the home, provide more music for defense work. Music is sure to play a big part in our defense program, in making materials for military purposes. Many non-musical citizens were perhaps surprised when they learned that in the Norfolk, Virginia, Navy Yard, where the 35,000-ton battleship U. S. S. Alabama was under construction, six programs of inspiring

music were played daily over a loudspeaker. Four of these were presented during shifts, and two were given at lunchtime. "Baldads and Battleships" thus becomes a new slogan for defense. The New York Times, in a recent editorial, stated:

"The best things that men do, including both work and worship, demand music. Folksons would be poor if it weren't for sowing, harvesting, hauling, loading and unloading, blacksmithing, carrying burdens, raising anchors, making sail and so forth. The best artisans whistle.

"It would be better if the music came out of the builders of the Alabama instead of having to be put into them by loudspeakers. But perhaps if enough music is put into them, some music will come out. Perhaps they will get to whistling, humming, and singing that sweet, swing, classic, and corny music they are hearing. The effect upon the Alabama herself may be something that couldn't be expressed in blueprints. A battleship whose beams and plates are vibrating not only with the usual strains and tensions of the sea but with the eloquent remembered saxophone, the loud cornet, the boastful trumpet, and the arrogant echo of drums, might be formidable indeed."

Whoever instituted this idea at the Norfolk Navy Yard understood mass psychology. This is only one of many ways in which the use of music may become mandatory in our war and defense program.

We recently talked with a foremost American merchant who was up to his neck in "war work" twelve hours a day. In his "off" time he played Haydn sonatas and a little repertory of Grieg, Chaminade, Nevin, Godard, Schütt, Poldini, and Sinding pieces at home. Someone asked him if he was not tired out. He answered: "Tired? Not in the least, but you ought to see my partner. He's worn out, but it hasn't been due to work, but to worry. He seems to go about picking up rumors, which he builds up into possible disasters, not one percent of which will ever hit us. He has crossed a hundred bridges he will never even see. If he keeps it up he will land up with nervous prostration."

A nervous, jittery, hysterical, rumor-mongering personality is a menace to the civil and military forces at this time. The nation needs calm, unfrightened, industrious persistent workers in all fields. The stimulation of music, the inspiration, the refreshment, the stabilizing effect of the permanence of an art which will go steadily on, centuries after all of the armies of the world have vanished, can do more to provide a practical antidote for the deadly poisons of fear, worry, and the apprehensions of calamity, than almost any other thing.



SOUSA'S "THE STARS AND STRIPES FOREVER" MADE THEM WORK FASTER AND BETTER

Workers on the 35,000 ton battleship U. S. S. Alabama, at the Norfolk, Virginia, Navy Yard, had music "emplified" to them during the construction of the great vessel.

## FORWARD MARCH WITH MUSIC!

# Highlights in the Art of Teaching the Piano

By Maitre J. Philipp

THROUGH THE COURSE of past centuries music was the means of soliciting the blessings of Providence; people sang to ask for rain, to make the sun shine, to plead for victory or to drive away epidemics. Music, in addition to this mystic end, played a large rôle in the education of children. They were rocked in the cradle to the strains of folk songs, and at school the tradition of song continued to give them inspiration, and to facilitate their work. These customs were destined to disappear little by little during the past century. When this "evocative" factor of music was ignored, a great wrong resulted. Goethe speaking of the benefits of music said, "I derive poetic inspiration from listening to music." He also mentioned his admiration for the precocious genius of Felix Mendelssohn, whom he loved to hear.

"The language of sounds leads to action," said the Greeks. Let us not forget that!

## Science and Art

One realizes the necessity of music at the cinema, when, during the showing of a documentary film, in addition to the explanations of the commentator, a musical background is provided which heightens the perceptions and enhances the picture. It is easy to understand this; one of the characteristics of music is the impression it makes on the subconscious. Our mind, where reside all our feelings, our emotions, our mental experiences, our artistic conceptions, and to which return the images of our past, awakens in our consciousness marvelous echoes, memories which make the heart beat with joy or with sorrow.

Music develops the personality and imagination of children. It gives to the soul a real internal culture. Should it not become part of education? Once upon a time, the Greeks and Romans attached the highest importance to this culture. It is wise to give children of a young age, the sense of the right note, of rhythm and harmony. The first impressions imposed upon a youthful brain are of importance, for they become second nature very quickly. As teachers, let us heed Saint-Saëns' advice, "One must know how to inoculate the little ones with music."

Science is knowledge. Knowledge is not merely the accumulation of facts; it implies the understanding of the bearing that facts have upon other facts. Its method is therefore based on comparison, and demands research. Its aim is to ascend from effects to causes.

Art is action. It avails itself of existing knowledge and acts upon it. Its aim is the creation of beauty. Science is acquired. Art is often inher-

entive and inherited. Knowing is the essential basis of doing. Actions without intention, knowledge or aim are always barren of results.

Art demands mastery over the mental and physical powers of the artist and over materials. A musician must possess full knowledge of sounds in their varied aspects of melody, of harmony, of orchestral coloring; ears must be trained to grasp their numberless combinations, hands of throats trained to the work of playing or singing. Mastery over the materials of art and over the mind and body of the artist is known as technic.

Teaching implies more than mere instruction; it implies training. Instruction is but a reciting of facts; training means the gradual and orderly acquisition of technic, the development of the intellectual and emotional qualities of the student, the cultivation of the sense of beauty and truth and the power of criticism. Teaching is therefore a compound of knowledge and action, a blend of science and art. Each is important and fortunate indeed is the teacher who has the correct method of each.

The mere possession of technic is of itself insufficient to form a teacher. There may be knowledge without the power to communicate it; there may be technic without the consciousness of technical methods, and therefore without the possibility of explaining them. The former deficiency is due to want of the power of expression, the latter to the fact that technic has been inherited, and is therefore below the level of consciousness. The ideal teacher must possess full knowledge of his every detail of technical methods, and the ability to explain. These are the basic intellectual quali-

ties of a teacher. What his moral qualities should be shall see later.

As knowledge reaches the brain by way of the senses, the first duty of a teacher is obviously to train his pupils' senses of sight and hearing. This training must necessarily be done gradually and must be extended over a considerable length of time, accompanying at every step the acquisition of knowledge. The teacher must be constantly careful to ascertain that his pupils see and hear correctly. Incorrect sense-impressions are extremely common, and constitute a very serious obstacle to quick and sure mental development. There is only one way to avert this danger; it is to compel the pupil to pay the utmost attention to every detail of his work. This ensures progress, and as the pupil soon becomes aware of his increased technical powers, his interest is awakened, and he will derive pleasure from the driest exercises. We cannot lay sufficient stress on this point. Interest considerably reduces the length of practice; pleasure causes the mind to work with ever increasing efficiency. Interest and pleasure unavoidably lead to success.

To stimulate attention and arouse interest the student, particularly the child, should be encouraged to find out as much as he can for himself, and to ask his teacher questions about all unsolved problems.

Knowledge thus acquired sinks deeper into the mind and lasts far longer than knowledge passively imparted by the teacher. An excellent plan also, when two or more pupils of about the same proficiency are learning together, is to direct each to detect and correct the mistakes of the other, for pupils who begin by criticizing others end with criticizing themselves.

Having thus established the foundations of the art of teaching, the next step is to lay down a system of progressive teaching. In this the teacher should stress two important processes: sight reading and memorizing. Although both of these dexterities demanded finger technic, they are more closely associated with mental capacities.

## Reading at Sight

Reading at sight is the most desirable, yet the most accomplished. Players who cannot read call it a gift; it is rather a secret.

The first step in mental process involved is two-fold: (a) reception of the visual impression of the position of notes on the staff; (b) execution of the brain's order to place such notes on the keyboard. The former calls into activity the sensory nerve centers, the latter the motor nerve centers. The loss of time incurred in these two distinct operations of the nervous system is four-fold: 1. It takes time (Continued on Page 298)



M. I. PHILIPP

# Practical Steps Toward Better Singing

A Conference with Emma Otero

Distinguished Cuban Soprano  
Featured Artist of the National  
Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Emma Otero, a native of Cuba, began her musical studies at the age of five. She was first taught by her mother, later entering the Conservatory at Havana as a student in piano, where she earned honors in instrumental work and in harmony and composition. Her beautiful voice asserted itself after she had already earned distinction as a pianist. Putting aside her instrumental career, she began her studies anew, specializing in vocal work. After leaving Havana, she studied with the renowned teacher, Frank La Forge, who has served as her accompanist in her very successful New York recitals. Her brilliant career as concert artist, throughout the United States and Latin America, earned her a stellar "spot" with the National Broadcasting Company, where her programs are heard twice each week, under the direction of H. Leopold Spitalny. The lifting Latin theme-song which introduced her programs is Miss Otero's own composition. Thoroughly musical, Miss Otero regards the eminent professional aspects of her work as secondary to the personal joy she derives from singing, playing piano, and composing.—EDITORIAL NOTE.

EACH SINGER, no doubt has his own personal approach to vocal work. All of us aim for the same goal of good singing, but each shapes his path according to his individual requirements. Hence, I cannot presume to set forth any general rules for all singers. I am no teacher. I can speak only of my personal approach to singing, and of the technics that are valuable to me. My personal approach to good singing is based upon support and relaxation. All the other technics grow out of an understanding of how to support the breath and how to relax in its emission. Support begins with the powerful muscles of the abdomen and centers in the widening movement of the diaphragm. It is here that the singer should be conscious of firm tautness. All other parts of the body—especially the neck, throat, and head—should be completely relaxed. At first, of course, much concentration is required to achieve sensations that seem to be contradictory. Actually, however, there is no contradiction at all. One realizes this only when one understands the nature of the diaphragmatic tautness. It should never be the result of tightness or tension. Tension of any kind is detrimental to good voice production. Rather, the required tautness of the diaphragm comes as the result of inflation. Relax completely; give yourself the sensation of having neither a bone nor a muscle in your entire body, and then draw a

deep, full breath. Place your hands a little above the waistline and feel what happens. You will observe that the sides of your body seem to be pushing out. There is no tension, no effort, no diminishing of your complete relaxation; yet this firm outward motion is plainly felt. That is the secret of good breath support, and it is entirely compatible with relaxation. Once the singer has accustomed himself to this combined sensation of relaxation plus tautness, he is on the road toward good support.

## Complete Relaxation

The relaxation of the rest of the body should be maintained while singing. This is particularly true of the neck and throat. The neck must always be (and feel) flexible. It should be an easy matter to turn the head freely and easily from one side to the other while singing. One often notices inexperienced singers holding the head tight, stiff, straight, looking neither to right nor left. If we are in the audience of such a singer, we say at once that his performance is wooden and unmovable, which, of course, it is. But the matter of turning the head while singing is of far greater importance than looking at the different sections of the audience, or adding dramatic or expressive effect to one's performance. It has a definite use in vocal production. The ability to turn freely while the tone is issuing

from the lips, bespeaks the flexibility of neck and throat that is vitally important to good singing. Tone must travel, and the construction of the human body is such that it travels through the throat. Thus, relaxation in these parts permits the tone to travel freely, without constriction. A tight throat on the other hand, hinders the full, free, vibrating travel of the vocalized breath.

These principles of support and relaxation guide me in all my work. I first learned them during my earliest work at the piano! When first my studies were changed from piano to voice, I was inclined to regret the loss of time. There I was, all ready for a pianist's career, with all my childhood years of study devoted to a medium which was suddenly put into second professional place by the discovery of my singing voice. It was not long, however, that I began to realize the tremendous advantage a thorough musical background affords to a singer. My piano



EMMA OTERO

work not only made it possible for me to accompany myself while practicing; it also gave me the greatest aid in reading, phrasing, and penetrating into the purely musical meaning of my songs. Solfège enabled me to recognize and follow melodic lines. Harmony and composition clarified many points in singing with orchestra that I would otherwise have had to accept on faith from the conductor. For some reason, the average singer (who does not begin studies in other fields) avoids serious training of this kind. This is wrong. Singers could make their work far easier and far more intelligent if they took the time to base it upon thorough musicianship. Instead of "wasting time," they would find they had gained years in penetration and comprehension. Well, to digress no further and to come back to the analogy between singing and piano technique! I learned the value of support (or tautness) and relaxation at the keyboard. First, I devoted my studies to pressure work—the fast yet un-tense pressure of the fingers into the keys. When this foundation (Continued on Page 194)



**D**ID YOU EVER HEAR OF Beethoven's "Bridgetower Sonatas?" Or Haydn's "Bland" Symphonies? The puzzled expression on your face is answer enough.

But, on the other hand, what about Beethoven's "Kreutzer Sonata" and Haydn's "Salomon Symphonies"? The puzzled expression vanishes, and you nod a vehement affirmative. Yet you would doubtless be surprised to know that only a very small turn of the Wheel of Fate kept Bridgetower and Bland from being as well known to-day as Kreutzer and Salomon? In the words of a former Prime Minister of England, the Messrs. Bridgetower and Bland "missed the bus."

Beethoven originally intended his "Sonata, Op. 47," for violin and piano, for an English violinist named George Augustus Polgreen Bridgetower. (•) Both were living in Vienna; and Beethoven, who had written the work at the violinist's request, planned to dedicate it to him. The Sonata was first performed at the Augarten, on May 17th, 1803, at eight o'clock in the morning. (The Viennese, it seems, went in for musical eye openers.) Beethoven, who was at the piano, gave the understandably nervous Bridgetower a violin part on which the ink was barely dry. As for the piano part, most of it was still in Beethoven's head. Despite the fact that the perspiring violinist played most of his part at sight, the performance, as a whole, was so good that the audience demanded and received an encore. All in all, a success!

But when publication time rolled around, the unpredictable fate which Beethoven changed his mind, so far as the dedication was concerned. Some say that Beethoven had a quarrel with Bridgetower; others say that it was Beethoven's disappointment over Bridgetower's performance of the violin part. In any case, the work as finally published, was dedicated to Rudolph Kreutzer, a violinist, and a prolific composer, with thirty-nine operas and ballets and nineteen violin concertos to his credit. But his name lives on to-day—and will continue to flourish—not because of the realms of music he wrote, but because of a great composer dedicated a great work to him. A century from now still will find Kreutzer inseparably yoked to the mighty Beethoven. Later on, we shall discuss the whim of fate that took fame from Bland and conferred it upon Salomon, that noble gentleman whose many virtues stood Haydn in such good stead. But now that we are in the Beethoven balliwick, let us remain for a while and make brief reference to some of the others he brought to fame.

(•) Bridgetower was a malefactor. His married father having been born in Russia, he was illegitimately married by his parents, according to George, were not legally married, as he was to prove later. He is now the more susceptible listener.

## "Dedicated to"

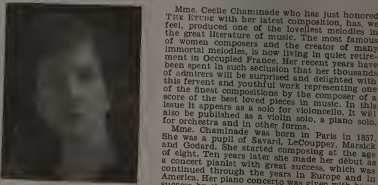
By Gustav Klemm

What of the "Rasoumowsky Quartets"? That is the designation given the "Three Quartets, Op. 59." Seldom is there a reference to any of these famous quartets that does not include the name of the one-time Russian ambassador to Vienna. Grove puts its patry by writing: "... the Count enjoys a state eternity in the three immortal works which will be known as the Rasoumowsky Quartets" as long as there are four artists in the world capable of playing them."

### Famous Ensemble Numbers

And how did the titled gentleman achieve this immortality? The answer is not definitely known. We can only assume that Rasoumowsky must have befriended the composer in some way, and that the dedication was the only possible reciprocation the grateful composer could make. Had it not been for this, the name of Andreas Kyriilovitch Rasoumowsky would have been buried with

## Chaminade's Haunting New Composition *Romanza Appassionata*



CECILE CHAMINADE

Mme. Cecile Chaminade who has just honored this review with her latest composition, has, we the great literature of music. The most famous of women composers and the creator of many immortal melodies, is now living in quiet retirement in Occupied France. Her recent years have been spent in such seclusion that her thousands of admirers will be surprised and delighted with the fervent and youthful work reported in this score of the best loved pieces in music. It will also be published as a violin solo, a piano solo, for orchestra and other forms.

Mme. Chaminade was born in Paris in 1857, and died in 1937. She started composing at the age of a concert pianist with great success, which was Ametree. Her piano concerto was given with success by the great orchestras of the Gewandhaus, the Municipal, Cologne, and by the London Philharmonic. Her *Scott's Dance* has been one of the most played pieces ever composed, while her *Requiem*, *Ave de Bollet*, the ballets "Callisto" and "Le Serraglio," and the comic opera "Le Serraglio," are well as her many exquisite songs, have gained world wide recognition.

We cordially predict that her *Romanza Appassionata*, as her appended letters to your Editor are written in her own hand, with a clarity and penmanship of which any college student might be proud. In a sense this latest work of Mme. Chaminade is little short of a miracle. All of and others, often grows young as the years pass on.

him and long since been completely forgotten. We know a little more about another Russian nobleman to whom the world owes the existence of three of Beethoven's last quartets, Nicolas Borissowitch Galitzin was a wealthy amateur musician; and, in 1823, he sent Beethoven a letter

in which was this passage: "As a deep admirer of your genius, I am taking the liberty of writing to ask you if you would agree to write one, two or three new quartets for which I should be delighted to pay you whatever you think adequate. I should be very much obliged if you would give me the name of a banker to whose care I can have directed the amount of whatever fee you name. The instrument I study is the 'cello, I shall await your reply with the greatest impatience."

Beethoven set a price of about one hundred and ten dollars for each quartet, but reserved the right to sell them to any interested publisher. This, Prince Galitzin agreed; all he desired was the dedication and a manuscript copy of each quartet. The Prince was also one of the original subscribers to the "Mass in D (Missa Solemnis)," and is given credit for making possible its first performance.

### The "Waldstein Sonata"

Every pianist is familiar with the Beethoven "Grand Sonata in C-Op. 53," invariably referred to as the "Waldstein Sonata." Count Ferdinand Waldstein was one of the first aristocrats attracted to Beethoven to whom, shortly after their meeting, he gave a piano. Beethoven so appreciated the Count's friendship that, in 1805, he wrote the great sonata to which he gave his first name. In this connection, Fischer writes: "The Waldstein family became extinct with Ferdinand but the name will live for centuries through this composition."

There is another gentleman who, along with the unlucky Bridgetower, "missed the bus." The bus that is, driven by Beethoven. His name is Napoleon. This dictator's fame very nearly received additional lustre through the dedication of Beethoven's "Symphony No. 3 in E-flat (The Eroica)." Beethoven wrote the work originally out of his great admiration for Bonaparte. However, when he learned that Napoleon had been crowned Emperor, he accepted the title of Emperor, he flew into a rage, tore the title-page in half and stamped upon it. "After all, then," cried the indignant Beethoven, "he is nothing but a man like the rest of us. He will trample all the rights of men under foot, to indulge his ambition, and become a greater tyrant than any one!" And thus did Napoleon miss, not fame, but the dedication of this great symphony, an honor that went to Prince von Lob-

kowitz. Alas, however, for the "best laid schemes of mice and men," the symphony does persist ironically in preserving the original intentions of the outraged composer and is known as the "Eroica."

(Continued on Page 204)

# How I Became an Opera Conductor

A Conference with

Edwin McArthur

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

**A**S A LAD, I was suspected by my elders of having an unusual amount of brass in my make-up, and some of my early experiences will bear this out. One of them happened in Denver where I was brought up, the son of a Congregational minister. Summer evenings, our family of five went to the park for the free band concerts. I liked these especially, and followed in rapt attention every move of the pompous, bespangled conductor. The bandsmen had just concluded *Stars and Stripes Forever* one evening, when I strode up to the stand as though it were all planned, grabbed the baton and tapped for attention. Some of the men snorted, the audience was amused. The band leader said, "Go ahead."

Though only four at the time, I conducted that number again from start to finish and got the thrill that comes once in a life time. I decided then and there to be a conductor when I grew up.

A sequel to this happened twenty-six years later. After a rehearsal with the Chicago Civic Opera Company, one of the trumpet players came up to the stand. "By any chance," he said, "could you be the boy who led the municipal band back in Denver?" I confessed, "It's a small world," he chuckled, "I was a member of that band."

Other instances come to mind. I was eight when I met the train bearing Rosa Ponselle to Denver for a concert. Elbowing my way through the indignant ladies of the reception committee, I confronted the diva and

asked for the job of lifting and lowering the top of the grand piano at the concert. I got it. It was my first concert appearance.

A few years later when De Pachmann gave a piano recital at Denver, I went to his hotel and had myself announced as Mr. Edwin McArthur. Believing his caller to be the local concert manager, the pianist had me shaken in. Too awed to speak, I strolled in, sat down at the piano and played a Chopin waltz. "Not bad," said the great man, "but I would do it this way." Seating himself, De Pachmann played Chopin as only he could. When I left the hotel two hours later, I had box seats for the whole family for the De Pachmann concert that night.

### Earning Money for Music

There was no money in the McArthur household for music lessons, so at six, I hawked papers and magazines on a windy Denver corner to pay for my first piano lessons. The organ in father's church fascinated me and I was playing it before my feet reached the pedals. Then I got a job at

one dollar a Sunday sitting on the bench of St. John's Cathedral in Denver, keeping the organist awake; for he had a habit of falling asleep and letting his hand fall with a thud on the keyboard.

To further finance music studies, I worked during the summers, on a Colorado farm picking berries at two cents a quart, minded children for the neighboring mamas, was a runner in a Denver bank, and errand boy in the public library.

By the time I was twelve, I had a job playing organ in church and conducting the choir. My volunteer choir usually overlooked my youth but sometimes I ran into trouble. Huffed by a correction, my best alto once flounced out of a rehearsal with the remark, "I'll not be told what to do by a snip of a kid." Her absence made a gap in the choir that Sunday and I figured how to get her back. After some thought, I wrote a note and sent it by special messenger. It read, "You're down for a solo Sunday and if you are not here, Mrs. S. will have to sing it." The alto was there.

By fourteen, I had played every church in Denver. Then came an opportunity that was to carry me out of Denver and almost into a career. Richard Crooks descended on the city for a concert, his accompanist became ill, and I was suggested as a substitute. It was a great surprise to me, but I was engaged for the concert and for an extensive tour of the west.

That was the beginning of a career as accompanist which I later developed in New York. I have since made world (Continued on Page 198)



EDWIN MCARTHUR



# Returning to Vocal Fundamentals

By John A. Patton

"Voice Doctor of Hollywood"

PREPARED IN COLLABORATION WITH MABEL THOMPSON RAUCH

John A. Patton, teacher of singing in Hollywood, was trained in the old Italian tradition of bel canto. His first teacher was the celebrated operatic baritone, Achille Alberti. Later he studied with the widely known American teacher, Francis Stuart, who was a pupil of Manuel Garcia. Stuart also had received two diplomas from Vincenzo Lamperti, for singing and for teaching.

John Patton has served on the faculty of the University of California at Berkeley; Occidental College, at Los Angeles; the Colorado College of Education; and the Utica, New York, Conservatory of Music.

Among the outstanding artists who have received their fundamental training in his studio are Josephine Antoinette, coloratura soprano of the Metropolitan Opera Company, and Mona Paulse, mezzosoprano, who was a winner in the 1941 Metropolitan Opera Auditions. Miss Paulse has just completed three and a half years of daily lessons with Mr. Patton. He is widely known as the "Voice Doctor of Hollywood."

—EDITORIAL NOTE.



Mona Paulse, widely lauded winner of the Metropolitan Opera Auditions of the Air for 1941, with her teacher, John A. Patton.

YOU CAN RESTORE health and beauty to the often strained and over-worked voices of radio and screen by returning to the simple fundamentals. As you know, in Hollywood, teachers have a definite problem in the voices which are doing commercial singing in the motion picture studios and radio shows. Our chorus slingers here are probably the best in the world; at least I am sure there are none better. They do incredible things as a regular matter of business routine.

Over and over the picture producers have tried to get their recorded music by using celebrated European and Eastern choirs; and invariably they have had to return to the Hollywood professionals, who give them the recording that they have been trying to get. But the recording which is brutal. Day or night, at the convenience of the studio, the singers have to be ready to sing, and often enough they are kept at it all day or all night, or both.

Singers come out of these sessions exhausted and dispirited, and vocally unbalanced. As time goes on we have a class of talented singers who are uninspired students and who have sung for long periods without the lessons which are

necessary for the up-keep of the voice. The result: a blasé attitude, which is, I believe, the greatest of all vocal problems.

But it can be overcome! Because inspiration comes to the student who vocalizes in the manner that nature meant him to sing. Exhausted as he may seem, bored and tired with singing for his daily bread, does he but touch the current of natural expression, he receives a recharge of strength, energy and inspiration.

### Natural Expression First

My problem is to get him into the natural vocal condition so he can get this refill. For unless he sings with his throat in the natural position which is called "the open throat," he cannot "just sing"—he has to produce voice artificially and at the same time try to express emotion.

Voice and singing expression have to be one. This is the way nature meant them to be. This is the so-called art of "bel canto." The human voice is a perfectly natural instrument. It must be used in a natural way in order to be used correctly and to remain healthy. The voice that has been misused may be restored to the degree

and in the same way that any other physical de- rangement due to unnatural strain may be re- stored; that is by perfectly natural usage.

The great maestro Lamperti said that singing is speech extended into music; he further said that if speech was not the natural way to use the voice we would all have ruined our voices long ago. So concerned was he about the destruction of fine natural singing voices by unnatural methods of using them, he wrote his "Treatise on the Art of Singing" for the purpose of helping to prevent this slaughter. And on these principles and procedures he established the careers of many great singers.

I am sure all musicians will agree the *bel canto* style which Lamperti taught, always has been and always will be the standard of singing per- fection. No one questions the correctness of his

teaching, not that of Garcia's. They established the standard for beautiful singing for all time.

The modern singer who deeply and sincerely de- sires to perfect his art must go to these authori- ties. He must earnestly study their writings to be sure he is following the right course toward suc- cess. Standards have not changed. Who to-day would not admire the singing of Pavi, Calvo, or Senbrich! And what singer would not give all he has to sing as well as they!

### Wisdom from Lamperti

Lamperti said the right kind of music will educate the voice. He specifies the music of Rossini as the best for that purpose and next best he names the music of Bellini and Donizetti. He says that the voice must be trained on this music, except the baritone, for which they name the music of Puccini and Verdi. He says that if I have a copy of *Una Voce Poco Fa* as he used it and it is in the key of E-flat.

In my own career as a student I had the un- usual good luck to find two teachers who had been trained in the *bel canto* tradition. The first was the celebrated Italian baritone, Achille Alberti, who was a pupil of Lamperti and I have taught the great lyric tenor, Bonci. The second was the American baritone, Francis Stuart, who had received two diplomas from Lamperti and who also had been a pupil of Garcia.

In between these two I had many teachers who practiced on my voice—all the things which were not the procedures of Lamperti or Garcia— humming, whispering, working on the very lowest or very highest notes, singing always *fortissimo*, or always *pianissimo*, singing my songs in two high ranges—in fact, specializing on everything except the natural use of my voice as a singing instrument!

The fine methods of (Continued on Page 168)

# The Cultural Value of Magazines in American Homes

The Report of an Exhaustive Scientific Survey Conducted by Purdue University and Directed by Dr. H. H. Remmers and Dr. W. A. Kerr

This notable survey was made possible by a grant from the Social Science Research Council and was first presented by The Society for the Advancement of Education, Inc., in the prominent educational publication, School and Society.



ETUDE READERS, many of whom have been staunch enthusiastic supporters of this magazine, now entering its sixteenth year, will be as gratified as were its editors, by the following report of a comprehensive survey of the relative cultural present day significance of the publication. This report is printed with the special permission of The Society for the Advancement of Education, Inc., as well as that of Dr. H. H. Remmers and Dr. W. A. Kerr, distinguished educators, who conducted the survey at Purdue University, and is quoted with their permission.

The report as a whole is a notable index to the cultural inclinations and standing of the individual, and of the home group, because subscription to any magazine requires a wholly voluntary money expenditure, reflecting the sub- scriber's tastes, judgment, and desires. One might almost paraphrase Cervantes' famed re- mark in *Don Quixote*, "Tell me thy company and I'll tell thee who thou art," and say, "Tell me what magazines you read, and I will tell you what your cultural aspect is."

The *ETUDE* is naturally proud of the fact that it stands in eleventh position in this remarkable survey. As a matter of fact, it is really tenth, as the *Forum* and *Current History* have been combined. The list, as noted, does not attempt to contain all of the 648 periodicals published in America, but it does contain representatives in each field, including those magazines of huge mass circulation.

