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# Volume 59, Number 06 (June 1941)

James Francis Cooke

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# THEETUDE June Price 25 Cents MUSIC MUGUZINO

# Songs that answer the question— "Which songs by American composers shall I use?"





THE CHAUTAUQUA sixty-eighth annual senson, from July 6th to August 31st. includes thirty concerts by the Chauto ucus Symphony Orchestra under Albert storstel's direction, and a series of operas in English by the Chautauqua Opera Association in cohperation with the Juilliard School of Music.

THE NEW YORK PHILHARMONICsymphony Orchestra summer concerts at the Lewisohn Stadium announce among many outstanding soloists: Yehudi Menuhin, Josef Hofmann, Jascha Heifets, Lily Pons in a program to be conducted by Andre Kostelanetz, and paul Robeson with Hugh Ross conducting the orchestra.

THE POCONO MOUNTAINS may soon become the summer music center of the United States. A large tract of land United states. A map such of land has been donated for the prospective pocono Music Festival, with concerts to be given by the Philadelphia Orchestra under Eugene Ormandy. Mrs. Benjamin P. Maschal, chairman of the festival, and former president of the Matine Musical Club, announces that plans are under way for the construction of an auditorium to accommodate about five thousand persons. The season would open in late August.

THE DAUGHTERS OF THE AMERICAN **REVOLUTION** recently dedicated seven carillon bells in the Washington Memorial Chapel at Valley Forge, Pennsvivanin. The bells, which increase the numher already in the carillon to thirtyseven, were given by Alabama, North Dakota, Arkansas, Minnesota, Mississippi, Oregon and Tennessee.

DR. EDWIN FRANKO GOLDMAN WILL again conduct the Daniel Guggenheim Memorial Concerts by the Goldman Band in Central Park, New York City, and in Prospect Park,

Brooklyn, from June 18th to August 17th. is the twenty-This fourth year that the hand has given summer concerts, which for the last ten years have been the gift of the Daniel and Plorence Guggenheim Foundation. As

usual, the concerts will he broadcast.

THE PEABODY CONSERVATORY OF MUSIC, in Baltimore, Maryland, holds its annual Summer School from June 13th to August 9th, again under the direction of Prederick R Huber, who has recently best made State Director of Music for the National Youth Administration.

#### HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

YEHUDI MENUIIIN, Lawrence Tibbet, and Charles Kullman will tour South America for the first time, this year. Mr. Menuhin will give twenty-five concerts in various citles.

among them Rio de Janeiro, Sao Paulo, Montevideo, and Bucnos Aires. Mr. Tibbett is to appear in opera at the Teatro Colon in Buenos Aires and at the Testro Municipale in Rio. Mr. Kuliman will be heard in seven performances at the Teatro Colon.



A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo volce of The Meso Trail by Arthur Owen Peterson, Manucripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Stults, P. O. 694, Evanston, Hinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.

AN APPEARANCE WITH the New York Philharmonic-Symphony Orchestra is offered by the Edgar M. Leventritt Foundation, Inc., to young musicians of the United States not less than seventeen and not over twenty-five years of age Applications must be filed by June 15th for the contest which takes place in October. For information write to the Foundation headquarters, 30 Broad Street,

A ONE THOUSAND DOLLAR award for the amateur musical play adjudged the heat work of the year by the Na-tional Theatre Conference is offered by the American Society of Composers, Au-thors and Publishers (ASCAP) Any resi-dent of the United States, eighteen or nent of the United States, eighteen of submitted not later than July 1st. For information write: Professor Barclay Leathern, Secretary of the National Thra-tire Conference, Western Reserve Univer-sity, Cleveland, Ohio.

ANDY ARCARL accordionist, recently completed a concerto for accordion and orchestra, one movement of which he played with the WPA Symphony at the William Penn High School in Philadelphia, on April 23(d

THE AMERICAN GUILD OF ORGAN-ISTS' second biennial convention in Washington, D. C., from June 23rd to June 27th, presents great artists of the Americas and of Europe. Walter Blodget of Cleveland and Catharine Crotity of Rochester, New York, are two of the American performers; and Joseph Bonnet. French virtuoso, heads the list of concert organists to be heard.

GEORGE IL NENDELSSOHN, greatgreat-grandson of Felix Mendelssohn-Bartholdy, recently, arrived in this coun-iry after a turbulent fourney from his native Hungary. His immediate plans are to volunteer for service in the United States Army.

THE ALL-AMERICAN YOUTH ORCHES-TRA has been reorganized by Leopold Stokowski for a transcontinental tour this spring, and has now been established on a permanent basis. This year's tour will take the orchestra not only across the United States, but also to Canada and Tra Juana, Mexico, On May 16th, it was heard at Carnegie Hall in New York City, Mr. Stokowski, in future spring and summer seasons, plans to take the orchestra abroad and on transcontinental tours in alternate years.

THE ESSEX COUNTY SYMPHONY SO-CIETY features Paul Robeson with the direction of Miss Eva Jessye at its first Harrell. stadium concert on June

and, with Frank Black conducting the orchestra, Efrem Zimbalist aupears as guest artist. with Dimitri Mitropoulos directing the orchestra, at the second concert on June 10th, Helen Jerson, Frederick Jagel Leonard Warren and



MISS RADIE BRITAIN of Chicago is the winner of the Boston Women's Symphony Society's competition for women composers, Mass Britain's winning orchestral work, entitled Light, was given its first performance on May 25th by the Women's Symphony Orchestra, in schedule, all to be given in English.

THE ROBIN HOOD DELL summer concert series in Philadelphia, which opens on June 24th, includes such solo artists as Pritz Kreisler, Alec Templeton, Paul Robeson, José Iturbi,

Laly Pons, Jascha Heifets and John Charles Thomas. During the series of "Pops" concerts. John Barrymore will appear as narratorto-music on July 17th; and Benny Goodman maker he diluti as sym phony-conductor on July



GUIOMAR NOVAES recently established the Guiomar Novaes Award, whereby a young American planist will be sent to Brazil at Miss Novaes' expense, to give a series of recitals. The planist will be chosen through a capiton to be held this summer, under the supervision of Arthur Judson, president of Columbos Concerts Corporation. The winner will sail for Rio de Janeiro in August or September. The award is Miss Novaes' contribution toward closer cultural relations among the Americas

THE BACH CHOIR OF BETHLEHEM, Pennsylvania, sang the "Mass in B Minor" by Johann Sebastian Bach in its complete form, for the thirty-fourth time, May 17th in Pecker Memorial Chapel at Lehigh University. On the sixteenth, the program consisted of seven cantatas. Soloists for the two-day festival were Harriet Henders, Lillon celebrated Eva Jessye Choir under the Knowles, Hardesty Johnson and Mack

> REINALD WERBANRATH, American bantone, and Charles M. Courbein Rel. gian organist, have joined the staff of the Penbody Conservatory of Music in Baltimore, Maryland, for the comina-

> HARMONIEN, the musical club of Bergen, Norway, carried on its musical season as usual, in spite of war restrictions. and was able to celebrate its one hundred and seventy-fifth birthday with an all-Norwegian concert, the first part of which featured the works of Edward Grieg who until his death was a memberof the club.

> DEEMS TAYLOR'S three-act opera. Ramuntcho," will have its world première during the 1941-42 senson of the Philadelphia Opera Company. This will be one of seven operas in next senson's (Continued on Page 410)

IUNE. 1941





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The Economics of Piano Study

PSYCHOLOGY AND ECONOMICS are two words that we had decided to drop from our editorial work bench. Their meaning has been so loose and so generalized that, as far as the larger public is concerned, they may connote any one of a dozen things or nothing in particular.

The word "economics", however, seemed as good a word as any to label those many things which go together to curb the waste of time, energy, and money in the study of piano playing.

There is much extremely fine piano teaching in the United States. Unquestionably, we have made gratifying advances in this field. Yet, there is a very strong feeling upon the part of some outstanding "pianogogs" that there are now many

dangerous diversions from the straight and narrow path. On the one hand, these are due to mistaken attempts to create "short cuts" and, on the other hand, to entertainment concessions for young people who are the pathetic anemic products of a pampered age.

Very few teachers consider the actual problem that confronts them. It is their job to take a living human being, young co tôd, and train that individual physically, mentally, and enotionally in the understanding of music, the technic of performance and the art of interpretation at the keyboard. These operations may be roughly classified into:

I. Learning the symbols (the notation) of music, by means of which music may be written down and then read and performed. In looking over Theodore Presser's universally used "Beginner's Book" and allowing for the possible symbols for the eightyeight notes on the keyboard, there are about one hundred and twenty symbols and terms to be learned. However, one

can play very well indeed, if he knows only half that number.

II. The training of the individual to express music written in this notation. This is the technic of the art.

III. The understanding of a vast number of things, rhythm, dynamics, aesthetics, musical form, history, harmony and counterpoint, which must be acquired in proportion to the individual's desire to make his interpretations masterly.

These objectives are not attained separately, but may be developed along parallel lines. This is, however, by no means a simple matter, because so much depends upon the receptivity of the individual.

We receive, regularly, scores of letters asking how far a pupil should advance in one or two years. This question can never be satisfactorily answered, because every individual is different. In the case of very young children, notation is usually taught now through "music play" methoda. The child finds himself getting fun out of music from the space the hypotentians, which of the straight of the space the hypotentians, which of the straight of the thickness of the straight of the straight of the thickness proceedings of the straight of the straight of this new proceedings in the straight other wise be frightened away from it.

With this entertaining state of affairs for the youngsters there is, however, a hidden danger. That danger comes in the temptation to neglect the matter of regular drill which good piano playing demands. This must be done with the

scientific seriousness always imperatively and incesantly necessary. Far better to practice one measure with intense (but relaxed) concentration than a whole page without it. It is in the failure to insist upon this superconcentration as the pupil advances, that most of the waste in piano study arises.

More than this, it is from this intense concentration that the student derives most of the benefits from music study. The physiological and psychological discipline that comes from performing musical problems with minute precision, fine taste, balanced discrimination and at a high speed, cannot fail to benefit the individual and affect his mental and emotional reactions and relations. His mind, muscles and nerves are coordinated as in no other human operation. and he acquires an invaluable finish which is like that of some precious scientific instrument. His mind in its quickness of operation is no longer an ordinary mind. He learns to think with



TERESA CARRENO'S RULES "], Master the fundamentals, 2, Know what to do. 3. Do it."

split second accuracy at super speed.

At the outstart, there must therefore be a precise correctness of every detail in the passage selected to be played-notes, time, accent, fingering, phrasing, touch--always emembering that to repeat misitakes in the opposite of profiable practice. Therefore, get the passage faultess unless you plan to waste hours at the keyboard.

Very few people look upon the student's relation to the keybrant in the right direction. That it, they seem to have of the student as doing something to the piano. What happens, however, is exactly the opposite. The student is, as it were, practicing upon himself, upon his own nextual vecestivity, his own muscles, and his own nextual vecesthe acapter, how by blow, carres out a work of art, so the student must bring into blags, within himself, a muscican. His future saccess will depend very largely upon what type carmond on the page 11

#### Youth and Music

O EMILY WAGNER, who came to New York in the nineties, the great metropolis seemed, like all Gaul, to be divided into three parts. There were the exclusive, luxury-padded neighborhoods where boys and girls were surfeited with comfort and advantages: the neighborhoods where their needs were amply supplied; and, last of all, neighborhoods where young bodies were undernourished, young spirits cramped, young minds subjected to bitter and warping influences, Slums, people called the latter, Horrible places. "Nice" people shrank from them. But the aspect of this third and poorest part

of the city did not cause Miss Wagner to shrink away from it; instead she looked into small dirty faces, saw squalld tenement homes want destitution, all the evil forces that lead youth to delinquency and worse; and pity gripped and held her. Here, through no fault of their own, young lives were handicapped by poverty and misery; here, because of the accident of being born on the wrong side of the social railroad tracks, boys and girls were deprived of the joys and privileges that ought to be every child's birthright. Facts to be faced-these-instead of pulling one's skirts aside.

She was not a woman of means: consequently she could not minister to these young people's need for nourishment and clothing and clean. fit habitation; the fifty dollars rolled up in her

purse was all the money she owned But she possessed 3 priceless resource, she felt, in her ability to play three instruments, piano, violin, and violonond she determined to pass along to these youngsters her knowledge of these. She could at least give them music - mixed with a full measure of kindness and warmth of spirit and understanding, Music would be one beautiful thing to shine among the sordid and tawdry lot that surrounded them.

To win the confidence of the boys and girls she first took a genuinc interest in their play - and



their playground was, of course, the street. She talked with them there and she sang with them there. Then, when the time seemed ripe, she made her offer.

"Go home and wash and come to the Bowery Mission with ten cents. I'll give you a music

They didn't wash too well, so Miss Wagner had to preface explanations about notes and rests with kindly suggestions regarding the way in which soap and water should be applied to necks and ears; she even gave demonstrations of

# Music As a Social Force By Blanche Lemmon

the vigorous manner in which it should be done But they came and they listened to every word she stid and they loved everything this grand person taught them to do. Before the first lesson was over, they were delighted with this new and exciting chapter in their lives and easer for the next one

And somehow they managed to come againand again-and again.

Pifty years have gone by since this kindly woman came to New York's lower East Side to lend her aid to its boys and girls; and during these years she has passed from the scene of action. But the small acorn of good that she planted there has grown into a tall oak-the Music School Settlement. It stands on East Third Street, and beneath its shelter underprivileged youths continue year after year to find help and inspiration and pleasure and guidance. And sometimes, when the business of living is almost overwhelmingly

and overpoweringly hard, they lean against it briefly until they can get breath enough to so on again

#### A Noble Motive

What Miss Wag. ner did for a handful of urching the school now is doing for hundreds: and in addition it is giving them the opportunity to play in orchestras and ensembles, a chance to become competent teachers and accompanists; giving them, in a word the advantages of a music school, But despite this wider scope and an advancement in technic, the exsence of Miss Wagner's idea remains the motivating little or no enforcement. Music lessons here are not something well-to-do parents have ordered and consequently a duty to be sidestepped as often as possible with flimsy excuses to a teacher lessons here are a privilege granted only to those who can pay small fees out of the most meager incomes or to those whose work is worthy of a scholarship-something to be worked at with a will Even theory-sometimes branded as "deadter-is here attacked with zeal and characteristic intensity. With the result that compositions emerge from their pencils as readily as essays do

when a boy or girl plays an instrument well enough to hold his own musically, he becomes sligible for the junior symphony orchestra of about fifty members; and when he becomes more advanced and enters high school, he is eligible for the senior orchestra which is considerably larger-about seventy players. To belong to either of these or to the school chorus is an honor as well as a lot of fun, for each week these groups participate in a program broadcast over WNYC. at the station's invitation, and each month they give recitals that are attended by the public. Then, once a year, comes the pinnacle of achievement-a concert at Town Hall. To hear a capacity audience there signify its approval with a cloudburst of applause is to sense the full glory of accomplishment and to tingle with the thrill of at

Soloists are chosen for these public appearance; and naturally any young person, selected for such an honor, glows with excitement and pride, particularly if the occasion is the Town Hall appearance. So, of course, Tony, an introspective lad who doesn't show his emotions very much, was throbbingly elated when he learned that at a coming Town Hall concert he would act as soloist with the Senior Symphony Orchestra. Tony had confidence in himself and knew that he could do the job well, and the school knew that he could too, which made everything satisfactory all the way around. And then, four weeks before

Of course he was not very strong, for his family was on relief and food in their house was not at all plentiful, so the orchestra hoped at first that food could be rushed to him and the dilemma avoided when he gained strength from additional nourishment. But when they learned that the doctor had pronounced it appendicitis, that glimmer of hope flickered out. It was all terribly dis-

## A Grand Triumph

In the hospital, however, Tony's attention centered not on his inclusion but on getting to that concert, and he clung tenaciously to the idea that he was going to recover in time to go through with the performance. When the doctors said, "No," he argued with them. When they said, "W-e-l-l," he pleaded. When they finally said, "Maybe," he gained strength with each inhalation of his breath. To the orchestra's astonishment he was back on the piano (Continued on Page 422)

principle: to combat the evils of their unfortu-

nate surroundings with this uplifting force; to give them, at a fraction of its cost, the wholesome and stimulating satisfaction of having music in their lives.

To be eligible for instruction at the Music School Settlement boys and girls must be in public school or have a job, and in addition to the instrument that each one chooses to play he must study theory. There is also a rule that every nupil in the school must practice, but that regulation, like the one about theory lessons, needs

Music and Culture

Problems of the

Advanced Piano Student

Artur Rubinstein

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T IS CONFUSING to offer counsels to plano students unless one limits the group of students for whom the counsels are meant. The child learning scales and the virtuoso preparing his concert program are both students of the niano; yet the necessary approach for the one would be entirely useless for the other. I propose, then, to address myself to the advanced student, who slready possesses a sufficient grasp of essentials to enable him to think in terms of music. And I offer my observations solely in the light of what has been useful to me and not as any set method. My principal teacher has been experience. Since studying with Professor Barth-a nupil of von Bulow-when I was fifteen, I have had no formal teaching whatever. I have learned through observation and by developing that musical approach which is most helpful to me.

There are two ways of approaching plano study. The best is to forget planism as such, and to penetrate to the core of the music one plays, trying to find full expression for one's own musical thoughts and to give pleasure to others. The other approach, by no means uncommon, is to

concentrate on planistic effects-brilliance, speed, and the like-b the point where music becomes simply a means of demonstrating one's powers. The first step, therefore, is to make certain what one is trying to accomplish.

I have found a tendency among students to overemphasize the importance of nurely pianistic effects. If the average pupil tells you that he has just done two hours' hard work, he usually means that he has been practicing technic! Can we not encourone in our students the conviction that they are working just as hard-and much more profitably-if they sit down quietly with a score and seek to analyze its musical meaning? I have always held that technic is like money; you cannot get along without it, certainly; yet there are so many vital things it cannot huy that the best thing you can do is to forget about it, even when you possess it! It is the same with technic. You cannot exist, musically speaking, without it, but there are so many factors to which it can never give you the key that it should be clearly evaluated as a means toward an

end and never considered to be anything more. After the fundamentals of fluency have been acquired, technic should develop side by side with musicianship. It is a mistake to believe that a complete technic can be developed, as a thing apart, and then applied to musical expression at some later date. That always leads to mechanical playing. For example, do not try to practice chromatic scales and arpeggios in the hope of inserting that type of practice into the final nages of the "Moonlight Sonata", where both forms occur. In that highly romantic context. both runs and arpeggios express musical possibilities which the technical forms alone can never suggest; with the result that the passage in question demands completely new practicing in its own right. It is wiser to adapt technical



#### ARTUR RUMINSTEIN

resources to the context, where they are needed. Practice Beethoven's runs and arpeggios as part of his sonata; not as isolated finger drills, later to be inserted into a page of music.

A Conference with

#### Avoid Useless Exercises

For this reason, I advise students not to overwork a scales, tandard exercises, and the blac-Seventy per-cent of such work may prove useless if no a totally harmful. Kerceless are calculated to serve general needs, and no two pinnaks ever need exactly the same thing. It is better to sated these parameters from the barnt will select difterent parameters, according to his own personal difficulties: and to use them as one's daily exercises. A double-turing parameters are difficulties.

Efforts in more valuable, as an elservice, than a containe practicular of the same form. To wanch has presented difficulties to me and, by the time three has been playing half an hord. That that for that presented difficulties to me and, by the time three has been playing half an hord. That the dist form a properiod to be musical passing in question, seems ites difficulti, i have improved my inserms ites difficulti, there improved my inserms ites difficulti, there improved my inculties to me, even though it may seem simple culties to me, even though it may seem simple on affindings as the basis of plu dout ware.

**Distinguished** Pianist

#### Juggler or Artist?

One of the most helpful counsels I can offer is never to play music that is too difficult. Do not tax your resources to their utmost. Students have a positive mania, it seems, for attempting immensely difficult, "showy" works. I have often marveled why some slim, undeveloped little girl of fourteen should insist upon playing Liszt's Campanella at an audition, when there is such a wealth of simple material that is equally worthy from a musical point of view, and just as pleasing to hear. The student, I suppose, is cager to show what she can do. Let her remember, then, that the place for sheer display is the circus and not the halls of music. Demonstrating that one can play louder or faster or more brilliantly than anybody else is on a par with displaying one's ability to lift heavy weights or juegle balls. And audiences are instinctively so symnathetic that when they observe a young performer strugsling with difficulties, they immediately become conscious of those difficulties and suffer along with the player. Surely, the goal of music is not to cause tension and suffering to one's heavers!

The plantists tone is really a very carlous thing: If we have studied the antenter of the plano, if we have studied the antenter of the plano, of the few instruments where mechanismel oftements stand between the players and has mean of the few instruments where mechanismel oftements stand between the players and has mean meta stand between the players and has mean meta stand between the players and has mean finatist create there focus directly in the playma tenches nothing maskel. If the tweeks only a key structure standard the state of the state of the secon holes. If the state that a state tence proserved between the state of the state of the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state tence is optimized as the state secon holes. If the state second as the state second as the state second holes. If the state second as the state second as the state second holes. If the state second as the state second as the state second holes. If the state second as the

#### Music and Culture

OO MANY TEACHERS are so busy studying methods of technic that they seem to overlook an important phase of music teaching. that is, the psychological understanding of the pupil. This particular weakness on the part of many otherwise very fine teachers is responsible. to a great extent for the great dropping off of music study by teen-age pupils.

In order to teach this age successfully, it is absolutely essential that the teacher should have some understanding of the physical and emotional make-up of the adolescent. It is a period of adjustment, physical, mental, and emotional. It is a period of great physical growth, in which a child suddenly has adult powers without adult judgment to control them. Certainly the beenage is the most difficult to teach, but the most fascinating. It is a challenge to harness and stimulate the powers of these half-child, halfadult personalities-these paradoxes of energy and laginess of willfulness and docility. It is a wise teacher who, realizing this dual nature, treats the adolescent as if he were a grown-up. If he is given the same consideration and courtesy that would be shown an adult friend, he will respond wonderfully to instruction

The following rules are suggested as being most helpful to the maintenance of this adult approach in the treatment of the adolescent:

First, never put yourself on a pedestal, or assume an aloof attitude. (Psychologists say that it is only your own feeling of inferiority that you are trying to conceal by making your pupils feel of little importance.) Rather try to develop a

# Teaching the Teens By Helen Betelle

above a wrong note. She cried, "Watch out!" Then, as his finger found the right note just in time, he turned and said, "Thanks, pal.

Second, never antagonize; never sav "must." Rather discuss problems with him, explaining the whys and wherefores to him. Suppose that you are giving him a new piece and that, in this piece, the first phrase permits of two different fingerings. Go over both with him, showing him why you like or dislike each, then ask him what he thinks, which he would prefer. The very fact that he considers the reasons for using a certain finvering not only makes him more careful, but sives him a feeling of importance and well being.

#### Different Classifications

Third make a distinction in your class between the work of the adolescent and that of the rounger pupil It is very fine if you are in the position to specialize in the teen-age; if not, have juntor and senior divisions in your recital programs. It is better yet to let the adolescents give entire programs.