The survey, of course, cannot fail to produce publishers' disputes, to say nothing of editorial

heartaches. However, the broad impartiality of the selection of the judges and their wide representation of different fields and interests, speak for themselves. The list comprises magazines of all types, embracing several which are trivial and sensational. Every reader has an opportunity to secure the type of reading material suited to his needs and desires.

### Culture in American Homes

One of the amazing revelations of this survey is highly flattering to the cultural inclinations of the American home—that is, that in the group of eleven magazines at the top of the list, those with large circulation are *The National Geographic*, *Time*, *The Reader's Digest*, *Harper's*, and *The ETUDE*, with an aggregate circulation of over eight million copies. Consequently, over eight million subscribers to say nothing of collateral readers find information, inspiration, entertain- ment, and delight in magazines which have a distinctly cultural objective. The greater part of this immense large circulation is represented by *The Reader's Digest*. There is, however, a place for every magazine in the total list.

The survey thus lists *The ETUDE* in Class A, in which eighteen magazines are presented. The average annual subscription cost in this class is \$3.86. The annual subscription cost of *The ETUDE* is \$2.50. Thus, the American public spends of its own free will over thirty million dollars a year for cultural magazines.

Particular attention should be directed to the composition of the jury of experts, which included young and old intelligent, trained ob-

servers in widely varied fields. Please note that the position of *The ETUDE* is all the more remark- able, as there was no professional musician upon the jury.

Advertisers cannot fail to note that the survey makes clear that the subscribers who patronize the magazines in the upper A class obviously be- long to the higher economic class with larger means, while those who patronize the D class magazines have decidedly more limited spending possibilities. Short of technicalities of measure- ment, the survey affords necessary in making the survey as precise as possible, the report follows:

"If there is any semblance of social class dif- ferentiation in American society, the magazines read by the American public are highly indica- tive of that differentiation. In generations past, as well as to-day, teachers, ministers, reformers, scholars, and parents have praised, complained against or thoroughly damned magazines of one kind or another for the peculiar influence which those periodicals are said to have on our culture.

"The type of magazine taken in the home has come to be a kind of index of the cultural level of the family. The august literati smile upon certain publications and frown upon certain others; other learned individuals, more utilitar- ian than literary, favor other types of periodicals. Political scientists, economists, soci- ologists, and psychologists tend to be highly critical of certain periodicals because of their rather contented prostration to immediate ad- vanced welfare instead of to general social, political, economic, and psychological welfare.

"In order to secure scientific estimates of the status held by representative magazines in our contemporary culture, Purdue University psy- chologists have successfully assigned numerical scores to each of 100 typical American maga- zines—each score representing the cultural value of the magazine to which it is assigned.

"Of course, wherever cultural, esthetic or other abstract values are involved, there are no absolute criteria which are known to be acceptable to all people. Therefore, scientific measurement in this field, dependent entirely upon human esti- mates, must secure its evaluations from highly competent and well-informed individuals who are presumably cognizant of the major trends, characteristics and interrelationships of our complex society.

"In jurisprudence only one judge is often ac- ceptable to make important decisions—but in psycho-social measurements in which human values are being decided, many judges are not only desirable but necessary. Therefore a group of 44 judges was selected to evaluate the 100 magazines for cultural value. This group in- cluded one professor of English literature, one teacher of speech, twelve psychologists, two sociologists, five professors of education and assistants, one art educator, one chemist, one entomologist, one research photographer, one artist, two housewives, one student of rural economies, and a group of sixteen university students spe- cializing in the fields of home economics, various branches of engineering, science and pharmacy. Twenty-six of the 44 judges were thus possessed of from one to eight years of university training and the remaining eighteen were or had been university students.

"Each judge was given a list of 100 repre- sentative American magazines with directions to rate each magazine for cultural content, giving each magazine a rating of 1, 2, 3, 4 or 5 accord-



# Great Music in Great Recordings

By Peter Hugh Reed



ALEXANDER BRAILOWSKY

It is said that Toscanini has become very much interested in recording in the past year and that he is to make a series of new recordings with several major orchestras for Victor. Dissatisfied with his earlier recording of the Rhine Journey music (made with the New York Philharmonic Symphony Orchestra in 1935), Toscanini decided to do it again. There may be some who will feel that the earlier one, despite the fact that it owns a more equitable balance of dynamics. Particularly welcomed is the conductor's noble reading of the Funeral Music. The energy and fervor with which Toscanini endows his readings and his ingenious arrangements of these two sections of Wagner's musical drama give them the characteristics of tone poems that it owns a more eloquent writers for woodwinds and brasses is borne out here. The work derives its name from the ancient forest god of Finnish mythology, Tapio. Koussevitzky gives this music a magnificent performance, and the recording ranks among the best of the Boston orchestra. Wagner: Die Götterdämmerung—Siegfried's Rhine Journey and Siegfried's Funeral Music; NBC Symphony Orchestra, directed by Arturo Toscanini. Victor set 853.

The English composer and conductor, Constant Lambert, has fashioned a delightful score for the ballet theater from the works of William Boyce, a youthful contemporary of Handel. This is a hearty and healthy music; music which is full of life and elation and individual charm. The title of the ballet, somewhat misleading in these times, concerns itself with the troubles of a group of eighteenth-century dancers.

Brahms: Sonata in A major, Op. 100; Jascha Heifetz (violin) and Emanuel Bay (piano). Victor set 856.

Heifetz shares the honors of this performance with his talented accompanist, Emanuel Bay. The piano part here is a difficult one and Bay does full justice to it. Moreover, the excellently balanced recording contributes to the complete enjoyment of the music. Considering Heifetz's sympathetic feeling for and artist's projection of this music, it is strange to find his level of dynamics does not include a true *piu mosso*. It would have added much to an otherwise flawless performance.

Fauré: Sonata in A major, Op. 13; Mischa Elman (violin) and Leopold Mittmann (piano). Victor set 859.

The story of how this recording came to be made deserves to be told. It appears that when Charles O'Connell (Victor's music director) heard Elman play this work he was so struck with the violinist's feeling for the music that he decided the performance should be recorded, despite the fact that there was already an excellent performance by Heifetz in the Victor catalog. Both artists give fine performances of a melodic and delicately nuanced work. Elman is inclined to stress sentiment more than Heifetz, and he is recorded slightly better recording.

Fauré: Requiem; The Montreal Festivals Orchestra, conducted by Wilfred Pelletier, with chorus, Mack Harrell (baritone), Marelle Denya (soprano), and Roland Roy (organ). Victor set 864.

The music of Fauré is not sensational, being perhaps most notable for its restraint and melodic beauty. Here the composer treats a familiar text in a most moving manner. The melodies in this work are, as has been said, often inexpressibly moving. As a recording this set is far in advance of the Columbia one made a half-dozen years or more ago. On the whole the performance is an excellent one, although it should be pointed out that Pelletier is inclined to more rapid tempos than are usually associated with the score. Both sets have their attributes as well as defects, and there is much to say for superior recording in a work of this kind.

Vardi: Oello—Love Duet, Act 1; Tianna Lemnitz (soprano) and Torsten Ralf (tenor) with Berlin State Opera Orchestra (disc 18363). and Oello—Willow Song and Ave Maria; Tianna Lemnitz (disc 18364) (Sung in German). Victor set 872.

Lemnitz has such a beautiful voice that it is to be regretted she (Continued on Page 216)

## RECORDS

**MOUSSORSKY: PICTURES AT AN EXHIBITION;** Alexander Brailowsky (piano). Victor set 861.

Brailowsky's performance of this ingenious music is encompassed with artistic insight and notable technical proficiency. The varied moods of the pictures are deftly contrasted; where grace and imagination, or where strength and power are required, the pianist achieves the mood. This tonally realistic recording deserves to find a wide audience. It has been said of Moussorsky that no one can surpass him in the ability to realize musically the inner meaning and all the lurking implications of dramatic situations. Surely this is borne out in this musical survey of an exhibition of the paintings of his close friend Victor Hartmann.

Beethoven: Sonata in E-flat major, Op. 81a ("Les Adieux"); Artur Rubinstein (piano). Victor set 858.

There is glow and vigor in Rubinstein's splendidly recorded performance of this Sonata. Perhaps some may decry an excess of pedaling, not usually heard in the piano music of Beethoven, but it is doubtful that many will refute the fervor and effectiveness of the artist's rendition. For us, Rubinstein makes this work a more enjoyable experience than any who have recorded it before him. "Les Adieux" is essentially a comic composition; the composer wrote it to commemorate the departure and return of the Archduke Rudolph from Vienna, and the titles of the three movements—*Farewell, Absence, and The Return*—are indicative of the music's program.

Campos: Puerto Rican Dances; Jesús María Sanromá (piano). Victor set 869.

Sanromá, who is a Puerto Rican by birth, has recorded here eight dances by Juan Morel Campos (1857-1896), the most celebrated Puerto Rican composer. These pieces, full of subtle rhythms, dynamic shading and melodic charm, are in the character of "songs without words," and they have romantic titles such as *Pelices Días, Múltiplo Amor, Tormento, and Buen Humor*. Sanromá's sensitive artistry does much to enhance the appeal of this music. The recording is excellent.

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43; Benno Moiseiwitsch and London Philharmonic Orchestra, direction of Basil Cameron. Victor set 855.

Victor previously brought out a recording of this by the composer and the Philadelphia Orchestra. Although the present set has better recording, it is quite possible that most people will prefer the composer's performance. It is not that Moiseiwitsch is not a fine artist, but the fact that he plays with less compelling urge than Rachmaninoff did. The work is based on the twenty-fourth caprice by Paganini, the same piece that Liszt, Schumann and Brahms used for variations.

Sibelius: Tactia, Op. 112; Boston Symphony Orchestra, directed by Serge Koussevitzky. Victor set 848.

This work, dating from 1925, is one of the composer's last large-scale compositions. It is one of Sibelius' strongest scores by virtue of its magnificent orchestration, rather than by virtue of its thematic material. That Sibelius is one of the most eloquent writers for woodwinds and brasses is borne out here. The work derives its name from the ancient forest god of Finnish mythology, Tapio. Koussevitzky gives this music a magnificent performance, and the recording ranks among the best of the Boston orchestra.

Wagner: Die Götterdämmerung—Siegfried's Rhine Journey and Siegfried's Funeral Music; NBC Symphony Orchestra, directed by Arturo Toscanini. Victor set 853.

Majority of the far-below-average periodicals are those which often tend to serve as psychological escape outlets for the frustrated, psychologically maladjusted, and perhaps underprivileged strata of our reading public.

"Belief that the cultural ratings made by these 44 judges are valid tends to be borne out by the fact that in a home-environment study of 1,300 homes in a large city we found that the homes of higher environmental status took more of the magazines which were given high average cultural ratings by the judges. The fact that certain periodicals tend to represent specific social, economic, interest and gullibility levels in American society is also manifest in 'carriage trade' as opposed to 'suckers' advertising. In non-fiction it is opposed to fiction content, in quality of paper and binding and in prevailing propaganda slant of both fiction and non-fiction content."

"Both the home-environment study above mentioned and certain other facts indicate that the cultural value of the literary content of a home tends to be a function of economic determinants, i.e., the economic status of the family. Specifically, this is shown by the facts that (1) economically poor homes take proportionately more of the low-rating magazines and almost no high-rating periodicals and (2) the high-rating magazines generally cost more money than do the low-rating ones and therefore tend to be somewhat beyond the economic reach of low family incomes. Proof for this latter statement is given in the following table:

Magazine Class	Number of periodicals per home	Average cultural rating
A	48.86	4.72
B	39.67	3.64
C	28.11	2.87
D	21.63	1.29

COMPARISON OF AVERAGE PERIODICALS IN THE HOME PER YEAR BY CLASS OF MAGAZINES

"As might be expected, the intellectual periodicals tend to rank highest, while the "thrill" and "risk" magazines tend to rank lowest, although some of the pulp magazines were rated high by a few of the judges. Inspection of the first table indicates that the well-above-average periodicals are those which tend to emphasize the search for knowledge, understanding and social, political, economic and esthetic betterment, while a major-ity of the far-below-average periodicals are those which often tend to serve as psychological escape outlets for the frustrated, psychologically maladjusted, and perhaps underprivileged strata of our reading public.

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COMPARISON OF AVERAGE PERIODICALS IN THE HOME PER YEAR BY CLASS OF MAGAZINES

ingly to its cultural value with a rating of "5" meaning "highest" cultural value and a rating of "1" meaning "lowest" cultural value.

"Each judge was asked not to rate those magazines with which he was not familiar; therefore, some magazines were not rated by all 44 judges. The number of judges rating each magazine, the name of the magazine, and the average cultural rating are given in Table 1

No.	Magazine Name	Average Cultural Rating
1-15	Harvard Education Review	4.72
16-30	Review of Literature	4.65
31-45	National Geographic	4.50
46-60	Harvard Education Review	4.50
61-75	Forum	4.42
76-90	Current History	4.42
91-105	Nation	4.38
106-120	New Republic	4.38
121-135	Reader's Digest	4.34
136-150	Radio	4.34
151-165	Scientific Monthly	4.21
166-180	American Magazine	4.10
181-195	Scientific Monthly	4.00
196-210	School and Society	4.00
211-225	Living Age	3.99
226-240	Frontiers of Democracy	3.99
241-255	Scientific Monthly	3.81
256-270	Scientific Monthly	3.81
271-285	Scientific Monthly	3.80
286-300	Scientific Monthly	3.75
301-315	Scientific Monthly	3.75
316-330	Scientific Monthly	3.75
331-345	Scientific Monthly	3.65
346-360	Scientific Monthly	3.65
361-375	Scientific Monthly	3.65
376-390	Scientific Monthly	3.65
391-405	Scientific Monthly	3.65
406-420	Scientific Monthly	3.65
421-435	Scientific Monthly	3.65
436-450	Scientific Monthly	3.65
451-465	Scientific Monthly	3.65
466-480	Scientific Monthly	3.65
481-495	Scientific Monthly	3.65
496-510	Scientific Monthly	3.65
511-525	Scientific Monthly	3.65
526-540	Scientific Monthly	3.65
541-555	Scientific Monthly	3.65
556-570	Scientific Monthly	3.65
571-585	Scientific Monthly	3.65
586-600	Scientific Monthly	3.65
601-615	Scientific Monthly	3.65
616-630	Scientific Monthly	3.65
631-645	Scientific Monthly	3.65
646-660	Scientific Monthly	3.65
661-675	Scientific Monthly	3.65
676-690	Scientific Monthly	3.65
691-705	Scientific Monthly	3.65
706-720	Scientific Monthly	3.65
721-735	Scientific Monthly	3.65
736-750	Scientific Monthly	3.65
751-765	Scientific Monthly	3.65
766-780	Scientific Monthly	3.65
781-795	Scientific Monthly	3.65
796-810	Scientific Monthly	3.65
811-825	Scientific Monthly	3.65
826-840	Scientific Monthly	3.65
841-855	Scientific Monthly	3.65
856-870	Scientific Monthly	3.65
871-885	Scientific Monthly	3.65
886-900	Scientific Monthly	3.65
901-915	Scientific Monthly	3.65
916-930	Scientific Monthly	3.65
931-945	Scientific Monthly	3.65
946-960	Scientific Monthly	3.65
961-975	Scientific Monthly	3.65
976-990	Scientific Monthly	3.65
991-1005	Scientific Monthly	3.65

AVERAGE CULTURAL RATINGS OF 100 AMERICAN MAGAZINES AS REPORTED BY 44 JUDGES

## Recognition for the Composer

By A. G. Watson

Fortune Magazine, some time ago, in one of its searchlight type articles, told the story of the phonograph and the records. The writer of this article bulks "classical" records at a price average of \$1.80. Of this amount, the dealer gets an average of seventy-two cents; the distributor, twenty cents; eleven cents goes to conductors, soloists, and orchestral associations; the performing musicians receive five cents; manufacturing costs take up nineteen cents; general administration, advertising and sales get eleven cents. This is added a twenty-cent profit to the record company. Now, if the composition played is a copyrighted work, the composer and the publisher of the work together receive two cents, as a rule. If two compositions are used on one record, the royalty paid is doubled to four cents. When the royalty was first insured by Act of Congress, through the activity of the American Society of Composers, Authors, and Publishers (ASCAP), there was a great hue and cry about money-trying to hoard the progress of art in America, because they demanded this pittance. This, of course, was far from the truth.

Victor Herbert, John Philip Sousa, Nathan Burkan, who with the newly-organized ASCAP

fought valiantly for that two cents, were obliged to accept what they could get, but the amount in no way represents the vital importance of the composer in the production of records. Without his record and his labor, the whole great industry of record making could not exist.

Let us imagine that Beethoven is living to-day and that a record manufacturer is coming to him reported the sale of one hundred thousand of his masterpieces. He would then receive \$200,000. The dealer who sold them would gross \$72,000,00; the distributors, \$27,000,00; the "talent" and musicians, \$20,000,00. The manufacturers would pay \$30,000,00 for overhead and advertising. After all these costs, the record manufacturer would count upon making a profit of \$20,000,00. Of course, it can be argued that the composer and the publisher have small expenses, but proportionally by no means insignificant. For our minds, the two-cent royalty for records, representing as it does such a very small part of the sales price of the record, is greatly out of proportion and should be increased. The composer receives less than one-half of one per cent; and the royalty paid upon sheet music, by the publisher to the composer, when a royalty is granted, is usually ten per cent.

"The word royalty was not defined in the dictionaries because any definition would neces-



THE USE OF RADIO as a source of news and of communications must perforce come first in wartime. In England, musical programs have had to be relegated to second place. To date, however, the best musical programs on American radio have survived, with the major exception of the Sunday Evening Ford Hour, which has been indefinitely cancelled.

Among the musical programs which have attracted wide favorable comment both in this country and in England is the *British-American Festival*, heard Fridays from 4 to 4:30 P. M. ET, over the Columbia network. This is the program of which we spoke last month. The Columbia Concert Orchestra is conducted by Howard Barlow and Charles Lichter and plays English and American compositions. The English music ranges from works by Purcell to Benjamin Britten, while the American part of the programs ranges from Ferdinand Gottschalk to Roy Harris. English interest toward this program has brought worthy results. Since late in January record transcriptions of all broadcasts have been made, and these have been forwarded each week by plane to the British Broadcasting Company in London for re-broadcast there.

The programs of the *British-American Festival* for March offer some unusual novelties. The program of the 6th will present three works—"Two Interludes" from Elgar's "Psalms"; *String Symphony* by Edward B. Hill; and *A Dissonant Overture* by the young Polish-American composer, E. Gerscher-Ski. On the 13th, two works by Americans and one by an Englishman will be heard. The American works are *Andante for Strings* by Clark Eastman and *Star's Whimsy* by Mary Howell; while the English composition is the *Sinfonietta* of the young Britisher, Benjamin Britten. In the program of the 20th, a highly interesting novelty is scheduled—Ferdinand Gottschalk's *Andante* on "Nights in the Tropics." Gottschalk, born in New Orleans in 1829, was regarded as a brilliant composer-pianist in his day. His music was widely played during the nineteenth century, but most of it has fallen into disuse during our time. Coupled with this is the Greek comedy, "The Wasps." On the 27th, another work by Gerscher-Ski is scheduled. This is his "Classical Symphony," which will occupy most of the broadcast time. To close the program a short piece by William Byrd, the Englishman, called *John, Come Kiss Me Now*, is



ZINO FRANCESCATTI

# Important Radio Broadcasts

By Alfred Lindsay Morgan

programmed. There seems to be plenty of contrast.

The programs of the *Cleveland Symphony Orchestra*, conducted by Dr. Artur Rodzinski (heard Saturdays from 5 to 6 P. M. ET—Columbia network), have been of unusual interest. There will be four broadcasts this month, and although it is not possible at this time to announce the selections scheduled, it is quite certain that they will be equally as interesting as all that have gone before. Dr. Rodzinski has given premiere radio performances of such works as Jerome Kern's *Scenario for Orchestra* on Themes from "Shubert" and Rachmaninoff's "Symphonic Dances," which is the latest work of the pianist-composer.

There has been a divorce of the Red and Blue network of the National Broadcasting Company since February 1st, and it is rumored that the Blue Network is to be sold. The necessity for the separation was occasioned by a ruling of the Federal Communications Commission this year. The National Broadcasting Company now sponsors only the Red Network programs, and in time the reference to the Red will undoubtedly unit, no longer a part of NBC. The feature programs on both networks are to be continued, and to date there has been no interchange. Thus we find that the weekly NBC Symphony Orchestra broadcasts, the Saturday Opera broadcasts, the

Damrosch programs, the Radio City Music Hall hour, and The New Friends of Music broadcasts are all still heard over the Blue Network.

On the NBC-Red the musical roundup of the week includes, still such favorites as the Metropolitan Opera Auditions, The Telephone Hour, The Voice of Firestone and the Giffes Service Concert.

During March three conductors will officiate at the helm of the *NBC Symphony Orchestra*. On the 3rd and 10th, Fritz Reiner of the Pittsburgh Symphony Orchestra will be the conductor. On the 17th, Saul Caston, assistant conductor of the Philadelphia Orchestra and permanent conductor of the Reading Symphony Orchestra, will direct; and on March 24th and 31st, Leopold Stokowski returns for the first two concerts of his spring engagement with the orchestra.

A special broadcast of the *Rochester Philharmonic Orchestra*, under the direction of the pianist-conductor, José Iturbi, is scheduled for Saturday March 7th, from 9 to 10 P. M. ET (Blue Network). This broadcast will emanate from the Capital Theatre in Wheeling, West Virginia.

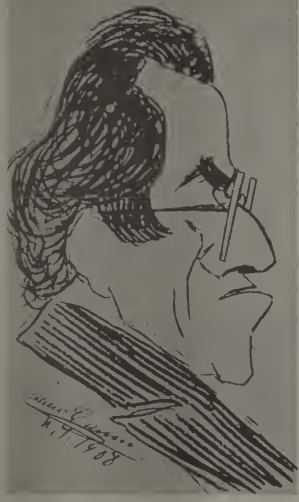
John Barbiroll returns from engagements in the West as the conductor of the *Philharmonic Symphony Orchestra of New York* for the month of March. In the broadcast of March 1st, Mishael Piastro, concert master of the orchestra, will be the soloist, playing the Tchaikowsky "Violin Concerto." Reinald Stewart, director of the Peabody Conservatory in Baltimore, will be the soloist on the 8th; he will be heard in the Tchaikowsky "Piano Concerto No. 2." On the 15th, the violinist, Zino Francescatti, will be heard as soloist playing the Lalo "Symphonie Espagnole," and on the 22nd, Rudolf Serkin is to play the Schumann "Piano Concerto." There is no soloist scheduled for the concert of the 29th.

In *Music of the Americas*, Columbia's Tuesday morning broadcasts of the "School of the Air," the previous programming of folk music gives way to art music. The step from folk music of the country and popular music of the city to art music, say the broadcasters, is not necessarily abrupt; composers of the past used country dances and national folk tunes in their best works. In the program of March 3, excerpts from musical comedy and *Zarzuelas* (Spanish musical comedies) will be heard. Music from opera by North and South American composers will be played in the program of March 10. In the broadcast of the 17th, chamber music will be featured. Excerpts from works by Charles Ives, Arthur Foote, Randall Thompson, Oscar Lorenzo Fernandez and Heitor Villa Lobos are scheduled. The Oratorio will be the source of the musical excerpts to be played on (Continued on Page 201)

RADIO

Gustav Mahler was in many ways too great a personality to be comprehended in one generation. No one could be better fitted to appraise the genius of this Bohemian Jewish composer and conductor than Bruno Walter, who shares with the Austrian, Ernst Kfenek, composer of "Johnny Spielt Auf," a biography of Mahler, a recent addition to the music room library and just issued by the Greystone Press.

Walter tells of his many meetings with Mahler and of his service under him as an assistant conductor. In this way he has brought out many interesting points in conductors' technique which are very illuminating to the concert-goer. Walter's chapter upon personality is a truly beautiful tribute to his friend. His comment upon the close relationship between music and religion is especially fine.



GUSTAV MAHLER  
A caricature by Enrico Caruso

Neither Walter nor Kfenek mentions Mahler's last obsession, which was a fear of being buried alive. In New York he once requested the writer of this review to promise that when death came to him, your reviewer would see that a long needle was thrust through his heart. This promise was solemnly sealed with a bottle of Tokay. Shortly thereafter your reviewer found that Mahler had exacted the same promise from several other friends, including Bodanzky and Caruso. He wanted to be sure that he was really dead before he was laid to rest.

"Gustav Mahler" by Bruno Walter and Ernst Kfenek  
Pages: 236  
Price: \$3.00  
Publisher: The Greystone Press

# The Etude Music Lover's Bookshelf



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

By B. Meredith Cadman

## MUSIC QUIZ FOR YOUNGSTERS

This is apparently the age of the questionnaire. The country has for years been bombarded with lists of questions, and the air is drenched with quiz after quiz upon almost all imaginable subjects. The public calls for "Information Please" and apparently cannot get enough of it. A very excellent series of musical quizzes by Gladys Burch and Helmut Ripperger has just been published and should prove very useful for music clubs in search of such material. "The Junior Music Quiz" by Gladys Burch and Helmut Ripperger  
Pages: 134  
Price: \$1.00  
Publisher: G. Schirmer

## VALUABLE TALKS

When a great man passes on, he is or is not obliterated in proportion to what impression he has left upon his day and generation. The influence of his thought may make an indelible impression upon all time, as did the words of Jesus, although there is no record of Jesus' having written a word. He is quoted by his disciples, and interminable others have held his thoughts as a life guide.

Dr. Donald Francis Tovey, Scotch-born savant, composer, and pianist, Professor of Music at the University of Edinburgh, led an extremely valuable life in music, no small part of which was that devoted to books upon music and musical analysis of very enduring significance. It is therefore, a great pleasure to note the publication of two posthumous books under the collective title of "A Musician Talks": I "The Integrity of Music," II "Musical Textures," these being records of lectures delivered at Glasgow and Liverpool universities. They are serious and profound and require careful reading which will be found most profitable by advanced students. "A Musician Talks" Author: Donald Francis Tovey Two Volumes: I "The Integrity of Music," \$2.00 II "Musical Textures," \$1.50  
Publisher: The Oxford University Press

## AN EPOCH-MAKING SINGER

Your reviewer greets the new book upon Marian Anderson, famous negro contralto, with much gratification. Miss Anderson has won her laurels fairly and honestly. Your reviewer first met her in her youth when her teacher sent her to the writer for an opinion upon her voice. She was identified at once as a natural phenomenon of rare qualities, and was advised to leave nothing undone to reach a great goal.

In the field of music the American Negro has had a deserved "break" perhaps more than in any other activity. He has never wanted to be patronized or patted indulgently upon the back. All he asked for was just recognition of his talents and achievements. In evidence of this, four of the most successful singers in America at this time are the negroes—Marian Anderson, Roland Hayes, Dorothy Maynor and Paul Robeson.

Marian Anderson was born in the southern section of Philadelphia in 1908. She studied originally with Giuseppe Boghetti and later with other teachers. Her appearances with great orchestras in this country and abroad have won her wide distinction. In 1941 she won the Philadelphia Award (established by Edward W. Bok) of \$10,000, as one who had done much for her home city. Her programs in recitals have been of the highest type. "Marian Anderson" By: Kostl Vehanen  
Pages: 270  
Price: \$2.50  
Publishers: Whitteley House (McGraw-Hill Book Co.)

## THE LURE OF THE PIANO

Mary Burnham Moore, a pianist of long experience, who has had instruction with many famous masters, has embodied, in a very practical book, the principles of concentration and coordination designed to assist teachers in understanding the useful ideas she has worked out. The book, which is one of thirty-five pages, is published in sheet music size. It contains many fresh and interesting ideas. "The Lure of the Piano" Author: Mary Burnham Moore  
Price: \$1.50  
Published by Mary Burnham Moore

BOOKS



Ten Years Ago:

An Interview With Horowitz

THE GRATIFYING ANNOUNCEMENT that The Etude has been included in the top Class A list of cultural magazines in the survey conducted by Purdue University possessing the greatest cultural influence in America (close following comes The Saturday Review of Literature, The National Geographic, The Nation, The Forum, Time, Readers Digest) ought to impress Round Tablers with the importance of keeping their Etude files complete. Back numbers often bring in unexpected dividends. Matters which seem of little importance at the moment often loom up mightily in the perspective of years.

For example, ten years ago in THE ETUDE of March, 1922, Vladimir Horowitz gave a remarkable interview to Florence Leonard. How many Round Tablers possess it, cherish it and profit by it? Horowitz, one of the greatest pianists of all time, has, so far as I know, written or spoken little on the subject of piano playing. Therefore, when he gives serious utterances to his theory and practice of technique, all of us are bound to listen with sharp ears. In that ten-year-old interview, Horowitz tries to analyze briefly his physical approach to the keyboard. The result is in many respects astounding. Nuggets of pure gold are here aplenty, but sometimes it is necessary to dig very hard and deep to find them. Why? Because a genius or near genius like Horowitz does not always accurately analyze his own mind and processes; but his words when such an artist has to describe his "feelings" and instincts as Horowitz has done in that interview, a precious treasure chest of technical truth is exposed. Its riches simply need clarification and classification in the language we ordinary folk speak.

At the outset, Horowitz tells us the "secret" of his own unique and individual approach to piano playing. His teachers did not mention technique. No one taught him how to play. He says "I remember I had to find out for myself. I cannot tell how I learned technique anymore than I can now show I learned languages. . . . All of which doesn't help us much at all? But it teaches us to be on our guard against slavishly imitating the technical approach of artists whose natural gifts differ so widely in quality and kind from ours, and who have had unlimited time and opportunity from childhood to develop their technique. But, make no mistake! Horowitz has found out for himself certain inevitable, scientific technical truths and has taken pains to describe them in his own words; from which we have much to learn, and for which we are indeed grateful.

"Feeling" the Tone

Throughout the interview, Horowitz returns again and again to the expression, "feeling the tone"—by which he means key contact or touching the key before the key is played. Glory be to Allah for this! He is positively fanatic on the subject! . . . Says he: "If I always feel the tone, then I am using the suitable technique, can practice a long time, and give my student interesting technical advice." From the moment one feels that the finger must sing, it becomes strong.

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

The touch itself must reside in the finger. This is the secret of avoiding a harsh tone.

This means, of course, that he never strikes the piano. Listen again: "I do not use a stroke in playing runs or chords. In rapid runs there is no time to lift high and strike. . . . Furthermore, you cannot strike when your arm or hand is close to an object. So, I prefer the tone which is felt by the finger; and it is impossible to feel the note and at the same time to strike it." And here's the knockout: "Even when playing chords and octaves, I do not use the stroke. I always play close to the keys."

Now, will all those wise old moustaches go climb a tree—those poor misguided folk who hold that you must haul off and whack our beloved instrument with forearms, wrists and hammer-claw fingers! Horowitz can probably produce how I learned technique anymore than I can now show I learned languages. . . . All of which doesn't help us much at all? But it teaches us to be on our guard against slavishly imitating the technical approach of artists whose natural gifts differ so widely in quality and kind from ours, and who have had unlimited time and opportunity from childhood to develop their technique. But, make no mistake! Horowitz has found out for himself certain inevitable, scientific technical truths and has taken pains to describe them in his own words; from which we have much to learn, and for which we are indeed grateful.

The Fifth Finger

From no other pianist or teacher have I heard the tremendous emphasis on fifth finger strength given by Horowitz: "In my own technique, the fifth fingers, both right and left, are the basis for playing runs, chords, and octaves. The fifth finger I might call the 'guide,' or strength and control. It taught the others how to play." Navelist? spoke, never in how true! Furthermore, he often refers to his strong fifth finger as tone strength-brilliant, which accounts for the uniquely brilliant, orchestral quality of his concert playing.

His fifth finger strength has been developed to incredible power and control through a lifetime of practice of close tones, and so on. And right there he gives the secret of his dazzling octaves and double notes. Strengthen those fifth fingers by slow, close-finger octave practice—only a few minutes daily

The Teacher's Round Table

Conducted Monthly

By Guy Maier, Noted Pianist and Music Educator

—and you will be amazed at your gain in brilliance and endurance.

Playing From the Hips

He is also the first truly great virtuoso to put himself on record as to the importance of the bodily framework back of fingers and arms. Again, he puts it so innocently, yet so sincerely: "In playing loud passages I am aware of a slight movement of the hips in addition to the finger movements. This hip movement brings the body to the assistance of the fingers. . . . But, the body is always assisting when the playing is life and vitality." Later, he comes back to it, thus: "In this chord playing I am conscious of a connection between the hands and the side of the body; the body again is assisting."

In other words, practically the entire framework of your body is tied together at the spinal column, whose base supports the whole body—both upper and lower portions of it. And so, when you play, if you permit the movement of hands and arms to flow freely up through your spinal column, coordinated free, elastic swing of your entire body—back—hip to neck—you stand or sit) a much better chance of playing the piano like an artist.

Gold Nuggets

Everywhere in the interview are nuggets of pure gold. Here are a few: "The ideal equipment for the pianist consists of movement in the wrist and in the arm." And later, "For wrist is needed." . . . Which are obviously crude but effective ways of saying that rotation and controlled weight are indispensable to all good pianists. "I always practice distinctly, never indistinctly. . . . Absolutely distinct practice is essential for accuracy." Which, practicing often without pedal, and which feeling or touching every note before passage work. Then he adds, "In rapid time staccato, so that every much of the This I find effective and necessary in a large hall."

May I add that such staccato or detached note practice is a habit with most the artists? Only by such practice can they keep their aural perception clear and their technique immaculate. Go too and do likewise, Young Pianist!

Here's a sensible one: "In the famous octave passages of Liszt's "Sixth Rhapsody" I use the hand alone, not the forearm or upper arm. All movement stops at the wrist. If I used the whole arm, I would be fatigued and the tone would be clumsy and harsh. So I use the hand, which is in the wrist only." Horowitz is just trying to tell us that rapid octaves must be played as economically as possible, that is, with no lost motion. For octaves, Horowitz doesn't use a hammer stroke, whack, slapping or slapping with forearm. There is in fact practically no movement at all (Watch him and see for yourself). He himself says that he moves "in" the wrist only. There you have it again—he has practiced his fifth finger and thumb octaves with finger articulation so long and so hard that the only movement is the finger movement plus an almost invisible rotational swing of the forearm—to which he mistakenly refers as being "in" the wrist.

As to memory, he says, "Some musicians depend more on the ear, others on the eye, others on the ear and the eye. The use of closed ears and brain. Probably the eye memory is strongest with me, for I constantly see the page, and also the keyboard. I must see both keyboard and notes."

"Thank you very much, coming from such a source. It is comforting to be tried for years to develop in my own playing and teaching corroborated by such a superb artist as Horowitz. Long may he live to thrill us! And let's pray for more such sensible interviews from great artists."

Yes, Round Tablers, those back issues of THE ETUDE are valuable. Better hold onto them tightly!

Books for Teachers

Would you suggest some good books which will be helpful and inspiring for teachers to read?—B. M. New Jersey

What a stimulating question! But the longer I thought of it, the more I equate were my own lists. Finally in despair I turned the question over to my friend, Professor Daryl Dayton (Pomona College, California), who is a second-tome authority on such matters.

He promptly submitted this list which intrigues me so much that I am going to beg, borrow or steal all the books in it that I haven't read. (I'll bet L. B. M. like G. M., has not seen many of them!)

"Music in Western Civilization," Paul Henry Lang. Brand new; excellent; highly recommended.

"Our New Music," Aaron Copland. Good, interesting exposition of what the new music is trying to say. Just off the press.

"Great Modern Composers," Oscar Thompson. The best book yet on present-day musicians; with biography and lists of works.

"Musical Guide to Wagner's Ring of the Niebelungen," Hutchesson. There never will be a better detailed study than Mr. Hutchesson's fascinating book.

"The Victor Book of the Symphonies," (Continued on Page 204)

Dear Harp of My Country

Tom Moore the Irish Minstrel

By John A. Robinson

"Dear harp of my country in darkness I found thee, The cold chain of silence had hung o'er thee long."

SO SANG TOM MOORE in the closing refrain of his "Irish Melodies" a century ago. In darkness indeed had he found the traditional folk music of Ireland, but with a tongue of poetry and a voice of song he had revived it. The old folk tunes of Erin had not even been set down in written music before his time and most of them might have been lost or forgotten but for him. It was he who gave them new life and form and made them famous throughout the world.

Believe Me If All Those Endearing Young Charms, The Minstrel Boy, The Last Rose of Summer, The Harp that Once through Tara's Halls, The Meeting of the Waters, O Breathe Not His Name — these and scores of others—old gems of Irish melody, newly clothed in Moore's heart-searching lyrics, were saved from oblivion and recorded among the songs that never die. In his own day, the ballrooms of London, the drawing-rooms of the great English country houses, the concert halls of Dublin and Edinburgh echoed to his refrain.

And now, in our own time, in the old world and the new, wherever Irishmen gathered together or, indeed, wherever the English tongue was spoken, Moore's songs were sung. And now, in our own time, scarcely a day or evening passes but we hear through the ether some song of this Irish minstrel.

A Musical Personality By every test of temperament and ability, Moore showed himself throughout a long life to be a personality born for music, and in his formative years, he lived in an environment which developed this attribute. "Music was the only art I was born for," he said in his later years, "and even my poetry sprang from that." It was his entire life.

His mother, though a woman of limited culture and education, was intensely fond of music, and Tom was early set to instruction in piano and voice, urged to a serious pursuit of music and given ample means to express it in frequent well attended social gatherings in the Moore home. Ireland, always musically minded, was especially so in this period. Handel, Haydn and Mozart, catches and glees, Irish folk music, street songs and bawdy tunes—all were in high popularity with one class of society or another. Dublin at the moment, was the musical center of the British Empire, and in this atmosphere Moore passed his youth.

At Trinity College, Dublin, where he was a friend of the ill-fated patriot, Robert Emmett, Moore made for himself a pleasant reputation, both as a personality and a dabbler in things musical. But his last year at Trinity he had, sitting in the quiet of the college library, done a more important thing. He had written the "Odes of Anacreon," translations of the old Greek bard of love, wine and pleasure.

Graduating from Trinity, Tom went off to London with letters of introduction to influential people and with the manuscript of "Anacreon" in his portmanteau. The next year, 1799, he was a sort of youthful meteor in England. He went everywhere and was a unique success.

Some of the poems from "Anacreon" were adapted to music, and he sang them himself in the drawing-rooms of the town and country houses of the great. And when "Anacreon" was published, the Prince of Wales accepted its dedication to himself. Thus, at

eighty years of age, Moore passed his first brilliant year in London. But when he undertook to continue the career so auspiciously begun, he met, for a time, with little success. During the next few years he published several things, but they were inconsequential. A visit to Bermuda and America followed, during which he wrote lyrics of no substantial import other than the "Canadian Boat Song"; and, in 1804, he returned to England.

A Great Work Is Begun Moore found himself back in London, five years after his meteoric debut, with but poor prospects before him; and the specious personal flattery he had received might well have faded quickly had he been able to produce further successes.

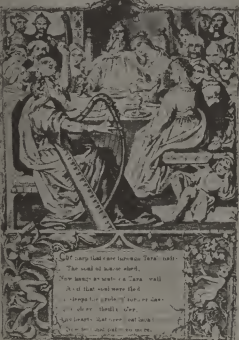
But soon, by a fortuitous circumstance, he found himself engaged on the work which was to establish his greatest literary reputation—the "Irish Melodies." The immediate result of the publication of the first two numbers of the "Melodies," in 1806, was highly gratifying. The furor they created was intense.

What was the inspiration that motivated Moore to write the "Irish Melodies"? In 1792, Dr. James MacDonnell, a citizen of Dublin and a patriotic lover of old Irish music, had arranged and financed a festival in the capital, and the fast dwindling school of old harpers, who played by ear the traditional airs that had never been set down on paper, were bidden to Dublin at the good doctor's expense. Only nine of these harpers were found. They were clothed with a proficient musician who reduced the music, some of which dated as far back as Carolan and the mythical Ossian, to manuscript form. Four years later, in 1796, this first collection of airs was published.

Now a firm of Dublin publishers, the brothers Power, proposed that Moore write lyrics for these old airs, and they were to be rearranged and adapted for the purpose by an eminent composer, Sir John Stevenson. (Continued on Page 210)



THOMAS MOORE



The Harp that Once through Tara's Halls



**M**ANY FOLK SONGS WERE WRITTEN by people who could not read and write their own names, to say nothing of music. There are actually two kinds of "folk songs." First in importance is the pure folk song, easy to identify because of its structure and simplicity. This was often the product of several persons, sometimes a great many, instead of just one composer, and it shows ample evidence of everyone having a finger in the pie. In an evangelistic meeting, for instance, a worshipper "gets religion" and calls out, to the accompaniment of an improvised tune of great simplicity: "I got religion." Other voices among the worshippers take up his melody immediately, with a qualifying phrase, such as, "You got religion!" or "The old-time religion!" Someone else cries, "Yes, Lord," and thus begins a song!

This manner of development is reported from every primitive land. Our North American Indians follow it to this day, as do the Negroes in the South. In this way, songs are begun; and are then enlarged upon, repeated, adjusted, and gradually given definite form. It is interesting to follow aboriginal themes from one tribe to another, even from one country to another, down through the years.

**Enter Sophistication**

But a song written by an evangelist, himself, is quite another question. A beautiful melody

such as *The Londonderry Air* is by no stretch of the imagination a folk song. The form indicates that the writer had had training. It is definitely the composition of a very great melodist. His name is not known to us, but his heart is in the song. Another example of such a melody is *Deep River*, again by no means a folk song. It was composed by unknown "minstrel" of the Negro race. It is interesting to note, in connection with this immortal melody, a fact which is little known; the middle part was composed by Coleridge-Taylor. He made the song into the A B A formula, which means that the song opens with the principal melody, is followed by a contrasting melody, and then returns to the principal melody. The lines of demarcation between these two, the folk song and the actual song written by a composer, are usually distinct. True, an evangelist, or leader of singing, might have originated the first line, but religious meetings know that this is not necessarily true. The song is started in the congregation; it is an outburst of fervor, and, as already



GEORFFREY O'HARA

# Have You a Song In Your Heart?

By Geoffrey O'Hara

Composer of *K-K-K-Fals, Give a Man a Horse, The Wreck of The Judie Photo, There is no Death*

said, it is started in dance groups, as well as in secular and social gatherings.

**"I wish I could write that Melody Down"**

We moderns no longer write songs, as they did in the olden days. Of course we do write them, although perhaps not on paper; but thousands of people have melodies running through their heads, and they say to themselves: "Oh, goodness, I wish I could write them down!" In other words, they are musical illiterates; they cannot write. This, naturally, is exactly as it was in past centuries. And yet, to-day, there is a way to get these melodies out of one's system, onto paper, and that is by the simple method of going to your nearest recording studio, to sing the song. It is then not difficult for a musician to transcribe that melody. I have had many such interesting experiences. Only recently, visiting in an Akron High School, one of the teachers told me she had a song in her heart but could not write it down. I explained to her about this new method, and not long afterward she sent me the record in the mail. I transcribed it, made a manuscript piano copy, and sent it to her. Her great delight was evident by the beautiful letter of gratitude she sent me.

Young people, as of old, like to write songs. It should be pointed out to them, however, that the old Biblical truism, "Many shall be called but few shall be chosen," is still a good rule. Music publishers are inundated with manuscripts. Young writers think that the doors are closed against them. This is obviously untrue, for many

reasons. Publishers are always looking for new ideas, and it has been my experience that editors are very fair in this regard.

For many, many years, there have been a few "gyp" publishers who advertise: "Send us your song. A hit will make you rich!" As a joke, I have on several occasions written the most obviously worthless lyric I could conceive, including grammatical and rhythmical errors, and have submitted these atrocious outbursts by mail. A reply has invariably come from the "gyp" publisher such as this: "Of all the beautiful poems which we have received in the past years, this is one of the finest. We think you are a very talented writer, and please believe us when we say that you have come to the right place to make your fortune. Our excellent staff of writers have read with great interest your excellent lines. Being world-famous and having behind them years of experience, they are willing to submit for your approval one or two slight changes which they think advisable, from a commercial standpoint you understand, in no way reflecting upon your ability as a poet," and so on.

**The Decoy**

Then comes the decoy, the worm on the hook, which the would-be song writer is supposed to bite and swallow: "For this service we make a nominal charge of three dollars. We will submit to you a manuscript for your approval . . ." The embryo song writer usually falls for this, sends in his three dollars, gets the manuscript by return mail, and it looks like a million dollars to him. Then comes the next hook, with a bigger worm, publication.

During the last war I got more than one hundred of these published songs through the mail, showing much evidence of duplication, many songs printed with the same title page, and with only the words of the title changed. What a farce! I have received many letters from such song writers after they had been duped, asking me what to do about it. In fact, at one time I was in possession of more than eight hundred such letters, full of heart-rending stories. One of these customers was an uncle, a missionary, who had saved his poor nickels and dimes, and twice had sent in thirty dollars to these song sharks, only to be terribly deluded.

**"How to Dodge the Song Shark"**

The basic mistake, which so many make, is to fail to realize that it is not necessary for our songs to be published. (Continued on Page 208)

**AT WHAT AGE should voice training be started for boys and girls?"**

This is a question much in the thoughts of a great many school teachers and parents. It is voiced persistently in discussion sessions of teacher-training courses. And always my reply is: "Voice training should start when the child begins to talk."

It should start in the home—with parents and other adult members of the household offering to the little tot, who is struggling to become articulate, a constant example of good speech. The fond parents will, quite naturally, find the early babblings of their offspring "cute," but adults are not cute when they mimic the thin, half-formed speech sounds of the child and carry on their side of the conversation in "baby-talk." They are thoughtless.

Obviously the child learns to articulate words by imitating the speech of elders in its household. In most instances the mother's speech provides the pattern that predominantly influences the child's early speech. If Mother will always keep her voice pleasant, form vowels well and articulate distinctly, it is likely that by the time her child has reached school age, it will speak in a way that will bring joy to the heart of the first-year teacher. During the pre-school years the child's voice training has proceeded upon the basis of example and imitation; but it has been voice training nevertheless.

Yes, that's how voice training should start—in the home, through the medium of a good speech pattern. Some children are so fortunate as to begin their vocal self-expression in such environment; but these are in rather pitiful minority. Any typical crop of youngsters gathering for their first year of school will present various examples of vocal distortion which combine to dump a knotty problem into the lap of their teacher. There will be whiners and shriekers; little girls who gasp breathy sounds and little boys who twang nasally. And Teacher must train them all to sing pretty little songs nicely so that she will earn approval from her superintendent and visiting committees from the P. T. A. What sort of training can she give to work this miracle?

Well, she may or may not produce a blue-ribbon union juvenile singing ensemble; but there are a few fundamental elements of vocal training which she can to some extent establish in the habits of her little pupils. These are:

- Correct posture
- Deep breathing
- Good vowel formation
- Distinct articulation

Just how far the teacher goes in instilling such habits will depend upon several factors: size of the class groups; time available for corrective practice—and the sort of example provided by the teacher in her own posture and speech. Some substantial progress can be made if the teacher is alertly watchful and persistent.

**Value of Hearty Singing**

In all singing activities these children in the lower grades should be stimulated to sing vitally and heartily. They should not be continually "shushed," or encouraged to use the little piping, breathy, shrill tone that is too frequently accepted as the natural tone of young children. Voices, even of such young children, are not saved from strain merely through singing softly. That is an exploded theory. Progressive voice teachers now recognize that persistently holding voices to "soft" singing will inevitably establish muscle reflexes which cause throat constriction and actually inhibit the young singers from

# Vocal Guidance for Children and Adolescents

By John C. Wilcox



JOHN C. WILCOX

using their voices freely and spontaneously. This conclusion is expressed in a pronouncement issued by the American Academy of Teachers of Singing (New York) three years ago; from which we quote:

"We believe that the practice of inducing young people to sing in a way commonly and inaccurately described as 'soft' which should be termed 'devalitized,' will result in the presence rather than the absence of strain; and therefore children and adolescents should be taught the vitalization of the body in singing."

This statement, emanating from an organization that includes in its membership a considerable number of America's most eminent voice teachers, takes on added significance when we know that it is based upon an extended survey by a committee that conferred with teachers in all parts of the country who had been outstandingly successful in training young voices. It expresses the consensus of opinion among leading educators in the child and adolescent voice field.

**Voice "Classification" Begins**

It has, perhaps, taken us a long time to recognize that muscles of the vocal mechanism are subject to the same process of development as all other muscles in the human body, that is, through vigorous exercise. Voices, young or old, are strained when used against tension of interfering muscles—not through energetic use of the vocal mechanism itself. Shallow breathing and tight throat are the causes of strain. Teach the child to breathe deeply and pronounce full-throated vowels, and he or she may sing heartily with both enjoyment and beneficial development. There is nothing more technical involved in voice training for children under ten years of age.

In most of our modern American schools, girls and boys of ten or eleven years begin singing part-songs. The voices are then divided into two or three parts. The upper (melody) part is likely to include a somewhat higher range than did the union songs used in the lower grades, and

"harmony" parts will include lower pitches. The teacher here faces for the first time the problem of "voice classification." She must decide which ones will sing second soprano or alto. Too often her choice is determined solely by the ability of certain pupils to "carry" a harmony part—the ones who have a good ear and a natural harmonic sense.

Right at this point, the voices of girls and boys should have the most expert guidance. How they are guided is more important to their vocal future than it will be later on when they reach high school; yet our general school policy is to minimize importance of the intermediary grades and wait to hire the "experts" for the high school years.

First of all, leaders of singing activities in the intermediary grades should realize that every normal girl of ten or eleven years is physically able to sing the full range of any part-song suitable for voices of that age. Also it should be realized that, except in extremely rare cases, it is impossible to determine whether voices of that age will be high- or low-range in maturity. To arbitrarily classify some girls as altos, just because they may be able to reach low pitches easily and then keep them continuously singing the low part, would almost certainly result in physical habit-reflexes and psychological inhibitions that would limit their natural voice range and distort their tone quality.

To arbitrarily keep boys of ten, eleven and twelve years singing in their unchanged "treble;" or allow them to sing exclusively on the low parts in a "chest" tone would result in exaggerating the later "break" and turning them into short-range voices.

These hazards for both girls' and boys' voices may be avoided if the teacher will guide them in daily, systematic vocal exercises, utilizing the full range of their voices. The oft-reiterated alibi of teachers: "I have no time for such vocal drills; it takes all the allotted time to learn the part-songs," will not hold. If there is time to learn part-songs, a brief portion of that time may also be devoted to voice drill. Sing fewer songs, sing them better—and give the girls and boys some of the vocal education that is far more important to their (Continued on Page 194)

**VOICE**



# Making the Fourth Finger Useful

By Harold S. Packer

THE FOURTH FINGER urgently demands the serious attention of the piano pupil. The strength of a chain depends upon its weakest link, so does perfection of piano technique depend upon this much underrated finger.

It is the task of the teacher to stress ways and means by which maximum accuracy and minimum fatigue can be achieved in conjunction with this finger as the result of ease in movement at the keyboard. In doing this, the pupil's difficulties for the moment immediately disappear, and an excellent foundation will be laid for more advanced technique, in which this finger features conspicuously. With the removing of irksome barriers, the pupil will take greater delight in his musical studies, and the teacher will find the positive side of his teaching principles blossoming into fruitful results.

## Seeking An Easy Position

When this finger is allotted its proper place as a natural phenomenon, the teacher will discover that it will function properly. Quite true it differs from the other fingers owing to the restricted scope of its upward movement. A ligament, a slip of band of tissue, transversely adjoining the third and fourth fingers at the knuckles limits the lift of the latter finger, especially when the third and fifth fingers are held down. Any attempt to stretch this ligament beyond a very limited extent will end in disaster. A ligament has no elastic quality, and there seems no point in resisting a natural fact. On the other hand we can benefit from this natural condition by operating within it, and by seeking other means in which this finger can take the greatest possible ease. This can be accomplished by means of the following interesting experiment which will briefly enumerate the necessary steps and explain the associated facts:

1. Take an easy, natural position of the body at the piano, with the shoulders slightly brought forward. This posture gives ideal ease combined with body support.

2. Let the right arm, hand, and fingers hang loosely at the side.

3. Without moving the hand or fingers from this position of alignment with the forearm, assume playing position on the five consecutive keys, the first of which is one octave above middle C, as shown here in Illustration 1.

4. Observe that the upper arm is hanging on a plumb-line from the shoulder; the forearm is at right angles with the upper arm; the knuckles of the hand are slightly elevated; the axis of forearm rotation is extending through the head of the ulna (the larger of the two bones of the forearm, whose head is situated on the inner side of the elbow) on a straight line with the fourth finger and lastly, as a corollary to this, the fourth finger (as well as the other fingers,) tends to as-



Illustration 1—A position of ease.



Illustration 2—A free finger dropped.

	I Force	II Force	III Force
1. 1st Finger	4	2 3 5	1
2. 2nd Finger	3 5	1 2	4
3. 3rd Finger	2	1 2 3	4 5
4. 4th Finger	1	2 3 4	5
5. 5th Finger	0	1 2 3 4	5
6. 6th Finger	0	1 2 3 4 5	6
7. 7th Finger	0	1 2 3 4 5 6	7

Illustration 3—Chart

sume a long curve.

5. Particularly note that the fourth finger has an excellent opportunity to act without incurring undue strain. This position avoids the usual feeling of tension resulting from contracted fingers.

6. Experiment with the left hand in a like fashion relatively one octave below middle C.

## Stressing A Free Finger

The second step, now that the previous experiment has been fulfilled, is to place the arm, hand, and fingers in a position in which the down and up impulses of the fourth finger can be taught to act with maximum freedom. To do this we must eliminate every possibility of down arm pressure, take the strain off the connecting ligament between the third and fourth fingers, ease the tautness produced by the web between the fingers, and modify the pull of the associated finger tendons. A very excellent exercise, one that will help the pupil to achieve all these things and thus pave the way to the greater utility of this finger, is delineated in its various stages as follows:

1. Without losing the relative position of the fingers on their key surfaces, permit the hand to lower from the initial playing position to the front edge of the piano and become supported there.

2. Raise all the fingers to an altitude approximately within their easy, middle range of movement.

3. Now cause the fourth finger to depress its particular key with precision. The result of this action is exemplified in Illustration 2.

4. Lift this finger with equal precision.

5. Begin softly and slowly and build up the tone and increase the speed to moderate degrees.

6. Once the arm has been experienced as a strong backing support, lift the hand off the front edge of the piano in gradual stages while the finger continues to act and the original position has been reached.

7. Now further increase the tone to *ff* and the speed to *Allegro*.

## Gaining A Sense Of Balance

The third step is to gain a sense of balance from elbow to finger tip through a test disposition of muscular strength and weight. It reveals the astonishing facts that weight properly controlled develops additional finger vitality; substitutes for the erroneous use of down arm pressure; helps to overcome the natural tendency for the joints to break in, and establishes a fixed point of contact for this finger, which is necessary in the determination of key resistance.

1. Depress the previously indicated key silently and easily with the fourth finger and hold it there during the subsequent balance tests.

2. Move the wrist up and down in order to release forearm (Continued on Page 20)

THE WIT WHO SAID that anyone who was planning for a career in the diplomatic service should first spend some time in a volunteer choir was not so far from the truth. A great deal of sympathy is meted out to the directors of grand opera companies, with their years of interminable warfare between prima donnas and *primi tenori*, but these worthy gentlemen have little concept of the diplomacy that the director of a volunteer choir must possess.

For fifty years, Sunday after Sunday, hot or cold, wet or clear, day and night, I have been in a volunteer choir. Much of this time was spent as a director. I am partial to the large choir as against the quartet. In the latter, the singers usually have had some training; but I prefer the chorus, under a competent director with a sympathetic heart, to the frequent hard, metallic voices of the quartet. I would rather hear *Rock of Ages* sung by an old lady in the pews, having in mind that she was standing upon that Rock, and fully believing in the text, than an operatic voice "reciting" the same song, having for his goal the check at the end of the service. However, not all highly trained singers are like that. A great tenor visited a church here and was asked to sing something. He chose *By Cool Shoam* and sang as if he had written the text himself. And at the close of the song there were many wet eyes in the congregation.

Of all the societies in the church, it seems that the volunteer choir must be handled with the greatest care by the minister and his aids—session, vestry, deacons or by whatever name they may be called. This applies particularly to the volunteer choir. The paid singer may usually be easily replaced, but those who serve free frequently have close relatives in the congregation. These church members are sensitive about their relatives and readily take sides with their own people. One minister said that the easiest entrance for the devil into a church is through the choir room door. An argument in the Ladies Aid Society is usually patched up, by bringing in good, common sense before it becomes serious. The Men's Bible Class may disagree in the selection of a teacher, but sober judgment usually puts the brake on before there is a crash, and a general hand-shaking follows. Why, then, should singers cause so much confusion? Are they less devout than other members of the church, or are their minds of smaller caliber?