Mass Botelle with a group of her pupils

sympathetic attitude. This does not mean the lowering of any musical standards, but the working with him, as a friend, to reach an ideal. Hold up a high standard in playing, but assume an attitude of comradeship as you together work for the attainment of his goal. Such a spirit is exemplified by this incident:

A thirteen year old boy had been promised a certain grade if he could play his piece without missing a noic, with the teacher sitting at his side to act as referee. Suddenly his finger wavered

big hug, to the amusement of the onlookers! Fifth, commend, if possible, before criticizing, The teen-age is particularly sensitive. Even their braggadocio is often a cover for a feeling of inferiority and sensitiveness. So at lessons, if you can possibly find anything to praise, do so before giving adverse criticism. "This passage was all right as to time and notes, but you lost an effective bit by not phrasing it carefully." "The touch was very fine in the andante, but don't you think that the allegro would sound better if every note

Fourth (a rather minor point but none the less important at times) have consideration for the adolescent's social activities. It is a wise teacher who remembers that social engagements are of utmost importance to the teens, and therefore is willing to adjust his schedule once in a great while to suit their plans It is far better to be inconvenienced by making up a missed lesson than to let a pupil's interest wane because of a social conflict at lesson time, Imagine a twelve year old boy dashing up to his teacher in a swanky hotel lobby, begging to be let off from the next day's lesson, so that he may go with the gang to a special matinée; and upon her willingness to change the lesson hour, his giving her



MISS HELEN BETELLE

were distinct?" Such criticisms from a teacher have a better effect than an out and out condemnation of the pupil's work not softened by a bit

Sixth, avoid forcing an issue with an adolescent. Rather discuss the matter from an adult viewpoint, and you will probably get an adult reaction. Suppose it is a matter of practicing a hated exercise; the pupil has rebelled against further practice. Do not try to make him do it. Rather explain why you had given it to him, telling him that you thought that he was old enough to take the discipline; but admit that you had made a mistake, and that you had not realized that he was not really quite grown-up enough "to take it." Then act as if the matter were closed. Usually the adolescent is stung by the criticism that he is not old enough "to take it" and will make a second try. If, then, he goes back to the task of his own good will, commend him for his sportsman"

## The Seli-Assertive Pupil

But, frequently, a teacher's problem is more than simply getting a pupil to practice a hated exercise; it is to cure an antipathy to music study in general. Teen-age pupils have thus been sent to the studio as a "last resort" by parents who hope that through a change of teachers a miracle may be wrought. Usually such pupils start laying down the law: 'I will not study Bach, I will not play in recitals," and so on. Agree with them by saying, "That is perfectly all right. Bach is really too difficult for you now. I would rather not teach it until you are old enough (Continued on Page 418)

# Musical Development in the Philippines

By Mrs. Paz Gloria Canave, M. A.

For some years The Kitode Music Magazane has endeavored to find a comprohensive article to present the progress of music in the Philippines, but the subject is so test and so varied that we finally abandoned the idea. The following article, however, does cover the activity in tone accessing of the subject is not been applied on the subject in the accessing of the subject is so that the subject is an endpious order-Euronau Norm. In soil hitty-five years in a religious order-Euronau Norm.

MUSICAL EXPERTS from many leads who have had opportunities to examine the musical talents of these interesting and delightful people, so beng identified with the romantic arts of Spain and, for over forty years, associated with the practical spirit of the United States, have been emphatic in their praise of the musical attimiments of the Philippines.

It is impossible in an article of this length to do more than touch the surface of the work of the islands as a whole, particularly that very important part introduced by the government of the United States through the public school system and through the various military bands.

Etude readers, however, will perhaps be surprised to see the accompanying photograph of the music building of St. Scholastica's College, "St. Geeclia's Hall", and more than surprised to learn

of the thoroughness with which music is taught at this institution. St. Scholastica's College was founded in 1906 (eight years after the battle of Manila) hy a group of Benedictine Sisters who arrived from Tutzing, Bavaria. Thirty years later, the college had sixteen hundred students and four hundred students in the musical department. The inspiration and develop-ment of this department was due to the remarkable skill, training and guidance of an unusual educator, Sister M. Baptista Battig. a disciple of the great pedagog and technical innovator, Ludwig Depavolding waste of time, material and money, and she insisted upon economy, punctuality and thoroughness in every undertaking. It was difficult at first to instill in her pupils, accustomed to the procrastinating spirit of the Spanish manaña, the thought that one of the great evils is to waste time. She possesses a vast and thorough knowledge of her subject matter, as she

pupils. If he met with a gifted young musician whowas very much in carness, he bestowed upon him or her his care, lavishly and generously. Often a lesson lasted instead of the usual sixty minutes double the time or more, and how speedshow the structure of a guidance! Sometimes, the groot master used tricks to prove the attention of his pupils, and he either looked out of the window





ultra-modern writers

is accuainted with the works, the styles and the

lives of nearly all of the composers, including the

Of her master, Ludwig Deppe, Sister Baptista

has this to say: "Ludwig Deppe relinquished the

directorship of the Berliner Kaiserliches Hofor-

chester and dedicated himself entirely to teach-

ing the art of plano playing. He was one of the

most amiable and patient of teachers, a true and

excellent pedagog, working only for art's sake

and restlessly pondering about the progress of his

e. A seacher of real modesty and seriousness, arriving in Manila with vey limited funds, site arriving in Manila with vey limited funds, site bright her auffahren funds to convert an old bright her auffahren konstenent and from this very namble beginning has come the splendd instituuon to which she has deviced her life. Scores of active pupils in various parts of the far Bast testify to her ability.

At the outstart she laid down the principles of

(Above) ST. CECELIA'S HALL—The Music Building of St. Scholartica's in Manila, P. I. (Left) Six undergraduates of different races and their teacher.

or went to the adjoining room, but suddenly the careless student was frightened by a shout: "Tone, singing tone, listen to it," or the like."

#### Various Principles

Here are a few of Deppe's theories, some of which are contrary to the very modern approach to piano technic. He used to say: "One may have the soul of an angel and yet if the sent is high. the tone will not sound poetic. The clbow must be as heavy as lead, the wrist as light as a feather." The wrist must relax, so the hand may turn upon it as upon a pivot. If the wrist is stiff, the tones will sound harsh and dry. All strength must flow down from the shoulders, through the muscles of the upper arm to the very tips of the fingers. The knuckles are made invisible by curving the fingers slightly in such a way as to make the hand become a plane. It looks so pretty and, as Deppe used to say: "What looks pretty is correct." The fourth and fifth fingers are often used, in order to strengthen them and to get a straight line from the elbow to the outer finger. The wrist is held slightly higher than the fingers, with the elbow heavy, a bit lower than the wrist

These same thoughts were embodied in prin-

#### Music and Culture

ciple in Amy Pay's notable book. "Music Study in Germany." Sister Bantista Insists upon the following principles: "In playing scales the hands are always prepared from above by lowering them gradually until the correct position is secured on the third degree of the scale Each finger turns on its key as on a nivot and all the fingers contract towards the finger that is pressing down the key to give it additional strength. The consequence is a beautiful, singing tone. In playing chords, the fingers prepare from a height of about thirty centimeters, spread over the keys they want to strike. The tension released the hand falls upon its finger tips with the inner side of the hand slightly bent, the wrist sinking gradually and the hand lifted by the means of the wrist. We distinguish four motions: preparing, falling, sinking and rising, Staccati are produced in the same way but in a quick motion according to tempo."

Through the years Sister Baptista, who has taught hundreds, including many of the best musicians of Manila has developed an unusual lesson plan for her students which is in many ways distinctly different from her artistic confrères in other parts of the world.

Every lesson begins with a short praver. "Each tone for the Glory of God." Then comes the "oiling of the fingers," as she calls the finger exercises. They are adapted to the various needs of the individual pupil; arpeggios of dominant seventh and diminished seventh chords and scales, and always in a slow and singing way at first. She says, "Never hit the keys, but press them down firmly in legato; otherwise your tones are dead, they neither sing nor vibrate." In studies. she never allows the slightest mistake in rhythm, fingering, position; she will ask a pupil to repeat a passage many times, until the effect is satisfactory. She often repeats Rubinstein's words: "The pedal is the spul of the plano, but you abuse it. How unclear this passage sounds," and she will push the pupil gently aside to illustrate it, slowly and repeatedly. To emphasize the above mentioned principles, she suddenly draws from her desk The Etude or the "Musical Essays in Art, Culture, Education," and reads a paragraph on

tone, pedal or concentration, adding with a her beautiful touch, her original way of intertwinkle in her eve. "Do you believe me now, when others say the same? I have you do" With preference she opens the book. "Great Men and Famous Musicians" by Dr. James Francis Cooke and reads from the chapter

which deals with de Pachmann: "Yet I always felt there was something which impeded the message, something which closged up the lines of muscles and nerves. This very thought preved upon me for years. I could not sleep at night because of it. I discovered that the whole trouble lay in the wrist The wrist was not free," and so on De Pachmann found that the hand must be on a straight line with the arm Te this not the very same principle advocated so ardently by Deppe? De Parbmann was a genius who discovered it probably by intuition and reflection.

#### The Master Quoted

When a nunil has no tone Sister Baptista will often sav. "Leschetizky used to say that Rubinstein's tone was so warm and so beautiful that the former always wept when he heard it. Did you ever weep when you had no tone?" With Lesebetisky. you hear her sometimes say oudly: "But tone, more tone, You have 'paper fingers' Go home and practice on a 'closed piano,"" Indeed, one of the candidates for the Eighth Grade Recital, who came for a trial

before the directress, was decisively dismissed with the words: "You have nothing in your finger tips; how can you dare to appear before the public?

However, the pupil's teacher revived her courage and tried the last resource. Three weeks practicing on a "closed" plano, four hours a day The result was astounding. The audience admired



A sweet girl graduate at St. Scholastica's,

preting the compositions. We see again that on the way to perfection there is no short-cut. Tireless effort, patient perseverance alone will lead to the desired goal

"Think, feel, nicture to yourself the musical setting of a composition before beginning to play." Thus she reminds the student when interpreting a piece. "If a master, such as Beethoven or Liszt, should listen to you what would be say? Ho would shake his head, or run away as soon as he had heard your chords!" One of the teachers said, after a recital; "We can never be satisfied." and was answered by Sister Baptista, "Indeed we may not be; there is always scope for improvement "

The use of the various degrees of intensity, from ffff to pppp, as recommended by Rachmanmoff, and the difference in tempo from grave to prestissimo are also resorted to in "refining" a composition. The rubato, ritenuto, and ritardando are especially drilled and practloed; they must be natural and artistic and not sudden and unprepared. Sequences should be played as echoes, or vice-versa; soft passages depend upon firmly controlled fingers; fortissimo passages should be full, deep, stately or passionate; pianissimo passages should sing or sigh, and vanish like a dying swan or the setting sun, leaving

the audience breathless and spellbound.

Unfortunately, Sister Baptista has-as directress and teacher in plano, composition and other musical sciences-time for comparatively few advanced students and post-graduates. However, twice a year she examines all the four hundred students who are instructed by members of the large staff of the Music Department of St. Scholastica's College, who are in turn trained by the directress personally. Several of these teachers have the degree of Bachelor of Music.

## Comprehensive Requirements

The course of music study at St. Scholastica's resembles that of leading music schools in other lands; the examinations in the four year course for the degree of Mus. Bac, are exacting and comprehensive. The school has enthusiastically employed The Etude for years, in its regular edu-

cational work. It makes the following statement: "Since we are using no special textbook in the courses in Music Appreciation, The Etude is one of the most valuable of reference magazines. Articles are discussed, compared, 'digested.' Examination questions call for review. In the Method Lesson, the Teachers' Round Table and articles on Principles of Teaching are well considered, memorized and-most important of allput into practice. During the piano lesson, some inspiring sentences are read, in order to give the pupil new ideas, new stimuli. We all, teachers and pupils alike, make The Etude our 'musical' companion. With joyful expectation we look forward to the next number which, of course, arrives always at the end of each month here in the faroff Islands. We all reap much fruit for our teacher's career by (Continued on Page 410)



direction of Mrs. Villancieva

"It it were done, when 'tis done, then 'twere

well

It were done quickly."

But every teacher and educator knows that speed and thoroughness are enemies. Many a talented pupil fails in the long run because he sped too quickly over the groundwork of his technic. In his case time was not money. It proved to be an endless worry throughout his life.

This impulse to go quickly rather than deeply has been a characteristic of youth since time immemorial. Moreover, speed is the order of to-day.

"Infortunately, this spirit has invaded music, it impels us to play the elder classics at a speed which would amaze and enrage their composers. The philosopher, Herbert Spencer, who was keenly interested in music, wrote: "Music performers

and teachers of music are corrupters of music." He gives his reasons for making such a paradoxical statement, and ends his article as follows:

trait of brilliant musical execution is ranklity. A Salterello or a Tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great anced. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only nut pieces of gen-



CLARENCE LUCAS A partrait by his son Milton Lucas

sine music. So much is this the case that habitually when ladles have played it to me I have had to check them— Not so fast, not so fastI—the rate chosen being usually such as to destroy the sentiment.

So ingrained has this habit of speed become that, if the greatest authority on speed in the world played the music of Scarlatti, Bach, and Couperin at the speed the composers had in mind, music students of to-day would inform the authority that he was playing much too slowly. Pant if this authority was also a sensitive mu-

But if this authority was also a sensitive misical artist, why link protect the oid music with all the grace and charm which it was meant to express, the students would be autoinided at its beauty, cheerinines, and humor. They would soon discover that to perform this music with the grace and poetry its composers intended is a far more difficulty of acquiring finger akon its Because the difficulty of acquiring finger akon is a grach, at the brighting of a student's career. to alter a composer's speed than we have to chauge his melodles or harmonics. Some minuets may be faster than others. But no minuet should move as fast as the fleeting scherzos of Beethoven.

The stinger may ask: "Too can we learn the scatt, speed desired by the classic components" That is a question which is difficult to answer. A very long culture is necessary before one can field more period. We often here it said that only a "Perchanna can interpret Berlion and Biest propery', And most people believe that an interprete of Chapmi about have some Slovence block in how efficient it is for us to hear the music of the manuer period is after to play if for its we have to the manuer of the played is a straight one plansit: of the period is after to play if for its we have to behave or American information Chapman.

No modern literary scholar would feel secure

# How Fast Shall I Play It?

The Rhythms and Speed of the Classics

Bu Clarence Lucas

he naturally lays too much importance on technic. Of course, without technic no interpretation of any kind is possible. It is only when the stadent becomes the artist that he sees interpretation as the great end of all schnical skill. And in developing his interpretative powers, it is most important that he give much thought to time. The auestion at

present is to determine the speed the composer had in mind. For speed is relative. Fast walking is not fast skating. And it is the same with music. Many modern pieces are intended to be taken at a very rapid pace. They would be lifeless if played slowly. But that is no reason why the Overture to Mozart's "Figaro" should be played at the absurdly rapid speed most orchestral conductors now choose

The scheros of Beethoren's aynphonies are intended to be fast. But the minets from Haydh's aynphonies are a different matter. They belong to a slower and more courty world. We have no more right In writing a thousand words in the language and manner of King Jame's Regish Bible And the modern planks is not asked to compose music in the style of Scaritati or Daquin. It is difficult enough to play their works property. Daquin, who was the most highly estermed organize in Paris, two landred years ago, is known to the musical barycloud and now glayed on the plano, Yet the modern French plantisk play Daquin's Cuckoo as rand(b) as any of their forwing truths.

The Cuckoo can be heard duting April and May in the woods and meadows of England France, and Germany. He sings to-day at exactly the speed employed by Beethoven in the slow movement of his "Pastoral Symphony." Imagine how the atmosphere, the subtle charm and poetry of that supremely beautiful scene by the brook would vanish if conductors took that movement at double the speed intended by Beethoven! Yet that is exactly what pianists do to the Cackoo by Daquin, Instead of the call of the cuckoo, accompanied by a kind of idealized rustling of leaves and murmuring of waters, we hear two sharp, brisk tones accompanied by a dry and rapid rush of notes like a daily finger exercise by Czerny.

Unfortunately, we have no little bird to fly to us with proof of Scarlatti and Couperin speed. But, knowing that the pace is always being accelerated, and guided by the internal evidence of the music itself, we will certainly find that the compositions of the old masters are played with far too much speed and far too little sentiment The many little ornamental notes, hung like pearls around the melody, were not put there to make the passages difficult to play but to be heard by the audience. And to play them as rapidly. distinctly and neatly as the composer meant them to be played is more difficult than to smother them and play the rest of the composition very fast. It is wiser not to play this music at all than to modernize it.

#### "Modernizing" Schubert

Another composition which is now completely rained by the furious speed at which it is played and sung is Schubert's Erikang. The rhythm of those pulsating triplets in the piano part is killed by the pace. The action of the piano will not respond to the rapidity of the repeated notes. The accompanist is frequently obliged to simplify the repeated octaves by playing them as broken octaves, first the thumb and then the little finger. Naturally, the vocal part is easier to sing at the increased speed; for declamation does not require the breath control necessary for long notes sung legato. The song is ruined by the singer, who often mistakes his physical strain and nervous excitement for musical enthusiasm and is surprised that his hearers' response is so cold The

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#### Music and Culture

reason is that the nudience has been robbed of the true musical charm of the composition.

As late as the year, 1878, Liszt played the accompaniment of Schubert's Eriking for a famous singer at a musical party in the home of the Parisian plano maker, Erard. The account may be found in the memoires of the French organist. Charles Wider who was present He says that List played it with that "slow and divine rhythm which cantivated us" and then Wider added: "To-day speed spolls everything. The rhythm is that of a tavi "

Liszt's transcription of Schubert's Eriking was made for the slower rbythm Without the accentathe rhythm is enfeebled. The hammers cannot strike the wires with force, unless they drop back far enough from the wires. And in this piece again the performer often deceives himself into believing that his physical tension in overcoming the difficulties of the transcription gives musical pleasure to the audience.

It is also true that a steady and well marked rhythm, at a moderately fast pace, sounds faster than a rushed and jumbled rhythm at a more rapid nace. The manist who has the necessary technical skill to play Liszt's transcription of Schubert's Eriking can prove for himself that a performance of the piece at Liszt's tempo, and with the first note of the triplets well marked, will sound more nervously energetic and agitated than a much faster and unrhythmical performance. Anton Rubinstein, who said that this was Liszt's finest transcription, always played it at the Liszt speed, which was considerably slower than the speed at present in vogue among vocalists.

This question of speed, however, is one which will never be answered satisfactorily. The composer is more or less sure of having the notes of his composition played correctly. But he can never be certain of the tempo at which the composition will be rendered. The temperament of the performer makes the difference. A striking example is offered by the performances of Wag-ner's "Tristan und Isolde" in Wagner's Bayreuth Theatre. Felix Mottl and Arthur Nikisch were contemporary conductors, both of whom had presumably come in contact with the composer, or were at least familiar with the Bayreuth tradition. Yet "Tristan und Isolde" is reported to have taken nearly half an hour longer to perform under Mottl's leadership than under that of Nikisch. Both these men would have resented any tempering with the composer's melodies, harmonies, or orchestration. But Wagner's speed might have been different from the speed of either Mottl or Nikisch.

#### Know the Spirit of the Times

This only goes to show how necessary it is for the musician to study the characteristics of the period to which the old music belongs. The tempo cannot be put on paper with precision. The metronome was not yet invented, when the classics were composed, and it did not come into general use till long after it was invented. The metronome markings on modern editions of old music have been put there by modern editors and, like nearly all metronome markings, they indicate either a speed which is very much faster than the composer's, or give the fastest spred at which the composition should be played. Hence it is always safer to reduce the metronome number. The metronome, however, should be used from time to time to ensure steadiness of rhythm. Many planists are afraid this will make them play in a mechanical manner. But steadiness of rhythm is the basis of all old music. (Cont. on Page 416)

### What the "Little Mother" Bid In Which the Great American Baritone Tells Why Students of Singing Should Study the Piano

## Ru Lawrence Tiblett

HO WAS IT THAT SAID that it is not the big things in life, but the unit which decide destinics? Anyway, that is how it worked out with me. I was able to take advantage of my big break when it came, not, as most people suppose, because of my voice, but breause of something I considered of comparatively small importance.

It all started when I was a lad and didn't know I had a voice. In fact, during my boyhood I was racked with indecision about what to do with my life I wanted to be a doctor, an actor, a cow nuncher, and to risk several other equally divergent professions; and it was not until after I was married that I decided to gamble on my volos.

In the meantime, there was mother and that early incident that will always be etched on my memory. I was six years old and only too well recall the day when some very solemn looking man came besitatingly to our modest home in a California oil town and knocked timidly on the door, Young as I was, I could sense in that knock a premonition of tragedy. Mother seemed to sense it, too, as she went to open the door. The man had come to inform us that dad, a sheriff, had been shot and killed by some bandits he was trying to round up.

From then on life was pretty hard for mother. who now had to support her family; and so we moved to Los Angeles in order that there would be more opportunity for work. But mother had decided on one thing regarding me; that I should have musical advantages, specifically plano lessons, which she had always craved and which had been denied her in her youth. I now realize what a sacrifice this meant to her, to scrape up enough money for a plano, a teacher, and then to stand over me while I counted 1-2-3-4. Nevertheless when little mother made up her mind there was no backing down. Incidentally, I think

## "You Can't Get Away From It!"



A radio in each seat cushion is the kriest inno A readio in even seet cantice as use kneet inno-vention for personneers on Gull Transports new "Radio Rebelliner." The music played on each sect can not be heard in the adjoining one, I inherited from her something of the same tendency. Thank heaven!

But at the time music was farthest from my thoughts. I had an insatiable curlosity about life and read everything I could lay my hands on. After my daily chores about the house were done I liked nothing better than to sprawl out in a hammock under the apple tree, with a book, And how I hated it when my mother broke in on these engrossing siestas with, "Lawrence, come in and do your practicing" I could see no reason or logic in plano practice: I detested it heartily I wanted to be an actor, anything but a player of the niano. But mother was adamant: and I knew there was no use arguing.

In the meantime I grew up, did some singing in church, some itinerant acting, in fact, did anything to make a little money. About this time I was strongly advised to do something with my voice; and, although still torn between this and that as a career. I finally decided to gamble on it. borrowed two thousand dollars and came to New Vork to study

My teacher in New York, Frank La Forge, took me in hand; and, after a period of preparation and several trials, a contract at the Mctropolitan Opera House was finally secured. As with all newcomers. I was given only minor rôles; and, although I did the best I knew how with these. I had no idea my big chance would come so suddenly,

On a Tuesday morning at rehearsal, out of a clear sky, I was asked if I could sing Valentine in the former singer of this part being confined in bed with a bad cold. "Sure," I thrilled with all the bravado of youth and inexperience. The truth is that I did not know one note or word of the part, and the opera was scheduled for Friday night-just three days away.

When I left the opera house that morning, although elated with the idea of singing a major rôle, I had a sinking feeling in the pit of my stomach. In my indecision I questioned, "Could I learn a part in three days, on which many had spent at least three months of preparation? Maybe I would do better to back out now before making a complete flasco? No, I would go through with it, even if it ruined all future chances of a singing career. My reputation was at stake."

Grabbing the score, I rushed home, sat down at the piano and began pounding out a whole opera, learning not only my own part but also the other parts, so I would know when to come in-And if you don't think this is a job, try it sometime. I spent the better part of three days and nights glued to that plane stool, tapping, endleasily tapping out the time with my foot, literally beating the parts, the cues, and all details, into my memory. It is a wonder the neighbors in the apariments where I lived did not have me put

Well, the results of that Friday night have been told many times. I did not know how I had been received until I was dragged from the dressing room, in process of taking off my "make up." And I did not fully realize it until the next morning's

Then it was that I began thanking the "little mother" for insisting that I learn to play the plano; for, without that ability, so painfully acquired in early life, I would never have been able to accomplish the feat of learning a whole opera in three days. And so I would have "muffed" my big chance when it came. The vocalist, or the player of a melody instrument, who does not know the importance of a fine working knowledge of the plano, is often at a great disadvantage when coming into competition with others who have had this advantage.

# Making Practice Profitable

A Conference with

Mischa Elman World-Renovned Violinist



MISCHA ELMAN TO-DAY

## Secured Expressly for THE ETUDE by RUPERT HOLDERN

 $\begin{array}{c} I & second of VIOLIN setupor with any$ young student, be immediately weakings interms of whet. What shall 1 do? What or,is the second of the second setuport of the second s

I believe in individualism in music. In other words, no one set method of instruction or of practicing can ever be laid down to conquer the problems of every violin student. The system that is good for one pupil may be quite unnecessary to the student who enters the teacher's studio affer binn. That is because music is not a single gift, but a series of gifts. First and most important is the inhorm sensitivity to music isself. Bitter a person has that, or he has not. The finest teaching in the world can never create gradus; it can, however, greatly develop natural endowments. That is why it becomes important to study develtions in the study of the teacher of the study of of us make the mission of thinking that the inborn mark is the whole Story. Actually, it is nontice that the study of the study of the study of the study.