## The Fundamental Difficulty

We are inclined to the idea that the fundamental trouble lies in the fact that a voice sounds differently to the owner of that voice than to others who hear it. In the singer, it reaches the brain through the ear and by other channels, while the listener has it through the ear only. Moreover to his own ears his voice imparts a quality which he alone hears and which others rarely hear. For instance, flatters

# Fifty Years in a Volunteer Choir

By J. J. Hoge

out your hands and put them perpendicularly on your face with the little fingers just in front of the ears. The hands will then stand out from the sides of your head like blinders on a horse, making sound shields, as it were. The same effect may be produced by holding a sheet of music at right angles from the head in front of each ear. Now sing a few notes and observe how different the vocal quality seems to you. Experience seems to indicate that especially in case of the voice, it sounds sweeter to the maker

who has aspirations to become a prima donna and who possesses a voice which would scarcely make her eligible for a street corner gospel service. The other is a venerable soprano who, after years of choir loft battles, still holds the fort and demands all the best solos.

## Construct of Choir and Orchestra

The composer or arranger of orchestral music has a number of instruments from which to choose those best fitted to produce any desired tonal effect. In the case of the soprano part there are four or more which may be employed: violin, oboe, flute, clarinet and trumpet. Each of these has its peculiar overtones, or "tone color."

The writer of choir music has nothing like this; he writes for soprano, alto, tenor or bass, or perhaps baritone. It is for the director to determine which of the voices has the most desirable tone quality for the number under consideration.

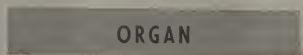


The Famous "Volunteer Choir." Scene in "One Foot in Heaven" in which Frederic March and Marsha Scott were starred.

Avoiding technical names for the different qualities of voice, the tenor who may shine in Gounod's *Sarcasms*, from "St. Cecilia Mass," may fall flat in Handel's *Every Valley*, from the "Messiah." An inferior singer might make a much better showing in the latter. If you consider the difference between the mellow tones of the violoncello and the rounder sounds of the trombone, both tenor instruments, this point may be understood. The director of a large choir should know every voice in that choir—its capabilities, articulation, whether affected by nerves and so on, and assign parts accordingly. That is, if he may. Sometimes he may not. Only in rare cases is a choir director exempt from a number of "thou shalt nots"—he must watch his step lest it land on tender and influential toes. His greatest problem frequently is in assigning solos. One director sidestepped the issue when he had all voices of one section sing the solo parts, regardless of the fact that he had a number of voices capable of good solo work.

## Another Difficulty

There is another source of trouble when untrained voices are glaring faults unknown to the possessor. A "certain lady" attacks perhaps a fourth under the desired tone, and then slides up to it. The effect is suggestive of a hungry cow intoning a request for her daily rations. Another singer seems to be unable to release a note by cutting it off at the end, but must slide down several degrees before letting go of it. Yet a director, should he mention these little things, may find himself in water much above a comfortable temperature, especially if the singer has had a little (Continued on Page 196)



ORGAN



# Doctoring With Music

By Dr. Max Schoen

Dr. Schoen is professor and head of the Department of Psychology and Education at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania. He was born in Hungary, February 11, 1886, and was brought to America in 1900. He was educated at the College of the City of New York and the State University of Iowa where he was a student of Dr. Carl E. Seashore. He taught for six years at the State Teachers College at Johnson City, Tennessee, and has been at Carnegie Institute of Technology since 1921. He is the author of several books and of numerous articles on education, psychology, music and esthetics. His very excellent book, "The Psychology of Music," has been published recently by The Ronald Press Company.—EDITOR'S NOTE.

MUSIC IS A VALUABLE healing agent! This fact is well established by numerous cases cited in the annals of medicine and confirmed by psychological and physiological research. But why the art of sound produces healing effects has not been sufficiently or systematically discussed. It is therefore my purpose to throw some light on this question by an examination of the relationship that exists between feeling and music.

A survey of literature on musical therapeutics shows that, although music has been prescribed and used for every sort of ailment for centuries, it has proved to be effective only in the treatment of cases which are the result—either exclusively or predominantly—of emotional disturbances.

David played his harp for Saul in the attempt to allay his melancholy; and Elisha calls for a minstrel when much troubled by importunate kings. Cassiodorus is quoted by Burton, in his "Anatomy of Melancholy," as having attributed to music not only the power to expel the greatest griefs, but "to doth extirpate fears and furies, appeaseth cruelty, abateth heaviness, and to such as are watchful it causeth quiet rest; it takes away spleen and hatred . . . it cures all irksomeness and heaviness of soul." The celebrated singer Farinelli is reported to have rescued King Philip V of Spain from the slough of despond by performing with other musicians next to his bed chamber, and in like manner to have allayed the morbid inclinations of Philip's successor, King Ferdinand. Later, this amazing singer lived in Madrid as the confidential friend and advisor of the king at a salary of fifty thousand francs.

An authority on insanity, Dr. J. P. Chapin, found that music always proved beneficial to the insane by helping them to throw off an excess of motor excitement. The Superintendent of the asylum at Middletown, Connecticut, after ten years of experience with an orchestra that performs for the patients during their meals, is convinced that, although it is impossible to state the exact amount of value music has for the insane, certainly its influence is salutary.

There are at least two reasons why music has this power over the emotions. One is that

music touches the life of feeling more directly and more intensively than does any other art. The other reason is that, since music is an art, it affects feeling in an artistic way—in other words, in a wholesome way.

### Music is the Art of Feeling

From the common use of music to excite as well as to soothe the emotions we may gather not only that there must be a close connection between music and feeling, but also that music is the art of feeling par excellence. This is a conclusion that finds incontestable corroboration in experiments on the feeling effects of sound, from single tones to complete compositions, which are reported in detail in my recent book, "The Psychology of Music." These experimental evidences are along three lines:

1. When people are instructed to listen to a musical composition and report what it did to them, their accounts begin most often with the phrases: "It made me feel," "It felt like," "It gave me the feeling," and similar ones. Following are a few typical reactions to a variety of selections: "A restful feeling throughout, like one going downstream while swimming. I wanted to throw myself back and be carried along." "A great feeling of happiness; followed by expansion insuring leading to great excitement and breathlessness for a moment."

- "I had a feeling of sorrow and dissatisfaction with everything. It gained on me. All the time I was trying to get the better of this feeling, but it wouldn't leave me."
- "Sadness. An unsuccessful but constantly renewed attempt to throw off the burden of sorrow. A life of possibly more than usual melancholy with a ray of hope and happiness brought in unwelcomely."

- "A death and the heavy sorrowing of friends, sorrow too deep for tears, which soon finds relief in tears. This changes to a feeling of loneliness and resignation which is beautiful. It is the covering of a sorrowful heart with a smile."

- The results obtained from experimental research on the physiological effects produced by sound stimulation provide further evidence of the emotional significance of music. These re-

sults show that the effects are all of the nature of those bodily processes that are typical of strong emotion, namely, change of heartbeat, pulse, blood pressure, deeper and faster breathing, and increased muscular tension. Thus, the experiments of Dogiel, the first scientific worker in this field, showed that sound stimuli caused more rapid contractions of the muscles of the heart, a rise or fall in blood pressure, and respiratory changes. These results have been confirmed by all later studies. The influence of tonal stimulation on the skeletal muscles is stated concisely by Scripture: "With the thumb-and-finger grip," he says, "the greatest pressure I can exert during silence is 4 kilograms (approximately 8 pounds). When someone plays the *Grand's Motive* from The Rheingold, my grip shows 4.5 kilograms (approximately 9 pounds)."

3. Even in experiments in which the subjects are asked to find a pictorial, dramatic, or narrative content of a musical composition, the reports show that, whereas the listeners vary enormously in their accounts of what the music is alleged to express, all the descriptions are of highly emotional situations. Thus, E. J. Gilman obtained the following results from four persons who were instructed to discover the dramatic story in Chopin's *Ballade in F major, No. 2*:

"Two happy lovers are sailing over smooth seas; the ship is attacked by pirates, who are beaten off. A fierce storm starts, and the ship bearing the two lovers is destroyed; and after the storm the sun shines again upon the sea somewhat calmed."

"The piece naturally suggests a murder. It opens with a picture of the assassin creeping slowly along, and you hear the shrieks of his intended victim when he is brought face to face with his slayer. Here the music, now shrill, now deep and low, seems to mingle cries and groans as the deed is committed and the man finally dies."

"The thumping and haste of the latter one-third or one-half were nothing to me but intolerably disagreeable noise, quite meaningless. The first uniform segment of the piece was delicious noise, of which the only dramatic suggestion was the passage through life of a rather rimmed sober and patient sort of man, with one leg shorter than the other."

"Extremely beautiful, especially at first. Early part suggests a domestic life, as it should have been, in the middle we were swept away over the country and demolishes the moonbeams. An effort is made to reconstruct the old life, but the attempt is not finally successful. The life moments become confused, mingles with the cruel then of cruel times, and ends in physical or moral battle. At the last moment occurs a recollection of earlier peace."

### Different Impressions

Another investigator, June Downey, obtained the following contradictory reactions in everything but a soldier value to Chopin's *Furral March* from the "Mozart," Op. 35:

"Funeral of a soldier."  
"Grief, mourning, swelling to a climax. Reaction. Hope, faith, doubt alternate."

"Funeral procession of Abraham Lincoln."  
"A life of possibly more than usual melancholy with ray of hope and happiness brought in unwelcomely; or the hope of something unexpected coming without recognition."

"The first part of the selection brought to my mind a funeral train. I believe I could quite see the picture."

"Deep, hopeless sorrow for someone lost. A prayer for help. The answer to the prayer. Hope and courage given." (Continued on Page 202)

# The Importance of College Bands and Orchestras to the Music Education Department

By William D. Revelli

EDUCATION DOES NOT stand still; it cannot, and it must not. To-day it is very complex, since it combines the search for knowledge and acquisition of culture with the mechanics of training and acquisition of skills. The well rounded graduate of our universities and colleges should have combined in him all of the cultural and skillful elements which best fit him for the intellectual and physical world which he is entering. That is why methods of educating are in constant flux—constant growth. If you think the modern university has come to realize that it must cleverly combine theory and practice in its teaching. Thus it is that the young lawyer-to-be, after studying cases and principles, appears before a judge's seat or jury box which may have been set up in the schoolroom, or which may be an elaborate replica of a courtroom set off by itself in one of the law school buildings of our leading universities.

And the neophyte doctor, coincident with the book poring he must do, is brought into the hospitals and operating rooms, and actually probes into the mysteries of the human body, long before he is given a degree, or is recognized as a doctor of medicine. In the same way, even the teacher of English, history, or any one of the numerous subjects taught in our schools, has opportunity to serve a sort of apprenticeship in a university-operated grade or high school.

### Value of Apprenticeship

The point which I wish to bring out is that in many of our colleges and universities, the music education departments have failed to recognize the importance of combining apprenticeship with theory. For many years the curricula of the music education department have emphasized various methods courses which supposedly dealt with "Methods of Teaching School Music."

I cannot refrain from looking back to some of my experiences in these "methods" courses. I wonder how many of those of my readers who are in the music education field have slept through these various methods classes, either literally or mentally? How many saved time and effort by purchasing the class notebook from a past-member of the course, thereby achieving the usual "A," or passing on the strength of hasty memorization? I am making no accusations, for surely the pranks of a student give value to the serious intent of the educator, but the extra hours of application to basic principles necessary after graduation, point to a lack somewhere in the undergraduate training. While this condition did exist—and possibly has not as yet been entirely eliminated—much improvement in methods courses has recently taken place. Perhaps the most notable improvement has been the paring of many so-called "methods" courses, and a rejuvenation of others.

Let us recall the methods course which consisted of weekly lectures on "How to teach the such-and-such instrument." We were told that the flute or piccolo is capable of trilling like a bird . . . the bassoon is the clown of the orchestra . . . the drum is the oldest of all instruments . . . the French horn is very difficult to play . . . the oboe is a double-reed instrument . . . and so on. Frequently such lectures were not benefited by the attempt to sound a tone on any one of the instruments which the lecturer spoke upon so authoritatively.

Perhaps we acquired quite a bit of information about the instruments, all of which was very fine, until we were given our first position in the music education field. Our own education really began then—aha, those were the halcyon, the good old days! But these are new days, in more ways than one, and we are coming to realize that college music education training means vastly more than the enumeration of methods. The student lawyer must get the "feel" of the law, the student engineer must have the "mechanic's touch," the medical student must feel the surge of dedication to humanity, and the music student must acquire *musicianship!* We are faced more and more with the realization that it is not only advisable but necessary to maintain a balance between the instilling of the various methods and the building of musicianship. We are daily being convinced that where methods and theories of teaching may fail, musicianship and sound common sense abilities more often succeed.

### Music Groups More Recognized

It has always seemed to me that it is illogical for our universities and colleges to look upon the band, orchestra and chorus as extra-curricular or as an activity program. Too frequently, even in the music education program, they are set aside as non-curricular, or as an activity apart from the required courses of training for the prospective music teacher.

Gratifying, however, is the knowledge that in our modern and progressive music education program there is a coming recognition of the part which these musical organizations must play in music education, and participation in them is not only sanctioned and encouraged, but required and accredited. Gradually administrators are coming to realize that these organizations are indispensable to the building of a thorough

musical background and to the formation of sound teaching abilities. There are numerous experiences that courses in the methods and theory of music cannot possibly supply, but which can be had in the actual student of musical expression. The best trained theater in music education will receive music methods as a complement to a sound well rounded program of musicianship. A student will be better equipped to make the correct application of his teaching theories and methods if he is a *thorough musician*—the theories in themselves will not make a musician of him. Music technics, a really intimate knowledge of music literature, and the inspiration which comes from good musical performances are not to be had in Music Education Methods Classes.

### Rising Standards

Beyond question, the musical standards being demanded of public school music teachers are constantly rising. There is the requirement that somewhere they must acquire a rich, profound musical background. And why cannot this acquisition be made in the colleges and universities, where music education schools purport to prepare students for entry into the field. It can be done—through

- (a) Serious study of the student's major instrument. By serious study is meant years of intensive preparation with thorough knowledge of the literature of that particular instrument.
- (b) Intensive training in band, orchestra, and chorus.
- (c) A thorough knowledge of the problems of tone production, and moderate proficiency on all wind and string instruments including piano.
- (d) The study and close investigation of musical literature.
- (e) Firm foundation in sight singing theory.

If these elements are firmly established before the student begins his methods courses, or at least coincident with them, I believe the student will realize more from his methods classes and ultimately be a better teacher and certainly a better musician. While I agree with the dictum that all great performers are not all fine teachers, I do maintain, strongly, that *all fine teachers are excellent musicians*, and very frankly, one does not become a fine musician through a series of methods courses. All of the factors are of equal importance to the whole, yet musicianship must be the first consideration of the whole.

One of the chief weaknesses of our methods course is that they are frequently taught by an individual whose musical background is altogether too meager, and whose principal virtue is his ability to lecture without. (Continued on Page 203)

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



# An Easy Door to Phrasing

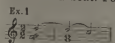
By Eugene F. Marks

MUSIC IS ESSENTIALLY an art of movement and sound, a cinema of changing tones progressing onward in rhythmic measures, much as does poetry. All music, however, possesses tonality, melody, rhythm, and proportion. Of these constituents, from the viewpoint of phrasing, we are interested only in rhythm and proportion.

Rhythm is dependent upon the tone impulses (beats) and proportion. The amount of time employed in the performance of a musical composition is divided into regularly recurring accents, in accordance with the accepted time divisions: seconds, minutes, hours. This usable time is exhibited in music notation by the bar line dividing the staff into measures. Proportion, the symmetrical relationship existing between a group of tones, demands comparative connections between such groups. It is obvious that a single tone does not produce music; two tones at least are required, as the least possible tonal quantity to allow comparison. This comparison cannot be determined by a variation in pitch when the same tone is repeated. In this case it becomes a matter of stress or accent. Since accent and unaccent cannot exist at the same time, only one of the two tones must be stressed; and at once the question is, which of the two should receive the accent?

Unaccent is the normal state in a mere succession of tones, which can be broken only by accent. Thus, the second or final tone receives the accent. Unaccent followed by accent is the smallest germ of musical expression, and this minute combination is termed a motive, equivalent to thesis and arsis in the laws of versification. Realizing that the accent ends the motive, we assume that the motive itself is used as the main factor in the measurement of time duration in music, and the expansion of this motive germ of unaccent-accent gives music its quality of motion.

Of course, the kinetical progression of music is produced by the repetition of the motive, which is expanded by enlarging the period of the normal unaccent until it is ended by the accent. Now and then, the accented beat is enlarged in cases of retardation, or suspension of the point of finality (the feminine ending), thus encroaching upon the unaccented beat. For example:

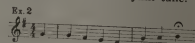


The point of finality of the motive, which should have occurred on the first beat, after the bar line, has been elongated to the second beat, which enlarges the accented portion of the motive. However, the accented part when enlarged becomes a continuation of the unaccented portion, transferring the accent from the first beat of the measure to the second beat (note C).

## Metre

During the evolution of music from the motive germ there arises a regularity in arrangement which is termed metre, and which determines its poetic nature. In building up the musical structure from the motive, a first motive conjures with a second one, thus producing two component motives forming dupe metre (four beats). When a third motive is added (six beats), the progression adjusts itself into two three-component motives forming triple metre.

The bar, dividing the music, either into dupe or triple metre, falls between the unaccented and accented portion of the motive. Thus the bar line designates the entrance of the accent; from which we learn that the accent ends the motive or any expansion of the motive germ into metrical divisions. For this reason, music should never be read as existing in measures, but rather in its metrical divisions or motives. In order to illustrate the growth of music from the simplest germ-motive, let us examine the familiar tune, *Old Hundredth*. Scanning the tune as a whole, we find that it is composed of eight measures of equal notes, four notes in each measure. The beginning unaccented note followed by the next accented note gives the first motive. This motive in turn is followed by another, and so on. Thus is formed a series of sixteen motives of two notes each, which comprises the entire hymn tune.



We notice that every fourth accent in this hymn is prolonged by a pause sign; thus dividing the entire hymn into four sections of four accents each. This clarifies the metre rhythm and disintegrates the poetic character of the music, which words of the hymn.

## Expansion of the Motive

The unaccent of the motive does not always consist of a single tone, as in the above hymn, but is frequently enlarged by several notes or even beats. This fact is plainly exhibited in the writings of Bach; as, for example, in the first measure of the first two-voice invention. This invention is written in common time, so each measure consists of two accents or two (two-four) lines may be imagined as existing immediately before the third beat (second accent). With this in mind the example (treble only), devoid of embellishments, stands thus:



On the first beat we have a rest, which shows

that the first note, the unaccented C, begins the motive. The note G falls on the following accent, which ends the motive. Therefore, the preceding seven notes constitute the unaccent enlarged. In rendering such a passage no break should occur in the enlarged chain of notes, from its commencement to its conclusion on the accent. Hence this series of eight notes may be considered as a phrase, and should be enclosed under a slur. If your edition of Bach does not show such a slur, mark it yourself for the sake of clarity. Do not forget that, in the modern conception, the end of the slur also designates the end of a musical idea, which is shown in performance by removing the finger from the key. This shortening of the time value of the last note permits a fresh attack on the next phrase.

Applying a similar analysis to the second division of this same measure in the invention, we find that the notes C B C form an enlarged unaccent to the next measure and that the D (first accent of the second motive) and that the D (first accent of the second motive) terminates the motive. Therefore this second motive may also be placed under a slur. An exemplification of this first measure stands as two brief musical phrases, thus:



The eleventh and twelfth measures of this same invention offer another opportunity for analysis. The treble only is given in the following example:



The first note in the eleventh measure is the end of a preceding phrase. Therefore, the next note, C-sharp, begins a new phrase which must extend to and include the following main accent, note F, according to the law of the motive. The intervening notes, D and E, fall under a slur extending from the C-sharp to the F. Thus this phrase exhibits another example of the motive which an enlarged unaccent.

The remainder of this measure and the first half of the twelfth are to be treated similarly, thereby giving two motive phrases of four notes each, with two notes, C and D, yet unanalyzed. The D falls on a count (a secondary accent) and is prolonged. Prolongation nearly always indicates finality, as does the accent at the end of a motive. The C, then, the accented touch on the note C, through contrast, brings out vividly the emphasis desired on the note D. At the same time, the two touches employed on the notes C and D must be so rendered as to show the link between the notes and yet differentiating them from the preceding phrase of four notes. This may be secured by a slightly larger degree of intensity conferred upon these two notes.

The finality of a motive, cadence or any musical idea is indicated by a rest; by a prolongation of a tone; by an accent itself, whether occurring on a primary or secondary beat. Upon the two phrases in the eleventh measure we will show how the motive formation persistently asserts itself. The notes C, C-sharp, D, E, F of the first phrase naturally divide themselves into two motives. Likewise, the second phrase is composed of two motives, so we have the phenomenon of a motive within a motive, thus:

(Continued on Page 200)

PERSONS WHO WERE FORTUNATE enough to attend concerts during the time of Niccolò Paganini, account for his superb technical skill by saying that he was some supernatural being—not an ordinary mortal. Some even go so far as to say that often, at his concerts, they saw the Evil One standing by his side, helping him to overcome the difficulties of his compositions.

Be that as it may, Paganini in reality was a mortal, and a very weak one at that. His is a life of dissipation, declining physical strength, and mental instability, sustained only by an indomitable ambition, and the will to be a great artist.

Very little is known of his childhood, except that he was born at Genoa, Italy, February 18, 1781, and that his father, who was his first teacher, stood over him with a "rod of iron," and saw to it that he never neglected his practice. Little Niccolò was a nervous, delicate child, and the harsh treatment accorded him by his father tended to accentuate these qualities. His spirit, in truth, might have been broken had it not been for his great ambition to become a truly great violinist. He desired to surpass every player who had ever appeared on the concert stage. And he did this, and more. He surpassed every violinist

both before and after him. He won for himself among violinists the place as "master of them all." He was a good violinist at the age of six. Each Sunday he played in church, and this required him to learn new compositions each week. Before he was eight years old, he had learned all that his father and local teachers could teach him. And at the age of twelve he was taken to the great teacher Rolla, at Parma. When the boy and his father arrived at Rolla's home, the violinist was ill in bed, and refused to see them. While they waited downstairs, the twelve-year-old Niccolò took out his violin and played at sight Rolla's last violin concerto which he found laying on the table. Rolla did not believe that a boy so young could play such a difficult composition at sight, so he jumped out of bed and hastened downstairs to see the prodigy. After hearing him play, Rolla admitted that he could teach him nothing, but suggested that he be sent to another teacher.

## A Continual Struggle

From the time he was fifteen, Niccolò's life was a struggle against physical, mental and emotional ills. From that time on he suffered from fits of melancholy and depression, followed by periods of exaltation, and sometimes physical illness.

When he had finished his musical education, he carried out his childhood wish, and became a concert violinist. When he took to the concert

stage, he was free for the first time in his life. There was no longer anyone to dog his steps, and to tell him how, when, and what to practice. It must have been wonderful for the boy, after years of servitude, to find himself a free human being at last. Is it any wonder, then, that he fell into the company of bad companions, and began gambling and dissipating? He who had always been at another's beck and call, wished to exert his new independence, and to be known as a "jolly good fellow," one of the "crowd." Often he had to pawn his violin to secure money for food and lodging. There is a story that at Leghorn he had found it necessary to pawn his violin, and could not have appeared in a concert had not a gentleman, named Mr. Livron, lent him a beautiful Guarneri. After the concert was over, and Paganini returned the violin to its owner, Mr. Livron said, "Never will I profane strings your fingers have touched. The instrument is now yours." Thus the master won his favorite. At his death, he bequeathed it to the city of Genoa, where it remains in a glass case in the museum. This was the second violin he had won. As a boy, he won a Stradivarius for playing a difficult concerto at sight.

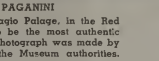
Paganini's great success was probably due to his father's severe discipline, and his own ambition to become an artist. His father's treatment, during the formative years of his life, forced him

to lay a firm foundation for his art, and his innate desire to be an artist led him to perfect it. His own compositions often contained so many difficulties that he had to spend ten or twelve hours a day practicing to overcome them. At the end of these practice periods, the frail master was exhausted. In his later years, however, he did not practice. There is a story that a certain man once followed him from hotel to hotel, leased the adjoining room, and peeped through the keyhole, hoping to see and hear the master practice. But all he ever saw was Paganini take his violin out of its case, pluck the strings to see that they were in tune, and replace it.

Fact or Fiction  
He especially excited admiration for his playing upon one string. There is a story that he was once imprisoned, and that his only solace in his cell was playing upon his violin which was fitted with only one string.

There is another amusing story which illustrates his ability to play on one string, and also the stinginess with which he was sometimes accused. One night he was late for a concert, jumped into a carriage and told the driver to rush him to the theater. His first number was the *Prayer* from "Moses," played upon one string, and he did not want to keep the audience waiting. When they reached the theater, Paganini jumped out.

"How much?" he asked the driver.  
"Ten francs," was the reply.  
"Ten francs! You joke!" the artist exclaimed.  
"It is only the price of a ticket to your concert," the driver answered.



NICCOLÒ PAGANINI  
The oil portrait by Palafio Palafio, in the Red Palace, Genoa, said to be the most authentic portrait from life. This photograph was made by special permission of the Museum authorities.

# How Paganini Triumphed

The Life Story of the Most Famous Violinist's Incessant Battle with Incredible Obstacles

By Nellie G. Allred

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"It is only the price of a ticket to your concert," the driver answered.

Paganini paid him what he thought the trip was worth, then said, "I will pay you ten francs when you drive me on one wheel!"

His stinginess, however, is doubtful. For on a certain occasion when the composer Berlioz was in great need, Paganini is said to have made him a gift of twenty thousand francs.

Difficult to Understand  
After he gave up his dissolute life of gambling and associating with the wrong companions, he amassed a fortune from his concert tours. This fortune, together with the title of Baron which had been conferred on him in Germany, he left to his illegitimate son.

Paganini was considered a queer mortal, and people did not always know how to take him. He was severe with orchestras which accompanied him if they made mistakes, but if they did their part, he was very kind. During rehearsals, when they would reach a cadenza which Paganini was to play alone, the (Continued on Page 199)

VIOLIN  
Edited by Robert Bräune



Can a Band Accompany a Choir?

Q. The band director here wants to use my high school girls' choir in a joint concert, having the girls sing to band accompaniment. I have tried this twice this year, and it does not work, because the band plays too loudly and not smoothly enough. Then, too, I think this is too strenuous on high school girls' voices. Am I right? The music to be used is of the highest type and were it to be done on an orchestral accompaniment, I would not hesitate. We do not have an orchestra. How can I tactfully and diplomatically explain my reasons to the band director and my superintendent? I am afraid they will not see or understand my viewpoint. What can I do? I would study do this program if I thought it would work, since I have already tried it. I know that it will not.—J. R.

A. Your dilemma is a common one, and I understand exactly how you feel about the matter. I advise you to have a conference with the band director at a time when you can be alone, when there is a good chance to talk it over; and then tell him frankly what your difficulty is. You might say that you remember a warning that a teacher once gave you to the effect that there is serious danger of overstraining girls' voices by having them sing with too big an accompaniment.

I suggest that you ask the band man whether he would not be willing to cut down the band to a small ensemble with only one instrument on each part for your accompaniment. This would probably improve both the tone quality and intonation of the band instruments for in that way the best players only would be heard. I would do this in the case of the vocal soloist also, and I believe I would make quite a point of it for the preservation of voices is highly important; and you being responsible for that end of the game, have every right to do whatever seems to be necessary to protect the vocal organs of your pupils.

Stage Fright

Q. I would like to know: 1. Is there any way to get over stage fright. I mean by that, getting so nervous before one plays even in church so that you just can't seem to hit the right notes? 2. Is there any way when one hand plays in *Padreswartz' Minuet in E Antiquo* or in *Padreswartz' Minuet in E Antiquo* of overcoming a tendency for the right hand to play as fast as the left? (I am left-handed). 3. What exercises are good to strengthen the right hand? 4. How can one of the main things in learning a simple piece? I constantly have trouble in following some fingerings which seem to be quite fantastic to me. My adviser will be greatly appreciated.—L. C.

A. 1. Stage fright is practically universal among performers and most of us never entirely overcome it. However, it may be brought at least partially under control by two procedures: (a) overlearn your material so that you may be absolutely confident that you can perform; (b) talk to yourself, tell yourself not to be afraid, and so on.

2. Practice each hand separately at first, and when you put them together, compel each to do its part independently of the other.

3. Any good volume of technical studies containing the problems you need to solve.

4. Sometimes the fingering indicated needs to be changed in order to "correct" for a certain performer. Experiment with different fingerings until you find the one that seems most natural.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrrens

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

Shall a Large Chord be Rolled?

Q. 1. When the left hand has more than an octave reach how is it played? How do you play this chord from Schubert's *Maria Militaris*? Does the right hand play the top note at times and how do you know?



2. *Melodie in F* is another piece that confuses me. Why are eight notes in the bass connected with the treble? Please explain how this is played.

3. In playing triplets against two eighths how are they played? I was taught to play them like this:



4. While my neighbor insists they should be played like this:



A. 1. Composers do not always mark such chords with a wavy line; however, any chord that is too large for the fingers to span may be rolled. Frequently these chords are started before the beat, as is your example from March *Militaire*. The fingering should be 5 1 2. Sometimes the low note is taken like a grace note before the beat and the upper notes struck together. If at any time you find that taking the top note with the right hand works better, do it that way.

2. The eighth notes in the bass are connected with the treble because they form part of the melody. The melody never is all played by the thumbs. The rolled chords in the left hand are started before the beat.

3. You have been taught correctly.

No question will be answered in *THE EDITOR* unless accompanied by the full name and address of inquirer. Only queries of a pedagogical nature will be published.

Guitar Methods

Q. Can you recommend some book about how to learn to play the guitar through set-strings? I have studied the violin but do not know how to read.

A. I do not myself play the guitar but I have looked through a number of instruction books, and I believe either of the following would be satisfactory: "Boreika Method for the Guitar" by Sepimus Winner; or "Nick Manoloff's Spanish Guitar Method." The latter work has two volumes; the former has one volume. Either publication may be secured through the publishers of *THE EDITOR*.

Pythagorean Scale

Q. Will you kindly explain to me what the Pythagorean scale is?—Hal.

A. The "Scale of Pythagoras" is the mathematical scale as contrasted with the tempered scale. Pythagoras was a Greek mathematician who lived about 500 B. C. and one of the things for which he is famous is the fact that he worked out a formula for the scale on the basis of simple mathematical ratios. Such a scale served very well so long as the music remained in the same key—especially if

it was music in one part; but with the advent of harmony and counterpoint, and with the growing tendency to use modulation to other keys, a different system became necessary. Therefore, a scale was developed in which all the half steps are of the same size, this making it possible to modulate freely to any key. Such a tempered scale was perfected during the time of Bach, and this great composer wrote his famous series of preludes and fugues in order to demonstrate that all keys are equally useful.

Slow or Fast?

Q. I have been taking piano lessons for approximately three years and I am going to have a new teacher this fall. However, my old teacher insisted that I play my exercises such as Czerny's "School of Velocity" and Cramer's "Studies" in comparatively slow tempo. When I practice them now I find that I cannot play them as fast as the tempo signs indicate. Is there any way I can overcome this difficulty?—F. C.

A. Slow practice for perfection, with gradually increasing speed as you develop greater mechanical ability—is a life answer. Your new teacher will undoubtedly instruct you in such matters as posture, relaxation, proper fingering, and the like, but in the end it is a long period of intelligent practice that brings perfection in piano playing—as in everything else.

A Good Book on Harmony

Q. Do you know of a treatise on harmony, counterpoint, fugue, form, and composition that is not intended for teaching purposes? I would like a book containing material, with illustrations, but not exercises.—Mrs. R. C.

A. I suggest that you procure from the publishers of *THE EDITOR* a copy of *Counterpoint and Harmony* by Benbow. This will not give you all you want, but it is the best thing I know of for the sort of thing in which you are interested.

Which Is Right?

Q. 1. I have taken piano lessons two years from a teacher who taught the weight playing method and it has worked very well. The teacher that I now have does not like weight playing and is trying to have me change to the finger method. He says rotation and believes in the weight method. I do not like to change my method because I think it is better. Would you advise me as to which is the better method.

2. When you set material on how to teach weight playing—Miss G. T. A. 1. The limited space in this column forbids me trying to explain the relative merits of different piano methods. I favor the weight playing method and have a fear that your teacher will get you away from it. I would advise this: See that, when playing, you keep your arm hanging loose from the shoulder, your wrist relaxed, and the first joint of your fingers firm. If you do these three things I am sure you will not be pushed far off the track. There are many reasons besides method which hinder a pupil's progress. Keep the proper muscular conditions and always strive for good tone quality. I think you will get along. Leschetizky used to say that there are no good teachers—only good pupils. Frankly, I think the piano profession would be better off if there had never heard of levers and fulcrums.

2. The most complete and most complicated work on weight playing is "The Art of Touch" by Tobias Matthay.

Outstanding Achievements of Negro Composers

By Verna Arvey

This article does not pretend to be a complete and all comprehensive review of the fine accomplishments of all of the Negro composers deserving serious consideration. It does, however, include a discussion of several who have commanded the wide attention and interest of musicians.—EDITOR'S NOTE.



(Left) WILLIAM GRANT STILL, Highly gifted composer whose orchestral works have been played by leading American Symphony Orchestras. (Right) DR. R. NATHANIEL DENT, Outstanding Afro-American Composer and Conductor.



THE FAMOUS HALL JOHNSON CHOIR  
This choir, often heard over the radio, was the musical backbone for the Broadway dramatic success "Green Pastures."

DURING THE COURSE of an evening's conversation, the question was put to two individuals as to why they did not arrange an entire program of serious Negro piano music. One, an impresario, replied that there is too much available material, while the other, a colored pianist, dismissed the matter lightly by saying that there is not enough material. Now, being naturally an inquisitive soul, I set out to determine who was right.

After due investigation, it was discovered that both, in a sense, were correct. There is a great deal of serious Negro music, but not all of it is worth playing. Other than writers like John Powell, Harold Morris and Edward Morris, who are not colored, but who write understandingly on Negro folk themes, the race itself has produced a number of fine composers.

It is interesting to note that a large percentage of the most famous Negro composers of to-day were born in our glorious Southland, where they grew up with that spontaneous folk expression, the Spiritual, which is also native of the South. Perhaps that is why so many of them have, at one time or another, arranged these lovely melodies for voice and piano, or for piano solo. Clarence Cameron White was born in Tennessee; William Grant Still in Mississippi; Hal Johnson in Georgia; W. C. Handy in Alabama.

Although Hal Johnson has gained his fame largely through his arrangements of Spirituals, into which he put as much originality as in his methods of teaching his choir to sing, he has lately composed piano works, as yet unpublished. Similarly, Clarence Cameron White's works for piano, "From the Cotton Fields" and "Bandanna Sketches," later arranged freely by Arthur Friedheim, all are based on Spirituals. His little "Re-flets" is an exception; it is a short, expressive reverie for piano in romantic mood, bordering on the modern style, and very pleasant to the ear.

Among the First

Harry T. Burleigh, was the first native American Negro to win recognition as a serious composer. This resulted from the interest of MacDowell's mother. In 1910, Burleigh wrote "From

the Southland" for piano. It is interesting to note that he feels he has advanced in his musical thought so much since then that he now does not regard those sketches as typical of his work. Nevertheless, though their keynote is simplicity, they are much more characteristic than the majority of works that are merely labeled "Negroid." Burleigh's little companion, *A Jubilee*, is a characteristic rhythm and rises to a joyous climax, though it is also simple in melody, harmony and form. It was Burleigh who influenced Dvořák to use, in his "Symphony from the New World," musical material which breathed the spirit of authentic Negro themes; for Burleigh (a church singer) studied with Dvořák when he taught in America, and he spent many hours singing old plantation songs to his distinguished teacher.

Melville Charlton, organist and choir director in one of New York's large Negro churches, and a member of the American Guild of Organists, is one of the Negro composers who does not always write on folk themes. His *Poeme Eroïque* for piano, published in 1911, is cast in a decidedly European mold and is not displeasing, though it has no distinguishing musical features.

"Three Little Negro Dances" by Florence B. Price (whose father wrote the novel "Maudelle") are delightful musical libidits. They are simple, clever, characteristically Negro. They are worthy of note in spite of their size, for it is surely no crime to write in small forms. Better a good "little" piece than an indifferent "big" one! However, this composer does not always write in small forms. Her "Symphony in E minor" won a cash prize and was first performed by the

Chicago Symphony Orchestra on June 15, 1933. This work, together with William Grant Still's "Afro-American," was written before William L. Dawson, of Tuskegee, composed his "Negro Folk Symphony" and had it published as the first Negro symphony. Mrs. Price also composed a "Sonata in E minor" for piano which won for her another cash award. Her *Fantasia Negre* for orchestra (as yet unpublished) is based on two Spirituals and has been reduced to two-piano form. It is usually played by the composer and another pianist and interpreted in dance movement by gifted Katherine Dunham.

Other Unpublished Works

William L. Dawson has written an unpublished piano piece called *Ansieta*, and Mark Fay of Paine College in Augusta, Georgia, has written "Two Preludes." Other Negro composers, whose piano works are as yet unpublished, are: Raymond Morris; Ulysses Kay, now studying in Rochester; and Samuel Brown, instructor in the public schools of Los Angeles.

Just as one might prefer a good little piece to an indifferent large work, one would surely prefer a good piece of synecopation to a counterfeited classic. (Continued on Page 210)



# Try It in Your Community!

By Myles Fellowes

IN ITS FIVE YEARS of existence, the New York High School of Music and Art has progressed from a hopeful experiment to one of the country's most notable institutions of correlated education. Civic and pedagogic experts from a dozen distant states have visited

to witness the intelligent arrangement of study hours and an intensive application to each subject during its assigned hour, "school" studies and art studies are fitted into the program of the school day. So much for the scheme itself. It still remained to find a person of sufficient aptitude to carry it through.

### A Serious Problem

Mayor La Guardia's choice fell, happily, upon Dr. Benjamin M. Steigman, distinguished teacher, experienced writer and critic, and sensitive musician. For years, Dr. Steigman had struggled with the same problem that the Mayor wished solved. Dr. Steigman's chief grief was that most college entrance



Jane Arnold (at the harp) with Carlos Salas and students of the N. Y. High School of Music and Art.



(Above) A portion of the sitting section of the N. Y. High School of Music and Art. (Right) Refreshment time with Dr. Benjamin Steigman, Principal, in his office.

to observe, to wonder, and to learn. The name of the school tells exactly what it is: a regular academic high school, subject to state Regents' Examinations and college entrance requirements, and a specialized school for the development of musical and artistic talent.

The first to envisage a specialized high school was New York's dynamic Mayor, Fiorello H. La Guardia.

An enthusiastic and erudite music lover, Mayor La Guardia realized the hopeless gap that lay between the prescribed school work demanded of high school students, and the specialized studies desired by unusually gifted youngsters who were determined to devote their study years to the subjects of their major interest, yet were unwilling to lose the education that alone could admit them to institutions of higher learning. Formerly, the talented music student was faced with a dilemma: should he work at music, thereby neglecting the prescribed high school curriculum, or should he follow a high school course, thus relegating music study to second place during four of the most formative years of his life? Realizing this impasse, Mayor La Guardia set about finding a means of combining art work and school work on an equal academic plane. The result is the High School of Music and Art, where, by an in-

boards allowed no credit whatever for music or art work, thus placing them somewhere on the level of marble shooting. Dr. Steigman objected to such a classification. He holds music to be a language quite as useful, as agreeable, and as disciplinary as Latin. It seemed illogical to him that educators should speak unofficially of the value of personal cultural development, yet go on officially excluding it from their formal programs. He determined some day, somehow, to do something educational plane with the study of any other academic subject. Thus, when Dr. Steigman was summoned to head Mayor La Guardia's newly projected school, the effect was of a match dropping into dynamite.

The High School of Music and Art provides the regular high school curriculum and, at the same time, affords highly gifted boys and girls the

chance to develop their special interests as part of their school work instead of as hurried, hurried after-hour activities. This is made possible by eliminating study periods and using the time to devote one third of the daily class periods (three out of nine) to music or art. In addition, regular academic subjects are allied as closely as possible with the work of major interest. Thus, for example, all students take prescribed high school English work during their first two years. During the last two years, however, students with special aptitude are given courses in Journalism, criticism, and creative writing, which count as part of their English work and which apply the principles of rhetoric to topics best fitting their inherent capabilities. Further, the arts classes cooperate with the English classes in getting out the monthly and annual publications. It is of special interest that these activities are not extra-curricular hobbies, for the few who feel willing to take part in them, but academic projects counting as part of curricular work. Required readings are covered as home assignments, and the students are so eager to get on with their "own" work that they master them willingly—maintaining a school average of 95% in Regents' Examinations!

### Many Applicants

Entrants are selected from among some eight hundred annual applicants. Elementary school graduates and junior high school students are eligible, provided that they are recommended by their principals and that they pass the entrance tests of the school. Only two hundred fifty students are admitted each year—one hundred twenty-five in music and the same number in art. The entrance tests probe for musical capacity rather than for execution. Dr. Steigman's unwavering rule is to train musicianship, never professional showmanship. The entrance examination is made up partly of accepted tests (Seashore and Kwalwasser-Dykema) and partly of tests devised in the school. No student is accepted whose academic ratings (Continued on Page 201)

## CLASSIC AND CONTEMPORARY SELECTIONS

### HOPE

FELIX MENDELSSOHN, Op. 38, No. 4

The Mendelssohn "Songs Without Words" for pianoforte are forty-eight in number and were written between 1830-1845. The lovely hymn-like *Hope*, which we present here, was written in the year of Mendelssohn's marriage, 1837, and may well have been a bridal hymn commemorating his union with Cécile Charlotte Sophie Jeanrenaud, daughter of a French Huguenot pastor. Most of the names given to the "Songs Without Words" were created by the publishers, rather than by the composer. Grade 4.

Andante M. M. ♩ = 54







# HAWAIIAN TWILIGHT

Grade 3.

JOHN TIEMAN

In slow waltz time M.M. ♩ = 104

Musical score for Hawaiian Twilight, Grade 3, by John Tieman. The piece is in 3/4 time with a tempo of 104. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mp*, *poco rit.*, and *Fine*. The piece concludes with a *D.C.* (Da Capo) instruction.

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THE ETUDE

# VOICE OF SPRING

Grade 4.

RONALD O'NEIL

Allegretto con moto M.M. ♩ = 54

Musical score for Voice of Spring, Grade 4, by Ronald O'Neil. The piece is in 6/8 time with a tempo of 54. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *mp*, *cresc.*, *dim.*, *mf*, and *pp*. The piece includes a *Ped. simile* instruction and a *Coda* section. The score concludes with a *D.C.* (Da Capo) instruction.

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# FULL MOON

Full Moon is an interesting study in sevenths and ninths. It affords a fine opportunity to employ the piano's natural tonal sonority, if the pedal is carefully used. Be sure to see that each note is given its full metric value. Grade 4.

RALPH FEDERER

Slowly, but not dragging M.M. ♩ = 80

*mf* always smooth and well-connected

*cresc.*

*f*

*mf*

Faster, rather agitated

*dim.*

*p*

*mp*

*sfz*

*f*

*mp*

*p*

*sfz*

*f*

Tempo I

*mf*

*cresc.*

*f*

*dim.*

*p*

# ALBUM LEAF

Alexander MacFadyen's fluent and effective compositions have won him many admirers. *Album Leaf* has a fine melodic line with well balanced phrases. It makes an excellent encore. Grade 5.

ALEXANDER MAC FADYEN

Andante sostenuto M.M. ♩ = 84

*p*

*cresc.*

*f*

*dim. e rall.*

*a tempo*

*dim. e rall.*

*ppp*

*pp*

*cresc.*

*f*

*pp*

*dolce*

*poco rit.*

*pp*

*molto dim. e rall.*

*ppp*



Preset { CONTRALTO  
VIB. OFF  
BRILLIANT

# COME BACK TO ERIN

SOLOVOX AND PIANO

Mrs. C. BARNARD (CLARIBEL)  
Arranged by John Finke, Jr.

While this arrangement of Claribel's *Come Back to Erin* may be played as a piano solo, it is also most effective when given on the Solovox attachment to the piano. Claribel was the pen name for Mrs. Charles Barnard, a very popular Victorian song writer, who died in 1869.

Moderato

PIANO *p* *rit.*

*a tempo*  
(SOLOVOX)  
*mf*

*mf*

(ADD VIB.)  
*p*

*a tempo* *rit.* (VIB. OFF)  
*mf*

Musical score for 'Come Back to Erin' featuring piano and solovox parts. The score is in 4/4 time and includes various dynamics and performance instructions such as 'Moderato', 'a tempo', 'rit.', 'piano', 'solovox', and 'vibrato'.

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THE ETUDE

VOCAL AND INSTRUMENTAL COMPOSITIONS

# JESUS, PLEASE SHOW ME DE WAY

Words and Music by  
IRENE RODGERS

Andante con moto

1. Je - sus, I'm call - ing, for I'm com - ing home,  
2. My trials and sor - rows I'm leav - ing be - hind,

*mf* *p*

Won't you please show me de way? Foot - sore and wear - y, no more will I roam,  
Trou - bles they're all gone a - way; Strains of sweet mu - sic I hear all de time,

*mf*

*cresc.*

Je - sus, please show me de way. There's a light al - ways shin - in' so bright And I long for to see it to -  
Je - sus, please show me de way. Now de sun am a - sink - ing to rest 'Hin'de hills that I've al - ways loved

*cresc.*

night; For I know that you're wait - ing for me so pa - tient - ly, Je - sus, please show me de way.  
best, And I know that I'm read - y for de sun - rise to come, Je - sus, please show me de way.

*dim. e rit.*

Musical score for 'Jesus, Please Show Me De Way' featuring vocal and piano parts. The score is in 4/4 time and includes various dynamics and performance instructions such as 'Andante con moto', 'crescendo', and 'dim. e rit.'.

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# DAY OF DAYS

BEARDSLEY VAN DE WATER

Andante tranquillo

*mp dolce*

*mp affettuoso*

*mp affettuoso*

*p con espress.*

*p con anima e cresc.*

*p con anima e cresc.*

*rit.*

*rit.*

1. East - er day, East - er day, We  
 2. East - er day, East - er day, We

love thee, day of days! Thy sto - ry sweet we know so  
 love thee, day of days! Sweet flow - ers greet thee all so

well! Thy hope and joy we love to tell; And  
 fair, And mu - sic on the balm - y a - fr

while of the earth re - joice, Up - on this day of days, We  
 a life im - mor - tal, Tells of a Sav - iour's love, Who

too would lift our voic - es in one grand hymn of praise!  
 o - pens heav - en's por - tal Be - yond the stars a - bove!

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THE ETUDE

Andante con moto

Sing we a song of ho - ly joy, and love, To Him by heav'n a - dored;

Sing with the an - gels in the skies! Sing, while all earth in joy re - plies, To

Christ our ris - en Lord, To Christ our ris - en Lord!

Praise be to Him, the might - y King of Kings, O'er land, from shore to shore!

Heav'n is His throne, and heav'n is ours at last For ev - er and ev - er - more!

*mf*

*mf*

*ff grandioso*

*ff grandioso*

*f*

*marcato cresc.*

*marcato*

*rit.*

*rit.*

*ff ad lib.*

*ff colla voce*

*D.S.*

*D.S.*

MARCH 1942

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# LONDONDERRY AIR

Transcription by  
CLARENCE KOHLMANN

Andante con tenerezza

♩ 00 8520 000

Manuals

Harp and strings

Sw. Tibia, Oboe  
Horn 8ft. diapasons

Pedal

Ped. Bourdon 16ft.  
Ped. 4-2

♩ (7)

*poco animato*  
add strings and Vox humana

♩ (7) *Increase Ped.*

*ben ritmato*

open

*crescendo* pedal full organ *dim.*

*a piacere*

Gt. St. Dia.  
Flute, then, Oboe

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\* This composition may be ended here.

THE RITUE

Sw. Harp and Strings

♩ (10)

*acc. sempre stacc.*

Gt.

♩ (7)  
full

♩ (10) Sw.

open

*crescendo* shade full organ

close shade

♩ (5)  
Gt.

Harp only

*morendo*

*pp*

Tibia only

MARCH 1943

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# ROMANZA APPASSIONATA

CÉCILE CHAMINADE

Chaminade's latest composition.

See article on another page of this issue.

Andantino M. M. ♩ = 60

CELLO

PIANO

First system of the musical score for Cello and Piano. The Cello part is in bass clef with a 6/8 time signature. The Piano part is in treble and bass clefs. The score includes various dynamics such as *p*, *f*, *rit.*, *marcato*, and *cresc.*. It also features performance instructions like *l.h.* and *rit.*.

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THE ETUDE

Second system of the musical score for Cello and Piano. The Cello part continues with dynamics like *mp rubato*, *f*, and *passionato*. The Piano part features complex textures with triplets and octaves, marked with *mp rubato*, *f*, and *passionato*. Performance instructions include *l.h.*, *rit.*, *allarg.*, and *D.S.*.

MARCH 1942

# THEME, WITH VARIATION

FROM SYMPHONY No. 20

SECONDO

Andante M.M. ♩ = 96

F. J. HAYDN

Musical score for the second variation of the theme. It consists of two staves: a piano staff on top and a bass staff on the bottom. The music is in G major and 2/4 time. The tempo is Andante, marked with a metronome of 96. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include piano (p) and mezzo-forte (mf). The piece concludes with a final cadence.

# THEME, WITH VARIATION

FROM SYMPHONY No. 20

PRIMO

F. J. HAYDN

Andante M.M. ♩ = 96

Musical score for the first variation of the theme. It consists of two staves: a piano staff on top and a bass staff on the bottom. The music is in G major and 2/4 time. The tempo is Andante, marked with a metronome of 96. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include piano (p) and pianissimo (ppp). The piece concludes with a final cadence.



THE WHIRLIGIG

VIOLA SLATER SWIHART

Grade 3.

Lively M. M.  $\text{♩} = 68$

Musical score for 'The Whirligig' in 3/4 time, marked 'Lively M. M. ♩ = 68'. The score consists of three systems of piano accompaniment. The first system includes dynamics *mf* and *f*. The second system includes *mf* and *Fine*. The third system includes *mp*, *mf*, and *D. S.*. The piece concludes with *Pod. simile*.

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TWO LITTLE NEIGHBORS

Two little neighbors  
Out walking together,  
Busily chatted  
About the fine weather.

BERNIECE ROSE COPELAND

Grade 1.

M. M.  $\text{♩} = 126$

Musical score for 'Two Little Neighbors' in 4/4 time, marked 'M. M. ♩ = 126'. The score consists of two systems of piano accompaniment. The first system includes dynamics *mp* and *mp*, and ends with *Fine*. The second system includes *mf* and *mp*, and ends with *D. S.*

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THE FLUKE

LITTLE REAPER'S SONG

RICHARD L. BRUCE

Grade 2.

Moderately M. M.  $\text{♩} = 88$

Musical score for 'Little Reaper's Song' in 6/8 time, marked 'Moderately M. M. ♩ = 88'. The score consists of four systems of piano accompaniment. The first system includes dynamics *mf* and *f*. The second system includes *mf* and *Fine*. The third system includes *mp*. The fourth system includes *f* and *D. C.*. The piece concludes with *l. h.*

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MISTER FROG'S MORNING SWIM

SIDNEY FORREST

Grade 1.

Moderato M. M.  $\text{♩} = 80$

Musical score for 'Mister Frog's Morning Swim' in 4/4 time, marked 'Moderato M. M. ♩ = 80'. The score consists of two systems of piano accompaniment. The first system includes dynamics *f* and *mf*, and includes the lyrics: 'Flop! splash! Mis-ter Frog, Out to take his morn-ing swim, Flop! splash! in the pool, Not too cool for him. Fine'. The second system includes *mp* and *mf*, and includes the lyrics: 'Now he rests up - on the bank In his bright green coat. Hear him try to sing a song, Just one note. D. C.'. The piece concludes with *D. C.*

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TECHNIC OF THE MONTH

Brilliant staccato with double notes in both hands. Grade 6.

DOUBLE NOTE STACCATO

CARL CZERNY  
Op. 335, No. 42

Allegro vivace M.M. ♩ = 132-144 With lesson by Dr. Guy Maier on opposite page.

The Technic of the Month

Conducted by Guy Maier

DOUBLE NOTE STACCATO

(Czerny Op. 335, No. 42)

SEEMS AS THOUGH we just can't get along without that Czerny "Legato and Staccato Volume" (Opus 335), doesn't it? Here's another gem ready to be shaped and polished by you. It is one of the finest double note staccato studies I know—short, practical, dashing, and above all, good music. I am bored stiff by the monotonous singsong of those persons (mostly amateurs with little or no technic, or virtuosses who have forgotten how they acquired theirs) who drearily chant that Czerny is a dullard, a mechanic, a despised "routiner," to be avoided like the pest.

Czerny is what you make him. You can turn him out an utterly unmusical rogue, or turn him into the solver, coordinator and applicator of all our "pure" technic. For many of us, a careful selection of his studies supplies the application of scale, arpeggio, chord, octave and double note technic, by means of concentrated pieces of stimulating music. To work over half a dozen Czerny studies for a period of years gives one a confident control of technical problems not otherwise achieved. "But," the amateurs say, "can't this be much better done in 'regular' pieces?" Not at all! The bulk of our repertoire is not written for the solution of technical problems; technical mastery is presupposed. "But," you say, "what about substituting the Chopin Etudes for Czerny?" Good heavens, no! As everyone knows, these are not "studies"; they constitute supremely great—and for the most part, cruelly difficult—music. In them you put your acquired facility and technic finally at the service of great music. This cannot be done until you have learned first to control your mechanism in pure scales, arpeggios, and so on, and then to apply it in Czerny or other studies.

The payoff comes when, after decrying Czerny, the amateurs take up the cudgel for their precious Hanon. Now I have nothing at all against that gentleman or his accomplishments, but if there is anything more musically pointless than those dreary Hanon patterns, I'd like to see it.

Long live dear young Czerny and all his Etude progeny!

This month's study is—I warn you—tough, but if you work at it for a week or two exclusively one handed,

sometimes legato, sometimes portamento (semi-detached), and then again very lightly staccato, you will be surprised at the ease, speed and grace developed. But remember always to play it with key contact finger staccato, with rotative freedom, without lifting the fingers in the air, and without up and down wrist flapping. If teachers would spend a little more time giving simple, sensible rotary forearm exercises to students, they would find technical problems (especially double notes) much easier to solve.

Before tackling this study, you'd better practice the E-flat major scale in double thirds, singly and hands together, in triplets for three octaves. For such scales there are two kinds of fingering; the legato scale never employs 1-2, but uses 1-3, 2-4, 3-5 in various combinations. The staccato scale uses 1-2, 1-3 once in each octave.

Legato fingering of E-flat major (starting on E-flat, G)

Right hand ascending:  
5 3 4 3 4 3 4 5  
3 1 2 1 2 1 2 3, and so on.

Left hand ascending:  
3 2 1 2 1 3 2 1  
3 4 3 4 3 5 4 3, and so on.

(Finger patterns are clearer in each hand if you start the scale on C, E-flat; try it that way and see.)

Staccato fingering: (also starting on E-flat, G)

Right hand ascending:  
5 2 3 4 5 3 4 5  
3 1 2 3 1 2 3, and so on.

Left hand ascending:  
1 3 2 1 1 3 2 1  
3 5 4 3 2 5 4 3, and so on.

Also practice this exercise in groups of threes, twos, and in various accents:

Be sure to work at the skips in Measures 8, 16, 18, 20, 23 and 24 without looking at the keyboard, instantly preparing each leap (that is, touching the key tops) before you play it.

For the octaves in measures 21, 23 and 24, stay close to the keys and use as little arm and wrist motion as possible.

It may be necessary to change (Continued on Page 196)

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## Practical Steps Toward Better Singing

(Continued from Page 151)

was in good order, then I progressed to the fluter who involved in the related arm, wrist, and hand. I carried these techniques over into my singing work, and found that the foundation was already laid for mel-

### How to Practice

Support and relaxation govern my conduct of the practice hour. I say "hour" but that is not strictly accurate! The voice is a sturdy organ and can stand much use, of the correct kind. The fact is that I never tire myself practicing. I sing as soon as I rise in the morning, and continue singing until, often, my mother comes to tell me to stop and rest a while. I never vary the order of my practicing—and I practice before each performance. Before entering any scales, I do sustained work. Beginning with a comfortable tone in the middle register, I sing four or five notes slowly, carefully, exploring the support, resonance, and general quality of the voice. I sustain simple triads, for instance, *ce-la-so-la*, to stand as the example of fast diction. I sing the complete torrent of words in exactly one minute! Past word technique needs firm, pure memory—and correct tonal production. Rapidly enunciated words should be sung well from the front of the mouth; their vowels should be purely formed, from the strike of the glottis, never from the throat. There should be as little facial motion as possible, and finally, the words should be sung in a tone which I can best describe as murmuring—that is to say, it must carry well, with the traveling of the breath, but should never be forced into a *forte*. And, of course, the head must be entirely relaxed.