Natural musicalness is always accompanied by further phenomena, and these must be carefully analyzed. Sax pupils of equal musical endowments will develop along six different lines. One may have a sirong sense of thythm; one may possess hands of such physical structure that technical difficulties come naturally to limit, one may acutes a fine timit the note to no effort, and so no, outer a fine timit that not to no effort, and so no, outer a fine timit that the normalized sector to both to develop strong points and build up weaker of any study system or practice training that the outer and the system of the system of the system of any study system or practice training the pupils is not to errar their heads rull of facts; pupils in or to errar their heads rull of facts; basis of the system of the system of the system basis of which they are individually exposite. That the system of the system of the system of the system basis of which they are individually exposite. That is system of the system of t

A good teacher will gladly take the time and dett to plan a system of instruction for each dett to plan a system of instruction for each detting the system of the system of the system of this system is never actin applied. A good size detting the system of the syst

#### Value of Self-Criticism

There is only one way to make the practice hour profitable. That is through alert, aware self-critt, cism. I cannot over-emphasize the importance of learning to split one's person into two haives, as it were; one half concentrating on performance, while the other half sits back listening to the resuit in impartial, objective criticism. The advantage of this lies in the fact that listener and performer have identical standards. The half-ofyou that listens knows exactly what the baif-ofyou that plays is trying to express-which is not always the case when the performer stands upon the stage and the listener sits in the audience! Intelligent practicing consists of three steps: (1) the formulation of what you wish to say; (2) the effort to express this idea through your playing plus (3) a simultaneous and dispassionate appraisal of the points that go well and the points that go badly. Only on such a foundation is progress possible. Fortunately, no human being can build this foundation for you, except yourself.

How are you to criticize playing? What generally happens when we criticize a performance (our own or someone eise's) is that we judge playing in terms of some other playing. If we hear an interpretation of a Beethoven sonata that pleases us, we unconsciously measure future interpretations by that standard. When we say that Mr. Y does not give as satisfying a rendition as Mr. X, what we really mean is that we approve of Mr. X's version and that Mr. Y's is different from it. This is a natural, but also a dangerously critical attitude in which to fall. It is particularly dangerous for the student (or the performer). because it dulls him in thinking out his own interpretations. There are many ways of interpreting music, and none is right and none is wrong!

Never ity to play "like" someone else, no makies, how eminent he may be. It is an execution: thing, of course, to select a model of playing, but that model should be chosen in terms of *how he does* if rather than in terms of *what he does*. It is quite light that seem more effective, more odd of bowling that seem more effective, more not of bowabilitar means of showing you how to release musical interpretations. (Continued on Page 414)

# Morning Music and What It Meant

Some Interesting Little Known Facts About Ancient Concerts and Their Givers

By Clement Antrobus Harris

T OT ALWAYS WERE CONCERTS held in the evening and after eight o'clock, which is quite customary. The change is, of course, due to the development of artificial lighting. When people were dependent upon daylight, the hours of meeting in winter were necessarily much earlier and, in summer, with sixteen hours to choose from, more varied. Those were the days of the aubade, a term which many modern people, who would have no difficulty in telling us what a

ing a whole day-like those held on November 22nd in honor of St. Cecilia, which date certainly from 1971 and probably much earlier, and the great choral festivals which are said to have sprung from them and to have lasted several days-naturally began in the morning

The English term "Hunt's up" is an equivalent to the French asbade. That many sided man Charles Butler, parson, bee keeper, musician, and scribe, in his "Principles of Musick" (1636) defines it simply as

musical welcome to

writing thirty years

later, seems to know

Here rows of

shal file And with their

pile.

drummers.

stand in mar-

vellum thun-

der shake the

To great the new-

But morning con-

. made bride.

the "Hunt's up"

type. In one month,

July, 1733, and in

one city, Oxford,

two concerts of the

ordinary kind took

place, one given by



#### A SUNDAY CONCERT IN 1782

Courtesy of the publishers of The Oldest Munic-Room in Europe, a monograph on the Oxford Munic-Room hy Rev. J. H. More, Mun. Doc. Of the 13 figures 1 take those standing from left to right, to be a harpist qualiform holding copy of music to performers in from left to right, to be a harpist qualiform holding copy of music to performers in front of him player on "M", a diminative fiddle (which he holds against right shoulder) should: violinist (titing?): harp player: goniloman (id player, instrument invisible): lady (note high collure and drossly geniloman (acte sword). To left of harpsichord: player of same; violoncellist; oboist and lady with ion

nocturne and a serenade are, could not define. Through its literal meaning of "the dawn", aubade came to stand for a function not uncommon in medieval days-a morning concert. The term would seem first to have acquired a musical significance among the troubadours who used it for a song, the subject of which was the parting of lovers at the approach of daylight. Festivals last-

the University Professor of Music at 6 A. M., and the other by "Mr Handel" at 9 A. M.; and in neither case does any surprise seem to have been expressed at the early hour. Indeed, the former was expressly described nour, interest, the modern instances, the mornas "successful, as mount instances, the morn-ing concerts given by the London Musical Union from 1844 to 1880, those given by Spa orchestras and the breakfast programs over the radio may



TENDUCCI

be cited. Some of these are quite ambittous In the seventeenth and eighteenth centuries, as suggested by Gay's lines just quoted the aubade, like its congeners, the nocturne and perenade, had acquired an instrumental character. This it has not entirely lost, for two such recent composers as Schulhoff and Stephen Heller have each written a movement in this form.

## Afternoon Concerts

Of concerts given in the afternoon, the earliest of which we know the hour were those announced in the following advertisement from the London Gazette for December 30th, 1672.

At Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future precisely at the same hour.

As is well known, these music meetings are often regarded as the first concerts in the modern sense of the term. This is because they were the earliest which were open to the general public of payment of a fee. The coin which thus was the first to unlock the doors of a concert room was a shilling. The fee charged by Handel for the already mentioned concerts at Oxford was at first five shillings and later three shillings.

Closely following Banister's concerts were those of Dietrich Buxtehude at Lubeck, known as Abendmusiken. They were, however, in the nature of what we should now call an organ recital, rather than a concert (though the program was not confined to organ solos), being given in the Marienkirche after the usual service. They began at 4.30 P. M. Handel's concerts at Oxford in 1720

Oxford, in 1733, usually began at 5 P. M. or 5.30. The famous series of concerts arranged by Thomas Britton, the "Musical Small-coal (chatcoal) Man," over his shop in London, which were maintained for thirty-six years (1678-1714), must be mentioned here, for they were the first sale scription concerts. Admission was at first free, but later on a charge of ten shillings a scappi was made. Seventy years later, for the concerts given in the Music Room at Oxford, built in 1748. the fee had doubled, a guinea being charged. with an additional shilling for each admission Scotland affords us (Continued on Page 423)

# Musical Films for Early Summer By Donald Martin

THE ETUDE BALLOTING to determine "the finest musical film" presented in America. during the first six months of 1941, is arousing all the interest expected of it. Response is heavy, with votes ranging from open postcards to detailed and interesting analyses of the qualities that make for fine musical films. Motion picture music exerts a great influence upon the tone and level of our national entertainment, and it now lies within the power of music-loving picture "fans" to speak their minds on the type of music values they demand. Have you registered your vote? Don't fail to do so; your opinion will help to determine the kind of music you are going to hear in future. When you see a musical film which has value to you, simply jot down its name

on a postcard and mail it promptly to "Musical Film Award," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

One of the most important new musicals for June release is "Moon over Miami" (20th Century-Fox). which title, strictly speaking, seems better sulted to a winter showing; but one cannot have everything; and the abundance of aural and visual pleasures the film provides amply compensate for Miami in summer. With lavish settings all in Technicolor, "Moon over Minml" bonets a alx-star cost, including Betty Grable-whose fanmail bearing the postmark of military camps would seem to rate her as the "favorite star" of the hovs newly inducted into the U.S. Army -Don Ameche, Charlotte Greenwood, Carole Landis, the Condos Brothers dance team, and Hermes Pan. This marks Pan's first appearance on the screen, although he has been drilling dancers and dance routines for years. He avolved and directed all the dances for Fred Astaire and Ginger Rogers when they formed the foremost dancing team in Hollywood. "Miami" is directed by Walter Lang, who performed similar services for "Tin Pan Alley." Music is

in the hands of Leo Robin and Ralph Rainger, who have evolved eight new songs, written around the Florida setting.

Compa to a Nersey phyme and Seminole Legend are the major numebers in the picture. A speciacular Compa routine, the seminor of the alons by Beity Grable and Hommes Fault is the high point of the farst number. Seminole Legend uses music and cherography to bring to life a mythical story of the Indians in the Vereglades. The dance fratures Jack Cogie, one of the nation's finest interpretive dancers, and two feminine members of his company. In support are thirty couples, whose brilliant costumes accentuate the Indian motif. The dance routing itself falls into the Indian folk pattern. The Condos Brothers were brought to the coast from New York to partner Miss Grable in a combination routine of rhythm, tap, eccentric, and buck-and-wing dancing performed to You Started Something Is That Good features Charlotte Greenwood and Jack Haley in an amusing burlesque turn. Betty Grable and Don Ameche perform what is officially described as "a ballroom dance with trimmings" against a tropical night-club background. Other songs include Miami, I Got You All to Myself. Loveliness and Love, and Hooray for To-Day,



Anna Neogle and John Carroll in a scene from the musical film yergion of the Broadway musical comedy hit "Sunny."

The selection of Robin and Rainger as songwriters for "Miami" stimulates feelings of satisfaction in the Chamber of Commerce of Miami Beach. Some years ago, the same tunesmith-team wrote the song, June in January, the title of which was adopted by Miami Beach as its official



city slogan, for use on tourist advertising literature and picture postcards. Basing great hones on Messrs. Robin and Rainger's apparent sympathy for matters Miamic, the Chambers of Commerce of both Miami and Miami Beach appealed to the song-writers to include an opus in the new film which would lend itself to use as a permanent local theme song. Which presents a problem in diplomacy. Miami and Miami Beach are competing municipalities with not a little rivalry existing between them; and the Robin-Rainger efforts must steer a careful course between the feelings of the two sets of city fathers. Possibly something along the lines of a greater Miami will result. At all events, the picture promises to measure up to that standard.

Ambitious dance-developers should find encouragement in the career story of the Condos Brothers (Nick and Steve), who, it seems, gave themselves their entire training on the sidewalks of Philadelphia, where their father owned a restaurant. An older brother, Frank, was the first to use the sidewalks as training ground. He began dancing on street corners for pennies and presently entered vaudeville, where he became one of the best eccentric, tap, and wing dancers, Next Nick took to the sidewalks where he remained until Frank summoned him as partner. Nick, too, became a success. Then Steve began the same sidewalk preparation. Presently, Frank gave up strenuous eccentric dancing, and Nick took Steve as his partner. In the ten years of their association, Nick and Steve Condos have appeared in many Broadway "hit" shows, in night-clubs, and in the two pictures, "Wake Up and Live" and "Happy Landing." Their technic is entirely their own, Starting out when the country was full of well-known tap dancers, they made themselves unorthodox, using a bit of everything in their routines, from the schottische to the Lancashire strut, and originating all their dances. Prior to their work in "Miami," the Condos Brothers played for nine months in "The Crazy Show" in London, where they were thoroughly bombed, and also exceedingly popular. In the Condos case, at least, unorthodoxy has paid remarkably brilliant dividends.

BKO Radio Pictures announces the return to the screen (data not determined) of Gords Swanson, in one of the title roles opposite Adolphe Menjou in "Fither Takes A Wich No other angles screen personality, it is aid, has ever enjoyed a greater following throughout the world. Whether or not Miss Swanson's re-appearance is to involve music is as yet unannounced. At all overus, her return will be anticipated by all who admired her in the days of the silent screen.

The musical comedy, "Sunny," which still ranks in memory as one of the most notable Broadway hits, is brought to the screen in the RKO Radio Pictures release under its former name. Conaldered one of the most popular musical comedies, "Sunny" made Jerome Kerris haunting melody, Wanny Millers inne when it was fuy etimanced Marilyn Millers inne when it was fuy end sone estin 1925. Now, with three (Confined on Pace 207)

# Wide Artistic Appeal Marks New Records

# By Peter Hugh Reed

HE recent simultaneous release of Beethoven's "Symphony No. 3, in E-flat" ("Broica"), played by Toscanini and the NBC Symphony Orchestra (Victor Set M-765) and by Walter and the New York Philharmonic-Symphony Orchestra (Columbia Set M-449) offers a choice between performance and reproduction which may prove disconcerting to the music lover. What Toscanini does for the score of the "Broica" is nothing short of a miracle. The herole strength, the majestic sweep, the religious utterance of grief, all are brought out of this great score in a truly unforgettable manner. Even to one who has known this symphony through long years, Toscanint's reading may prove a new musical orientation. Although Walter's performance is less compelling, less exciting than Toscanini's, it is nonetheless a searching exposition of the score. Walter is not as energetic nor as dynamic; he is more consistently Teutonic in his divulgement of the meaning and structure of the music. He utilizes a considerable number of changes in tempo to achieve nuances, whereas Toscanini obtains his tonal colorings without altering the music's drive.

Since recording plays a major rôle in the enjoyment of any great symphony in the home, there is no question that the Walter set is going to find a more immediate appeal; for it is not only the most successful job that Columbia has done with a domestic orchestra, but also a truer reproduction of a symphony orchestra than the Toscanini set. The latter, however, is better than previous sets emanating from the acoustically lifeless studio 8H, since it was made during an actual performance. But the coughs and the abrupt endings of several record sides may irritate some listeners. Yet if one takes the trouble to hear the Toscanini set four or five times, the fervor and intensity of the playing will be more fully apprehended and appreciated, and it may well be that one will not wish to part with the recording despite its inadequacies.

The performance of Brahms' "Symphony No. 3 in F Major" by the Chicago Symphony Orchestra, under the direction of Frederick Stock (Columbia Set M-443), is a less substantial exposition of this score than either the Walter or the Weingartner versions. Stock seemingly feels the romanticism of this music, and bases his entire interpretation on this quality. The surge and drive of the opening and closing movements are thus given a gentle benevolence which rightfully belongs only to the two inner movements. Walter perhaps more than anyone else obtains the rightful contrasts in this autumnal score at the same time that he realizes its various moods. As a recording, the Stock set is no advancement over either the Walter or the Weingartner set

In Debussy's "First Rhapsody for Clarinet" (Columbia Disc 11517-D), Benny Goodman shows the versatility of his musicianship. The recording, although not up to the concert hall performance. is far better than in a previous disc of this work, since it gives more of the exotic coloring of the orchestra's instrumentation.

Kostelanets, in his performance of "The Music of Stephen Foster" (Columbia Set M-442), is sophisticated and sentimental by turns. This sort of thing may have an immediate appeal, but to us it does not seem likely that it will endure as long as the recent "Foster Gallery" by Morton Gould (Victor).

The first recording of the Indiananolis Symphony Orchestra, directed by Fabien Sevitaky (Victor Disc 17731), is distinguished more for its robust performance of the rousing Dubinushka (a Russian folksong, brilliantly arranged by Rimsky-Korsakoff) than by its playing of the gay and festive Russlan and Ludmilla Overture of Glinka.

Sevitzky, who also conducts the Philadelphia Chamber String Sinfonletta in Pantomime. March de la Caravanne.

and Tambourin from "Denys le Tyran" by Gretry (Victor Disc 13590), is less persuasive in this music, dating from the time of Mozart and Haydn, than he is in the Russian music. These nieces require clearer definition and more nuance than the ensemble shows in this record

Hari McDonaki's "Sante Fé Trail, Symphony No. 1" is a program work which is skilfully made and colorfully scored. It offers three pictures of American pioneers, and its three movements are titled The Explorers, The Spanish Settlements. and The Wagon Trails of the Pioneers. The score is frankly picturesque and provides no problems for the listener. It is music that recalls in spirit the opera "Natoma" by Victor Herbert, as well as the paintings of American artists who specialized in the planeer spirit of the Southwest. The commoser is fortunate in having Eugene Ormandy and the Philadelphia Orchestra as the interpreters of this work, for they perform it with zest and strength. (Victor Set M-754)

Mozart's "Sinfonia Concertante in E-flat" (K. App. 9) is actually a quadruple concerto for phone clarinet, bassoon and horn. Mozart wrote it for a group of gifted musicians of the Concerts anirituel in Paris, shortly after arriving in the French capital with his mother, in 1778. Because of intrigue the work was not performed; instead it was not recovered until recent years. It is a highly effective score, particularly when given a virtuoso performance such as the Philadelphia Orchestra instrumentalisis present under the

RECORDS



direction of Stokowski in Victor Set M-760 Stokowski achieves luminous clarity in his reading of this music, and the recording is superbly

In "Rediscovered Music of Johann Strauss, Vol. II" (Columbia Album M-445), the selections are more appealing than in the previous set. For est ample, Motor Walts (disc 71027-D), proves to be one of the composer's better waltzes. Most of the selections were written for special occasions and show Strauss' gift for meeting such emergen. cles. Barlow and the Columbia Broadcasting Symphony Orchestra interpret this music with undeniable affection, and the recording is excel-

Conducting the Plitsburgh Symphony Orches Trainhauser" (Columbia Set X-193), Fris Reiner proves he Reiner proves he is among the foremost orches tral technicians now before the public. He gives this music a brilliant exposition, albeit with some vagaries of tempo. Unquestionably, the Pitts burgh Symphony Orchestra is a fine organization but it deserves cleaner and clearer reproduction than it has been awarded in this set.

The Budapest String Quartet is almost up rivalled in its interpretation of the Beethoven quartets. How much this gifted ensemble can do to make a Beethoven quartet more effective in performance is well set forth in the recording of the composer's "Quartet in F major, Op. 18, No. 1." The Budapest group makes much more of the opening movement than any previous recording ensemble, and they bring to the lovely adagio all of the poetic expression which the music de mands. The quartet is excellently recorded (Columbia Set M-444). (Continued on Page 416

#### HISTORY SINGS

Here is a musical book which is wholly and totally American. It is a history of music in America done very cleverly in a different manner. In fact, it is an integration of American music with American history.

Partly original, very individual in its structure, and partly passicolo or "scrapbock", in Americanese, It covers a wide field in a very necessary way. Some fitty quotations (now and then a whole chapter long) make up this book which reflects, in picturesque and forceful manner, human feeling and intelligent thought upon America and the masic of America.

Thus the writer takes the reader from bleak New England beginnings, down the long highways of musical romance, in our South, our West and to our Canadian and Spanish-American borders. It is as collequial as Mark Twain, Bret Harte or Rugene Field.

The whole book is fortunately within the ready grasp of the average high school student and will be found a work of unusual educational value as well as notable popular charm.

The writer has for years been one of the outstanding teachers of the Middle West, Much of her most valuable work has been done at the University of Nebraska at Lincoln. She knows her America and has rendered a valuable service in the development of this book.

"History Sings" By: Hazel Gertrude Kinscella Pages: 528 Price: \$1.50 Publisher: The University Press

#### BAND INSTRUMENT REPAIRING

To the library of mutcal books which is grown ing with assuing padity, we must add a book of rare protocol function. The second second

Pages: 157 Price: \$5.00 Publishers: H. & A. Selmer, Inc.

#### DISNEY-IZED MUSIC

One of the most touted motion pictures of recent pears the Walt Disney-Leopold Stokewalt. Has been the Walt Disney-Leopold Stokewalt. Bear Dechtores Echthelt-Mousorgky - Tchai-Beach-Bechtores Echthelli-Straway - Tchaikowaky-Dukkas-Echthelli-Strawaky - Tuntaistikter you like voorthy Thorman, you just don't lake to li like Dorothy Thorman, you just don't lake to li we have met most home or thopseed fights over Pantasia."

This review of its remarkable backs, which have come from this widely discussed please, cannot take into consideration the really very which make the match is soond regreduction, which make the secondaries of the consist of constraints sound stoonishingly like the orchestra planets of the consistency of shares; it earned discuss figures of the consistency and the members of the consistence members of the consistence, match there are an example to the sequence which dreams and the secment of the sequence which makes the The Etude Music Lover's Bookshelf



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

# By B. Meredith Cadman

quasi-burlesque vaudeville show; it cannot describe the suggession of the fourth dimension in the pictures which would seem to have great promise.

Your reviewer was too overwhelmed with the gorgeous riot of color, the amazing synchronization, and the delightful lights of Disney's humor, human understandding and exquisite fancy, to question the improprieties. However, he has the feeling that, when this startling film has come



SKETCH FROM WALT DISNEY'S "FANTASIA" This Ente sketch is from Mr. Disney's much discussed Beethoven "Posterol Symphony" episode.

and gone, the most valuable result will be six books presenting in matterly and permanent manner many of the scenes from "Fantasia" in color.

"Walt Disney's Fantasia"; by Deams Taylor. 175 pages (Size 13 inches by 9.5 inches). Price: \$3.75. Publishers: Simon and Schuster.

"The Nuteracker Suite"; an Interpretation by Walt Diamey, Introduction by Lcopold Stokowski, with six special arrangements for plano by Frederick Skarr. 70 pages (Bize 10 inches by 11.5), Price \$1.50, Published by Little, Brown and Co. (The musical selections are very simple and greaticn.).

"Ave Maria"; an interpretation from Walt Disney's "Fantasia," lyrics by Rachel Field, 36 pages, Price, \$1.00. Publisher: Random House.

BOOKS

"Fantasia"; size of page 12" x \$", about one-half inch thick (pages not numbered). Price \$1.00, Publisher: Random House,

"Dance of the Hours"; about 10" x 7". Price \$.50. Publisher: Harper Brothers.

"Pastoral"; about 10" x 7". Price \$.50. Publisher: Harper Brothers.

These really magnificent examples of color particles (anone the fixet we have seen; proporting (anone the fixet we have seen; proporting (anone the fixet seen; protein the second second second second second transfer of the second second second second theory with these second second second second have around the enhantstitic applians of the balance second second second second second theory second second second second second the second the second se

#### WANT TO GO INTO THE MOVIES?

Here is a book which explains, with great defimensations, lust with the writer of this force or an interast, lust with the writer of this force of the with his own. One-Kolsky, with which he has a coposed score three realies of this. The book is writpertures who, as a port of his training, studied for great operas a 1 Milan, 1 July, Weidentit, the force of the state of the state of the state movie score, and we never may know just with hiddywood However, hir. Characte M. Shapito has a write by follow.

"Propentity we here about this girl who may decovered by a sout while she was selling thumb-tacks in the five and fer basement, or about that young follow sho, while working for about the young follow sho, while working for develor, who immediately asymm to the easing drestor, who immediately asymm to the easing the head of the head of the tack of the tack of him at five hundred per week. . It amply is no on-all least out in cases I know of or have head these young folls had had once substitute these institute the tack of the head of the tack of the tack the second second second second second second second matter work in high school or in nome init the these second second

#### Music in the Home

group or otherwise. This background, together with the exceptional good looks they were probably blessed with, and a natural flair for dramatics, contributed to their achievements."

Then Mr. Shapiro goes on to tell all of the scores of accomplishments which might get one a "look in" with a casting director. All these make us think of the young girl who was turned down at one of the studios and demanded: "What do you think I am-a paragon?"

The author discusses "Physical Attributes", "Volce", "Pronunciation", "Facial Expression", "Posture", "Movement and Action", "Interpretation", "Personality", "Singers", "Training and Ex-perience", "Audition Material", and "Some Business Observations."

The writer found this a very informative book and one which should be invaluable to anyone with ambitions leaning toward celluloid immortality.