The interpretive values of one's singing prove one's entire resources of imaginative and intellectual skill. The "trick" is, I believe, to live one's message and, conversely, to open one's mind and heart so that the song enters one's own living. I always begin my study of a new song with its accompaniment, which I play for myself. This familiarizes me with the rhythm and the mood and the color of the song. Next in order, I study the words—not merely to memorize them, but to penetrate into their deepest meaning. Then, when I have the accompaniment and the words "inside" myself, I begin a third time with the melody itself. Here again, a thorough *étude* of music serves the singer well. When I am no longer need to think about it, I sing, rhythm, intervals, and the like, you can put yourself completely into your singing.

those two and a half hours, I do all my warming up and all my rehearsing in full, natural voice—without the effort of imposing any extra control or technique upon it—and I begin my broadcast feeling fresh and ready. Complete naturalness should guide all vocal study—even those aspects of it that have no direct effect upon vocal production. The mastery of memorization, for example, I think it is a profound mistake to force the mind. All of us have seen students "working" at memorization. They concentrate on a few bars, then close the music, and make themselves see how far they can go without notes. Such a process causes tension, nervousness, and insecurity. It is much better to use the printed music until one has so completely and naturally absorbed the mood, feeling, and sense of the song that the words and music are a part of one's personal life. Then there is no hurried testing, no chance of forgetting under strain, and no nervous tension to tighten up the body.

I was delighted, recently, to learn that, by recorded count, I hold the record for the fastest clear diction of any singer. Many of our Spanish songs call for extremely rapid enunciation—Yalverde's popular *Clavelitos*, for instance, seems to stand as the example of fast diction. I sing the complete torrent of words in exactly one minute! Past word technique needs firm, pure memory—and correct tonal production. Rapidly enunciated words should be sung well from the front of the mouth; their vowels should be purely formed, from the strike of the glottis, never from the throat. There should be as little facial motion as possible, and finally, the words should be sung in a tone which I can best describe as murmuring—that is to say, it must carry well, with the traveling of the breath, but should never be forced into a *forte*. And, of course, the head must be entirely relaxed.

The essential procedure for conditioning the voice of the pre-adolescent boy so that his transition from the voice of the boy to the voice of the man may be made gradually and smoothly is: *Systematic practice of full-tone range of reasonable power in low range.* Every boy of ten can sing such a tone as low as A (second added) or a tone as high as G (second intelligently guided). More than that, a boy can sing the A-flat. This full-bodied tone should be carried upward as far as possible without strain—and that will be as far as there is adequate breath support and the throat is able to sing open. Many boys will be able to sing up to F (second added) or even to F-sharp (third added) with a little practice. I have the class sing in unison the ascending-descending scale fragment: A, B, C, B, A (1, 2, 3, 2, 1). Flat C, C, B-flat, B, C-sharp, D, C-sharp, D, E, D, C, and so on, always 1-2-3, 2-1. This scale. Carry this exercise up to F (fifth line of treble clef) in the early lessons. Later on it can be extended

to A or B-flat with all voices that are reasonably free from interfering tensions. Girls of ten years whose voices are free and who are not afraid of high pitches, will sing high C without strain; but this had better be left for individual rather than unison practice. As soon as a good Form E and F vowel tone has been established, other vowels should be included in practice: O, A, E and Form O with less possible change of jaw- and lip-positions from the AH positions. Form A wholly by tone position—no change of jaw or lips. Form E by closing lower jaw until teeth almost meet. Form O by closing lower jaw until lips almost meet and with no *pulling* of lips, which should remain soft and passive.

It will be noted that I have indicated the coverage of a range from A to high B-flat for all voices in the intermediate grades. That may seem surprising to teachers who have felt that voices of such youngsters must be conserved by holding them within a limited range; but experiments in the wide range training here advocated have now been made. It is a simple procedure. High-pitch vocalizing should not be done until the voice is sung without forcing, however. They will be reached without undue effort if deep breath support, open throat and accurate pitch thought are coordinated.

If, when boys of ten to thirteen years of age are included with the girls in singing activities, they participate in the voice training exercises explained in foregoing paragraphs, the adolescent "crowing" of ten or fifteen without any serious vocal "break," and without finding it necessary to stop using their voices for singing at any time.

The essential procedure for conditioning the voice of the pre-adolescent boy so that his transition from the voice of the boy to the voice of the man may be made gradually and smoothly is: *Systematic practice of full-tone range of reasonable power in low range.* Every boy of ten can sing such a tone as low as A (second added) or a tone as high as G (second intelligently guided). More than that, a boy can sing the A-flat. This full-bodied tone should be carried upward as far as possible without strain—and that will be as far as there is adequate breath support and the throat is able to sing open. Many boys will be able to sing up to F (second added) or even to F-sharp (third added) with a little practice. I have the class sing in unison the ascending-descending scale fragment: A, B, C, B, A (1, 2, 3, 2, 1). Flat C, C, B-flat, B, C-sharp, D, C-sharp, D, E, D, C, and so on, always 1-2-3, 2-1. This scale. Carry this exercise up to F (fifth line of treble clef) in the early lessons. Later on it can be extended

to A or B-flat with all voices that are reasonably free from interfering tensions. Girls of ten years whose voices are free and who are not afraid of high pitches, will sing high C without strain; but this had better be left for individual rather than unison practice. As soon as a good Form E and F vowel tone has been established, other vowels should be included in practice: O, A, E and Form O with less possible change of jaw- and lip-positions from the AH positions. Form A wholly by tone position—no change of jaw or lips. Form E by closing lower jaw until teeth almost meet. Form O by closing lower jaw until lips almost meet and with no *pulling* of lips, which should remain soft and passive.

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It will be noted that I have indicated the coverage of a range from A to high B-flat for all voices in the intermediate grades. That may seem surprising to teachers who have felt that voices of such youngsters must be conserved by holding them within a limited range; but experiments in the wide range training here advocated have now been made. It is a simple procedure. High-pitch vocalizing should not be done until the voice is sung without forcing, however. They will be reached without undue effort if deep breath support, open throat and accurate pitch thought are coordinated.

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## Vocal Guidance for Children and Adolescents

(Continued from Page 163)

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## VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

**Is She a Mature Artist at Sixteen?**  
*Q. I have read the vocal column in The Etude for a long time. I am a sixteen, a high school girl, and I have studied for two years. My teacher is a wonderful musician and singer, although she is young. She played my voice well, and after six months study I gained six notes, top and bottom. I sang at that if I would give him fifty dollars, he would give me a part in an opera. My teacher said I was not ready and that I would be foolish to do it. She said I had a lot of possibilities. I want to sing "Caro Name" for I can reach the high notes. My teacher gives me coloratura exercises but no aria as yet. My pal, who studies with the same teachers, is fifteen years old, well built, with a natural coloratura voice. She has studied three years, and our teacher says she can do it because she is physically mature. I am very small, but my voice is big and I have gone to see it. My teacher teaches me Italian, German and French, and she is very careful about diction. If I sing three coloratura arias at home without feeling my throat, will it hurt my voice and will she find it out if I am hard to sing, and I am so unhappy." C. D. C.*

**The Boy Voice Problem**  
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**How to Develop Volume of Tone**  
*Q. Please tell me how the volume of my voice can be improved. My tones are good but I don't seem to have the power. I am a sixteen, a high school girl, and I have studied for two years. My teacher is a wonderful musician and singer, although she is young. She played my voice well, and after six months study I gained six notes, top and bottom. I sang at that if I would give him fifty dollars, he would give me a part in an opera. My teacher said I was not ready and that I would be foolish to do it. She said I had a lot of possibilities. I want to sing "Caro Name" for I can reach the high notes. My teacher gives me coloratura exercises but no aria as yet. My pal, who studies with the same teachers, is fifteen years old, well built, with a natural coloratura voice. She has studied three years, and our teacher says she can do it because she is physically mature. I am very small, but my voice is big and I have gone to see it. My teacher teaches me Italian, German and French, and she is very careful about diction. If I sing three coloratura arias at home without feeling my throat, will it hurt my voice and will she find it out if I am hard to sing, and I am so unhappy." C. D. C.*

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## Proud to Be a Go-Between

(Continued from Page 148)

they hope to continue. That which costs the Association about four hundred and twenty-five dollars for each trainee is theirs for one dollar; for they pay only the minimum Association membership fee.

I wondered just how those young people felt about being admitted to this Orchestra; what they thought about the training they received; whether they considered their time well spent; and, particularly, whether they were appreciative of the Association's work in their behalf. To this end I wrote to a list of members and graduates asking them what they thought of the idea and of the organization. In reply I received no diversified opinions but a composite report of praise for the "NOA" and Mr. Barzin. Every member and every graduate was, without exception, an enthusiast.

### A Personal Expression

We quote from one letter, written by a young man who prior to his admission to the Association Orchestra, had received some orchestral training. Ever he found this training different, as he gives some interesting information as to why it is different and why it is so valuable. And, despite the advantages he had previously enjoyed, he, like all the others, is grateful for the privilege of working under Mr. Barzin and in this training school.

(Continued from Page 166)

## Doctoring With Music

All these results show not only that the predominating effect of music is emotional, but that a particular selection tends to arouse a common feeling in all hearers. This fact about music is shown most clearly in the experiments of Kate Hevner on musical expressiveness. Those of her subjects who heard the Scherzo from Mendelssohn's "A Midsummer Night's Dream" agreed that the music was happy, gay, playful and graceful, while the subjects who had listened to the second part of the first movement of Tchaikowsky's "Symphony No. 6 in B minor" found the music to be sad, plaintive and lyrical. These findings by Hevner on the consistency of the feeling effect of a piece of music are confirmed by all other studies of the same problem.

But granted the fact that music and emotion are closely related, what is it that music does to emotion that accounts for its effectiveness in the treatment of emotional disorders? This is the crucial question and no more than a few months ago it was a question of medical therapeutics, for if music did no more than arouse emotion of the ordinary sort it would aggravate rather than appease emotional ailments, since an emotional condition is a disrupted state of the or-

ganism. For instance, fear and rage are emotions, and they are anything but wholesome experiences. It must then be quite obvious that, while music does arouse emotion, it must also do something to the condition that transforms it from a state of disruption to one of peace and repose. What is the nature of this transformation, and wherein lies its secret?

That the feelings aroused by music are not of the ordinary sort has been frequently noted. Pope, for instance, knew that

"By music, minds an equal temper know,  
Nor swell too high, nor sink too low;  
If in the best tumultuous joys arise,  
Music her soft assuasive voice applies;  
Or, when the soul is pressed with cares  
Exalts her in enlivening airs."

The noted music critic, Eduard Hanslick, likewise recognized the magic wrought by music on the feelings, when he stated that it was one of the most precious and inestimable secrets of nature that music "should have the power of evoking feelings entirely free from worldly associations, and kindled, as it were, by the spark divine."

Now it is Hanslick's keen perception that music evokes feelings that are emancipated from worldly affairs an observation that has been corroborated by experimental researches, that can unveil for us the mystery of musical therapeutics. The researches along this line show, first of all, that the feelings aroused by music are not those of ordinary daily life. Ordinarily our feelings are of a specific nature, because they are aroused by specific situations that call for action. But the feeling stimulated by music is not of a specific emotion. Music arouses a general feeling state, or a mood. This is the first point about musical emotion.

### The Musical Mood is Unique

The second point is that even the moods created by music are not of the ordinary sort. The moods of daily life can be in a dreamy mood, in which case he is relaxed and negative. A person can be in an irritable mood, when he is tense and restless. But respects. It is always positive, and therefore pleasurable and reposeful. But—and this is the crucial point, while it is reposeful, it is also one of tension, which means of strong calm emotion is a state of repose in that the physiological processes of breathing and circulation, heartbeat, breathing and pulse rate have been stepped

up while the repose means that all these vital energies are balanced. The person has therefore attained a state of consciousness that is free of all worldly associations because it is divested of all the features that mark ordinary daily emotional experiences. The person is thus taken out of himself, and is removed from his usual self, which is a wholesome experience for everyone. But it is particularly so for the chronically emotionally upset individual who is inclined to feed on his troubles by continually rehashing them. I shall cite but one instance of a musical emotion which will demonstrate both its uniqueness and its salutary nature.

"When I am in a state of the most intense enjoyment of music I am never introspective. I never catch myself at it. Looking back on it, I should say that I have rather been something apart with some attitude toward it. On the less intense absorption, I should say that music in a very definite way restores me in body, mind and spirit. I am afraid I am a poor informant though in this case. I cannot state confidently any one result except that of a rapt condition, in the sense of which I take a deep breath and come back."

The story of music as a healing agent for the emotions can now be simply and briefly told. Music is the most feellightful of all arts because its material, sound, is the natural stimulus and the natural outlet for feeling. All animals possessing vocal organs produce sound when emotionally frightened or joyful. The anger, or frightened, or joyous person either uses his voice or feels a strong drive to do so. This is the reason why music has been used at all times and in all climes to arouse, allay and unify feeling, and has earned for the universal reputation of being the most powerful of feelings. But other arts can create feelings, but music is feeling. And, since music is organized sound, it creates an organized feeling state, which is a wholesome condition of the physiological system.

So we see that the therapeutic value of music is not limited to pathological emotional states, but performs that rôle in all life. Its healing quality is most noticeable in pathological cases, because there its effects are most clearly observable. But music is a universal healer, and it is for this reason that the great general public, most of it musically uninformed, nevertheless seems to derive great assets as a pastime, profession, fad or hobby, but as one of the most sane of life, which, like the sun itself, penetrates our existence and constitutes one of the foremost factors in happy civilized living.

"What is really best for us lies always within our reach, though often overlooked."—LONGFELLOW.

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"Dedicated to . . ."

(Continued from Page 152)

It is scarcely possible that the name of Nadejda Filaretovna von Meck, on being tossed into any conversational pool, would cause the slightest ripple of recognition were it not for her thirteen-year association with Tschakowsky. It was for his "beloved friend" that he wrote his "Fourth Symphony," and to her it was dedicated. Nine years older than Tschakowsky, she became a widow in 1876, her husband leaving her eleven children and a large fortune. She was attracted to Tschakowsky's music and sent him, in the summer of 1877, the sum of three thousand rubles. Prior to this, a correspondence had started. (The first letter was dated December 30th, 1876). In the autumn of 1877, she asked permission to settle on him an annual allowance of six thousand rubles (\$3,000) so that he might continue to compose, freed from material cares. All of this was offered very apologetically; and, to soften his pride, she gave him a few trifling commissions to execute for her.

The unique promise of her gift was her insistence that they never meet nor know each other personally. And, since Tschakowsky respected the terms of the agreement, they never did meet. "I can only serve you," he wrote, "by means of my music. Every note which comes from my pen in the future is dedicated to you!"

They corresponded at great length for thirteen years, and her name was on his lips when he died. She survived him by two months. But, thanks to "Our Symphony," as Tschakowsky called it, Mme. von Meck will continue to live, along with the composer, she knew only through correspondence.

We shall now discuss a king, who has been carried to immortality by great music, and the man who wrote that music. In this case, the composer is Wagner, and the king, of course, is Ludwig II of Bavaria. The latter's name lives on to-day for one reason only: his connection with Wagner's greatest years and the establishment of the Bayreuth Theatre and festivals. Ludwig, as a prince of eighteen, had heard "Lohengrin"—an encounter that fired him with a lifelong enthusiasm for Wagner and his music. Three years later, Ludwig became king, with a vast treasury at his disposal. He was determined to make Wagner's dreams of an ideal theater for the production of his "Nibelungenlied," a reality. In October, 1865, Ludwig decided that the great tetralogy would be produced in three years later. In the following January, architects were called in by the king to discuss plans for the

theater Wagner had planned. Under the king's supervision, a model performance was given at Munich of "Tristan und Isolde," "Tannhäuser," "Lohengrin," and "Die Meistersinger." On May 22nd, 1872, the cornerstone was laid for the Festspielhaus at Bayreuth. Four years later, on August 13th, the first festival was started. Before and after this, Ludwig and the royal treasury came to the rescue of the desperate Wagner time and again. Notwithstanding it was Wagner who was eternally the debtor, and it is the recipient of his many favors, the great genius, Wagner, who carries him through history's pages because of his beneficence and faith.

When Wagner died, a wreath, tied with blue and white satin streamers, came from Ludwig. The streamers bore an inscription in gold letters: "To the Master, Richard Wagner, from his devoted admirer and King, Ludwig." Wagner has repaid that devotion many times, and the years will continue his tribute. While the future looks precarious for kings, Ludwig has achieved a measure of immortality through his befriending of a mere musician.

#### George Sand and Chopin

A century ago, Aurore Dudevant—far better known under her pen name "George Sand"—was a celebrated figure. She was the talk of Paris, and of all sophisticated world centers, where she ignored the social conventions with the cool nonchalance that characterized her smoking of big black cigars. She was a famous writer, with dozens of popular novels to her credit, not to mention the various essays and articles that she tossed from the tip of her quill pen. Her lovers were legion; and there was hardly a famous novelist, painter, or poet who had not enjoyed her affections.

But, despite her staggering array of best-selling novels, her cigars, and her love affairs, her name would be unknown to-day, were it not for her association with a Polish genius—that poet of the keyboard, named Chopin. When George Sand met Chopin, in 1837, she was by far the greater figure. He was merely a gifted pianist. Chopin was, for Sand, literary copy. (She embalmed their ten-year romance in a novel called "L'Inconnue de Floriana"). Sand was the dynamic, masculine half of the combination; Chopin, the feminine, delicate half, the dreamer of delirious, hitherto unknown to man.

What a shock it would have been to the vanity of the prolific Sand to know that her sole existing claim to immortality, a century later, would be based largely on the decade she spent with a tubercular genius who loved her, despite the scathing remarks she made about him. She once wrote, "Chopin is a detestable insect," and, on another occasion, she addressed him as "My Dear Corpse."

But this dear corpse lives on, and Sand with him. With her, he went to Majorca in November of 1838. Beforemanes were given at Munich of "Tristan und Isolde," "Tannhäuser," "Lohengrin," and "Die Meistersinger." On May 22nd, 1872, the cornerstone was laid for the Festspielhaus at Bayreuth. Four years later, on August 13th, the first festival was started. Before and after this, Ludwig and the royal treasury came to the rescue of the desperate Wagner time and again. Notwithstanding it was Wagner who was eternally the debtor, and it is the recipient of his many favors, the great genius, Wagner, who carries him through history's pages because of his beneficence and faith.

While with Sand at Majorca, and both earlier and later, at Nohant, Chopin did his best work. And, because of this, her name lives on, indissolubly linked with his. Some years ago, our own Philip Moeller wrote a play called "Madame Sand." We hope the lady in question realized that, in so honoring her, the author was only recognizing the immortality cast on her by a miserably unhappy composer, a sensitive genius who often cried at the great literary lady who viewed him as a sort of plaything.

The last of our references to the great and near-great in music will be devoted to that lovable, God-fearing Austrian, Joseph Haydn. To sound the mild note of Papa Haydn's name is to hear, almost immediately, tones of Esterházy and Salomon.

Prince Nicolaus Esterházy has earned enduring fame as one of the greatest of all musical benefactors. For thirty years, the musical staff of his palatial residence, Esterházy, was headed by Haydn. During these three decades, Haydn was at the beck and call of this royal master. His duties were many, and they were bound up tightly in a legal document running to fourteen clauses, which Haydn had signed on May 1st, 1761, with the preceding head of the Esterházy family, Prince Franz Eszterházy who died in 1762. Everything was carefully detailed: Haydn and his musicians were always to wear clean linen and white stockings; their wigs were to be powdered and worn in a net or with a wiglet; Haydn was not to be too familiar with his men; all music that Haydn wrote was to be the property of the Prince. All these things Haydn and his men, including the fact that they were to eat with the servants.

The pay was small and the duties many. But, fortunately, Esterházy coupled his meagre love of music with and thus ample time was permitted for the composer to spend on his writing. Esterházy was deep in the forests, far from Vienna; and, aside from his duties as Kapellmeister, which freed him from all material worries, there was little for him to do but write out the pieces

(Continued on Page 206)

## Teacher's Round Table

(Continued from Page 160)

O'Connell. A newly revised edition, with themes, biographies, program notes, and so on. Big improvement over the first edition. A "must" for everyone's library. "Book of the Symphony" R. H. Haggin (Oxford Press). An ideal approach for teacher and layman alike toward a "speaking" acquaintance with standard symphonic literature. Based on available recordings. It gives a sketch of the intellectual work of each.

"Music in History," McKinney and Anderson. An interesting perspective of the development of music in integration with the other arts.

"Men of Music," Brockway and Weinstock. Biographical history of music with candid evaluation of the composers. Recently published.

And here are some highly recommended books of "remembrances," biographies, and so on of entertaining and absorbing: "Clara Schumann," J. W. Burk; "Jean Sibelius," Eklund; "My Musical Life," Rimsky-Korsakov; "The Music of the Baroque," Rosenman; "Man and Mask," Chappell; "Debussy, Man and Artist," Mandler; "Face and Fiction About Wagner," Newman; "Schubert, The Man and His Music," Flower; "Toscanini," Ben Stellan; "Gustav Mahler," Bruno Walter; "Mozart in My Faith," Mannes; "Midway in My Soul," Lotie Lehmann; "Mozart," Davenport; "Mozart on the Way to Prague," Moser; "The Music of Tchaikowsky," von Meck; "Beethoven Piano and Piano," Discusse; "Bloni; "Of Men and Music," Deane Taylor.

Except in a few cases, Professor Dayton's suggestions are all books of recent vintage. He assumes that we already know those other well known volumes by Huebner, Krehlel, Finck, Cooke, Elson, Amy Fay, and so on.

## Making the Fourth Finger Useful

(Continued from Page 200)

- (A) The left is the fingers first rest upon their key surfaces.
  2. Depress the fourth finger from its position on the key top in a prompt and vigorous manner, and simultaneously with the depression of this finger lift all the other fingers as high as convenient with equal promptness and vigor, then instantaneously release the tension on the fourth finger, but hold it depressed with a minimum of effort, so that the other fingers fall relaxed and take a position of rest on their key surfaces without moving the keys.
  3. After the mind has had sufficient time to "catch on," release the four fingers and repeat.
  - (B) It is as soon as the above exercise has produced precision of fourth finger movement, this finger will act independent of the other fingers as a whole. It would be well
- (Continued on Page 208)

## THE PIANO ACCORDION

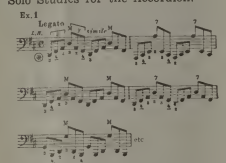
### Posture and Other Problems

By Pietro Deiro

As Told to Elvera Collins

RECENT LETTERS from our ERUDE readers provide a group of interesting topics for this discussion. Before answering the various questions we wish again to invite accordionists to write to us about their individual playing problems. We are sincerely interested in the progress of student accordionists as well as the careers of professional players.

A former pianist writes that he has recently taken up the accordion and wishes he could produce an arpeggio on the bass keyboard. An arpeggio effect can be obtained by substituting chords for the upper octave. Example No. 1, shows a few measures of an exercise written for this purpose. It was taken from the text book "Bass Solo Studies for the Accordion."



A mother writes to ask what physical exercises we can recommend for her little girl who becomes fatigued quickly when practicing a forty-eight bass accordion. The girl's age was not given but it was stated that she is well built and strong. As many little girls from six years upward, I have noticed practicing a forty-eight bass accordion, we are inclined to think that the fault rests with the manner of practice, and suggest that we try to find out what it is before we recommend any callisthenics for developing muscles. There are numerous incorrect practice habits which children adopt unless they are carefully watched. We shall enumerate a number of these, and although many of them will not apply to this particular case, they will interest other mothers with a similar problem.

First in importance is the matter of correct posture. This is so vitally important to growing children who are studying the accordion that we never miss an opportunity to mention it. A child should not slump down in a chair and hunch the shoulders over the instrument. This posture would bring quick fatigue even if the child were not practicing. The spine should be kept straight

and the posture erect with shoulders adjusted so the music is in a straight line of vision with the eyes. Naturally the proper light for both daytime and night practice should be arranged, as an eye strain draws on the nervous system and causes fatigue. The practice time should be divided between sitting and standing.

Next in importance is the question of whether the accordion is held correctly while being played. The shoulder straps should be fitted snugly so the instrument does not swing from side to side. A back strap, to join the two shoulder straps, is a great help in holding the accordion firmly in place.

When the accordion is in a playing position the upper right corner of the piano keyboard should rest against the right shoulder. There should be a free and easy motion of the right arm as though it were pivoted from the elbow.

The accordion is held in the correct playing position, very little effort is required to manipulate the bellows. In fact, the outward action occurs almost automatically as the instrument is being played. The closing action requires a little more effort. The terms "pushing and pulling the bellows" are misnomers because very little effort is required if they are properly manipulated. There is a possibility that the little girl's accordion may leak air through the bellows or through the valves, and in that case, she would naturally have to exert considerable energy to produce sufficient air. We suggest that the instrument be inspected by the child's teacher or by a repair man to be sure it is in perfect condition.

Children should be taught the important lesson of relaxation while they practice. Tenseness produces cramped muscles, and five minutes of practice under these conditions is more tiring than half an hour when relaxed. A child's practice program should be so arranged that there are frequent rest periods of short duration. It is difficult for a child to concentrate, and the periods of rest and relaxation are most important.

(Continued on Page 208)

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## Posture and Other Problems

(Continued from Page 20)

Here are some of the attributes of a good accompanist: Well developed technique, the ability to read at sight rapidly, a working knowledge of harmony with a very complete knowledge of all chords in all keys, the ability to transpose at sight and improvise when needed. An accompanist

must have such control of the bellows that he can produce perfect tonal shading, keeping the accompaniment subdued as a background for the solo and then bringing it out in full tone when needed. He must own an accordion with good reeds to promote harmony with the instrument must be kept in perfect tune at all times.

In order to be available for all kinds of calls, an accompanist should not only specialize in classical music but should be familiar with the current popular tunes of the day. He should have a repertoire of old familiar tunes memorized as well as many standard melodies and light opera favorites. A diversified group of solos should be kept rehearsed, as accompanists frequently are called upon for solos.

The first rule of an accompanist is to listen carefully to the soloist and become so familiar with his particular style that every whim and fancy can be anticipated, rather than to depend upon the music alone. In all of this under the heading of practice and we suggest that this young man grasp every possible opportunity to get experience while he continues his studies.

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

## Accordion Questions Answered

Q. I would like to know if a person who can play the piano, and understand it, is capable of taking up the accordion without studying under a teacher. I refer to one who can play fifth grade music. If you think it advisable, what studies do you advise? M. G.

A. A person who has had piano instruction under a capable teacher and can play fifth grade music will be able to study the accordion without a teacher. Numerous text books covering every branch of accordion playing are available and most of them have excellent explanations. Correspondence courses are also available. We still believe, however, that it is as possible to have an instructor at the beginning. It would be advisable to do so, and then you will be sure to start correctly without forming any bad habits.

Where words fail, music speaks." —Hans Christian Andersen.

## The Importance of the College Band and Orchestra to the Music Education Department

(Continued from Page 20)

average in his chosen field. We are beginning to put some "Music" in Music Education, and our young graduates are becoming more and more proficient as performers upon their major instruments.

Just a few years ago, President Roosevelt, in speaking to college students, told of a man he knew who had spent thirty years in getting his education, and who had a wealth of degrees of all sorts, including one in medicine. The President stated that the man was a "veritable walking encyclopedia"—but, he had never accomplished anything of great importance. The President stated that the man was an "amazing store of knowledge he had acquired. 'It is better,' advised the President, 'for you to combine the pursuit of the intellectual with a practical use of your talents for the benefit of your nation and mankind.'"

That is why I believe that the college orchestra, band, and chorus are part and parcel of the higher education process, and of the curricular activities. That is why I plead for their acceptance as an important part of the music schools of the higher institutions of learning in our country. They are the living, vital

laboratories, the real schools of music. They give the spark of music, the stimulus to the person who is learning methods of teaching. If a student cannot become a member of these organizations through lack of ability, interest, initiative, he does not belong to the school of music. Any more than the young lawyer who cannot debate, or the young doctor who cannot grasp the practice of medicine.