"I Scout for Movie Talent" By: Clarence M. Shapiro Pages: 84 (octavo size) paper binding Price: \$1.00 Publisher: A. Kroch and Son

#### THE ORIGINS OF MUSIC HISTORY

A history of music histories and the philosophy of the art of writing, which has just appeared from the press of the American Book Company, is an indication of the vast and the serious interest in music which has been developing in a manner which is even a constant surprise to those who have been working in the field. The book discusses in detail the sources from which musical history is derived. The book is one for the serious student and for the musical library. It is a proud addition to the literature of musicology in America.

"Philosophies of Music History" Author: Warren Dwight Allen Pages: 382 Price: \$3.50 Publisher: American Book Company

#### INTELLIGENT LISTENING TO MUSIC

William W. Johnson, a widely experienced English educator, has endeavored to do for music what a Huxley or a Tyndall might have done, had music rather than science been their subject. The book is one of the most sensible works upon musical appreciation that has yet appeared, because the author has not attempted to do without musical notation what can only be done with musical notation.

The writer has read most of the books upon musical appreciation, but he has never seen one which amounted to very much which did not employ liberal notation examples and references to the best records. In other words, in order to get an appreciation of music, one must actually know something about music. No words can describe music so that anyone could put the words and music on the piano disk and play them. Therefore, in order to convey a musical thought accurately, without actual sound notation, examples, are indispensable. As in the case of food descriptions, they may be interesting, but you can get only the vaguest idea of flavor unless you can taste the food described. For instance, the writer could use a thousand words right here to describe the flavor of the durian which is eaten by multitudes in the Orient, but you would have little idea of the fruit itself.

If one has had a training in the essentials of music and is able to play de Falla's "Three Cor-

nered Hat", or Brethoven's "Opus. 10, No. 1", a hook like that of Mr. Johnson contains a wealth of valuable collateral information. The book includes chapters upon "Horizontal Listening", "Listening to Pattern Music", "Listening to Romantie Music", "Modern Music", "Instrumental Music." Eleven pages are devoted to lists of phonograph records.

"Intelligent Listening to Music" By: William W. Johnson Pages: 191 Price: \$1.75 Publishers: Pitman Publishing Corp.

#### THE CURTAIN FALLS

The whole musical world felt a great loss in the passing of Dr. Donald Francis Tovey, Reid Professor of Music in the University of Edinburgh. It is therefore with no little sorrow that we welcome the sixth and last volume in his now historically famous series, "Essays in Musical Analysis", which is devoted to "Supplementary Essays, Glossary and Index." Thus this admirable musicologist completes two hundred and fifty incomparably fine discussions upon the greatest musical works in the art. The latest volume includes comments upon works of Bach, Gluck, Mozart, Beethoven, Mehul, Mendelssohn, Schumann, Beriloz, Brahms, Verdi, Tschaikowsky, Reger, Mahler, Elgar, Sibellus, Brian, Busch, Zador, Wagner. The index at the end of the book refers to all six volumes. an asset to any musical library. Vale! "Essays in Musical Analysis", Vol. VI By: Donald Francis Tovey Pages: 168 Price: \$5.00 Publisher: Oxford University Press

#### BATON BEATS

One of the simplest and best of the books unon the elements of conducting, that your reviewer has yet seen, is "The Baton in Motion" by Adolph W. Otterstein, of San Jose State College, Califormin. The book is only thirty-eight pages long (sheet music size) but it contains over eighty reproductions of graphic photographs and twenty adequate notation illustrations. While the book is not designed to make a Toscanini or a Stokowski, it will serve as a splendid introduction to conducting for class and private use. "The Baton in Motion"

By: Adolph W. Otterstein Pages: 38 Price: \$1.00 Publisher: Carl Fischer

#### MEDLEVAL MUSIC

One of the finest accomplishments in the field of musical scholarship, yet to be produced in America, is the recently published "Music in the Middle Ages" by Gustave Reese. Obviously such a work is the result of many years of close application and research. The book is very finely hal, anced as to the selection of significant material and, despite its elaborate documentation and necessary technological nomenclature, it has a far wider popular appeal than might be expected. It is the work of an intense student, who commands the right to expect the reader to work along with him, comprehending the background of this important period in musical history, when what we now know as music was slowly emerging from the conturies when civilization was largely under a cloud

The author starts with music in ancient times and carries the book through to 1453, when the curtain may be said to fall on the Dark Ages.

The Renaissance was beginning to dawn. Man had new faith and new hope in the ultimate triumph of right and beauty. He was beginning to have something more to live for, and this all made way for one of the most astonishing revivals of creative work in history.

It must not be thought, however, that the Dark Age was wholly a "black-out." While the library shelves of the world are loaded with books about the Renaissance, all top little is told of the Middle Ages during which a process of hopeful endeavor, fusion of artistic aims and transition, led many courageous souls to much that was beautiful and exalted. Great cathedrals slowly moved toward the skies, Canterbury, Cologne, the ever lovely Notre Dame and others. The Crusaders, with their fantastic zeal, brought the East into contact with the West. The Troubadours, the Trouvères and the Minnesingers went from town to town, singing the romances and the histories of strange events to the nobles and to the peasants. The world was preparing for greater and more beautiful things, but it already had real treasures often ignored in these days. The educational reforms started by Charlemagne were slowly becoming important to the common people. Such imaginative writers as Dante, Petrarch and Botcaccio inspired a world all too long restricted by superstition, stupidity, sorcery and magic. But it was an age of the picturesque, of color, of chivalry and knighthood which has a fascination all its own. Mr. Reese's book is one of the first comprehensive pictures of the unusual musical development of this remarkable period.

The author divides his book into three main sections: I-The Music of Ancient Times; I-Western European Monody to about 1300; III-Polyphony Based on the Perfect Consonances and Its Displacement by Polyphony based on the

The author emphasizes that much of the music preserved should not be regarded as archaic museum pieces, as it has a beauty all its own. To this end he has carefully prepared a Record List. covering fourteen pages, indicating what modern interpretations of this music have been recorded and where these records may be procured. Thirty eight pages of bibliography, in fine type, indicate the tireless investigation of the author, who is certainly to be congratulated upon a work of rare erudition which deserves a place in libraries

"Music in the Middle Ages" By: Gustave Reese Pages: 502 Price: \$5.00 Publishers: W. W. Norton & Company

## MUSICAL FEUILLETONS

In France it was the custom of many daily papers to reserve the bottom part of the first page for light literature or essays giving some particular writer's opinion upon almost any subject under the sun. "Sharps and Flats" is a series of thirty-two essays or editorials by J. A. Westrup, which have appeared from time to time in British publications. They give a "look in" upon an Englishman's way of viewing such varied subjects as mediocrity ("The Kingdom of the Second Rate") to Musical Facsimiles (Photostats of preclous musical manuscripts) or to an essay upon how Sir Arthur Sullivan was influenced by Mozart, It is nice reading for a cozy corner in the "Sharps and Fists"

By: J. A. Westrup Pages: 238 Price: \$3.00 Publishers: Oxford University Press



program called "Frank Black Presents" (Blue network, 6:30 to 7:00 P.M., EDST). The latter broadcast will feature vocal and instrumental sololats in concert music especially chosen to appeal to summer listeners.

Besides the above programs, Dr. Black continues

through the summer as conductor of the Citles' Service Program (NBC-Red network, Fridays, A:60 to 8:30 P.M. EDST), and also as conductor of the "New American Music" program (Blue network, Tuesdays, 10:00 to 10:45 P.M., EDST). This latter program, of which we spoke at length last month, has met with a wide success. It was re-scheduled for a new and longer period of time even before our first story got into print. Dr. Black tells us he is spending much time looking over scores. Literally hundreds have been sent in to him for examination, and it has been no easy task to separate the wheat from the chaff. However, the advent of this program has definitely shown that there is much good musical work being done by young composers in this country, and already listeners have demanded that many scores be re-played. The idea of giving second and third performances to works which Dr. Black and the radio audience feel warrant further hearing is one that might well he aped by other broadcasts

It is good to see Frank Black so active on the alrways; for no other man has done more for the advancement of good musical entertainment than he has in his decade as a radio conductor.

Following the completion of the New York Fullnaromic-Symphony Crochesta in Prodecisas on Internet Schwinger (1998) and Schwarz (1998) and Schwar

RADIO

new works for performance this year as well as some novelties. The bulk of the programs will, of course, be drawn from the standard repertoire.

The Serven Guild Theater (usually heard Sundays from 7:30 to 8:40 PAL IEST-Colombia nextwork of a share of the server compiles " at whet of a share. The program for the summer to listed to feature direct reports of CBB corraspondents from the important copilais and neary centers of the world, as well as highlight reports and analyses of news from New York and Washington. In view of the momentous events in the world to-day, this program is one worth hearing.

At the end of April, Kate Smith rounded out a decade of broadcasting. There is no question that Miss Smith is among the most popular artists of radio. One would hesitate to predict exactly what it is that gives this singer her nonularity; undoubtedly it is a matter of personality as much as anything else. It goes without saying that the lady has charm, but she does not overstress it. One suspects she owes her success to her natural manner, as much as to anything else, and to her graciousness and affability which endeav her to so many. Perhaps Southerners would claim it her birthright. For Kate Smith is a Southerner She was born in Greenville, Virginia, on May 1st 1910. Hers was a natural talent for singing, and although she never had formal instruction, she sang frequently as a youngster at church and amateur theatrical entertainments. Her vocal gifts first were recognized when she appeared in a singing rôle in the Broadway musical, "Honeymoon Lane." After this successful venture she appeared in starring rôles in two other musical comedy hits, "Flying High" and "Hit the Deck "

It was a young recording executive, Ted Colling, who started Kate Smith of on her radio career. He was as impressed with her vocal ability when he hard her perform at a benefit in Washington, D. C., that he proposed a business partnership, with radio as their goal. This association resulted in Kated, Inc., a corporation capitalized at \$400,000, whose stock is owned jointly by Kate and Ted.

When Collins first spetted Krie, are way preparing to leave the show bainses and take up an active career in nursing. But room the beginning the partorshop clicked, and in 168 Kate started on her radio career. In her ten years on the air, Kato Smith has introduced not only many new same to the radio public but also many new stars were first Store of the Addrich start, with her were first Store of the Addrich deline (or firster) and Costello, Henny Youngman, Ted Streeter, Bew Wan, and Addialde (Contranced on Pape 480) Bew Way, and Addialde (Contranced on Pape 480)

FRANK BLACK

TTH the advent of davilent saving time in many parts of the country, the summer schedules of musical and other radio shows begin. Thus the week after the final broadcast of Toscanini and the NBC Symphony Orchestra, the NBC Summer Symphony Orchestra began its concerts (Blue network, Saturdays, 9:30 to 10:30 P.M., EDST). This program is scheduled to be heard with a series of guest conductors until the return of the NBC Symphony Orchestra in the fall. No news was forthcoming at the time of going to press, on whether Maestro Toscanini would return in the fall as the leading conductor of the NBC Symphony Orchestra. Following his last concert in April he was scheduled to leave for South America, where according to the last reports he would remain most of the summer. When one looks back over the series of concerts that Toscanini gave us during the season of 1940-41, one recalls his superb and unmatched readings of many old favorites. The jast concert of the season, an all-Tschaikowsky program, featured the conductor's son-in-law, Vladimir Horowitz in the "Concerto in B-flat minor." There was a more luxuriant sound from the orchestra in that broadcast, which emanated from Carnegle Hall in New York City. If and when the conductor does return, it is to be hoped that the broadcasters will see fit to schedule all the programs to be played in Carnegie Hall, where the tonal quality of the orchestra is richer and more spacious sounding than it is when broadcast from the regular studio in Radio City.

The noted Canadian conductor, Reginald Stewart, opened the concerts of the NBC Summer Symphony Orchestra on April 28th. On May 24th, Edwin McArthur, the American conductor, began a four weeks engagement with the orchestra.

One of the busicst conductors this summer will be Frank Black, general music director of the National Braadcasting Company. On Sundays, Dr. Black will continue with his interesting series of String Symphony broadcasts (Red network, 2:00 to 230 PM, EDST) and will also be heard in a

#### "Sunk"

I am fifteen years old and am discouraged about my plane lessons. I keep up my interest in music and practice fairly recularly. But, here's the ruh: no one

regularity. But, here's the Pain' no con-thinks i have any takent. Even my bacher tells me I am a musical "duh." Ini't there any hope for me, even if 3 work hard? Pleuse do not print my real name, for I do not want any one to know Lame, 107 L do not w

Recently when my een asked his spimming coach to choose one or two lads to work out as an extra boy needed for the tank team, the coach said, "You can nick him out yourself: but just remember that between a fellow who is a good natural swimmer but fous around and won't tend to business and one who can't swim well but is willing to work seriously-I'd always take the second guy."

Piano playing is slightly (1) different from swimming, but the answer is the same, Given normal mentality, ordinary muscular coordination, good teaching and systematic daily work pny one can learn to play fairly well. This does not apply to instruments like strings, woodwinds and so on, where the player must make the nitch of each tone: to play these well demands sensitive nitch consciousness not needed for the piano.

Perhaps your teacher and parents are trying to prevent you from making the mistake of going into music as your life's work. They may be right about this; you may not possess that indispensable balance of qualities which makes for success in our profession

I am always very leery of predicting how far any one will go in the music world, for I have seen so many youngsters with outstanding musical gifts get nowhere, while others with apparently only an onnce of ability have arrived near the top. It takes a lot more than talent! Often, an urge and determination to study such as you have are indicative of latent talent. So, if I seem to heat around the bush, just remember it is only because I do not know you, have not heard you play, and have not watched your work. It would be unwise for me to take any other stand, But, if you are looking for one of the best ways to express your emotions, to have a good time and to contribute to the pleasure of others, I advise you to keep at your plano. But, be sure to practice and play just for the fun of it won't you?

#### What is the Use?

After fifteen years' experience teaching After fiften yraw' expectator traching addisorthe, repectally those of high school age. In internet children in place with the school internet children in place with the families r know are in the school internet children in place with the families r know are in the school internet children in place with the families r know are in the school internet children in the school place motion, and so forth rate was has been motion, and so forth rate was has been under the school internet in the school internet internet was some family and school internet school in the school internet internet. stand it any longer and feel so hopeless States, or am I just out of huck?-D. E

Let me show you other family circles, made up of hundreds of thousands of people in this land, who live simple, disciplined, productive hyes-with whom, tragically enough, you have no contact. The kind of family I know well does not have even a speaking acquaintance with pives, jitters, blasting radios or demon spreds. Parents and children stay at home several evenings a week, enjoying each Conducted Monthly

Noted Pianist and Music Educator

Correspondents with this Depart-seed are requested to lowit Letters to One Handred and Fills Words

#### #NNOUNCEMENT

Accessing to many requests, may I make the following statement concerning the technical principles which for five years I have been trying to clarify in The Roads.

he Brade: At no time have I studied with Matthay or any of his exponents. I greatly

As so into have I and/or with Mitthey or any al his exponents. I periody and the second second second second second second second second second The pitcheolen with liver creation and second second second second second register and second se

other's company, working at hobbies, listening attentively to serious or light programs over decently modulated radios reading, studying, making music-in fact, living a full life; all without the help of even one treny drop of alcohol or a puff of tobacco smoke. A movie once in a week or two is a treat, a dinner out an event. There are countless families who do not care a boot for dancing, night clubs, cards or cocktails. There is time each week for war relief work or church activity, sames. philanthropic projects, walks-and plenty of rest Books are read and discussed, an occasional lecture, play or concert taken in, Once in a while there is a motor trip with plenty of stops and side drivesand no speeds over fifty. And I'll wager, despite those noisy little cliques of streamlined whoopers-up which infest every community, that an overwhelmine majority of our people live lives to match

"Ah, but." you say, "you are forgetting these en/ants terribles, the high school brats who stay out with the car, heaven knows where, until three A.M., who present each other with jewelled hin flasks whose every nod and whim strike terror into the hearts of their elders" All right where are they? We haven't seen a single one, and we don't live sheltered lives-not hy a long shot. Our young high school friends are even more conservative than their Mas and Pas. They view with a oold fishy eve any levity any felling from grace on the part of their parents. They even disapprove such mild indulgences as coffee, tea, tobacco, not to mention those fuscious desserts which bring comfort (and poundage) to middle age. And woe to the parent who takes

so much as a glass of warming beer! According to his frowning progeny, the resulting swift physical degeneration leads inevitably to hardened arteries and early dissolution. In fact, you are already a

The youngsters themselves lead Spartan existences, their only dissipation taking the form of occasional orgies of "Science Fiction"-whatever that is. They take their school tasks solemnly and contake their scribes then something and conmountains of criticism upon modern educational methods and justly question the qualifications of some of their teachers,

Their extra-curricular activities are by no means as hectic as the crépe hangers no means as seens as one crepe nangers would have you believe. They have time would nave you beneve. they have time to "work their way" if necessary, organize surprisingly clever business projects, develop fascinating hobbies, train intensively for sports, or learn to play one or two instruments well, They are learning life's most valuable lesson-discipline; hers of all, they are teaching it to them.

Hours a day are devoted to the difficult business of building model airpinnes, or to the serious business of real flying, to hard, concentrated music practice, to astronomy, to the study of gasoline engines. to Scout work and to many another prois ect. And these are not exceptions. Youth thrives on self-discipline, cruves perfection. Both are indispensable to growing. intelligent human beings. It is only stimulus and encouragement that our young people need in their struggle toward the perfection which, thank heaven, they are confident can be reached. Where will they receive this "bucking up" if not from their teachers? They need you-more than

ever in these traric days-to bring them the riches, beauty and contentment, which music so lavishly pours out to all who industriously and intelligently Search

You are evidently an aspiring person or you would have stopped teaching long ago. What other work can offer you the thrill that music sives? Perhaps you neighborhood-the district in which you live-has changed during your fifteen years' teaching. It is no doubt, now filed up with people with whom you are un sympathetic. Why not move elsewhere Don't be afraid to take a chance, Prod yourself into new contacts, Join an enterprising church, work in some of its societtes; get interested in an active P.T.A group-for even if you are not a parent. you have a vital interest in the young people of your community. Join or organize a music club, study club, or a serious reading circle. (Please note that I do not include card, sewing and dancing clubs!)

What do parents, teachers and friends of young people need most to-day? Here is a little incident which I will tell you It happened in a school concert I once gave for very young children: kindergarthers they were. Music I said to the children, had to have three ingredients, iwo of which I named and illustratedrhythm and melody, When I asked the audience if it knew the third, a tiny four-year-old promptly stood up and said shyly, "Mister, I know it-sit's love"

Yes, Mothers, Fathers and Teachers, there's the secret, Harmony or Love, it's all the same . . . How much we need it. just now!

#### Arpeggios

Ary main directly as the competitive washness of my right hand. I seen do not be a seen to be the contract of the arpendo panet up. This is most remain arpendo panet up. This is most remain the the practice for quite a time with a de is not seen to be the practice of the the time of the the second the time of the de is, built the right thing to do the time of time

Everybody has a "weakness" in h right hand (also in his left), esprinition in arpeggio playing! How many pianista even advanced ones, can play the C major arpeggio very lightly and rapidly, of and down four octaves, hands alone of together, smoothly, perfectly, and with out a break? Try it, but be sure not a give yourself a second chance. You must play it perfectly the first time! And be sure it is fast. Planists who cannot pass this exam had better take careful inventory of their technical (in) competence and do something about it without delay

Nothing is ever accomplished by "sloppy" touch, as you call it. If you par with flabbily dipping wrist and "putty fingers, you are wasting your time. Try playing the arpressio slowly and quiet arm suspended freely from the should cloow tip high, "floating", and novin gently along the piano; wrist rather high and level (no dipping, drooping or drop ping 1), each finger first touching its pro with the aid of a slightly rotating not arm, the finger softly "finshes" its pri-The instant the finger finshes and inc

(Continued on Page 420)



# Guy Maier

The Teacher's Bound Table

THE MAJORITY OF PLANISTS and students of the piano think only of the fingers. They forget that the motion of the fingers is only a minute part of the motion of the entire mechanism. Arm, forearm and wrist motion materially help the motion of the largers.

The proof that the larger muscles of the arm and forearm require special training at the start is found in the work of the very young student and the adult beginner. With the former, the small muscles of the fingers are not ready for intensive finger training at the keyboard. If begun too early, an over-conscientious child becomes tense, while a confident child will develop slovenly and uncontrolled motions. In kindergarten it has been found advisable to eliminate some of the work that calls for control of the fingers and even the hand, and to use instead implements that require use of the larger muscles with rhythmic motion. The adult amateur or beginner, through lack of ease from timidity and selfconsciousness, is sometimes more helpless at the keyboard than a child

In preparation for well controlled digital skill, much valuable work may be done at a table. The exercises chosen should establish an example for the movements of the arm, wrist, and hand, as used in plasno playing. They muss bring about a natural relaxation, followed by direct and simple movements. By concentrating on the point to be gained they should preclude solf-consciousness.

References in the first point to be scought in the building of toeholt. This is offered, maturally building of toeholt. This is offered, maturally offered and the strength of the strength of

The increases of the hand and fingers while the mm with infinity is not of importance to the mm with infinity is not observed and the still more difficult to acquire and relation. Here is the of-second ermark of a promission is postave the play, rest at though a hand, when it postion but foll free at the series. Thus the hand retar when extrind from point to point over the keynetic for the series. Thus the hand retar when extrind from point to point over the second the series. Thus the second the second monotonic second the second the second the second monoton will describe an arc, or slight curve, and sensation will be thed of a facture.

All the best tooching manufacture recommendations and the best tooching manufacture recommendation of the second s



# Four Strong Foundations

The Importance of Proper Hand, Wrist, Arm and Forearm Motion in the Study of the Piano

By Ellen Amey

When Theodore Presser founded THE STUDE in 1883, he put in large type upon the cover, "Deroid to the Interests of the Technical Part of the Plausforts," with the advance of maxic is America, our eache has broadened, but please nois that fifty-seven spears after its foundation, THE STUDE still presents the best educational and technical articles on plano playing oblatinoble\_\_Brown's Norm.

Wood Nymphs' Frolic, by Aaron







Wood Nymph's Harp, by Rea



Next, we have special exercises for the wrist There is one for "attack and release" which will stress the importance of wrist movements in un and down strokes. With the hand on the table as in position for playing, release all the fingers but the middle one. This finger is left as a pin on which to balance the weight of the arm. Slowly raise the wrist, then lower it below normal, in a slow up and down wrist motion, leaving the hand inert. An adult amateur and an advanced student will find immediate application of slight depression and elevation of the hand in playing well known compositions. In the Etude in E Major, Op. 10, No. 3, by Chopin, it greatly facilitates the playing of the brayura passage of eight measures where both hands in widely extended positions play the split diminished seventh chord through a series of changes





In MacDowell's To a Water Lily this wrist movement aids in tonal effect.



The opening characteristic op.  $z_0$ ,  $N_0$ ,  $I_1$  of -adapt minor by (hoppin are more fitfeetively played when this attack is used, as givhands drop to the chords, the fingers playing thethirty-second notes are allowed to touch theyrespective keys with sharp impact just before theothers, thereby giving the proper import to thesenotes without further effort.



All legato octave passages played with alternating fourth and fifth fingers require slight wrist motion, ether elevation when using the fourth finger or corresponding depression when using the fifth finger.

The wrist stroke, sometimes called wrist starcate, is easily acquired by simple, direct, well controlled movements. Hold the inert hand in a perpendicular position by drawing it boast at the wrist, then throw it forward so that one or all the fingers touch at their tips and let it bounce back like a rubber ball to the first position. This movement im ye be practiced using a prescribed

interval, either sixths, or later with trinds taken in second position—one, three, and six—moving up and down the C major scale. Such a passage is found in Rubinstein's Staccato Etude.