The time has arrived for a closer coordination between the music education department and the various college musical units. One cannot survive without the other. Properly unified, they can be indispensable to one another. So long as they are looked upon and administered separately, the students are the losers, and the cause of music generally suffers.

Better high school bands and orchestras will eventually materialize when the college music education departments give true recognition to the values of band and orchestra participation. And more than that, music in America will be recognized as one of the professions, one of the necessities, and one of the joys of living.

## Making the Fourth Finger Useful

(Continued from Page 20)

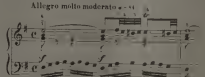
to experiment, in like fashion with the items regarding independence as shown in chart, Illustration 3.

2. To facilitate the reading of the chart, it might be found helpful to note several important points concerning it. At (I) a downward force (↓) is exerted with the fourth finger. At (II) an upward force (↑) is exerted with the associated fingers or finger as indicated opposite each item. At (III) a new feature is introduced: a neutralized force (↔) keeps the remaining finger or fingers, as the case may be, stationary at key-board level in an easy, controlled condition.

The poor fourth finger has unfortunately gained a reputation for being peculiar and troublesome; therefore, in order to offset these time-honored prejudices, we have presented an ordered arrangement of facts and remedies which definitely keep within the bounds of this finger's capabilities. That it is capable, there is no question or doubt; once we appreciate its value, as it benefits in a novel manner from the act of

forearm rotation. This condition, which particularly involves the fourth finger during the process of gripping variously placed objects, is greatest and strongest when the muscles are exerted so as to turn the forearm and hand upward. Even the very much abused fourth finger ligament has its particular value as its function is to lend additional support and control to this side of the hand.

In conclusion, we quote an excerpt from *Prelude in E minor, No. 10, of the Well Tempered Clavier, Book I*, by J. S. Bach, to give the pupil an opportunity to exemplify his acquired fourth finger proficiency.



By thus becoming cognizant of certain important truths respecting this finger and applying them with discernment at the keyboard during our practice, once, our playing will be greatly facilitated.

## Highlights in the Art of Teaching the Piano

(Continued from Page 150)

for the visual impression to reach the brain; 2. It takes time to transform the impression received into a command of the brain; that is, to clasp the sensory to the motor switch from the sensory to the motor; 3. It takes time for the brain's command to travel along the motor nerves; 4. It takes time for the nervous impulse to be transformed into muscular movement.

Now, in normal individuals, the time to transform the visual impression into a command, and the time to transform the nervous impulse into muscular movement are negligible; if either be of appreciable length, then the possessor of such sluggish nerves or such refractory muscles is utterly unfit for such work, which requires so great rapidity of thinking and acting. But the time to carry the visual impression to the brain, and the time to carry the brain's command to the muscular system are appreciable even in highly gifted individuals, and the earliest steps in reading at sight should be aimed at shortening both periods.

Fortunately no separate training is necessary; the sensory and motor centers can be quickened together, simply by insisting on the pupil concentrating his attention on playing the correct keys. Allow him ample

time to read each note, but never permit him to strike a key until his finger is actually over it, and he has fully verified through touch that it corresponds with the printed note. Most pupils fall in their attempts to read just because they urge both brain and fingers to work at a speed of which they are incapable; the mind thus loses itself in a fog, where it cannot distinguish the relation of notes to keys, and playing becomes guesswork. Clear realization of, and perfect preparation for what has to be done, is the only sane process.

At this stage, all questions of rhythm and fingering must be deliberately set aside. All the energy of the mind must be focussed on clearness of perception and correctness of the responsive action. Exercises should, of course, be well graded; reading of single notes must precede the reading of chords. Accidental and key signatures should be introduced in due order, and so on. What exercises to give each pupil and how to compel him to give concise, coherent attention to his work are details each teacher must settle for himself.

This valuable discussion will be continued in the next issue of The Etude.

## Have You a Song in Your Heart?

(Continued from Page 20)

horse, because, as far back as John Dunstable (1370-1453), we find that melody writing produced harmony, the sensations of harmony, and finally the laws of harmony. In fact the whole idea of harmony grew out of melody-writing. Dunstable discovered that one melody played against another, which he called counterpoint, produced a beautiful effect. Harmony was born. Rules began to grow, and were written; high estate several centuries later by such giants as Bach and Handel; and then the big-wigs of music made the great mistake of thinking that one must learn these rules in order to write melody; instead of the Dunstable method of writing the melody and thereby producing the rules.

The point I wish to make is that melody-writing comes first, not the mathematics of it. Just as a little child listens to language for its first two years; learns its block alphabet with its "cat, rat, hat," during the next four years; then at six goes to kindergarten to learn to read and write; and finally at seven enters the

regular class of the first grade, just so should that child be exposed to music—good music, beautiful music. For the first two years of its life, this may be played to him on the phonograph, the radio, or sung to the child by its mother. Songs, songs, songs! Then, at the age of two, it would begin "humming" its "blocks" and taking notice of its "alphabet" music, making the next step quite natural, the "cat, rat, hat" stage.

Please, Dear Reader, be careful to note right here that the child has not yet had its first lesson in "music"; it has not yet been pushed up against this monstrous impediment destined to choke it to death. No, the child has been only listening, so far, as it listened to the language of its mother and learned to talk. Just so should the child learn to talk music, not on a paper, not on a slate, not on a blackboard. Music is something we hear, not something we see. That must be kept foremost in the mind.

As we study intimately the works of Beethoven and Mozart, we find (Continued on Page 216)

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## Outstanding Achievements of Negro Composers

(Continued from Page 171)

of the Negro to jazz and to certain technical elements of writing for the piano is undeniable. These men, prominent in their field, represent composers from the earliest ragtime era to the most modernistic jazz: W. C. Handy (Father of the Blues), Spencer Williams, Clarence Williams, Maceo Pinkard, William Tyler Scott, Joplin, Jimmie Johnson, Porter Grainger, Duke Ellington, Turner Layton and Shelton Brooks. And, speaking of fine piano playing in the popular manner, who has not thrilled to the work of Art Tatum?

Reginald Foresythe, in England, began his career as a composer by writing sophisticated jazz. Few know that he is also the composer of interesting songs in a finer, more serious style! The late Edmond T. Jenkins, originally of South Carolina though he resided for some time in England, wrote much piano music. Samuel Coleridge-Taylor's father was a native of Sierra Leone; his mother was English. Therefore, the composer himself is classed as an Anglo-African. He was born in England in 1875 and died there in 1912. In the Royal Conservatory of Music he was educated, won scholarships and taught. Later in his life, this composer became an enthusiastic devotee of one color. "Who? Brno!" has done for Hungarian folk music, Dvořák for Bohemian and Grieg for the Norwegian. I have tried to do for these Negro melodies," he declared. It was through Frederick Loutin, manager of the Jubilee Singers, that he first began to appreciate the folk music of his race. When, in 1904, he visited America, he was so enthusiastic about musical folk Negro music that he incorporated a Negro Spiritual theme into the overture of his "Elwatha," an American Indian fantasy! The Spiritual was *Nobody Knows the Trouble I see*. In this way he quite confused American musical traditions.

### From the South

Negro composers are not without other traditions. The famous Antonio Carlos Gomes, composer of the opera "Il Guarany," was a colored man. Bridgetower, the mulatto violinist who played with Beethoven, wrote forty-one studies for pianoforte. Edmund Dédé, born in New Orleans in 1829, entered the Paris Conservatory where he became an accomplished violinist and composed original piano pieces in the life of the Negro Race; and in 1835, he wrote (on a commission from the League of Composers) "Kaintucki," for piano and orchestra, based on a short poem with two simple themes. In this he displays a simple but exotic harmonic scheme, with a simple but per-

fect form and a pure, pleasing melodic line. Many of the above-mentioned composers have written in larger forms and have gained critical acclaim and thereby. The wisdom in giving us occasional piano pieces is appreciated, for the piano is still the instrument that makes music known to the majority of people!

### From the North

R. Nathaniel Dett was born in Canada. He attended Niagara Falls Collegiate Institute, Oberlin and Columbia University. He has conducted many enterprises for the advancement of music among members of his race and has composed much for piano. He believes that as it is possible to portray the customs of a people without using the vernacular, so it is also possible to portray racial peculiarities without the use of national tunes or folk songs. However, in some of his music, he shows that it is possible to write music with Negro titles and still not succeed in making the music typical of the race. The Samuel Coleridge-Taylor's "Magnolia Suite" might be a cabin anywhere; even Italy or China. This suite, composed many years ago, is more sentimental than descriptive. Dett's "In the Basement" which comes the famous *Juba* (to which the composer has lately put words) was composed a year later than "Magnolia" and is much more characteristic. The various sections of this *Juba* are: *Brno!*, *Brno!*, which are very pleasant, as is Dett's "Tropic Winter" suite. The "Cinnamon Grove" is conventional, though in the second part occur harmonies straight from a jazz album.

William Grant Still bears the same relationship to Negro music that the late Silvestre Revueltas bore to Mexican music. He is a genuine creator but, while he draws on the native heritage, he seldom uses folk themes. He tried to find a purer source: musical instincts that were inherent in the race long before the Spiritual was developed.

Although many of his ballets and orchestra compositions have been arranged for piano from the orchestral scores, and although a piano suite from his "A Deserted Plantation" was published in 1936, it was not until 1934 that he actually created anything especially for the piano. Earlier ventures had not pleased him, and he resigned himself to the mere inclusion of the piano in orchestral works. In 1934, he wrote "The Black Man Dances," a series of dances for piano and orchestra, depicting four different phases in the life of the Negro Race; and in 1935, he wrote (on a commission from the League of Composers) "Kaintucki," for piano and orchestra, based on a short poem with two simple themes. In this he displays a simple but exotic harmonic scheme, with a simple but per-

fect form and a pure, pleasing melodic line. Many of the above-mentioned composers have written in larger forms and have gained critical acclaim and thereby. The wisdom in giving us occasional piano pieces is appreciated, for the piano is still the instrument that makes music known to the majority of people!

## Dear Harp of My Country

(Continued from Page 161)

Here was the magic formula from which so much of lasting beauty sprang.

Successive numbers of the "Melodies" were the poet's principal productions until 1816, when the first volume of "Sacred Songs" appeared. These were mainly selections of common songs by celebrated composers—Mozart, Beethoven, and others—for which Moore supplied religious themes. Some of these are to-day among the world's best known hymns—*Come Ye Disciples, This World Is But a Floating Shore; O Thou Who Driest the Mourner's Tear; Awake, Arise, Thy Light Is Come; Oh Fair! Oh Purest!*

In 1818, came the first number of "National Airs," in which Moore has chosen folk tunes of various countries for which he wrote imperishable lines—*Off in the Still Night; Hark the Vesper Hymn Is Stealing; Those Evening Bells*. And from then on, for twenty more years, there came from his pen continuing volumes of "National Airs," "Sacred Songs," and "Irish Melodies."

Briefly, how may Moore and his work be evaluated? He brought to the task, says one commentator, "a mysterious quality—the power to articulate the soul of a country." And, says another, "he contrived to convey that mingling of mirth and melancholy, sentiment and tragic undertone, of humor and plaintive nostalgia, which the world has agreed to recognize as characteristic of Erin."

To be appraised fairly, Moore's lyrics should not be judged apart from the music they were written to accompany. And it is a matter for wonder that they stand so highly as poetry apart from the music. But the essential thing about the lyrics that Moore intended them to reach his audience through the mouth of a singer, and his first care was to find words that fitted the air and were singable.

His expression is clear and immediate, his sentences short and to the meaning such as can be taken in without effort at a first hearing. It has been said of the lines which Moore wrote for musical accompaniment that the "voice cannot help singing them. The singer immediately notices an ease in the vocal

line and words which bring out the best in him.

L. A. G. Strong uses a few lines and measures to illustrate Moore's verbal and rhythmic skill.

I can sing from the bush, when the moon is shining. A bark on the waters wave

I came when the sun set o'er that bush was so shining. The bark was still there, but the sun had gone down

"First of all," says Strong, "his lines have an astonishing flow, an impetus in the right direction from the first word to the last. The placing of the consonants at the accented parts is beyond praise. Shining, at the end of the first line—Moore was very fond of a breath attack to brighten the last important vowel in a phrase, when the lungs might be getting empty; gloriously, with the slight delay of the double consonant, the pictorial vigour of the word, opening into the rime and brightness of the rising 'on'; the supreme aptness of 'declining,' which, so naturally, and again so pictorially, comprehends that awkward little run of notes."

Moore's singing of his own creations in a London drawing-room is admirably described by N. P. Willis, the American poet, who was a visitor in London at the height of Moore's popularity. "The effect of his singing," wrote Willis, "is only equalled by the best of the moderns. Every shade of thought is syllabled and dwelt upon, and the sentiment of the song goes through your blood. We sat around the piano, and after two or three songs he rambled over the keys again, 'When first I met thee,' with pathos that beggars description. When the last word had fallen out, he rose, said good night, and was gone before a word was uttered. For a full minute after he had closed the door no one spoke, and I could have wished for myself to drop silently asleep where I sat, with the tears in my eyes and the softness upon my heart."

Prefeminently Moore stands as the genius who in his own person represents the wedding of poetry and music, and thanks to him, the old airs of Erin are still with us.

"Proudly my own island harp I hold in my boundless."

Thus had he sung in an exultant mood. But the closing lines were in another vein:

"I was but as the wind passing needlessly over, And all the wild sweetness I waked was thine own."

## Vocal Guidance for Children and Adolescents

(Continued from Page 194)

throat tension is encountered. Even if the boy practices only in the lower octave of A in the full-bodied tone, it will serve to strengthen the muscles which must soon take on the weight of his maturing voice and thus prevent the sudden "break."

Boys in this primary period of their vocal experience should sing in their unchanged voice in the higher range so long as it is entirely comfortable for them. When it becomes a bit of a struggle to reach the upper pitches they should be moved step by step to alto or alto-tenor. As the mature quality and weight begin to appear in a voice it should be again shifted to baritone or tenor part. But all during this transition period—from tenor to alto to alto-tenor to baritone—should be systematically practiced. Furthermore, boys should be positively encouraged to use this low-pitch, full-voiced tone in speech.

If voices of girls and boys are thus guided during the pre-high school age they will be able to enter heartily into the more elaborate singing activities of the upper grades program and contribute resources of quality, range and power that are now rarely encountered in our schools.

In this discussion of training methods for young voices I have apparently focused upon schoolroom teaching; but a large and increasing number of "private" voice teachers are being called upon to meet the same problems. The development of class (group) voice teaching during recent years has involved many studio and conservatory teachers, and the lower tuition rate made possible in group teaching has induced parents to bring their boys and girls in voice training at an early age. Thus voice teachers who formerly

merely trained only voices past adolescent ages are being confronted with a new situation.

In almost any class group there will be one or two students with better than average vocal endowment, and perhaps with superior singing facility. As these emerge, their teacher and their parents usually agree that they should have more specialized training than is possible in group work. And so the teacher finds himself (or herself) facing the whole problem of giving intensive training to immature voices.

While I personally disapprove of exploiting children, even when they have singing precocity, I believe thoroughly in the advisability of voice training for boys and girls of nine or ten years and upward. Every principle of training that has been indicated in this article for the schoolroom would apply equally well to private or group training outside the school.

As a matter of fact, the difference in training procedure for the immature and the mature voice should be in degree rather than in kind. No sensible teacher would encourage or permit children under his charge to attempt physical tasks beyond their reasonable capacity, whether he is teaching voice or supervising playground activities. And no teacher would expect normal muscular development without activities which bring the muscles into vigorous play. The problem of voice training for the young is solved by inducing them to use their vocal mechanism vigorously (vitality) without allowing them to exceed their comfortable range.

Parents who insist that their children balance will be able to teach children correctly—if he knows how to teach adults correctly.

## Ferdinando Carulli 1770-1841

(Continued from Page 207)

a very exceptional degree of merit showing the ability and ingenuity of the author in displaying the various resources of the instrument. He was a most prolific writer of duets for two guitars, characterized by richness of harmony, elegance of form, variety in the effects of instrumentation and individuality of style. His concertos for guitar with accompaniment of string quartet or other orchestral instruments in which the guitar is the most important factor in their rendition, could only emanate from an artist fertile in musical resource and musical science.

His "Improvisations Musicales, Opus 265," consists of fifty-four

brilliant preludes in various keys; several trios for guitar, flute and violin, Op. 103, 119, 123, 149, and 255; and the trios for three guitars Op. 92, 151, 221, and 255, all of which give evidence of his great talent.

Studying the career of Carulli should provide inspiration to every guitarist of the present day. Lacking the guidance of a capable teacher, having no authentic study material to help him along the way, he was entirely self-taught, and in spite of all the difficulties usually encountered by pioneers in any line of endeavor, he managed to reach an enviable position among the great guitarists of his time.

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# The Grade

Edited by  
ELIZABETH A. GEST

## Junior Club Outline Assignment for March

Biography  
a. Mozart is considered one of the greatest composers who ever lived. When and where was he born? How old was he when he died?

b. In what four principal fields of composition did he excel?

c. Name three of his important operas.

d. Why is he so much liked by young music students as well as by older musicians?

this case the triad is on the dominant and thus becomes a dominant seventh chord, resolving to the tonic.

Terms  
e. What is a seventh?  
f. Give a term meaning to play as softly as possible.  
g. What is meant by enharmonic?

Musical program  
For your musical program you have a great deal to choose from in grades from easy to difficult. For instance, somebody surely knows the "Sonata in C major," or the beautiful *Minuet* from the opera "Don Juan" (or "Don Giovanni," as it is called in Italian); or any of the smaller minuets; also many of the movements from the symphonies can be had in four-hand or piano solo arrangements in various grades. Let every one look through his music and pick out something by Mozart to play on the organ. Then there are many beautiful recordings of Mozart's sonatas, symphonies, concertos, and operas. Listen to as many Mozart recordings as you can this month.

Keyboard Harmony  
h. Play the following pattern of dominant seventh chord followed by the tonic in any six major keys, in good rhythm and without stumbles.



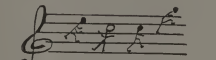
Notice the small figure 7 with the V. This always signifies that the seventh step above the root of the triad must be added to the harmony, thus making a "seventh" chord. In

## Chasing Notes

By Marjorie Hunt Pettit

Up and down my fingers race,  
Chasing notes from line to space;  
Up and down, and here and there—  
How they scamper everywhere!

Some I snatch and fling away,  
Others I compel to stay.  
When I've captured every one—  
Though they give me quite a run—  
Some are black, and some are white,  
Yet they all come out just right.



"Yes," went on his teacher, "the pentatonic scale is very old and it is used in many countries in the Orient, as well as in Scotland and other places."

## Peter and the Scales

By Monica Tyler Brown

"Why do we have to learn scales, Miss Carmen?" asked Peter at his music lesson.  
"Well, Peter," began Miss Carmen, "that's a long story. You know that every piece you play has some scale for a foundation, don't you? If we were to stop and analyze the lovely *Song Without Words* you have just played, we would find that almost every note in the entire piece belongs to the scale of E major—it is just the E major scale turned around every which way!"

"I never thought of that," said Peter. "I like the E major scale all right because it is easy to play, but I get mixed up in the minors some times."

Hymn to St. John the Baptist

The Origin of DOREMI  
"But we must have minors, as well as majors so we can have variety. The Greeks had many more kinds than we have, and you know we really inherited our scales from the Greeks—I mean the ancient Greeks."

"Do we have any but major and minor?" asked Peter.  
"Of course. Have you forgotten your chromatic scales that you did so well? And then we have the whole tone scale, too."  
"Oh sure, the chromatic scale. It's funny I would forget that because I like the chromatic scale. It's fun to play."

"Then there is a five tone scale, too, called the pentatonic scale. You can play it all on the black keys. Try it." And Peter played the black keys, making the pentatonic scale.  
"A great many folk songs are formed on this scale," explained Miss Carmen. "Try it and see," she continued, "play the melody of *Auld Lang Syne*, using only the black keys."

Peter was surprised to find how easy it was to do.  
"Yes," went on his teacher, "the pentatonic scale is very old and it is used in many countries in the Orient, as well as in Scotland and other places."

"And what did you say about the whole-tone scale a moment ago?" asked Peter. "I never heard of that, either."

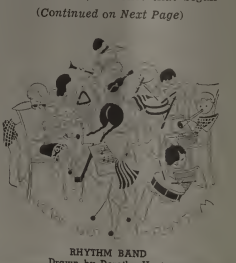
"Oh Peter, have I never shown you how to form a whole-tone scale? Well, I guess it's my fault if you do not know about it. Let's build one, starting on G, and making every step a whole step—no half steps in this scale at all." And Peter played as directed.

"Now we will make the other whole tone scale by starting on C-sharp. You see, there are only two whole tone scales on the keyboard, one using the group of three black keys and the other using the group of two black keys." And Peter played as directed.

"That's easy," remarked Peter, "but the way we have to sing do-re-mi in school gets me all mixed up."

"But Peter, those syllables have a very interesting history. This is the twentieth century and a very excellent way of writing music down on paper has been evolved, but there was a time when musicians had no way to write their songs on paper; they just had to remember everything, and the more songs there were the more they had to remember. Then characters called *neumes* were put over the words as reminders, but they were very indefinite. In the eleventh century there lived a famous monk who was a singer and who trained choirs of boys; and it was he who was the first to use the syllables you use in school. His name was Guido d'Arezzo. Every morning he sang in Latin a hymn to St. John the Baptist. He noticed that the first syllable of each line began one degree higher on the scale than the line before it, and in this way it formed a major scale. So he took those syllables, the ones that began

(Continued on Next Page)



## Peter and the Scales

Continued

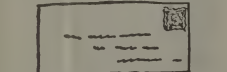
the lines and used them for the names of the scale tones. *Ut* was changed to *Do* because *Ut* was clumsy to sing, and then *Si* or *Ti* was added to make the octave. And this was the beginning of the syllables, *Do-Re-Mi* that you sing in school.  
"That's what I call interesting," said Peter. "And when did you say he lived, this monk?"

"He lived in the eleventh century. He was born in the village of Arezzo in Italy in 990 and died in 1050. He also made other improvements in writing music and began to develop the system of lines that we now call the staff, and his improvements made it much better for the singers."  
"Well, I guess scales will seem a bit

different to me now, since you told me so much about them. Just because they are so historic and because they are needed as foundations for pieces to make their melodies, I'm sure I am going to pay more attention to them."

On the way home he said to himself, "Yes, I guess that's right; tunes are just made up of scale tones going in different directions. I never thought of that before."

And as he neared his own gate he said to himself again, "Yes, I guess that's right; so the better we know and play our scales the easier it will be to turn them into tunes. After supper I am going to see how many I can play."



## My Favorite Composition and Why

(Prize winner in Class A)

We give a played called "Faraway Lands" which we found in *The Studio*, and every member represented some country and played a piece and recited a poem about that country. I am sending you a picture of us in our costumes for this playlet.  
We had our own lots of fun and it makes us work much harder at our music.  
From your friend  
RACHEL ANN LOU (Age 8),  
St. Louis, Missouri

## Honorable Mention for December Essays

Mary Elizabeth Long; Joanne Dancy; Burrell Hartman; Barbara Broome; Jennie Lou Royce; Ruby Beale Graham; Annette Miller; Martha W. Davis; Ethel Leas; Ruth Tresser; Hilda Lubja; Miles Hostetter; Bill Skags; Antonio Sloan; Hilda Mowbray; Mary Enderman; Sonia George; Sacori Brown; Ersilia Matthews; John Hendricks; Mary Ethel Lyman; Nancy Hartman; Marie E. Black; Paul Spencer; Althea Broders; Rose Kahn; Catherine Lange; Elsie Marie Brock; Andrew McKnight; Ella Mae Young.

## Honorable Mention for December Puzzles

Earl Fremont; Joanne Verelot; Eileen Patton; David Rittenhouse; Theodore Hoffman; Victor Hewitt; Roger T. Peoria; Hugh Emerson; Frances Evans; Brna Kretz; Josephine Bergner; Jeanette Hiller; Mildred Greenwood; Irene Bernard; Edna Armstrong; Carl Necker; Doris Whiteside; Ruth Marie Olsen; Dorothy Muller; Isabel Palmer; Marion Orr; George Todd; Phyllis Virginia Fulton; Nellie Rait; Anna Marie McKillop; Florence Ralshurst; Ralph Peoria; Robert Perry; Ruth DeMay; Marie Nevins.

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Musical Spelling Bee Game  
By Margaret Guiney

Spelling Bees are very old-fashioned, and they are also very new-fashioned, as they have become popular on the radio and at parties. So here is a musical spelling bee for your club.

You may have two captains who choose sides, or you may sit in a circle and have each player play for himself instead of for his side. The things to be spelled are not words,

but triads, chords and intervals, which give combinations of two letters for intervals, three letters for triads, and four letters for chords. If players are sufficiently advanced, diminished and augmented triads, as well as dominant and diminished sevenths, or secondary sevenths may be called for. Three mistakes by the player out or, if the game is large, one mistake puts him out.

## Initial Puzzle

The initials of the following terms, when correctly arranged, will give the name of something musicians learn to play.

1. A composition for full orchestra in three or four movements.
2. The opposite to legato.
3. Term meaning very slow.
4. A Christmas song.
5. A musical study.
6. A term meaning rather fast.

## Answers to December Puzzle:

Oh, come, all ye faithful; The First Noel; We three Kings of Orient Are; Silent Night; Good King Wenceslas.

## Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

## "Why I study music"

Subject for this MONTH

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than March 22nd. Winners will appear in the June issue.

- CONTEST RULES
1. Contributions must contain not more than one hundred and fifty words.
  2. Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
  3. Write on one side of paper only and do not use a typewriter.
  4. Do not have anyone else's name on your work for you.
  5. Clubs or schools are requested to hold a preliminary contest and to submit no more than six entries (two for each class).
  6. Entries which do not meet these requirements will not be eligible for prizes.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

My favorite composition is for orchestra; it is Maurice Ravel's *Bolero*. This particular piece appeals to me above all others because of its unvarying rhythm and the way in which the instruments are contrasted, yet blend, one with another. Perhaps another reason I prefer it is because of the fact that this work is a piece to hear when we are feeling "low." It starts with a slow rhythmic movement, which matches our immediate feelings. Then it builds itself up into an extremely exciting piece, full of enjoyment and daring; then closes with a magnificent crash, which completes one's inner feelings and wakes one up to the fact that no matter how we feel for a time, or how we imagine conditions to be when we are feeling low, there is always a brighter side coming.

## Prize Winners for December Puzzle:

Class A, Burnn Elsie Huber, Louisiana; Class B, Ernest Hartman, Nebraska; Class C, Esther Bernice Bell, California.

## My Favorite Composition and Why

(Prize winner in Class B)  
My favorite composition is for orchestra; it is Maurice Ravel's *Bolero*. This particular piece appeals to me above all others because of its unvarying rhythm and the way in which the instruments are contrasted, yet blend, one with another. Perhaps another reason I prefer it is because of the fact that this work is a piece to hear when we are feeling "low."

It starts with a slow rhythmic movement, which matches our immediate feelings. Then it builds itself up into an extremely exciting piece, full of enjoyment and daring; then closes with a magnificent crash, which completes one's inner feelings and wakes one up to the fact that no matter how we feel for a time, or how we imagine conditions to be when we are feeling low, there is always a brighter side coming.

Jay Smith (Age 14), Pennsylvania



THE COVER FOR THIS MONTH'S Little over a year ago a package reached the office of THE ERUME MUSIC MAGAZINE, and upon opening it there came to view an interesting photograph of two young children sitting on the floor, one of them a girl, with a violin and bow. The girl was looking at the camera with a smile, while the boy was looking down at the instrument. The package also contained a letter from the girl's mother, who was asking if the magazine would like to use the photograph. The editor of THE ERUME MUSIC MAGAZINE was very interested in the photograph and the letter, and he decided to use the photograph on the cover of the magazine. The girl's name is Sarah, and she is ten years old. The boy's name is John, and he is eight years old. They are both from Chicago, Illinois. The photograph was taken by a professional photographer, and it is a very beautiful and interesting one. It shows two children who are very talented and who are very interested in music. It is a very good example of the kind of children who are being raised in our country today. They are being raised in a way that is very different from the way that children were raised in the past. They are being raised in a way that is more individualistic and more self-reliant. They are being raised in a way that is more creative and more imaginative. They are being raised in a way that is more open and more accepting. They are being raised in a way that is more loving and more caring. They are being raised in a way that is more respectful and more dignified. They are being raised in a way that is more responsible and more accountable. They are being raised in a way that is more honest and more truthful. They are being raised in a way that is more kind and more gentle. They are being raised in a way that is more patient and more understanding. They are being raised in a way that is more forgiving and more merciful. They are being raised in a way that is more compassionate and more sympathetic. They are being raised in a way that is more generous and more giving. They are being raised in a way that is more helpful and more useful. They are being raised in a way that is more caring and more loving. They are being raised in a way that is more respectful and more dignified. They are being raised in a way that is more responsible and more accountable. They are being raised in a way that is more honest and more truthful. They are being raised in a way that is more kind and more gentle. They are being raised in a way that is more patient and more understanding. They are being raised in a way that is more forgiving and more merciful. They are being raised in a way that is more compassionate and more sympathetic. They are being raised in a way that is more generous and more giving. They are being raised in a way that is more helpful and more useful. They are being raised in a way that is more caring and more loving.