All detached strokes are but modifications of this wrist movement, beginning from an accented note and going to the light wrist and finger sizecoto required in Mendicasonhis Softerso in E menor. This wrist motion, because of its crisp effect, is used for attack and release in the first closing theme of the "Sonata, Op. 27, No. 2" by Beethoven.



There are many deliphitul studies and pleces for children by Thompson. Burgmuller, and Screabbog that should be played with a crisp inconstant free is also the Hauring Song by Schumann. Por the adult annubeur and the more advanced among the children there are the JHE Preisde in C minor by Johann Separation and Schleppitch by his on, Garl Tother are the resting and here wrist requirements as well as finner work.

 $\overline{\Lambda}$  with han will sound tought subset black with the involution write and arm model. It at stresses the accritical basit, that its black with at stresses the accritical basit, that its black write model of the stress stress stress stress stress stress position, newing on without effort. This match is a position, newing on without effort, This match is position write and the stress stress stress stress without perturbation. If the effect of motion has been strength outperturbation with they deter bases much significance by their programmed and the strength outperturbation of the strength of the strength model and the strength outperturbation of the strength of the strength outperturbation of the strength of the strength model and the strength outperturbation of the strength of the strength outperturbation of the strength of the strength outperturbation of the strength outperturbation of the strength of the strength outperturbation of the strength outperturbation of the strength outperturb



"If any part becomes uninteresting, look to the accents," was the advice of a painstaking pedagog. Accent dees not necessarily maply force, but skall in directing motion. The hand that has the least to do requires careful watching, for it is apt to become lazy and heid back the brilliant work of the other.

work of the other. There is also a rotary motion where the wrist balances the weight of the arm, as the

forearm swnogs ine hand trom side to side. It is indispensable in playing extended passaces of broken octaves such as found in some of the music by Mendelasohin and Beethoven. It should be used in playing (hb broken chord passages of Weber's Perpetaal Motion. It is also employed in playing vibrated octaves and chords.

A statent should become unit's conscious as each as possible Although the finger tips bear the weight of the arm, the hinge or point between the forearm and hand holds the balance and control of power. It also aids or restricts the action of the fingers. Treasments it is any part of hild arm and will thwart all efforts at tone color or gened.

During the hand over the keyboard from opint to point in high curves, target the man straight lines, reduces the amount of covery and how greater people. It hand patching grarments use dreake modesnes with a trythintic symmetry in clause, number physical social that any the bedenned that the sheat care from wavehing musicians, number physical social that the beginning only, after which the motion will continue from start. The statey will be to contice intermediate Warm moving the same the muscles carry a deal weight throughout the motion.

In training the larger muscles at the start, we prepare the way for effective finger work. We remove handleaps and teach in their stead the oordinating motions that will find a place, consciously or subconsciously, in building up a dependable technic.

## A Check Up By Eutoka Hollier Nickelsen

Teachers wishing to rate a student's progress, from time to time, will find it worth while to give him a composition a half or a full grade under that of the composition previously studied. This is a definite means of determining the pupil's progress in sight reading, in feeling the thythim of a composition, and in displaying his own ideas of interpretation.

If the more simple piece is mastered in a creditable manner, the teacher may be assured that the student has advanced in a satisfactory manner.

Piano Class Methods in Beethoven's Time By Hugo Norden

WHILE THE METRORS OF present-day phano pedagegs are so intriguing that one may well eavy the children who are priviledged to benefit by their instruction, the efficacy of modern teaching practices can hardly be compared with that of class lessons as given in Rögland at the beginning of the 19th contury. The following account appared in the *Lefspig Musical Journal of* 1820:

"Mr. Logier, a German by birth, but resident for the last filteen years in England, gives instruction in pianoforte-pikying and in harmony upon a method of his own invention, in which he permits all the children, frequently as many as thirty or forty, to play at the same time.

"For this purpose he has written three volumes

of studies, which are all grounded upon perfectly simple themes and progress by degrees to the most difficult ones. While beginners play the theme, the more advanced pupils practice themselves at the same time in more or less difficult variations. One might imagine that from this manner of proceeding great confusion must ensue, out of which the teacher would be able to distinguish very little; but, as the children who play these studies sit near each other, one hears, according to whichever part of the room one may he in, either one or the other of the studies very distinctly. The teacher also frequently makes half of the pupils, at times all but one, cease playing, in order to ascertain their progress individually.

"In the last lessons he makes use of his chiroplast, a machine by means of which the children get accustomed to a good position of the arms and hands, and which, as soon as they have progressed so far as to know the notes and keys. is removed first from one hand and then from the other, and then for the first time they put their fingers to the keys and learn to play scales; but all this, in the respective studies, with all the children at once, and always in the strictest time When they have then progressed to a new lesson they do not of course succeed in bringing out more than a few notes of each measure, in the quick movement which they hear being played near or around them; but they soon overcome more and more of them, and in a shorter time than might well be believed, the new lesson is played as well as the previous one.

"But what is most remarkable in Mr. Leger? method of tesching is that, with the very first lessons in planoforts playing, he tesches his pupils harmony at he same time. How he does this, it do not know; and that is his secret, for which each of the teschers in functional which had the same of the teschers in functional which had the same that the teschers in functional which had the same that the same part of the same had the same test of the same test of the same had the same test of the same

"The results of this method with his pupils are nevertheless wonderful; for children between the ages of seven and ten years solve the most difficult problems. I wrote down on the board a triad and denoted the key in which they were to modulate it; one of the littlest girls immediately ran to the board and, after very little reflection. wrote first the bass and then the upper notes I frequently repeated this test, and indeed with the addition of all manners of difficulties. I extended it to the most divergent keys, in which enharmonic changes were required, yet they never became embarrassed. If one could not sat ceed, another immediately came forward, whose bass perhaps was corrected by a third; and for everything they did they were obliged to assign the reason to the teacher.

"At length I wrote upon the table a simple treble -the first that came into my head-and tok each of them to put the other three voices to it. each upon her own slate. At the same time I said to them that the solution of the theme which the teacher and I should consider the best would inseribe in my musical album as a source of of their performance. All were now full of pit and activity, and in a few minutes one of the littlest of the girls, who had already distinguished herself by her playing and in working out the first problems, brought me her shate to inspect; but in her haste she had omitted an octave in the third bar, between the bass and one of the middle voices. No sooner had I pointed it out to her than blushing and with tears in ber eyes, she took back the (Continued on Page 627)

# Let Acoustics Bring Resonance Into Your Voice

 $\begin{array}{c} D_{0}^{0} \text{YOTR} & \text{SOFTERT}, \mbox{most intimate longes}\\ \text{curry to the back rows of a large audi$ torium? Can you sing large, heroic longesthat are enjoyable to all, even those sitting in thefront rows? Yozal resonance is what professionaladjust the soften and yoars, exclusions of a soften andyound enjoyable. Those who have this desirableguality neither sittive nor strucgel for it. Consciously or unconsciously, they conform to conclisions which permit the laws of accounties to b



Illustration 1.—The epiglotis perpendicular, as it should be, automatically lets sound waves spring out, increases resonance. A relaxed, iccword longue pulls the epiglotic up and forward.

fulfill themselves, and resonance appears in their tones as if by magic, without the slightest personal effort.

Acoustics is the science of sound, including production, transmission, and effect.

Science and art may zeen to many people as for apart as the North and South Poles. In view of their differences, this is not surprising. The Sciences deal with cold facts and intellectual concepts, while the arts are concerned with percode is a distinctional feeling. Setsore is a distinction of the set of the set such as are found in mathematics, chemistry, pydecis art is "such stuff as frames are made of."

Yet, strange as it may seen, acfrace underlike all art. Chemistry enters into the making of art materials: geology, into architecture and sculpure; mathematics, into drawing and painting. Music itself originates in the realm of physics and is inseparable from mathematics. Philosophy and payehology are the motivating forces behind all art, especially that of poetry, proce and drama.

#### Singers Need a Knowledge of Acoustics

The more you learn about he sciences under high your at, the more time you can save in the science of the science of a science leaguestion of the science of an constonisty conform to the conditions which end them work for you. Briefly, here are a few with exercises which By Crystal Waters

will enable you to conform to right conditions. The production of sound depends upon three

The production of sound depends upon three remains (in-course), but the provided of the second transmitter (in-course) and the provided of the provided which the relative solution of breach the generattions create energy aware that apring forth from the twinstor in all directions, the light from the the variation and directions, the light from the artification of the auronomic passes the resonaantification of the auronomic passes the resonation of the auronomic passes the resonantion of the auronomic passes the resonantian of the analytic waves. Haven's you accent watter waves



Illustration 2 .- The epigiotis pressed down by the tempte, to cover the wind pipe during the swallow.

dash against a surface, break, bound back smaller and weaker, enter into the oncoming waves and amplify them by throwing over them a pattern of multitudinous smaller waves?

The right conditions then are good breath supply, a bersted vocal mechanism, and surrounding spaces that are open to let the sound waves break against their surfaces and dash out into space. Can you direct, focus, place the light waves from the surr. The heat waves from a fire? No more can you grasp sound waves and place them anywhere. They travel under their own energy.

Sound is transmitted to the ear by air. Not that the air itself travels, as you may suppose. It does not, and you can prove this to your satisfaction by again comparing sound waves to water waves. Both are actually waves of energy: the first springing through air in expanding spheres.



the second apringing through water in expanding drotes. Toos a cork into water, and then throw in a stone. The cork merely bols up and down as the energy waves pass by, like a small boat in the wake of a passing stemer. It remains in the same spot, as does the water it rest upon. So it is with the sir through which sound passes. The energy sets one portion of air awinging to and fro, and that sets the next in motion, and that the next, like the bumping of a line of freight ears.

The lesson this teaches is that it only defeats your purpose to "push" your volce, or try to "project" it to the back rows. Such vain efforts interfere with the right conditions you must maintain within your vocal instrument if the laws of sound are to carry your volce for you.

The effect of sound is the reception of energy waves by the human ext. Acoustics analyzes and measures what the ear hears. It reveals than maked tones have organic structure as mathematically cease; and orderly as a unit of architecture. If your voice is to be enjugable and have carrying power, in common with other musical tones, it must have a foundation tone (called a jundamental in ment's voices) which is carried by the large, strong waves springible from the



Illustration 3.-The opigiotits partially pressed down by a dragging tengue lowers its soft cushiened surface over the windpipe and this mulfles the voice,

vibrator, plus its overfones, called resonance, carried by the smaller, weaker waves bouncing from the surrounding surfaces.

Does your voice sometimes sound mushy, duil, lifeles? Do you feel you must use effort to be heard? Mullied tones indicate that conditions are not right, the laws of sound are not being fulfilled. Probably your iongue is drawging back, or pressing down, fulleng your introat columpins the sound waves, as a exision held before the mouth dampens the voice.

#### The Tonque is Frequently at Fault

In the many years I have been a teacher of sights, have encountered all the various gradations of mulfied, mushy, ineffective singing and have witnessed the appearance of clear, ringing resonant tones in their place. More than any other single element, it was the tongue dragging back, or pressing don't the laws of acoustics from fulling themselves.

Take a moment to pantomime chewing food and you will discover that, every time the jaws separate, the tongue automatically draws back to throw the food under the teeth. Unless you are unusual, your tongue carries out this habit-pattern when your jaws separate to sing.

The epiglottis is the cover for the wind pipe. It is joined to the back of the tongue and is governed by its movements. When you are relaxed and breathing normally, the tongue is relaxed to the front teeth, the epiglottis is perpendicular, the air passes in and out freely. When you swallow, the tongue pulls back with downward pressure, the epiglottis covers the wind pipe, the food slips by without choking you. When you open your mouth to sing, if your tongue drags back, or presses down with a groove, the epiglottis is lowered over the wind pipe and its soft cushioned surface deadens the voice. Under these conditions, all the effort in the world cannot bring resonance into your tonal quality or force it to carry. Simply conform to the right condition: strengthen the muscles that bring the tongue forward in a relaxed position so that the epiglottis is up and forward. Presto! The laws of acoustics begin to fulfill themselves. Out comes the voice, resonance and all, and effortlessly. (See Illustrations 1, 2, and 3.)

#### Exercises Designed to Strengthen Muscles

Here are your daily exercises which intrestitions the muscles that bring the tonget forward and relax those at the beforement in this think of your as their hubble the beforement in this: think of your your section of the section of the section of the roles as coming forth the secty you would like it to come forth. For thought plega an important part in your exentual success.

 Notice that when you are relaxed and breathing normally, your tongue touches all your lower teeth, rounds up to touch the palate. Maintain this relaxation as you drop your jaw, and swing it up and down and around and around.

 This tongue-impulse exercise strengthens the muscles that pull the tone forward and the epicipitis with it. (See illustration 4.)

3. In the following exercises, the letters t. L stand for tongue impuise. On the tone marked t. L give a slight tongue impuise a you sing. As the muscles at the back of your tongue become more relaxed and plastic, you are sure to hear more reconsnit tones.



4. Stand before a mirror to practice your songs and see that your jaws swing apart to let your voice out for every syllable and that your tongue remains forward to your front teeth for its yowel.

If a tone sounds muffled and dead, try using a slight tongue impuise the next time. The cleaver, more resonant tone you will hear is the result of conforming to conditions which permit the laws of acoustics to fulfill themselves.



## Eighth Note Rhythm By Annette M. Lingelbach

Eighth note rest rhythm is simply taught by the transposition of this right hand phrase from J. W. Lerman's Dance of Automatons.

hinitier Dieren

Incidentally, the smooth performance of the thumb slipping under, the counting of dotted quarter notes, and graceful slurring, become part of the lesson on eighth note rhythm.

## Plastics in Music

The E. I. du Pont de Nemours Company is usually thought of as manufacturers of explosives. Pew people know that their undertakings in other fields of chemistry are enormous. For instance, in music their plastics are adapted to many uses.

A plastic reed for clarinet and saxophone, made from "Lucite" methyl methacrylate regin, is the newest of many plastic applications in musical equipment. Plastic applications range from piano keys to all-plastic clarinets Their lightness, strength, durability, moldability, and tonal qualities have made them increasingly popular for fabrication of musical equipment. Some musical authorities have acclaimed the new crystal clear "Lucite" reed as superior in most qualities to a bamboo reed. Its tonal and vibrating qualities are excellent and it is several times more durable than a bamboo reed they say A reed of "Lucite" may be cleaned by washing, for it does not absorb water, and will not warp or split. Importation of the best bamboo from tropical Asia has been made uncertain by war conditions. Illuminated orchestra conductors' batons, clarinets, saxophone mouthpiece, and transparent protective packages for phonograph needles are other "Lucite" applications in the musical field. Ocarinas, radio dials, lenses and knobs, "juke box" coverings and piano music racks are applications of "Plastacele" cellulose acetate plastic. The mouthplece, body cavity and finger holes of an ocarina must be precise in size, shape and location, and plastic material is credited with best meeting these requirements, Plano music rack lighting to eliminate glare and direct light rays to the musical score is attained with a fluorescent tube covered by a sheet of louvered "Plastacele Drum coverings in sheets of colored or white pearly effects, picks for banjos, guitars and mandoline and piano keys are "Pyralin" cellulose nitrate plastic applications, Nylon is used on violin, viols, cello and double bass strings of natural gut as a protective winding. Bridges, violin how parts and string tightening parts on string instruments, phonograph records, radjo cabinets, numerous mechanical parts of radios and phonographs, and other musical equipment are made from plastics, "Lucite", "Plastacele", "Pyralia" and nylon are produced by the du Pont Company while the instruments and other products are fabricated by musical equipment manufacturers-

"Appreciation is just a matter of repetition, are example, used to leave the second back of the second back are so taked to the same and sequete a high grade of mudged taked by listening to trashy mude and more than cultured literary person is found among those who read cheap novels." Some & M Beldwin, liste American oromist.

HROUGHOUT THE CONTINENT, on certain nights of the week, groups of people gather in their various churches to practice the music for Sunday services. For the most part, they are unpaid, and in most cases receive very little gratitude or praise. On the contrary, they are often subject to uncalled for criticism. Yet, rain or shine, winter and summer, they are on the job regularly. These hardy souls are the members of our church choirs; and it is on their behalf we wish to write

Singing in a choir can be a great pleasure, or it can be a painful duty. Much depends upon the type of choir leader. He can be just as important as the minister in promoting the work of the church, and can do much to make the duty of singing in the choir a real pleasure and a profitable escape from the routine of everyday life.

Among the most important gualities that contribute to the success of the choir director are personality and an affable disposition. By these I do not mean a "Pollyanna" type of character, nor a person with a perpetual smile, but rather one with a truly kind disposition, albeit a firm one. Few choir members enjoy singing for a leader who is supersensitive and irritable.

#### Choir Leader, Know Your Voices

He should be interested in his choir members, in their musical abilities, their personal ambitions, and should encourage the newer and younger members to study and enjoy music. Many a famous singer owes his success to the interest first manifested in him by some obscure



singing bass, or basses singing tenor. Also he should remember that range is not the real test of a voice, that a voice with a soprano range may have alto quality, and so on. He should pay a great deal of attention to blend, for no individual voice should actually predominate: the screamers and the grunters (also the "scoopers") must be subdued.

Choir members must be encouraged to study singing and develop their voices, and their director should take the time, now and then, to practice with the beginners, and to help them in their work. Where there are no paid soloists, he must distribute the solo work as evenly as possible, in an attempt to prevent jealousy and envy. Needless to say, there should be no favoritism shown

Members of the choir need adequate rest between numbers:



Choristers from the famous St. Peter's P. E. Church in Philodelphia

choir director in an equally obscure small town. A choir leader should really know the technic of good singing. Even though he may not be a singer himself, he should know the principles of breath control, voice production, diction, and similar aspects of vocal art. To sing for one who is merely an organist and who gives no thought to vocal tone, is misery to a real singer. Such a leader will never assemble a good choir, no matter how great a reputation he has as an organist. There are choirs in which to sing benefits the voice, while others not only wear out the voice. but also affect the health adversely.

The choir leader should know the quality and sumbre of every voice. He should see that no sopranos are singing alto, or vice versa; or tenors the anthems, the service takes on real meaning and worshippers are better able to join in the singing

To have a good choir, the director should encourage the study of more difficult music. By learning something a little more involved than usual, the choir is enabled to sing the simpler musical forms really well. For, through serious and thoughtful exploration of the old church classics, the singer's spiritual outlook is deepened

ORGAN

and rehearsals should not last more than one hour and a half. It is sometimes wise to divide the choir into two sections, with voice parts balanced as coually as possible in each half. One half the choir sings the music while the other half listens. This not only saves the voices, but allows the singers to hear the music sung by the others, thus making it more readily easier to learn. A good choir

leader pays as much attention to and enriched and he is able to convey a more truly religious feeling through his own singing

#### Intelligent Criticism

And do. I beg of you choir leaders, give a word of appreciation to the beginner; it means so very much. Let your criticism be constructive. Thank those who sing solos. It isn't the easiest thing in the world to face a congregation for the first time, so try to be sympathetic.

When giving out solo parts, he sure that each suits the voice which is to sing it. There are different types of sopranos, tenors, altos, and hasses What suits one type would create a flasco in another type. For instance, a dramatic soprano is not always able to handle the sort of song that would be perfect for the lyric singer. Many a singer is blamed for bad singing, when the real fault lies in the selection of the wrong type of

Try to put real feeling into your conducting Give the higher voices time to place the top notes. Wherever possible, the fraction of a pause before singing a high note and a slight dwelling upon it will do away with raucous, strident screaming. A rounder and loveller tone is thus assured. By observing this rule, the writer has been able to add one whole octave to her voice. Of course, it has taken a long time, but, nevertheless, it shows what can be done.

Do try to imbue your singers with confidencefor so many singers who would develop into excellent choir members grow discouraged after constant reminders of their ignorance and unimportance. Treat them as you would really good singers, and you will be surprised at how quickly they will improve.

#### Variety Avoids Monotony

Avoid monotony. Too many choir leaders are addicted to one type of music; some favor the sedate and sober type exclusively, while others feature the liveller, jollier sort; and they poncentrate upon one mood until the choir is weary from boredom. Being bored will often cause a choir to sing flat, while being over-excited inclines the voices to sing sharp

Consregations, as a rule, are more aware of tone quality than of accuracy of time and notes although these are very important. The tone of the choir should be as varied as possible, with sufficient degrees of color to bring out the full meaning of words and music. How often have we heard Savtor, Breathe an Evening Blessing sung lustily and heartily, while such an anthem as Sing a Song of Praise will be rendered halfheartedly and with anaemic, insipid tone. It is well to explain the meaning of the music to the choir and to tell them something of the composers' lives, which helps immeasurably to make the rehearsals more interesting

See that the members learn their music suffictently well to avoid (Continued on Page 412)

the music. When the congregation understands

#### **Onestions** About a Suite By Albeni-

Q. The questions I have in mind col ern the Triess, fr Iberlinne," by Albeniz 'Suite

are there any dimersion between these edition and the one which Artur Ruh-instein plays, Victor Record No. 7853-A7 There seem to be several discrepaneles between the two.--J. H.



2. This line points out the melodic

3 The right hand plays these grace notes

4. I would suggest that you write to Artur Rubinstein, in care of Musical America, New York, for the answer to this question,

#### About Clair de Lune

Q. 1. Will you please tell me the correct fingering for the bifs hand in Measure 37 of Debusy's Cleir de Lase? 2. What is the metromome tempo for

What is the metromome tempo for this piece and how much faster are parts marked freego Rubics, Measure 15, and Un pore reaso, Manaure 37?
 What is the correct tampo for Schu-mann's Bird as Proplet? How much glower

mann's Serv as Propher's flow much slower is the second part heginning at fourth count in Messure 197 4. Piease tell me which notes are to be played in mordents in Messures 16, 57, and 1607-MR. A.

2. M.M. J-69. At Tempo rubato the tempo is about the same. At Un poco mosso the tempo is about the same, but a little more swing is needed.

3. My copy is a Godowsky edition. It is marked M.M. j=63. I think this is about visht. The middle part is played in the some tempo, with a slight hold on the second count.

4 In Measure 16, the fourth and fifth fingers play G-sharp, A-sharp and G-sharp. In Measure 87, F-sharp, G-natural and F-sharp. In Measure 103, the same as in Measure 16.

#### Tempo and Analysis of a Brahms Rhapsodie

Q. 1. Could you give me the

Q. I. Could you give me the exact tempte, also the analysis of Brahma' Rougesdr, Op. 79, No. 17 2. How long should I remain on the half note (lower P) and the whole note (lower G-flat) in Measures 63 and 657 -\_\_00es C. B.

A. 1. The edition that I have is marked M.M. \_=84, and I think this is about right. If it is too fast for you, it can be played a little more slowly without spolling the effect.

This composition has three subjects The first appears four times, starting at

# Questions and Answers

A Music Information Service

Karl W. Gehrkens

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

Measures 1, 67, 142, and 208, The second subject appears three times: M. 30, M. 171, and in the bass on the last page. The third subject is the B major section. Broadly speaking, this could be called a ternary form. Possibly some theorists would call it a rondo.

2. No doubt Brahms meant that the player should give these notes their resular value; if he had meant otherwise, he would have placed fermata or the words or history over the notes. However, pinnists sometimes hold them longer, and sometimes they cut them short. I think this would depend a great deal on how the following run was played. My advice is to play them as they are written.

#### The Paderewski Trill Again!

Q. How do you play the trill in Measures 60 and 65 (also Mesoures, 70 and 71) in Paderewski's Mineri a L'Aslique! ---Mis G. H. F.

A. This is a very simple trill, and it should not bother you. Perhaps you do not know how many trilling notes to play to each quarter note. The general practhe here would be to play either four notes or eight notes to the beat. In case tour notes sound too slow, and eight notes too fast, you can trill six notes to the heat Of course, in that case you would be playing in triplets. Since both trills are alike, except that one is an octave lower than the other, my example is for the trill beginning in Measure 70;

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8. 1	р. сіс.



particles will be answered in THE ETUDI in accompanied by the full ban address of the superior. Only minul breadowym given, will be published

## What Is a Coda For?

Q. People so often ask me why these Q. People so offen ask me why there is a twist to many imudeal telections. They expect me is a have used to be work now i den't know a little vicin work Now I den't know a little vicin work Now I den't know the but I feet that it is a summary of the Nobel for eading work in brief form. Music brief me to the currect answer?-Mis. E. B. A.

A. The word code means literally "tail" A. The word cons and a code in music is always an ending to a composition or movement. Sometimes it is only a few measures in length in which case it is usually just a series of cadences. But sometimes it is quite long and becomes then another section of the composition (or movement), often including its principal themes, and bringing the music to a more definite finality than would be the case if it closed with just a single cadence.

## What Is an Oratorio?

A. An oratorio is a choral work, but it is entirely in order to play an excerpt from such work as a plano solo. In such a case some editor or arranger adapts a a cuse some cause or arranger adapts a that the music may be solo or a chorus for use as a plano plece. on the chromatic scale,

#### Position of Hands and Arms in Piano Plavina

Q. I am twenty-one. On account of stthrills I have been unable to take piano lessons for the past three years. piano lessons for the past three years though 1 practice meanly every day. My first teacher was a graduate of Symtum. with two years study abcrad, my pesk, an elderly woman, a graduate from the University of Budapest, Both taught set to hold ethows easily but not caf from sides and to hold hands horizontal with sides and to hold hands horizontal will keyboard. I have just commenced leatents with a new isocher, she has put ne body to four-inger exercises and slow sales of a sources, i do net object to not net of sources, i do net object to not million to the source of the source of the million state. I hold my closes out not so-hands diagonal with keyboard. (Body Dillquely, I think she terms it.) Tan a not only difficult for me, but I strongh not only difficult for me, but I strongs qbirt to such mannerisms. She talls me my teachers were old-fashioned and this if I cannot take her stiltude. I may pol take lessons of her. Is she right?-i.J.

A. I have asked a very well known piano teacher to answer your question and he has given me the following: "The position of hands and arms as taught by your two former teachers is not old-fashioned. It is the position used by many of the foremost artists of to-day. I refer you to Mr. Tohias Matthay's book The Act of Touch, Chapter XXIII, pages 301-302; and to Mr. Ian Mininberg's brok. "A Visual Approach to Pigno Technique. Under the circumstances, perhaps you had better go to a different teacher.

#### Material for Learning to Play the Harp

Q. I have just heen given a harp that is sixty years old. After it has been restrung and fixed. I intend to instruct myself. What books would you sugged, keeping in mind that I play soveral in-struments well, and also have studied harmony?--M. A. J.

A. I have asked my friend, Lucy Levis, for information and she tells me that 9 good instruction hook for your purport is "Method for the Harp," by Lucille Law rence and Carlos Salzedo This may be secured from the publishers of The Erura It will be appropriate whether your hard is single action or double action. Mist Lewis (herself a pupil of Salzedo) also suggests that you work on two lith pieces, "Thy Tales for Harpits Br ginners" by Salzedo; and "Old Tunes for New Harpists" by Mildred Dilling, The also may be secured through the publishers of The Erupe.

### What Is "The American Scale"

Q. I would like to know just what The American scale" is. Not loca as is beard a platiat and composer of must say that we Americans should use to "American octie" and, while I am not planiat and a second while I am not "American scale," and, while I am interested in music, I teach voice and sing and of course I know scales, but not "American scale,"-N. F.

A. There is no such thing as an "And ican scale." Composers in the U.S. us the same scales as composers in Europe Most music is based on either the major scale or the minor scale, but there edit some compositions that are based on whole-tone scale, some that use the pertatonic (or five-tone) scale, and sone that follow one of the so-called "chur inodes." Much ultra-modern music is po based on a mode at all but uses all the tones of the chromatic scale so freeh that the music may be said to be profit



The Famous All-Girl Band of Winthrop College at Rock Hill, S. C. Mark Biddle, Conductor.

# The All-Girl Band of Winthrop College

TRTHEAD COLLEGE, the South Garohna College for Wanen, is located on a beardarolina. It is acta-supported and the resent enrollment consists of eighteen hundred and fity git students. Among the many beautiful and auful buildings on the campus there is a new audtorium with a seating capacity of thirdy-bre hundred, and close by stands the new Conservatory of Masis building.

"The music building is perhaps one of the finest in the country. It has twelve studies for faculty members, fifty-six practice rooms, four class rooms, and a small auditorium for reclails with seating arrangements for four hundred persons. In control of the work of the music department are twelve full-time faculty members. At present ity builded the first studies are in the recting contacts, through its various organizations, some seven hundred audents.

My first association with Winthron College was in the Fall of 1938, when I was accepted as a member of the music department faculty. Winthrop had had a strong orchestra for several years, and it had been the custom to hire woodwind and brass instrument players in order to have a full instrumentation for concert performances. Previous experience had indicated to me that from a group of sixteen hundred and sixty sirls then enrolled at Winthrop there must be, if the high schools of my own state were any criterion, at least fifty who would have had some hand training. Accordingly, a printed card-questionnaire given to every student at time of registration was filled out by request. To my surprise only nine girls out of the entire group had played

By Mark Biddle, M. A.

In a recent issue of Tanz kross there appeared in this department on article on the homes Broches' Booy' Boad. Among the many letters and comments scottered marks Redde slotting that he below the store given and an every boy, is muscle.' The editor is hearthy in well as every boy, is muscle.' The editor is hearthy in access with the estimater, if all or yread z a dense to be muscled, and hereacht presents the slore of the Winking College all-citly Band as to be ying to royming and direction.



a hand instrument, and most of these were outof-state girk. However, one important fact was gathered from this first questionnaire; ivo-hundred and sixty of the girls were very much intersited in learning to play an instrument in the band! With such a show of interest, is seems paradoxonal that there are still high school bands in the country which do not allow girls to bocome members of the band, atthough I am sure that this semument is definitely on the way out.



The task before me concerned student materials and hand equipment. Of the interestic dirit those who could play plane were first chosen to be given opportunities on which instruments. They given opportunities on which there are a student of the first questions which the givin ander (matnut)) vas, "Which there or plays" Upon assuance that wind-instrument playing would in no way must heb beauty, the givit were estimations. It is were not induce the student materials with happy results in this work.

In the meantime, the college authorities purchased two Sousaphones, four French horns, two trombones, four clarinets and one baritone. These

were added to the bass drum, cymbals, and the one snare drum already on hand; and with the complement of two C-melody saxophones, two cornets, two clarinets, and two flutes among the nine girls with experience, our band was on its way. Those girls who finished best in the preliminary tests were given instruments, and I suggested that the remainder of the group rent instruments from the music store Students with instruments were given class lessons-one each week-for one semester, and this procedure is still being followed. The lessons are free but, on the limited time available they cannot be continued for more than one semester. If a student wishes to continue such study, she may enroll for private lessons at a nominal lesson fee.

#### The Girls' Band Makes Instant Appeal

Students who fail to show progress after reasonable time and effort are dropped from class lemons as are those who fail to show sufficient interest to practice regularly. After one semester of class lessons, the girls take their places in the band, which in that first year numbered forty by the month of October. Intensive effort went into those first few weeks, and after six weeks of rehearsals our hand was ready to give its first program in assembly. The instrumentation was a fairly balanced one: there were five cornets, eight clarinets, four horns, two flutes, two Sousaphones, two string basses, three percussion, three trombones, two baritones and four saxophones.

The concert, needless to say, was a success. In a women's college where students had been used to string programs, piano performances, and assembly singing, the overtures, marches, and novelties played by the band were in striking contrast. After that performance I was swamped with visits from girls who wished to know how they could join the band.

Since the hand's organization, most of the girls have bought or are buying their own instruments, paying for them in monthly installments. At times the quality of instruments they have been able to afford has not been of the best, and a poor tone has been the result; but the problem is undoubtedly not rare and it can be solved

A few weeks after our first concert a notice was placed on the bulletin boards, advising students that tryouts for twirling positions with the band would be held at a definite time. When that moment arrived there were more than one hundred eager girls to choose from. Twenty were given opportunity, and later this group was narrowed to five girls who were in my opinion good prospects. Regulation batons were secured for them, and they were given lessons once a week just as carefully as in the case of the instrumental students. The time had come for a marching band, and in a short time field drums and glockenspiels were secured for that purpose.

The band began to develop, until there were sixty-four playing instruments and cleven twirling batons. News of the band and its activities began to spread, and by the following Spring we received an invitation from the April Azalea Pestival in Charleston to participate in the Azalea parade. We were able to take sixty girls to Charleston. In the three-mile parade the girls made a lovely sight, all wearing white dresses. They marched and played excellently, and newspaper impressions indicate that "they stole the show." Not long afterward the girls appeared at a parade in Charlotte, North Carolina, on the occasion of a meeting of the Eighth Region of the National School Band Association. Several other short trips were taken that Spring, and the first annual

Spring Band Concert was given. The program was a bit more than we had previously attempted and eminently successful

#### Girls Are as Music Minded as Boys

The heginning of the school year 1939-40 saw uite an increase in the number of members in the band. Band activities were begun with a fresh zestful spirit-the sort of spirit overflowing in the words of a letter written to a local newspaper by one of the girls proud to be in the band, from which we quote:

"Every Wednesday afternoon at five oblock the patter of marching feet, the tooting of horns, the beating of drums can be beard coming from the field behind the auditorium For the Winthrop college band has started to work this wear with a bang! Filled with enthusiasm and interest, we band members have practiced unceasingly for the past three weeks. We gather in music hall auditorium and on the field We haunt the music hall, we march, we memorize and oractice, getting ourselves ready for the hest year possible.

To us, being in the band is one of the biggest

thrills a Winthrop girl can have. We are glad to be a part of such a constructive, worth while, and growing organization. We are proud of our band and the progress it has made in its one year of existence-and it is a pride which all the school shares. We believe in it, and want to make it not only the 'largest' but also the 'best' all-girls college band in the world!"

With such faith and spirit on the part of the girls, it is no wonder that I feel so strongly that the school girls of our country are just as musicminded as the boys.

The first Annual Fall Concert of the band was given early in December, 1939, with sixty girls taking part in this performance. By the following January uniforms were secured for the band and the twirlers, and the marching unit has since used these uniforms in all of its parades.

A number of trips were taken in the Spring of 1940, during which the band established a widet ing reputation for excellence among several neighboring states. Then came a real surprise-an invitation to appear at the New York World's Fair! We were in the position, however, of wolldering how we might (Continued on Page 417)

## Metropolitan Opera Audition Winners



Here they are-"the with nars" of the "Metropelitan Opera Auditions of the Air." These gudifions are sponsored by the Sherwis Williams Company (which after long research we bave found to be quilty of selling point and a few other things), Sectouriy speaking, through this novel radio advertising plan many really excellent young Americans have had their chance to become members of the Metropolitan Opera House Company. Here's good luck to the winners for 1941. (From left to right Mary E. Van Kirk of Cleveland Heights, Chip! Lunsing Hatheld of Hickory, N. C.; and Meon Paulee of Alberta, Can ada, all blessed with becatiful voices.

Scottish Airs-By H. L. Bilger

## Scotland is famed for a class of national airs

of a peculiar style and structure, possessing an unrestrained, dignified, strongly marked, and expressive character. These airs are generally considered to be of great antiquity; and the few notes, on which the oldest of them turn, and the character of the modulation lead us to believe that they were originated at a time when the musical scale and musical instruments of the country were in a primitive state. No musical manuscript of Scottish airs is known to exist. prior to 1627, and there is no information when or by whom the early Scottish melodies were comnosed, or how long they continued to be handed down traditionally from the music folks of one generation to another.

Among the peculiarities which are especially characteristic of the music of Scotland, the most prominent are the music of Scotland, the and seventh degrees are the omission of the fourth and seventh degrees of the scale and the absence of semitones; and in the scale and the absent is an alternation between the major and its relative minor, while the melody adheres to the diatonic scale of the principal key, without the use of accidentals. An air will often begin in the major key and end in the relative minor, of the reverse. The final note is not necessarily the key note, a peculiarity especially noted in the Highland airs, which, if in a major key, most always end on the second and, if in a minor, on the seventh. Endings are also to be found on the third, fifth, and sixth of the scale.

# The Paradox of the Violin

By J. S. Chamberlain

THE VIOLIN IS A CURIOSITY, a contradiction, and a mystery. Made for use as a musical instrument, it has become one of the favorite and most expensive hobbies of collectors. It also holds its place among the great artistic works-a masterpiece of the artist in wood.

Although it is, perhaps, the most used of all musical instruments, having been in constant use for over three hundred years, with sales running into millions in quantity and in dollars, little is actually known about the violin. And few people realize what an extraordinary and curious thing this instrument really is

There have been countless questions asked about violins. Discussions and experiments have proved very little. No matter what may be truthfully said about one violin, an exactly opposite answer may apply to another.

Violins were, and still are, made primarily for use as musical instruments. They are the tools of the creators of music; and they most closely resemble the tone and range of the human voice. What other article in use at the present time has not changed in appearance, guality, or excellence within the last few years? The violin has not changed radically in construction or appearance for over three hundred years; it reached its peak of perfection in the work of Antonio Stradivari, who was born in 1644 and died in 1737. Violins made during that time, and even before, are still in use and are regarded as the finest of these instruments. All this is true in spite of the fact that thousands of professional and amateur makers have tried in vain for many years to improve, either in quality or appearance, upon the work of these early masters. Hence the professional violin maker of to-day tries, instead, to copy the skill and workmanship and to a certain extent approximate in his own violins the excellence shown so long ago.

Violins may be grouped in three general classes. First, there are the so-called "factory" violins made mostly by group labor and valued to about fifty dollars. Then there are the "hand-made" violins, or those made individually by an experienced craftsman, which yary greatly in price. And third are those instruments which are valued at several thousands of dollars or more each: these are classed as "master" violing and very often are found in some collection.

#### What is a Violin?

The violin has far outgrown its original musical function. We hear of very high prices being offered for certain instruments. These prices are paid, not for an article of practical use, but for a masternicce to be cherished by the fortunate collector, True enough, most famous violinists possess some of the finest violins in existence; but such artists are also collectors.

The violin may well be considered a work of art, not entirely for its beauty of sound, but for the grace and perfection of line involved in its construction. Just as famous painters worked in



VICLIN BY CARLO TONONI

A beautiful specimen of the art of this craftsman who was active in Venice between 1721 and 1768.

color on canvas, so did Stradivari, the Guameris, Amati, and other artists create masterpleces of grace and beauty in wood. While all violins are basically of the same construction, each great maker put his own distinctive genius into his work

Violins in the hands of collectors may or may not be in use; many fine instruments are kept in vaults or glass cases for years on end. The "Messiah" Stradivarius, considered the finest example in existence of the greatest of all violin makers, rests in a glass case and is admired by all who are privileged to view it. Why is it so esteemed? Not because it yields marvelous music for the enjoyment of humanity. Lovers of the violity would not like to have this instrument played upon, lest its wonderful condition he somehow marred by use. As a matter of fact, the music that could he obtained from this instrument

> VIOLIN Edited by Robert Bruine

would not be so good, perhaps, as might be produced on some other instruments.

#### What is the Value of a Violin?

When we consider the value of a violin, we begin to realize some of the peculiar features of this extraordinary instrument. The cost of raw material used in making either the cheapest or the most valuable violins varies only a few dollars

Again comparing the violir with a rare stamp or a valuable painting, we do not find the same range of value. Authentic prices obtained for violins are hard to get, although it is reliably stated that an offer of approximately one hundred and fifty thousand dollars was once refused. Certainly the present market range for violins runs from three or four dollars to twenty-five thousand dollars

How then can the value of a violin be ascertained? Again we find a strange situation The violin is an instrument that has doubtless been used longer than any article still in use; it varies tremendously in value, and is perhaps the best known of all musical instruments-yet the least known of all. With such a sale and range of price, it would seem that there would be countless good judges as to the real type and value of a violin, yet the opposite is a fact. There are really only a very few good judges of violin values. To the expert, each violin has a distinct personality and classifi. cation. The artist, who has played violins for years, and who should be more familiar with them than anyone clse is never an expert judge. It is true that there are good judges of violins among musicians. but these are the players who

have studied thoroughly the workmanship of the various makers; they are not students of the mechanical action of the instrument.

When it comes to appraising the value of a violin, we really do run into a mass of controdictions. A violin increases in quality with age. provided the instrument was originally well made but an old violin is not necessarily valuable. The author, during his connection with a concern specializing in violins, has sold violins over two hundred and fifty years of age and in excellent playing condition for as low as ten dollars and absolutely new violins for as high as five hundred dollars. As has been stated, the most valuable of all violins are some made by Antonio Stradivar between about 1670 and 1737. Other violins that bring high prices are the Italian violins made, for the most part in Cremons, at about the same time. There are other older violins, however, and some of more recent date that are more valuable than many made in Cremona during the height of the industry there.

A violin may have been in a family for years It may have been (Continued on Page 414)

# Music in Argentina. the Land of the Pampas

### TRAVELOGUE NO. 3

By Maurice Dumesnil French Dianist and Conductor

Y FIRST IMPRESSIONS upon returning after a long absence were of a "lofty" order; they took place on the high passes of the Andes. The trip from Chile had begun inauspiciously, amid torrential rain and much confusion caused by the negligence of the travel agencies which had sold Pullman seats several times over. For seven hours we rode through an increasing storm which turned to snow when we reached higher levels. We went through safely. however, for which we felt thankful since the track was buried under a heavy white blanket the next day and traffic was interrupted for several weeks.

At Punta de Vacas (Cow's Point), altitude ten thousand feet, and the temporary terminal of the Transandine Railway, twenty-five automobiles waited, ready to take us over the hundred miles of mountain road to Mendoza, head of the main line to Buenos Aires. Formerly the Transandine reached as far as Mendoza; but six years ago a flood washed out its fragile narrow-gauge track, and since then nothing has been done about rebuilding it. South Americs, it is known, is the "land of mañana," and the automobile service may well endure indefinitely, abiding by the French saying: "What is provisional lasts forever

The ride was rich in unexpected thrills, Here again my reservation had been booked incorrectly. so I took my place in the last car of the carayan a private car driven by the company manager himself. This gentleman had brought along as his guest an alluring brunette from Mendoza and. wanting to show off before the senorita, he gave us a specimen of one hand driving which was little short of terrifying. Up and down we hounced, right and left, over stones and through deep ruts, among clouds of dust and a shower of pebbles, taking

sharp curves on one

wheel and some-

times coming with-

in a few inches of

the edge of the precipice. At Men-

doza I received a much needed brush

down and shoe shine; then boarded

the train. The next

afternoon I arrived

in Buenos Aires,

weary, exhausted,

half sick and badly

bruised. Friends at

the station told me; "Aren't you lucky? Isn't it marvelous

to be able to travel?" So much for the

Pampa which is plural for Pampas

meaning the prairie.

ing events of the

The two outstand-



MUSICAL LEADERS IN BUENOS AIRES

MUBLIAL MARINE ADDIDGE IN WAITON NAME Flore Ugarts, Composes and Director of the Teatro Colés, discurses a problem of orches-tration with Atheric Williams, deam of Argentine music, and one of the dominating musical figures in South America. At the right, M. Mararice Dumessil, author of this article.



SOUTH AMERICA'S NIAGARA The fomous Iquaru Folls of the juncture of Argonting, Uruguay, and Brazil

Buenos Aires season were, of course, the appear

ances of the N. B. C. Symphony Orchestra at the Colon and the All American Youth Orchestra at the Gran Rex. I found the capital still echoirs with Toscanini's triumph and filted with expeclancy for Stokowski's début,

Strange as it is, symphonic manifestations are scarce in the River Plate metropolis, where there exists no organized and permanent orchestra. There is, naturally, a fine orchestra at the Color but it is exclusive, never takes part in outside activities, and dedicates its time to operatic activities ities with scarcely ever a concert now and then as a fill-in. What is badly missed by all muse lovers is a real symphony orchestra operating along European or American lines, with a full subscription season of popular and children's concerts, all broadcast. There has been and still is much talk about this important matter, but so far all projects have failed to materialize.

## Toscanini and Stokowski

Because of all this, the concerts of Toscanipal and Stokowski were awaited with accrued in terest; besides, there was much curiosity about the new disposition of instruments inaugurated by Stokowski, in which the strings are pushed back while the woodwinds and brasses are

Toscanini's programs were conservative and selected mostly from the masterpieces performed during his past New York seasons, to which was added, as a courteous gesture toward Argentine music, a fragment of a symphony by Alberto Wil-

The mnestro's success, immense in itself, was increased even more by the sentimental aspect derived from his (Continued on Page 410)













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# The Technic of the Month Conducted by Guy Maier

### Actaves

T IS GOOD NEWS to learn that scions. In dealing with those pesky critters (the octaves, not the pian-(stat) teachers have usually followed one of two courses: (1) blithely trusting to luck by ignoring the prob-Jem altogether, or (2) putting trust into haphazard, unsound methods of octave practice. Result: a few students with large hands and naturally good octave coordination learned to play them by instinct or imitation, while the others (the majority) failed to acquire even a passably good octave technic.

It is, therefore, encouraging to note that so many correspondents are gensinely concerned. Here are a few of their worries:

"My pupil has developed soreness in her forcarm after practicing octave exercises." (Y.B., Massachusette)

"How can I counteract stiffness in the arms while playing octaves? How can I increase suppleness and develop velocity?" (M.J.O., Ontario)

"T am perplexed by wrist and elbow action in octave playing. Are the two combined? In what composition is each used? Will you recommend an octave book?" (W.C.K., New Jersev) Shall I teach octaves sinking from

the arm, or by wrist motion with the arm quiet? I feel that rapid passages should be done with the wrist, and slower or heavier passages with a sinking motion." (F.E.S., Ohio)

First of all, nothing should even sink in plano playing. That awful word, like those other relics, "attack." "strike," "hammer action," must never be used, for it connotes heaviness, muddiness, stagnation-which have nothing in common with good niano plaving. Full arm down teach used in slow octaves, does not imply sinking into the keys; it consists rather of a split second's letting go the desired amount of weight, with instant release the moment the tone is heard. For the sake of establishing good release habits, it is advisable to practice rebound of active release; that is, after playing the octave, the elbow lifted lightly into the air, the hand bounds to the lap, thus completing the octave impulse.

Beware those futile "snatch" and "whack" methods advocated by almost all the old octave "schools." Don't ever jab or grab octaves from the exercises just given in broken the wrist-for you'll never get anywhere if you do. That is what causes

the tenseness, the soreness and the "charley\_horse" lameness

Good octaves are made hy eacy natural coordination of the full arm (for long impulses and accents), forearm (for rotary freedom and passing in and out of black keys), hand (very slight wrist articulation to help swift. repeated tones), and fincer (for solidity accuracy, grin)

Very rarely are any of these octave approaches isplated: a coördination of them all is usually employed

Let us begin with finger octaves We hear altogether too much shout the other kinds. After all, the plane keys are played by the finger tips. aren't they? So the first thing to do is to strengthen thumbs and fifth fingers, and with them the octave span. Start with your right hand; rest the 2nd. 3rd. and 4th fingers gently on the fops of E-flat, G-flat and A-flat (do not curve them) ; as you now silently touch the octave C with 1 and (wrist high!), suddenly "flash" these fingers very lightly into the keys and rebound back to the key tons By flash I mean lift 1 and 5 swiftly a little distance from the keys, and "all in a flash" play a pp. staccato octave. Try not to move hand or arm at all

The moment the tone sounds, let vour fingers feel like two delicate paint brushes poised on the key tops. Do this in repeated note octaves in the usual rhythmic patterns.



Also practice hands together, and stadually increase the dynamics from pp to p-and finally to f. Do not work longer than five or ten minutes at a

The next step, working toward speed and power, is to introduce a slight "olling up," an almost imperceptible forearm rotation toward the thumb-which is often confused with so-called wrist octaves. The wrist hinge acts only in coordination with and dependence on the freely articalating forearm.