We give you the pleasure on its own appeal and make acknowledgment to Mr. Samuel D. Myslis of Chicago, Illinois, for granting us permission to use this photograph on THE ERUME front cover. Mr. Myslis has practiced photography as an avocation and has been successful in selling a number of photographs to various firms for publication and advertising use.

IT'S NOT TOO LATE TO PLAN AN EASTER PROGRAM—No doubt most church choir directors and organists have in rehearsal their plans for the music to be used in their forthcoming Easter Programs. But for those who have been delayed, either by the activities of "defense work" or for any other reason, a most satisfactory program may be arranged by utilizing the convenient examination privileges of the Presser's *Easter Music Catalog* (P-1) and Ditson's *Easter Anthems and Cantatas* (O.D.-8A) may be obtained FREE of charge, but you must send a check for one dollar to look over the catalogs, just drop a line to Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., saying "Send me a selection of *Easter Music* (specifying cantatas, anthems, vocal solos, organ numbers, etc.) on 50¢ paper and as fast as they are available. I will bring the package to you, you will have for examination the music requested. When your decision is made a check for the letter or the program or our shipment of the desired quantity."

Lawrence Keating's new cantata *The Resurrection Morn* (60c) easily may be prepared for presentation by the organ, glee club, church choir or in a few weeks. The same author's popular cantatas, *The Christmas Child* (60c) and *The King of Glory* (60c), and Louise Slater's *The Resurrection Song* (60c) also can be prepared with a minimum of rehearsal. Excellent new anthems also are available this season and church soloists among the alto, baritone, and basses will be glad to learn that William Hodson's successful solo of last year's *Song of Joy* (60c) now is available in the Key of C, just the right range for their voice.

For the busy organist who has not had time to prepare for his contribution to the Easter Program, many excellent compositions and arrangements appropriate for playing at Easter cantatas and other services on this great festival day of Christian worship may be had from which to make a selection.

For the very last minute, so to speak, "Presser Service" will be available for everything in *Easter Music Publications*, even to supplying additional copies of music for playing at Easter cantatas and other services on this great festival day of Christian worship may be had from which to make a selection.

For the very last minute, so to speak, "Presser Service" will be available for everything in *Easter Music Publications*, even to supplying additional copies of music for playing at Easter cantatas and other services on this great festival day of Christian worship may be had from which to make a selection.

# Publisher's notes

## A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

*Crucifixion; Mauder's Penitence, Passion, and Peace*—all of which are issued in superb editions either in the Presser or Ditson catalogs.

**SPRING CONCERTS AND RECITALS**—"Be aware the *IGES of March*" and heed that date as a final reminder that there are only six more calendar days of winter left. Yes, the twenty-first of this month is the first day of spring and from that date appropriate recitals and concerts will be in order.

It is possible that many students, teachers and performers do not have everything chosen for special programs of this type planned to be presented several weeks or more hence, and consequently, if they act now, they still have ample time to peruse thematic, sets and classified lists that are available for the asking from the Theodore Presser Co. By simply writing and indicating your interests (vocal, instrumental, choral, etc.) literature on material in any classification may be procured. Teachers who are interested in young people's recitals should specifically request brochure L-37, which lists and describes a varied group of musical works, many of most satisfying to soloists, rhythm band numbers (Folder U-15 is a more detailed list of rhythm band materials), children's songs, drills with music, and music for piano recitals on special themes.

Of course there are those individuals who, lacking the time to check lists, will find it advantageous to use the facilities of our Selection Department which enable them to procure immediately for exam-

Few, who play the piano, will want to pass up the chance of acquiring this STRAUSS ALBUM OF WALTZES, especially titles. When they realize that it can be ordered now at the pre-publication price of 25 cents, postpaid. Delivery will be made as soon as the first copies are available.

**CHAPEL MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery**—Prepared by a practical church musician, this important and very useful addition to the list of piano albums for church use will find a warm welcome when it comes from the press. Of special importance will be the fact that the entire collection is published exclusively with the Theodore Presser Co., and which have never before appeared in a collection.

Piano teachers will also find *CHAPEL MUSINGS* an attractive album for use in the studio and with the student who needs special recreational material. Melodious and appealing works by such well-known composers as Carl Wilhelm Kern, Ralph Federer, C. O. Hornberger, Frederic Grunow, and Cyrus S. Mallard imbued the spirit of old Vienna into his pages will be several especially composed numbers. Besides the main content for general use, there will be numbers of special character, such as "On Approval" are returnable for full credit.

**STRAUSS ALBUM OF WALTZES, for Piano**—Since the time that Johann Strauss penned the spirit of old Vienna into his immortal waltzes the universal love for them has never waned. Their irresistible appeal has always been undeniable.

Players, dancers and listeners, alike, have never seemed able to resist the sway and lift of these picturesque compositions and in recent years, in order to meet the popular demand, some extremely effective choral transcriptions have been made, notable among which are several by the recognized vocal authority and composer, Dr. Nicholas Douty.

Plianists, too, have discovered that transcriptions of these original orchestral works are most satisfying to soloists on recreational material, and to meet the need for a good, inexpensive collection the Theodore Presser Co. is preparing a volume of music of the best known waltzes of this great composer. It is the desire of the publisher that the countless average players will find great pleasure and usefulness in the contents of this volume, and therefore, grading has been kept at a moderate level.

The enthusiasm with which the seven previous Scores have been received indicates the wide appeal of the series, and hence another has been added to the series, Brahms' *Symphony No. 3 in F Major, No. 8* of this series, is truly a magnificent composition, embodying only the finest elements of symphonic technique. It is rich in the lights and shades of contrasting moods and contains passages of melodic beauty and grandeur as yet unsurpassed. The skillful analysis provided in this Score will greatly enhance the listener's appreciation of this superb masterpiece.

Place an order now for *Symphonic Skeleton Score, No. 8—Symphony, No. 3 in F Major* by Johannes Brahms—at the special advance publication cash price of 25 cents, postpaid.

**LAWRENCE KEATING'S JUNIOR CHORAL BOOK**—One outstanding feature of this new book for young choirs is the generous contents. In previous announcements we have stated that it would contain nearly forty new arrangements brought forth the surprised inquiry: "Is this a mistake or will the book really contain forty anthems." The final answer

of the book is now completed and we can assure our readers that the contents actually include forty different titles.

Mr. Keating has drawn his material from many sources. There are anthems on folk songs of France, Ireland, England, and Vienna; arrangements of familiar melodies of Sibelius, Tchaikovsky, Handel, Grieg, Gluck, Bach, Dvořák, Schubert, Brahms, Beethoven, Mendelssohn, and others; and fifteen original compositions by Mr. Keating. The book is further made useful by the inclusion of seasonal anthems, such as *Christmastime* for Christmas. Service material includes a Communion anthem, setting of the *Beatitudes* and the *Lord's Prayer*, and six *Prayer Responses*. The book takes advantage now of the special advance of publication offer on this forthcoming book at the extremely low price of 25 cents for a single copy, postage included. The sale is confined to the United States and Its Possessions.

**CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart, by Lotie Ellsworth Cat and Ruth Hampton—An especially important feature of this delightful publication will be its adaptability to use. First of all the authors have emphasized its educational value with clear and readable material. The informative story of the famous composer's career. A second point is its usefulness as recital material which, when cleverly handled by the students themselves, will form an addition to any program. A third suggestion is that a miniature stage, illustrative of a special scene, may be set up for the audience to enjoy while the story is read by the teacher with musical interpolations by the pupils. Directions for building this small stage are included.**

Five easy piano solos and a duet make up the musical content of this book. Special interest lies in the fact that two of the pieces were composed before Mozart's eighth birthday. Too, it is charmingly illustrated throughout with scenes from the great musician's childhood, and there is a selected list of Mozart recordings included which will prove many times helpful.

A single copy of *The Child Mozart* may be ordered in advance of publication at the cash price of 20 cents postpaid. Delivery will be made immediately upon publication.

**THE SINGER'S HANDBOOK, by Lazar S. Samoiloff**—An outstanding figure in the contemporary world of voice and vocalizing is Dr. Samoiloff, whose excellent volume on singing is shortly to be released. His ability as a teacher and vocalist is borne out by his imposing list of successful pupils, some of whom became members of the Chicago and Metropolitan Opera Companies, and others who distinguished themselves in the fields of radio and motion picture. He has been actively engaged in vocal teaching for many years in New York and Los Angeles, and has frequently held Master Classes for the benefit of musical centers of this country. It is now his purpose to make available to musicians everywhere the sum total of his many years of experience and knowledge in a simple, straightforward manner the author explains the basic precepts of good singing, with special emphasis

on the old Bel Canto method, and deals exhaustively with such problems as tone production, voice placement, program making, auditions, stage deportment, selection of teachers, physical fitness, etc.

A carefully prepared list of songs for every type of voice is also provided. This book is of great value not only to the beginning student of voice but to professional voice teachers, and laymen as well, and can be ordered now at our special advance of publication cash price of \$1.25, postpaid. Delivery will be made as soon as the book is on press.

**IN ROBOT LAND—An Opera for Men's Voices, in Two Acts, by L. E. Yeaman**—Mr. Yeaman's opera, a past master of enjoyable and well made addition to the limited supply of stage works for male voices. Not only does it abound in bright, simple tunes, but there is much in the way of witty dialog and amusing situations to make it popular with audiences everywhere.

In this opera there are eleven principal parts, among them two female characters which, played by men, can be made more than ludicrous. There are opportunities for splendid choral work, and the stage and costume will present three duets, and a quartet. The entire opera can be produced without difficulty by large or smaller groups, and the stage and costume will present no serious problems as both may be cared for easily and inexpensively.

The story concerns the realm which, with the cleverly handled by the mechanical men indicated in the title. With the arrival of two stranded American fliers, romance blossoms and the story is told by Mr. Johannes and, after various complications, an elopement ensues.

An order may be placed at this time for a single copy of *In Robot Land* at the low advance of publication cash price of 40 cents, postpaid. Advance orders will be filled as soon as the opera appears from press.

**ADAM GEBEL ANTHEM BOOK—For Choirs of Mixed Voices**—All church musicians know the name of Adam Gebel, the great organist and composer, and recognize him as one of the outstanding composers of sacred music. His anthems show a great reverence for the church, and there is an unpretentious, melodic style about which a quiet dignity prevails making them especially well suited for Christian worship.

Every number of the series and one to be included in this collection has been accorded a fine individual sales record in the Adam Gebel Co. catalog—it is fortunate for many of the publishers of the Presser Co. has gained the right to publish these excellent anthems under one cover for the first time. Each one of these anthems has had the same important difference is in the variety of music that has been utilized. Of course would be expected when two such experienced bandmen as Frilton and MacDowell have had their say. The important difference is in the variety of music that has been utilized. Of course would be expected when two such experienced bandmen as Frilton and MacDowell have had their say. The important difference is in the variety of music that has been utilized. Of course would be expected when two such experienced bandmen as Frilton and MacDowell have had their say.

Do not miss this opportunity to secure a copy of this forthcoming *ANNA GREEN, Avarice Book*—This book contains publication cash price of 35 cents, postpaid. (One copy only may be ordered at this price.)

**STUNTS FOR PIANO, A Very First Exercise Book, by Ada Richter**—It is a well known fact that a good technical foundation is one of the requisites for a good pianist. It is generally granted that children generally dislike this part of their lesson and practice periods, but Mrs. Richter has solved the problem of developing technique in the embryo pianist by "sugar coating" good technical exercises so that it is fun to learn. The seventeen exercises and one study are arranged in a logical order for teacher and pupil in *STUNTS FOR PIANO* are for two parts each. They are illustrated with match-stick drawings and carry titles to appeal to the children—all of which makes practicing a pleasure.

Under each new title there is a new "stunt" (preceded by an interesting explanatory text) to develop the student's piano technique. Entitled *Stretch Yourself*, an exercise is presented which will extend the fingers over a one-octave arpeggio; *Relax Relax* is a study divided between the two hands; *Bound Jump* leaps about the keyboard; while *Running on Tip-toes* is a light staccato study. There is also an easy pedal study and a preliminary exercise for the young student since much of the beauty produced by the careful study of the other exercises may be ruined by incorrect pedaling. Most of the early fundamentals of piano playing will be well cared for in a manner interesting to the child through the use of this new volume of study.

For those who is familiar with *My First Song Book, KINGDOMEARTER BOOK, and POEMS FOR PETER* will be anxious to obtain this new volume of study, and for those who are teachers unfamiliar with Mrs. Richter's works to become acquainted with her latest book at the special advance of publication cash price of 25 cents, postpaid, for a single copy.

**LET'S CHEER! BAND BOOK, by James M. Fenton and Major Ed. Chesette**—This collection is a new addition to the Presser Co. numerous school bands that have been wanting a "field folio" which would be more than just another collection of "band music" for the school. The Presser Co. of those bandmasters who already have had the opportunity of reviewing the contents and character of this new band book.

Every director, almost without exception, will agree that these medium grade numbers are about perfect for that peppy display on the field and stage of the bandman and, yes, even in the concert hall. The scoring is excellent as naturally would be expected when two such experienced bandmen as Frilton and MacDowell have had their say. The important difference is in the variety of music that has been utilized. Of course would be expected when two such experienced bandmen as Frilton and MacDowell have had their say.

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## A GUIDE TO MUSICAL STYLE

### FROM MADRIGAL TO MODERN MUSIC

by Douglas Moore  
Professor of Music, Columbia University

**THIS book** transports the reader into the spirit of great music. It examines five periods—the Renaissance and Classic, Romantic and Modern—and teaches the technique of listening so that one can identify the style and form of a piece of music and place it in its proper period. After a general introduction to each period it gives outstanding examples of every important type of composition and shows how it fits into the period of its age. \$3.75

24 musical illustrations  
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the parts they will need. This advance of publication cash price is 20 cents for each part, and the *Piano-Conductor* part also may be ordered in this manner for 30 cents. Delivery will be made as soon as all parts have come off the press. The advance of publication cash price then will be withdrawn.

**ADVANCE OF PUBLICATION OFFERS WITHDRAWN**—Two of the most popular series issued by the house of Presser are augmented with the new publications issued during the current month. The *Child's Own Book of Great Musicians*—John Philip Sousa, by Thomas Tapper, is the twentieth in this popular series of biographies of great composers. The past in these Publisher's Notes and many readers have shown their interest in them by ordering copies in advance of publication. The special prices at which these books have been offered are now withdrawn and copies may be obtained from music dealers, or direct from the Publishers at the regular price.

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Do not miss this opportunity to secure a copy of this forthcoming *ANNA GREEN, Avarice Book*—This book contains publication cash price of 35 cents, postpaid. (One copy only may be ordered at this price.)

## Advance of Publication Offers

March 1942

← All of the books in this list are in preparation for publication. The low Advance of Publication Cash Price applies only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Publication describing each book appears on these pages. →

Adam Gabel Anthem Book.....	25	Li's Cheer—Bond Book.....	25	Fulton-Chester Bond Books.....	25
Child Musing—For Piano.....	75c	Chopold Days of Famous Composers.....	1.25	The Singer's Handbook.....	1.25
Chopold Days of Famous Composers.....	1.25	Stunts for Piano.....	1.25	Stunts for Piano.....	1.25
In Robot Land—Man's Opera.....	40c	Stunts for Piano.....	1.25	Stunts for Piano.....	1.25
Lawrence Keating's Junior Choral Book.....	25	Stunts for Piano.....	1.25	Stunts for Piano.....	1.25



master's best-loved works. An analysis of the work, a description of symphonistic form, a picture and biography of the composer precede the skeleton score single-line presentation giving the melodic run of the entire symphony with the participation of each instrument or instrumental group distinctly indicated. Price, 35 cents.

Circulars describing the *Child's Own Book* series and the *Symphonic Skeleton Scores* may be had free for the asking.

**SAVE A DOLLAR ON A TWO YEAR SUBSCRIPTION**—The price of *The Etude* is \$2.50 a year, two years \$4.00. We will accept for the month of March two one-year subscriptions if sent at the same time for different addresses at \$4.00. Club with some musical friend and each of you save 50¢ by sending \$4.00 in one remittance. Here's a musical bargain which you cannot afford to pass up. Of course your own subscription if entered for two years, will cost you only \$4.00.

**CHANGES OF ADDRESS**—When changing your address, we should have between four and six weeks advance notice. Give both the old address and the new one. Keep us posted so that copies will not go astray. Wrappers of necessity must be addressed very much in advance of the publication date, hence it is imperative that we be advised immediately that you contemplate making a change.

**PREMIUM WORKERS, ATTENTION!**—Those who secure subscriptions to *The Etude*, taking merchandise as their remuneration instead of cash commission, will be interested in the following list of fine premiums not merely ornamental but decidedly useful and serviceable. Anything you may select will please you. Note that for each one year subscription we flow a credit of one point toward a premium selected; on a two year subscription, two points.

**Correspondence Case**—This handy Correspondence Case has a sturdy leatherette binding and includes a pad of writing paper, calendar, envelope pocket and pencil or pen holder. Closed it measures 6" x 9". Awarded for securing one subscription.

**"Bullet" Camera**—This new modest construction, compact Eastman "Bullet" Camera requires no focusing, is easy to load, has an eye-level finder, takes pictures 1 1/4" x 2 1/4" on Kodak Roll Film No. 127. Have more fun taking your own pictures with this simplified, candid-type camera. Awarded for securing two subscriptions.

**Comb and Brush Set**—A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing one subscription.

**"Baby Pen"**—Up-to-date in every detail, this new design Baby Pen is the most popular of all small alarm clocks. It has a reliable movement, steady alarm with soft or loud control, quiet tick, pierced hands, convex glass and felt cushioned base. Finished in ivory with gold color trim, 3 1/2" high. Awarded for securing five subscriptions.

**Butter Dish**—Crystal Glass with Chromium Cover. Dimensions: 5 1/2" square. Awarded for two subscriptions.

Send post card for complete catalog of premiums offered. In some cases it is impossible to replace premium for one owing to war conditions covering priorities, so please make a second choice when selecting a premium.

## Next Month

APRIL ETUDE SHOWERS MUSIC FRUITFUL FEATURES OF PRACTICAL INTEREST



SIR THOMAS BEECHAM

SIR THOMAS BEECHAM HAS HIS SAY

No more picturesque character has appeared in British music since Charles Burney and the literary Samuel Pepys than Sir Thomas Beecham, Chief conductor of opera and symphony, he expresses himself in terms quite as trenchant as those used as George Bernard Shaw. What he has to say will interest those readers immensely.

ESTER IS THE ALLELUIA SEASON

Mattie Fleck gives us the story of the music of Easter, the music of the new life, the sprigging of the soul. You will find her article most appropriate, especially at this time of world confusion.

TWO CENTURIES OF THE MESSIAH

When Handel's "Messiah" was first given two centuries ago in a little hall seating six hundred, in Dublin, Ireland, the authorities sought to secure room for one hundred more. Some inquisitive person hoon sides and, "And the problem was solved." What the "inquisitive person" was the "Messiah" is very graphic and entertaining.

RHYTHM MUST BE FELT

Perhaps rhythm but always bothered you. It is not easy to catch its tricky accents so that it does not sound mechanical. Chester Harris, a discoverer to Etude columns, is a gifted pianist and teacher. His explanation of how rhythm can't be taught but must be felt, is so apt that it cannot fail to attract attention.

THE PROBLEMS OF ORGAN PLAYING

Pietro Von composer and organist, has been widely recognized as a virtuoso upon his instrument. Formerly an assistant organist at St. Peter's in Rome, and later organist for many years at St. Peter's Cathedral in New York, a post which he still holds, he writes in a telling article upon organ study which all students may read with profit.

## Great Music in Great Recordings

(Continued from Page 157)

never came to this country before the upheaval in Europe. Despite the fact that "Otelio" in German is somewhat incongruous, the singing of Lemnitz is of such a high order that few will want to miss these discs. It is unfortunate that Ralf is not vocally on a par with his partner.

**Great Songs of Faith:** Marian Anderson with orchestra conducted by Charles O'Connell. Victor set 850.

The selections are *He Shall Feed His Flock* and *He Was Despised from Handel's "Messiah"* (disc 18324); *But the Lord Is Mindful of His Own* from "St. Paul," and *O Rest In the Lord* from "Elijah" (Mendelssohn) (disc 18325); and *Es ist vollbracht* from Bach's "St. John Passion" (disc 18326). Miss Anderson sings all these with flowing beauty of tone, infusing particularly the Handel and Bach airs with a rare feeling of deep sincerity and understanding.

**Wagner: Traume, Schmerzen, and Im Treibhaus:** Helen Traubel (soprano) with Philadelpia, directed by Leopold Stokowski. Victor set 872.

Miss Traubel is at her very best in these songs; the sincerity of her approach here and the fine quality of her tonal work remain among the best things she has done for records. Mr. Stokowski provides the soprano with a rare tonal background.

**Danish and Swedish Songs:** Lauritz Melchior (tenor) and Ignace Stratosfo (piano). Victor set 851.

There are Norwegian songs in this set as well as Danish and Swedish. The best musical substance is provided by Grieg, whose songs *Til Norge* and *Eros*, are splendidly voiced by Melchior. Sibelius' *Svarta Rosor* is also included in the album. Most of the other songs of a popular and patriotic genre were undoubtedly recorded with Danish and Swedish audiences in mind. Melchior sings all of the songs with fine manly fervor.

A booklet, with translations of all songs by Mr. Melchior, is included with the discs.

**Duparc: Erase and Polowdski: L'Heure exuse;** Donald Dickson (baritone) with piano. Victor disc 2194. Verdi: Don Carlos—Per me giunto; and Skifas; Ballad of the Duel (Cyrano de Bergerac); Donald Dickson with orchestra. Victor disc 18397.

Dickson sings with a throaty tone which robs his voice of the essential vitality needed to make these selections enjoyable. The subtlety and style of the Duparc and Polowdski songs are hardly conveyed. He is more successful in the "Don Carlos" and "Cyrano de Bergerac" numbers, but even here the singing is lacking in true distinction.

Chopin: *Etude, Op. 25.* Edward Kilenyi (piano). Columbia set 473.

The youthful pianist Edward Kilenyi reveals accomplishments more technical than interpretative in his performance of these etudes from "Opus 25." The best of Kilenyi's playing is to be found in the C minor, the A minor, and the G-sharp minor etudes. The recording is decidedly uneven, and one suspects that the noisy quality and rattling in some of the pieces have perhaps helped to defeat the pianist's efforts.

**Recommended: Mozart: Three German Dances, K. 605;** Bruno Walter and the Vienna Philharmonic Orchestra. Victor disc 4564. Mozartean music of entertainment, delightfully played.

**Flemenco Suite: Julio Martinez Oyanguren** (Guitar). Victor disc 13799. Virtuoso material for the guitar, brilliantly performed. **Saint-Saens: Ophelia's Spinning Wheel,** National Symphony Orchestra, conducted by Hans Kinder, Victor disc 18358. Saint-Saens followed in the path of Liszt in his tone poems, but he lacked the latter's fine and exuberance. Kinder seems less impelled by this music than Gaubert did in an earlier recording issued by Columbia. **Mascagni: Cavalleria Rusticana—Siciliana, and Leoncavallo: Senes-**

**James Melton** (tenor) with orchestra. Victor disc 18366. The American tenor sings clearly and smoothly; this recording should find a wide audience among his many admirers.

## Have You A Song in Your Heart?

(Continued from Page 209)

that they wrote myriads of little melodies in the tender years of their youth. It is obvious that they were exposed to music; music was all around them, beautiful music. Improvisation grew in them, just as all natural grows.

Our modern composers are, for the most part, writing only notes, patterns, percussions. Most of them cannot write one melody, let alone two, three, or four. They lack the gorgeous equipment which would be theirs had they come by music as they did in the glorious days of yore, the melody way, the folk-song way.

**Duparc: Erase and Polowdski: L'Heure exuse;** Donald Dickson (baritone) with piano. Victor disc 2194. Verdi: Don Carlos—Per me giunto; and Skifas; Ballad of the Duel (Cyrano de Bergerac); Donald Dickson with orchestra. Victor disc 18397.

## Letters to THE ETUDE

### A Stimulating Letter

To THE ETUDE: It might be interesting to know that we are already in the store of a full house here at our school. Personally I am booked solid from school time (2:30) until 11:15. I cannot attend lessons throughout the day to enable, however, to work on the right shift. It has come to the point where I am forced to give a few lessons on Sunday. I have never done before. Nearly all of our other teachers report extra duty work. I always try to sleep pupils up for *The Etude* as soon as they are ready to play first grade music.

—LOYD C. RUDY, MICHIGAN

# One Success Secret of JOHN M. WILLIAMS

is his firm belief in unceasing progress and betterment as exemplified by this

## Fine, Revised Edition of FIRST YEAR AT THE PIANO The Tremendously Successful Beginner's Book

We are happy to announce the publication of a revised and enlarged edition of this established favorite. To an already invaluable work the author has added much material representing new developments in piano teaching, including numerous charts and other aids. Utilizing both clefs from the outset, it stands as one of the most important introductions to piano study available. Newly engraved and set up, this First Year at the Piano is indeed "a worthy successor to its worthy self", and students of all ages will continue to find it the ideal first book. In it Mr. Williams' remarkable pedagogical experience and sound reasoning are clearly reflected, and a natural result is that, from the very beginning, smooth progress throughout is assured. PRICE, \$1.00



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## SECOND YEAR AT THE PIANO

This Second Year at the Piano continues logically from the first book with special emphasis on the playing of pieces. It is copiously annotated throughout, and helpful suggestions as to the most beneficial study of each piece and exercise are offered. Preparatory exercises to the more technical numbers are included. A variety of excellent teaching pieces by various composers, representing many styles of work, are utilized to carry the pupil along. PRICE, \$1.00

## THIRD YEAR AT THE PIANO

This book takes the student into the playing of the easier classics and lighter type pieces. The work here again involves about an equal number of exercise pieces and pieces along with the author's hints on the most advantageous practice. An interesting assortment of finger exercises covering various phases of technique is interspersed throughout the book. Among the composers represented are Concione, Koelling, Chopin, Heller, etc. PRICE, \$1.00

## FOURTH YEAR AT THE PIANO

Mr. Williams' Fourth Year at the Piano has been planned with special consideration for technical advancement. While a number of delightful and interesting pieces are contained in this work, it also provides excellent training in the matters of *dexterity, wrist action, use of the pedal, sustained chords*, etc. The author again supplies his useful suggestions on the best use of the book, and his explanations to the student on certain points are especially appropriate. PRICE, \$1.00

## FIFTH YEAR AT THE PIANO

In his Fifth Year at the Piano, Mr. Williams concentrates largely on interpretation. Thorough and carefully prepared analyses of the various pieces in the book are a special feature. A clear understanding of many interpretive points, useful in all piano playing, will come of close attention to the author's instructions. Valuable technical material is involved in the study of this book and many attractive pieces, largely from the later composers, are included. PRICE, \$1.00

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## New, Illustrated Edition of . . . TUNES FOR TINY TOTS

A most engaging preparatory book for pre-school pupils, this "happy time" music book enjoys a richly deserved popularity the country over. Right from the beginning there is direct association of the notes with the keys of the piano, both clefs being used. Playing progress is made by means of little melodies and exercises, many with entertaining texts. The author's study suggestions are invaluable additions. There are also helpful diagrams and charts and entertaining pen and ink sketches, illustrating the numerous pieces, which can be colored with crayons. PRICE, 75 CENTS

## Special Spanish Edition of . . . MELODIAS PARA CHINITAS

(Tunes for Tiny Tots) In response to numerous requests from our many loyal friends in Latin America, we have issued a splendid Spanish edition of this book under the title of *Melodias para Chinitas*. The new illustrated throughout, and the excellent translation by Placido de Montoliu retains all the fine points of the original, both in reading matter and song texts. PRICE, 75 CENTS

—LOYD C. RUDY, MICHIGAN



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