This is best learned by practicing octaves thus:

(Continued on Page 412)



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### Music in Argentina. the Land of the Pamnas

(Continued from Page 388) nationality; half of the two million inhabitants of Buenos Aires are Italians, or of Italian descent. Furthermore Toscanini had directed lyric seasons in the past at the venerable opera house of the Calle Corrientes, and these occasions still lingered in the memory of the older

Stokowski, on the contrary, was a newcomer known only through his recordings and films. His first concert created something of a commotion among the public and press; it was so unexpected to see fair young ladies blowing into horns, trumpets and trombones usually manned by their comrades of the stronger sex. Moreover, the mass of strings faced the audience almost completely instead of presenting a profile view. One also noticed that the bowing was individual, some going up while others came down. Here I may open a short technical parenthesis; it seems to me that Stokowski is quite right in giving his musicians a free hand. Aesthetically, of course, it can lend itself to criticism. But musically there can be no doubt that each string player will render his part best, if he uses a bowing that fits the particular construction of his hand and arm. Who would ever think of imposing upon fifty planists --- with hands big or small, fingers short or long-a unanimity of fingering? The same holds true with all stringed instruments.

#### "Arrangements" Protested

The most serious controversy, however, arose from the "arrangements" featured on each program. It is true that such transcriptions as that of Bach's Passacaglia elicited nothing but praise; but those of Wagner and Moussorgsky aroused some protest.

I was present when what was termed by many a "fantasy on Boris Godounow' " was performed. Getting away from scholastic considerations of artistic integrity, respect of the author's form and other similar technicalities. I gave myself up to the mere joy of listening; and what I heard was a masterful synopsis of the great Russian's work, conducted with supreme elegance, precision and authority, and performed with overflowing enthusiasm by every one of the youthful musicians.

"The sonority of this orchestra is not classical," one "grouch" friend remarked. What he meant by this I do not know exactly. But I do know that what I heard was a magnificent realization accomplished in record time, and doing great credit to the surging dynamism of young America. The aspect of Buenos Aires has

changed considerably in recent years; entire blocks have been torn down tensions; many streets are being widened. One day, as I was walking with another "grouch" friend along the much heralded Avenida 9 de Julio, he said to me:

"Look at this-an avenue that is a square, or a square that is an avenue, since it's about as wide as it is long. and never will be finished. Meanwhile, ninety per cent of the streets go on with their narrow sidewalks, so narrow that people have to walk on the payement. And that smell from the exhaust of the collective busses! Then, see those huge buildings, they hardly have any heat in winter, and no water trap to stop sewer gas in summer."

He proceeded to explain that janitors often sample at the races the money that ought to be spent on buying coal; and he concluded:

With all that, there isn't one single concert hall in Buenos Aires. For such a thing there is never any money."

Astonishing, indeed, but quite true. Buenos Aires is very much in need of a real auditorium, one which could become the home of the future symphonic organization to which reference has been made. A smaller one with about one thousand seats would also be welcomed by recitalists. As conditions stand now, everything must take place in theaters; but these are available once a week only and generally on Monday. This results in bad overcrowding and the inconvenience of conflicting dates, not to mention the high fees or percentages exacted by the owners, anxious to take advantage of this peculiar situation

On the other hand, opera reigns supreme in its own home, the Teatro Colon. In the past, this famous coliseum used to be leased by the municipality to impresarios (Da Rosa, Mocchi and others) who organized a short but brilliant "de luxe" season of three months, engaging such world famous stars as Caruso, Titta Ruffo, Galli Curci, Chalianine, and promoting the whole affair as a business and social proposition. Now, things are completely changed, and the Colon is in the hands of musicians. The season has been extended to nine months, and what it may have lost in brilliancy is regained in artistry.

Floro Ugarte, the director, is one of the country's distinguished composers, and a graduate of the Paris Conservatory; he has produced many works among which an orchestral suite called "De mi tierra" (From My Homeland) has been particularly successful. On the board also are Raúl H. Espoile, author of distinctive songs adorned with personal harmonies, and Juan José Castro, conductor of outstanding merit. Being a civic institution supported by the municipality, and consequently free from financial worries of its own, the Colón can go ahead with its atten-

the subway has developed new ex- artistic angle. It counts on the intelli- John Alden Carpenter, Evangeline gent cooperation of the critics, among whom José André (La Nación), Gaston Talamón (La Prensa), and Miguel Mastrogianni (La Razón) stand out for the quality and the reliability of their reviews.

#### Some Prominent Figures

The dean of Argentine music remams Alberto Williams, who among other distinctions can boast that of being the only pupil of César Franck on the South American continent. Composer of eight symphonies and a large number of piano, vocal, chamber music and didactic works, he also directs the Conservatorio de Buenos Aires and its seventy out-of-town branches.

Other significant names in the world of composition are Constanting Galto, Carlos Lopez Buchardo, Felipe Boëro, José Gil, De Rogatis, Gilardo Juan José Castro, Andrés Gaos, and the late Julian Aguirre who dedicated himself mostly to the transcription of the folklore, as does Manuel Gomez Carrillo who, through his lectures and works published by the University of Tucuman, has also done much to popularize aboriginal art. Through it all, as in Peru and Chile, one notices the fusion of Incate and Spanish inheritance. Argentina's most musical popular expression is the Vidalita, next to which can be mentioned the chacarera, the huayno, the cuando and the estilo.

Owing to the lack of proper restrictions, the number of radio stations grows steadily and it would be difficult to quote even an approximate estimate of their number. However, with the exception of Radio Munica inal which broadcasts the Colon performances and relays most of the remarkable symphony concerts of the Montevideo S. O. D. R. E., all are addicted to the lower standards of a shockingly vulgar and stupid repertoire.

There is musical activity in the larger provincial cities, where organizations somewhat similar to the music clubs in the United States run a concert series featuring the elite of the visiting artists. Prominently conspicuous are the "Biblioteca Verdi" in La Plata, the "Circulo" in Rosario, and last but not least, the "Amigos del Arte" in Santa Fé. Turning over a few pages of the latter's album, T noticed the autographs of Fritz Kreisler, Pablo Casals, Jascha Heifetz, Marian Anderson, Alfred Cortot and others.

American music has made but little headway so far in Argentina, However, an enlightening lecture was given by Dr. Carleton Smith, head of the New York Public Library music department, during which he illustrated with recordings its evolution from the time of Stephen Foster until

United States composers, whose works were performed publicly and entire blocks have been torn down Colon can go ansay with upon the successfully, are: Charles T. Guiffee

Lehman, Charles L. Loeffer and Thurlow Lieurance.

Such is, at a glimpse, the musical atmosphere prevailing in this big cosmopolitan city of Buenos Aires, which with its bustling life, overflowing population, deafening noise, dynamic activity, and easy-going leisure can lay a claim to being the point where Latin rejoins Anglo Saxon; where old Europe and young America

Authorities would act wisely in minimizing the red tape and the annoyance connected with the control of the passports; otherwise the tourist trade will be hurt in a country well worth visiting, where a small deception awaits Americans: the famous tango, formerly played everywhere and carrying right into the heart of Buenos Aires a reflection of the nostalgic sunsets on the pampa. is disappearing. In its place one hears jazz tunes, and the latest hit songs from the musical comedies on Broadway!

### Musical Development in the Philippines

(Continued from Page 368) studying this beautiful magazine. Of special interest for us are the essays on tone production, tone color, pedal, expression, interpretation, touch, and we often find a resemblance between the 'technical tendencies' of the great modern keyboard masters and Ludwig Deppe. We are happy to state that in the far off Philippines The Etude has been peculiarly valuable to us from a practical teaching standpoint. Countless numbers of students and teachers depend upon it for keeping them abreast of the musical educational world."

## The World of Music

(Continued from Page 361) THE GRIFFITH MUSIC FOUNDATION OF Newark, New Jersey, recently tried of a novel innovation for noise abatement when programs printed on cloth were introduced at a Youth Symphony Con-Cert for more than seven thousand children. Not only did the programs eline inate the annoying rustle so disturbing when paper programs are used, but if held against the stage lights they could be read in the darkened house. Let us hope that other concert halls follow suit

THE NEW OPERA COMPANY is the Dame, chosen through a contest, to be given the group of young opers singer sponsored by Mis. Lytle Hull in New York City. Miss Gerda Christiansen Piske, a young singer of Allwood, New Jensey, won the one-hundred-dollar prise for naming the opera company which plans to open a six-weeks' season at the Porty-fourth Street Theatre, in Oc-

(Continued on Page 432)

## VOICE QUESTIONS

## Answered by DR. NICHOLAS DOUTY

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

## peratic Arias in English. Breathing in Mezart's Allehaia

Mean's Allehaig Q. I read pour colores with intervet each south, and I have benefited considerably in the course of any stavices by the new of your book. "What the Fourd Stavicus Should North."

2. Near the end of Magart's Alleluia, there

a near the case of Masser's Abrilli, berry that advers is one breath Is it nerminible for divide this section, singing two alleluies, or one point give me an exercise to help sec computer this plotting in any break t-Eatelly

It is quite the usual procedure to sing A. It is quite the usual proceedure to sing opticitie arises in the optical innegati, even in concert performances. Now and then, some harve soul wills attempt them in an English translation, usually with ittle public suc-cess. Whole Italian optics are considentially given stage performances in English, and have the performances in English. then there can be little legitimate criticism.

then there can be little legitimate criticism. If the transition is good care. 2. Please buy the Ditson edition of Menart's Affects, You will notice that, in the difficult passage of which you complain, the word allebuic's is any three times instead of once as Movari wrote h, thus allowing three breats. Even the succeeding passage is 6. Movare wrote it, thus allowing three breaks, or the successing parameter is that two additional breaks are an and the second seco musical phrase

#### Should These Sours he Sung by a Man?

3.6.000 street Solars at the first figure reason why a make shaper should not alog The Sword of My Futher by Ogenbach, Schwartz Axie Maria and Danny Boy.—H. E. McM.

Marki end Dang Moy-mil, K. 2008. A. 756 Sever 4 My Pulser, Tesson Offste-bedry "Ownade Duchasser," is some by the period, see would not avrough with the op-period, see would not avrough with the period, see would not avrough with the period, see would not avrough with the end of the the off some Australian avrough and depich for work for her dall these reso-ment, Schulerers, very day Marking a unit-and. Schulerers, berg day Marking a unitastarted, with words much more suitable for a man, Schubert's lovely Are Marie is unmin-takably a woman's song. One line reads, "O. takaby a woman's song. One line resids, "U, maidet, hear's maiden's prayer." You would risk being haughed at, we are afraid, if you were to sing three words in public, no matter how beautiful the moledy to which you sang

#### After ToneiBertuny

After Tomillectung Q 1. Is a free days I are to have suf-tamilis removed, I are straight display, and 1 should like to have for information removed affects the roles in any day. The based dist 1 refraits provide the straight were support and I bounder if my train will demons an ar-well of the surveign.

sult of the aperentos. 2. Are there any electrolets you one give me to electrosphere any roles and help use to goin a higher ranged I are tocal plane years old, any object you pric me will be very much appreciated.—II, S.

A. We have answered many questions concerning tonsilicetomy in various former is-nues of TUE KYIM, and we would suggest

that you obtain them and read them all. 1. If your tomship are diseased, they should be removed at once You certainly have no desire to cerry around in your mouth a sure source of infection. If the operation is skill

may resump singing lenson. Our own opin-ion is that it should not be delayed too leng-you should recommence by singing rather softly and through a moderate many. Also do not ship too long at a time, at was thread

and voice improve, increase gradually the range, the power and the length of the period of practice until you are back to normal. 3. Eace of production and control or all

ar physical and mettini attributes will inyour physical and methods attributes will in-crease your range, your power and everything else about your volce. Do not force your volce, but learn how to sing comfortably. catly and well, and you will be all right. Too ensay and went and you was be all right. Too many students unfortunately do not learn how to sing. They study a few songs and let is go at that. Try to be the exception.

#### Another Victim of Discared Tamila

Anomer value of present cards Q. I are trendy and, up to a pres cost. I had a good segrence coire, and I uses making head-tony in race: translag. Then I had a tertica colds and are throats, and I had a tertica. cade and sure investi, and I lett all the ground I had passed thering the periods at two years. I had you founds createrid isoler the ability of a physics, a discogle it use alphysics, a discogle results you. Hy verice is revel would be you have been imposed at the one can I atter breaking any releve disk I have been in a start breaking any releve disk I have a start breaking any releve disk I have been I will have to view if the then any I sound apprecised your advance. The then any

8. F. A. Please read the answers to H.N. con-corning tonsilictomy in this hause of Then XTTNG and are seavern to othere updn the same ubject in previous issues of the magn-time. the and weak after three months of al-phace Practice government to the arctime inst. practice and weak after three months of al-ience. Practice according to the system imp-cated in the onawer to SIN, and I feel confident it will get stronger. Hettert Wither-gooen in his book, "Singler", supports some corntises to be used after toosiliccideny. You which try the according the stronger between the exercises to be used after toosilicctomy. You might try those exercises, although we scarce believe special exercises are needed. Thank you very much for your kind words about ou very

#### Still Another Case Demanding Tensillertown

Q. I have due work to sorre in specific daying up high school prove. Now I as thereby, and my durfar any I should have up toolin error of I as a robust truer. Will my voice

change in my sons ofter the aperation? 2. Please name some well known players who have had their for dis removed? Wand it prehere had they founds removed manual preoffer many years of study?

ofter using score of stedal 3. It is not an inter the Cartia La-stringt of Marie Lirangh an amfittion. Do gon whitte of Marie Lirangh an amfittion. Do gon think I could contamplish thint I play quitter, and I on storying Shakispearch "int of Shar-ing," I bought I could tetch anywelf mill rough or to gond traskir, Would Langerth iny," I thought I could totak separity antik I outh get a good trasker, Woodd Langertf's "First Lessus in Sequey" help net Could the gelter toke the place of the planet I take it with our choir plane every week,-A. M.

enth ear chesh phree stery seeck-A. M. A. Picase read our answers to R.N. and S.P. in this busice of Tire Nersa. It is impossible for us to not be the bablic of qualitons coloring a magnetime like true Nersa. We know a Greveral Annows singles whose toestic have been removed with cruss were im-terior to the basis and their versus were im-terior to the basis and their versus were im-terior to the basis of the cruss were im-terior to the the cruss were implied with the cruss were im-terior to the cruss were implied with the cruss were im-terior to the cruss were implied with the cruss were im-terior to the cruss were implied with the cruss were

a Without heating you sing and becomin 2. Without heating you sing and becoming personally acquainted with your scholarship, your appearance, and your voice, it would be impossible for us to diagnose your ability and your future. To ensure that very fine activation to the scholar and the with weating and ability and the graviting and the with weating and the scholar and the graviting and the with weating and the scholar and the sc

and your headers produce of Messic, is a diverse that a similar of the second of the second response of the second of the second of the work and acceleration is the second of the the second of the second of





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### A Choir Member Speaks (Continued from Page 383)

singing into their leaflet copies. Half good vocalists. This will be a real job the tone of a choir is lost when and will take a long time, but it will its members sing with heads sub- be worth it. Try to keep well, to have merged in their music. Do not try to a cheerful spirit; inspire your choir practice too many pieces at once; with a love of song, never grow three or four are about as many as can be done well during the regular practice time. It is better to concentrate on small sections than to attempt the entire piece immediately. Strive for perfection in each aspect of sinsing, developing the singers into good readers, good musicians, and church.

weary in well doing, and you will have done much for your church and your community. Church music can be one of the greatest factors for good in these tragic and troublous times; and a good choir leader is a rare and splendid asset to the

## The Technic of the Month-Octaves (Continued from Page 409) flap wrist up and down. 125 Ex.5 Be sure to think of the fifth finger as a light grace-note, flipping toward

to "bound" to the lap after the last note of the exercise; and be sure to accent only this last note of each group. Practice also in C major and chromatic scales; hands singly and together; softly and loudly

Now begin to work at these exercises as straight octaves, thinking of rotating toward the thumb, but playing the tones exactly together; here's an example in the C major scale:



In the chromatic scale (4th finger on black keys if you wish) give a full arm impulse on each accent and

"Handed is the uncompatient watter of all watters. Go, Jarn to kim and horn, with few memur, how to produce great effects,"-Beethovets.

process!) Keep hand high, and don't



The above to be extended indef initely

Whenever you tire, go back and practice the first exercises, that is (1) finger octaves, softly, and (2) broken octaves.

This month's study (Czerny-Lieb ling, Vol. II, No. 34) admirably combines all species of octaves, Practice it in impulses of one, two and four beats. Again, when tired, practice is in broken octaves. Use the same touch for the other intervals thirds, fifths, sixths, in M. 4, 5, 6, and so co. At first, work at the study very lightly, with frequent rests (rebounds to lap) between impulses. For con trast, practice very slowly without looking at the keyboard. No contract tion except the instant the octave is played.

For octave technic I recommend Irene Rodgers' "Six Octave and Chord Journeys" (Intermediate Grade); Doering "Octave Exercise" and Studies, Op. 24" (Intermediate and Advanced); Philipp "Complete School Complete School of Technic," pages 88-103 (10" termediate and Advanced); Czerpy Liebling, Volume III, Numbers 5, 9, 10, and so on (Advanced).

Have you ever watched great pian ists play rapid or brilliant octave passages? Wrists are high and quiet all arm motion except a slight lateral movement over the piano is elimit gents forgent movement in and is the best argument I can a of black keys. (Another oliver us against that futile wrist flapping. 00



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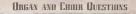
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## Answered by HENRY S. FRY, Mus. Doc.

Fe Drug of the Propulsion Charter of the A. G. O.

No spectrome will be assumed in THE ETUDE unless accompanied by the fail name and address of the sequence. Only initials, or procharge greet, will be per-lified. Namedily, in formation to all formula and advertisors, we can express no optimum at to the relative envirties of annious instruments.

A. We suppose these books: "The Organ", Stainer-Kraft, "Studies in Pedat-Pisyles", Nilbon; "Master Studies for the Organ",

Recently I star requested to plan . 2. According 1 thus requested to play a stateth for a scalding, other thus the one from "Lohesqu'a." I selected the Hero's Marith by Read-bashs, It was very well blod by the Aridal party and guests. In the chards, when the Processin is have in series used better than the Wayner Murch which must be played over an usary lines used by a get the leader to the effert. In a hoven workling it is a hir too land. Have you worker result, "usards," and "broker," another to suggest t—E. A. D.

and "brokey" sumbers to support"-E. A. D. A. You might investigate the following model property partypes: "Palaces in France Batter" by Cooker, Corna-tion Noreh by Meyrobers, Triansplat Mond by Costs, Epstadalase by Batton (Marka Manda b) de Cotheologi from "Adamagnia" by Wagner.

Please advice me how to transe The Rocary to the organ, nain mater in the used scire .--- E R.

A. We suggest your consulting an organ arrangement of Tic Reary by Regimald Coss-Custard, which is published and there-

Q. Would like to know where I can secure a sateble electric blaster for a two instand Vacation reed argus. Juck a blaster need ast be a new one. Would also like to know approxibe a new one. Would also not to know approx-nate prior. If you have any supportions as to the method of connecting the Master pipe, I would be glad to receive them.-K. K. K.

A. We suggest that you communicate with A. We suggest that you communicate with the firms Whose sames we are ending you by mail, statig that the blower is intended to built on the 'processor' system indened to "section" system used generally on redu-tor "section" system used generally on redu-torough these systems used generally on redu-face the system is and generally on redu-face the system is and generally on redu-torough these that is not instantiations. New farming information as to instantiations. New farming blowers probably would cost \$100 to \$175 f.a.b.

I am enzious to scence some good text 6. I am autimation to recerce some good ford our theorem systems plonging. One your erreas-tions of the source of the source of the source of the source decide with their biddrug, constitutions, towal decides with their biddrug, constitutions, towal decides and the forth, also a test on sourcehouse of the forth like in a test sourcehouse of the forth like in a test of the source of the sourcehouse of the source of the source of the sourcehouse of the source of the sourcehouse of the source of the sourcehouse of the source of

Article and the Advance Advance-Texture of the Advance Advance Advance-Texture Programmer and Advance Advan

pressive name ZARTFLOTZ. The stop is formed of small-school open piper, usually of wood, voticed to yield an extremely bender fluits tone, income its name. It has been made of both 8 to serie 4 ft. pipels.

APASON PHONON-The name introdu standard DIAPABON.

standard DIAPABON. You can secure additional information on the stops by referring to the book from which we have quoted.

Q. In it possible to have pedalt and o water isstalled is a Nessan and HawKin reed organt IJ and, can you tell me where I can betwee an argue in which I can have pedals and mater undailed 1-2.P.

and moster metholicit-J.F. A. We know of no reason why puthli ena-not be installed and motor used on a Massen and Hamilton cogens. We support that instead of purchasing an expin and having public and motor inskilled, your purchase a used two manual and putil reed organ-H you can accure one with the kind of posial bound that was wish

Q. Our chards recently installed a two maxed and perial red argues; and as organist in 1 an interested in securing all the in-formation I can, recording stop controls and for ane al the peich. If you have any books including peich correlars, or argue regular-ling, will gous seed size on approxim.

A. We suggest for your use: "The Orset we suggest for your use: "The Organ", Spinner-Kraft, and Langdon's "Reed Organ Method", both of which have been sent to you, on approval. The Langdon book in-cludes a chapter on organ stops.

I have covernied to take charge of the Q. I have constrained to have charge of the chair is our chards. The char has sever been really argumized; the voices are not trianed, but there are thirty or jorty very good solaral but there are thirty or jorty every good notared venters available, share consond real usavie. Will you Muslip support aroundration stepel I want to hare a wake querter too. Will you phone give use a bit of easy methems for the choir and for the querter! Also arguest usars of pieces the averaginalit usay not as offerfore

A. The matter of organization is dependent spone how far yow which so is to the best of the start of the sta The matter of oreanization is depen Transfere between if it were mande a transfere down at a former might stars and observe at former might stars and observe at strange and the stars and another year might first it produces to the stars and the stars and the star and the stars and the star



Se says Mr. S. S. Terrarise concerning the Wicks Owner In-An estimatily socialactory purchase, comes as elses to decching our inelines about the orsunds any shad assessed ran fairty ours is a loss while you have superface, that sumout to be better that you expected, costs less than your desurable It would and you got more phrasers out of it then you shought possible, the is one of shore occounty, You-environty areas ary is the shartest way I know all saying it."

phy at the National Convention of the Asses-rest Gold of Gryanizk, Wochester, D. C., Are 23 to 27. The one sensitivity worked to proceedings of the retrivities.





#### Making Practice Profitable (Continued from Page 371)

But the meaning itself must be one's own. Do not cody the actual things that Mr. X has to say try rather to nemetrate to the core of the music so that you will be able to bring forth a significance as distinctive as Mr. X's. The intelligent critic compares performances, not in terms of goodness or badness, but in terms of what has been done that may help him improve his own means of stating his own thoughts.

I do not believe in changing teachers too often. If one has the had luck to come under the care of an incompetent teacher, the best thing, of course, is to leave him at once. But if one is fortunate enough to have a teacher who understands one's needs and knows how to serve them, it is sheer folly to look elsewhere for "name values." For all that, though, the gifted nunil needs two separate and very different kinds of teaching during his student years. It may happen that the same teacher can provide both but more often a change becomes advisable, even though it may be painful.

The first type of teaching needed is the patient, painstaking, elementary inculcation of fundamental facts -facts about the instrument, its structure, its care: how to hold it, how to hold the bow, how to draw a tone, how to finger intervals, and so on. To impart such information in a vital way is a gift in itself. Not every teacher is canable of it; indeed, it often happens that the great masters have soften too far away from routine essentials to present them in the simple way that the little beginner needs. This first step in teaching should keep rigorously away from questions of "inspiration", individwality and the like It should concern itself, quite simply, with "the tools of the trade." acquainting the pupil with the laws of the violin and how to oney them.

#### Applying the Fundamentals

But there comes a time, later on, when the exact opposite is necessary. When the fundamentals are so famillar to the pupil as to have become second nature, he must learn to make them serve his interpretive needs. Now comes the time for him to perience. reach out for individual musical experiences, for inspiration, for the full expression of his inner self. And it is also the time for him to turn to a teacher who can help him achieve this. The interpretive master must know not only the laws; he must also know when to break them!

That is why one often sees a mature and experienced artist resorting to little aids and "tricks" of technic which would be definitely wrong for a beginner to attempt. It is not that

simply he has the right way so completely under his control that he knows how to deviate from it and still be right! For example, the rule is that the how must be held straight. with the stick lying toward the neck of the violin. It must be kept so, If the young student holds it differently, he is making a mistake and producing an unpleasant tone. Yet it has happened that, to introduce a certain color effect that I want at some siven point, I may turn my bow a little away from the "regular" position, in a way I should not encourage any young pupil to do!

Such an example illustrates the

tion point of breaking. Take the the compositions themselves, always wave as your tonal model. Anticipate it: prepare for it mentally. Your emotional conception of any tone must be mentally prepared before you sound it. When the moment of sounding comes, it is too late to produce anything but thin tone. Tone belongs to its phrase, and the phrase belongs to its own interpretive feeling and color, which bind the single notes of the passage together in a sort of emotional legato. It is this emotional preparation, precisely. which makes for good tone Ugly tone results when emotion is

placed, mechanical fashion, on the Such an example instance on proven interaction interaction, on the place for and the need of two kinds single notes alone, and not in the



of teaching. At one point in his continued context of their interprestudies, the pupil must learn the law: at another point, he must be encouraged to think for himself, even to the point of breaking the law. But always, he must know how and why. Further, a student who hopes to prenare himself for public appearance should arrange to have some instruct tion from a master who has been on the concert stage himself, and is able to explain its unique demands from

#### Proper Mental Approach

Although the violinists's tone is inherently a personal thing, it can be improved. The secret of good tone seems to me not a matter of finger pressure, but of mental approach You must hear good tone within you and must build toward it before you produce it. If you have visited the seashore, you know that the majestic waves do not appear suddenly; they roll in from a great distance, and the

tation. I have found that many Germans have a harsh, mechanical tone because they carry their national trait of thoroughness too far! If a note is marked sforsando, they will play exactly that note sforzando, no more and no less, thus failing to build up the tonal approach as a whole. It is hopeless to treat a composition as a series of single notes. It is always the continued development the vantage point of personal ex- of emotional color that makes tone sing. Even finger-exercises, as such. should not be overdone. The fingers require their proper strengthening, of course, but always with the realization that technic is but a means to an end, and that the end is music.

Indeed, the emotional, interpretive approach to music is so important that the identical progression of notes, appearing in two different compositions, may seem harder in the one than in the other, because the passages that precede and follow them are emotionally different. For that reason, it is valuable to perfect a begunner to experience performer is "mak- observer is hware of the experienced performer is "mak- observer is hware of the experienced performer is "mak- to perfect ing a mistake" on such occasions; long before they reach the cuimina- technic by practicing passages from

associating them with their own musical context. It is awareness and self-criticism that make practicing profitable

### The Paradox of the Violin

(Continued from Page 387) handed down from seperation to generation. Good musicians may have praised it. A high price may have been paid for it, or a good offer refused. All this and more may be known, but the violin still remains only a violin of nameless make and value until such time as one or more experts have been able to examine the instrument and pass on its valut.

#### The Tone of the Violin

Your violin has a good tone, M say, and should therefore be valuable But has it a good tone? Your idea of tone may not be that of another prison. The tone may be pleasant to you. But have you compared it with the tone of a more valuable one? Again, who is to be the judge of the tone quality? As a general rule, is safe to say that a valuable vielin has a good tone, but even here we find a contradiction. There is in existence a Stradivari violin that, perbare since it is a real curiosity, is mot valuable than other violins of the same maker. It has been the despair of many repair experts, because st has been impossible to get a good tone out of this instrument. It is known as "The Violin the Master Forgot to Burn."

One of the reasons that Stradivard has the reputation for being the greatest of all violin makers no doubt lies in the fact that, outside of the instrument just mentioned, no pool instruments made by him are existence. It is commonly reported that Stradivari would throw into the fire any instrument that did sol please him when completed.

Speaking of Stradivari, we apal find a very peculiar condition. The Breatest of all masters, little is acid ally known of his life. We know that he was in comfortable financial chi cumstances and confined his life al most solely to the making of violation His violins are not valuable been they are rare, for there are over the hundred and fifty considered to his work. He was perhaps the most prolific of all makers, yet no record has been found of how many made or how and where he dispose of them. In fact, there is no author tic picture or description of his sp pearance in existence.

To return to the subject of "tob let us consider an imaginary This is a valuable violin made one of the best Italian makers. It has poor strings that are faulty in tone The sound post is placed out of post tion. The bass-bar is loose. There are

(Continued on Page 420)

#### FATHER OF THE BLUES An Antobiography

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## VIOLIN QUESTIONS

## Answered by BOBEBT BRAINF

No quartisets will be arcounted in THE ETUDE aviers accompanied by the full name and addents of the measure, Only minula, as preadonym grees, will be builtified.

Studies for a Beginner R. R. R., Gunternals-1. A good book of studies for a tolla beginner is "Easiest Ele-mentary Method for the Violin," by Wohl-fahrt. 2.--Por violin pictures of various grades, from miny to Grade 5, write to the publishers from miny to Grade 5, write to the publishers fairt. 2.—Por vioin pette of virion traces from easy to Grade 5, write to the publishers of The Etude for the booklet, "A Gails to New Teachers on Teaching the Vioin". All the prices are carefully graded. 3.—The Sevela to the additional and intraded for idthe pieces are corretulty graded, 3 define here here here studies are difficult, and international for ad-vanced puppils. 6 defined the here work the puppil you write about would wrote and y for these studies, probaby set follows and yrote at least. To would depend on her valent and if she has had an excellent teacher.

#### Translating Vielin Labels

R. N. T .-- Subscribers often write to this department siking for translations of inbein department estimation for transitions of abbies and inscriptions found in del violats. If the writers live in cities of sar size, they will find interpretors of all the principal languages, in the courts, who will usually be gifted to turnish transitions if the passages are not too long.

#### Loose Bow Hair

To additional to the second s

### Johann Christian Ficker

Johns Charline Fieldsr P. X. G. – L. Monta Charlton P. February M. S. C. – L. Monta Charlton P. S. Markowski, S. M. S. Markowski, S.

#### Metroname Sperds

Marmanne Sperkh V. D.-I. and the Torum metriconome gives these rates of sperk gas by the second second the second second second second second the D. B. Alexandro, 12 to 16 ke J. Arrivetica, the D. B. Alexandro, 12 to 16 ke And second se

turning is much server regulations such of how the composition should be played than the faster figure, although I have heard it played at that speed. The only way to pit the such speed at which a composition the entry are according to the metronome, is to gauge the speed marked by the com-poser, and to set the metronome to this

#### Tuning Orchestra Instruments

Tanka Gorberts Interestint M. S.-T., storets in the semantic of the M. S.-T., storets in the semantic of the the semantic of the semantic semantic of the semanti

#### Different Wohling Marches

J. G .- Emily Post, famous author of books J. G.—semily Post, tanbous author of books on social editpottics, sign in answer to a cor-respondent, that while the Bridal Charac-from "Lobengrin" and the Mendelssoft Reading March are used most settemly as Wohlaw Nave are used most generally as the processional and recessional, respectively at weidings, other marches could be used, if they are in good sasts

#### Life and Works of Stradivarius

Alls and works of Stransverses P. T. R.-Tou will find an admirable article on the life and works of Antonics Stradivative, the world's permiter violan maker, in the "Dictionary of Music and Musicinas", edited by Sir George Grove. The article is extensive recough, if published in numentant", edited by Sir George Grove. The article is seriestive coolegal, if published in book form. to make a good sinder volume, and is authentic in every particular. There are many works in book form on Bread-vorum by wirks in book form on Bread-writes in the distillance by Sir George Grove articles in the distillance by Sir George Grove onling. As the live it is a second and a second onling. As the live it is a second and a second quire. As you live in a good sized city, I am Library of your city,

#### Vialia Instruction

M. W .-- I would advise you to go to the Julliard Foundation of Music in New York Julliard Foundation of Misle In New Tork Tyr, and akk them the questions about the second second second second second miss Orper messle which you asked me in your letter. Tou could perhaps get answers to your questions by writing them, but a could get these address from the New York Off directory or the New Tork Telephone directory As you live in Freekiya, it would not take much of your time to personally. I as not know say institution better posted on world news concerning musical instruction than this Foundation.

#### A Moderate Grade Concerto

A Bodewate Grade Concerto S. H. T.—The "Concerto in A minor" for violan by Accolar, is a very pleasing work, and much used by violin teachers for paralls and much used by violin teachers for paralls R." It is not especially difficult, and is used extensivity for puptis' reclass, where required to its as doubt what you whis for your com-

It is no houst want you wint for your com-ing pupil's contest. Col, coil', coil's contest, with the contest of thecolds are one means. "with the bow." It is oftenused in visith and violoncello music, thus,colds of means, "with the bow", after a



the R. Mus., and B. Mus. In reusemedie. In the locart of Valley, Davian, Virefala

151 degrees, Enty

#### How Fast Shall I Play It? (Continued from Page 370)

Even those slight retards, which performers make at the end of sections in old music, are wrong-according to the standard of the old composets.

The compositions of the classic masters-Scarlatti, Daguin, Couperin, for instance-were meant to be played with a marked and unchanging rhythm from beginning to end, when one retard was permitted at the conclusion of the last repeat. That rule had no exceptions. The gavottes, gigues, courantes, passepieds, allemandes, and other old dance movements in the Bach suites were never played with retards or other changes of rhythm in Bach's own day. The one and only retard, at the end of the repeat of the last movement, was accepted as an indication that the piece was coming to a close.

When Havdn broke away from the old manner and struck out boldly into the new paths which led to our modern music, he relaxed somewhat the rigid rules of rhythm. But he knew nothing about the tempo 74bato, upon which the music of Chopin is founded and which is the correct rhythmical freedom for Chopin, as well as for Liszt, Scriabin, Debussy, or Albeniz, Still less did Haydn know anything about the rushing speed of our time. His Viennese temperament was genial, full of melodic grace, and charm of manner, but never fast moving. It is not in the Viennese blood to be rapid and excited of movement. The minuets of his symphonies are nearly always played too quickly by modern orchestras; for the conductors are more accustomed to a brisk pace than to the graceful sentiment of a bygone

When Charles Lamoureux, the founder of the Parisian orchestra which still bears his name, was appointed director of the Paris Opera House, he at once was confronted with a staff familiar only with established customs. At a rehearsal of Mozart's "Don Juan" he insisted on what he thought was the correct speed for the minuet. The managers and routine musicians said his tempo was too slow and asked him to play faster. Whereupon Lamoureux, a very thorough musician and a man of independent means, laid down his haton and walked out of the opera house. He resigned his post as conductor rather than perform the minuct at a speed which Mozart would have condemned. Yet when this same conductor took his famous symphony orchestra to London, the English critics found his tempos in a Beethoven symphony too fast. The French conductor played the German symphony too fast for the English public. The English have a perfect right to believe that they understand stein are among the best two-plano Beethoven as well as the French un-

course, is in the temperaments of the two nations. Beethoven's speed has not been fixed on paper as securely as the notes have been fixed.

When an eminent English choir went to Germany, a few years before the war, and gave several performances of some Handel oratorios with the English words for which Handel had composed his music, the German critics one and all decried the English performances as being much too fast. They made no allowances for the Handel tradition, which is supposed to exist in England where Handel lived and composed and died. They were temperamentally as much at variance with the English as Mottl was with Nikisch.

We see consequently that this problem of speed is not likely to be solved for many a year. But that should not be offered as an excuse for playing the old pre-Haydn music at an absurdly exaggerated speed and with the most inappropriate tempo rubato.

## Wide Artistic Appeal Marks New Records (Continued from Page 374)

In Roy Harris' "Quintet for Plano and Strings" (Victor Set M-752), we have further evidence of his unusual abilities as a composer. The opening movement, a passacaglia, is indeed a work of genius; but the subsequent section marked Cadenza is no more than a virtuoso interlude, and the final triple fugue, although evincing the composer's marked gifts as a craftsman, is more mental than emotional music. The work, like many others of Harris, grows out of itself. and is therefore not easy to follow on a first hearing. But after several playings one is conscious that this is music of strength and poise, competently performed by planist Johana Harris (the composer's wife) and the Coolidge String Quartet.

Curiously, Gieseking's approach to Chopin's Barcarolle in E-sharp major, Op. 60 (Columbia Disc 71206-D) is not always suggestive of his Debussy performances. The playing is tonally luminous, often scintillating, but it locks the type of warmth and emotional sensibility inherent in Chopin's music. As a plano recording this disc is unusually good.

Reginald Stewart, the Canadian pianist and conductor, plays Liszt's Hungarian Rhapsody, No. 15 with appropriate straightforwardness and vigor. The music is more pompous than subtle, being based on the popular Rakoczy March upon which Berlioz's familiar excerpt of the same name (from the "Damnation of Faust") is founded. This is also a fine bit of piano reproduction (Victor Disc 4544).

Arthur Loesser and Beryl Rubinteams now before the public, as their

derstand him. The difference, of performance of Saint-Saéns' Scherzo (Columbia Disc 70740-D) will prove. Theirs is a brilliant and skillful performance of music of similar characteristics.

Sascha Gorodnitzki makes an auspicious début on records in the Schumann "Sonata No. 2, in G minor, Op. 22" (Columbia Set X-186). A virtuoso nianist with amazing technical accomplishments, he plays this sonata exceedingly well, even though he does not bring to it the mellowness and warmth which are Schumann's by right. The older Victor version by the inte Mischa Levitzki may be a more poetic reading, but Gorodnitzki's displaces it if only by virtue of better recording. This is the sonata with the strange markings which have afforded so much amusement among musicians; the tempo of the first movement is indicated as So schuell als möglich (As fast as possible), and is later followed up by schneller (faster) and, at the coda, noch schneller (still faster).

The music of Szymanowski has always had considerable appeal for us, for much of it is of rare poetic content. Harmonically it is most insenious and original, and stylistically it shows force and imagination, Jakob Gimpel, a pupil of Szymanowski, makes a distinguished debut on records in his master's "Twelve Etudes, Op. 33" and "Mazurkas, Op. 50, Nos. 1 and 2." Szymanowski has been called the greatest Polish composer since Chopin. Such statements are, of course, always open to disagreement. but there are grounds for the contention. He is more nervously intense than Chopin and, naturally, his tonal palette is more pungent and varied. This is a highly interesting set of records, and it deserves a wide audi-

Among the best things that Koussevitsky has accomplished for the phonograph is his performance of Beethoven's "Missa Solemnis" (Victor Sets M-758 and 759). Koussevitzky traverses this score with a feeling for its strength, its dramatic connotations, and its beauty. The recording, made at an actual performance, is tonally good but the breaks are abrupt and not always well chosen. The music of the "Missa Solemnis" is cruelly difficult to sing, and it is the credit of all concerned that the young singers of Radeliffe and Harvard, who make up the chorus, and the four soloists, headed by Jeanette Vreeland, encompass its difficulties with artistic conviction and fine energy. This Mass is not music of the accepted church style. although it is deeply religious; it is a work in which Beethoven's "passionate and dramatizing imagination overleapt all the bounds of institutional traditions and liturgical for-(Lawrence Gilman). It is a privilege to own so fine a performance as this.

Lily Pons' album of songs called "Classic Airs" (Victor Set M-756) is

among the most interesting things the soprano has done. With a string quartet and harnsichord background Miss Pons is heard in airs from Gretry's "Zémire et Azor": Handel's "Floridante" and "Allesandro": and Bach's "The Contest of Phoebus and Pan"; as well as in Bishop's Echo Song, and Pergolesi's aria Se tu m'ami. The disc with the Handel selections (No. 2151) is a particularly engaging one, and it may well have a wider appeal than its associates.

The scene between Kundry and Parsifal, from Wagner's "Parsifal", following the disappearance of the Flower Maidens, has been superbly brought to life on records by Flagstad and Melchoir, with the Victor Symphony Orchestra under the direction of Edwin McArthur (Victor Set M-755). Although it may be argued that Flagstad is not a true siren, no one, we believe, will deny her exceptional artistry in the volcing of this music.

Recommended: Kerstin Thorborg's superb singing of Schubert's Die Allmacht (Victor Disc 2148), the best version of this lied on records; Bjoerling's fervent and manly sing ing of Cujus animan from Rossini's "Stabat Mater" and Ingemisco from Verdi's "Requiem" (Victor Disc 13588); and the revitalized recording of Bizet's Agnus Dei and Granier's Hosanna by Caruso (Victor Disc 17814)

#### Letters to THE ETUDE

#### How I Built Up My Class TO THE DISTOR :

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#### The All-Girl Band of Winthrop College (Continued from Page 386)

secure financial backing for such a trip. There followed on the heels of this invitation one to give a concert before the legislature of South Carolina. Immediately after the concert, which took place in the hall of the House of Representatives the Legislature (the House and Senate had met in joint session to hear the band) voted to send the band to the World's Fair with expenses paid. The Winthrop College Girls Band was to represent the State of South Carolina

The second Annual Spring Concert of the band was given before we left for New York, on June 4th. Sixty of the girls were privileged to take this trip. The hand played on each of two days at the World's Fair. and spent the remaining time sightseeing in New York, A majority of the sirls had never been outside of the State of South Carolina, and for all of them it was a new and thrilling experience which they will never forget

With the beginning of the school rear 1940-41, membership had increased to ninety-six girls. Usually sixty to sixty-five of these players are used for concert performances, and the marching unit numbers fifty-four players, with six twirlers, one head drum majorette, and four color guards. The officers of the band are regularly chosen: President, Vice-president, Secretary, Treasurer, Librarian and Student Director, They make up a central hand committee, which makes the rules governing the band and which decides any important matters directly concerned with the organization.

One of the high points of the Winthrop Band's career was reached with the invitation to appear before the Southern Conference for Music Education. This event took place on March 7th of this year at Charlotte, North Carolina, on the College Night program. The program was a rousing success. A newspaper article on the following morning stated that "the numbers rendered by the pretty young ladies brought a storm of applause at Charlotte's Armory Auditorium. That appearance was more than just a concert for the Winthrop College Band. It marked success to a project filled with hard work and many obstactes, and went to prove that girls play wind instruments just as well as men do. It was just three years ago that Mr. Biddle started a band movement at Winthrop, a school where most of the girls previously had given the greatest part of their attention to home cconomics, literary activity, and other courses in the feminine curriculum. The reputation of the band has spread rapidly, and southern joy playing wind instruments, did

musicians had keenly anticinated their concert here last night. It was all they had expected and morethe band played in a manner which Sonsa himself would have praised." Every effort is made to maintain

a varied repertoire of concert music. and the band has given programs of light classics and semi-classics frequently. Since its organization the hand has traveled approximately four thousand miles and has filled more than forty playing and marching engagements.

But more than the thrills of concert trips and marching engagements, more than the fanfare and uniforms and new experiences for the girls has been the inestimable value of wholesome, cooperative enterprise. There has been the working for a cause, the development of community and organization spirit. the lasting joys to be found in music in whatsoever guise it may assume.

It has been my experience that nearly every girl is musical. And, frankly, girls make good band memhers, both concert and marching. Why shouldn's they? In the matter of general appearance I feel that girls keep up their appearance more neticulously than boys. They are trim and neat, and one never has to worry about their keeping hats on straight or having uniforms in the best of condition. They are anxious to look their best at all times.

As to marching ability, I believe that they can be just a well trained as boys. Girls take shorter steps than boys, but otherwise their marching ability is about the same. As to endurance, I have never yet seen a girl drop out of line due to exhaustion-not even on long parades during hot afternoons.

Moreover, it seems to me that girls have not been given just recognition as capable performers on band instruments. Some of the finest wind-instrument players at the National High School contests have been girls. But such recognition and acceptance are growing, and I believe that women will soon be accepted even in the great symphony orchestras of our country as wind players.

Perhaps the only variance in in-strumentation of the Winthrop Band is the fact that I must use E-fint hasses in place of double-B flat, since the latter are too heavy for the girls to carry on long parades. If financial circumstances permitted, however, I am sure that for concerts performance double-B flat basses with stands could also be used.

At times I am told that "ht isn't feminine" for girls to be "blowing" wind instruments. I cannot answer for standards of femininity, but I do know that some of the prettiest girls on campus are band members, and they seem to be just as feminine. just as popular with the boys as those girls who are not in the band. If the girls themselves did not en-



"Sometimes a performer must play an instrument with a thin unsustaining tone; and in such a case he must use a great deal of loud pedal to gain proper sonority. But when he is playing a piano with a very full, rich tone, he may have to use the pedal very sparingly."-Alexander Reab.

not want to participate whole-heartadly and enthusiastically in the organization, the story of the Winthrop College Band could never have been written Undonhtedly it has broadened the field of musical opportunity for hundreds of girls who are going to Winthrop, and has given the music program of the college a scope that in former times would have seemed impossible.

### The Economics of Piano Study

#### (Continued from Page 363)

of murician be corner out He con easily make a botch of his artistic entity; or he can make a reliable, dependable musical instrument capable at all times, under normal circumstances, of producing beautiful results

Practice then, if it is worth while, is practice upon you as a human being, not apon the instrument. It is a matter of impressing upon Your-SELF correct mental, muscular and nervous habits, repeated with scientific exactness until those habits become fixed. Fixed, but not immutable. If, when the passage or the piece is perfected, it could not be varied at the dictation of the player's taste. It would sound like the performance of an automaton, All real musical artistic interest would disappear. Therefore, practice of this kind should never be mere routine repetition, but every note should be listened to intently, every time it is struck. In other words, every note is an ear as well as a finger exercise.

"Mechanical playing" is always an abomination. Some performers remind one of the old vandeville act in which the "comic" dropped a nickel down the back of his pianist every time he wanted him to play. However, it is not until mechanical perfection is attained that the free spirit of the interpreter may be exercised. As we have said, mechanical perfection can never he gained by repeating mistakes in practice or by dull repetition of exercises without any attempt at concentration upon musical thought. When you practice you are doing one of two things-making false brain, muscular or nervous tracks or making correct ones. We heard a pupil practice last week and the work sounded like a cracked phonograph record. Every time she came to a pet mistake she carefully repeated it.

In visiting scores of music schools in colleges, all over the country, we have heard countless pupils practice and play. On the whole the musical work in such colleges is exceedingly good, Now and then, however, we hear pupils who are hopelessly wasting their time. Instead of following the advice we are giving, of learning the passage to be studied with the most minute attention to all details or when one hears the Brahms'

correctly each time, these publis seem to be in a kind of musical dream-for. No wonder there is stammering, stuttering and blundering. Such a pupil must be set aright, or progress becomes impossible

Every great teacher of the past has known this principle. Czerny we think it was, who devised the plan of putting ten or freenty dried peas upon the left side of the keyboard, then with every successful repetition of a passage the pupil moved a pea to the right side, until all the peas were transferred. However, if the pupil made one mistake in the course of the sequence the peas were moved back and the practice sequence was started again until twenty faultless repetitions were achieved. Thus, correct thought muscular and nervous 'grooves" of performance, were established and the piece was gradually mastered. In this way, he contended, a kind of "mould" or standard was set

What, then, became of this mould? Obviously the performance of a set mould would be disagreeably mechanical, But, without some standard, the performer dare not risk playing. What happens is that with a given standard or mould he is in far better position to modify his performance according to his interpretative underetanding

He may now shade and color the picture at will. This principle of acquiring initial perfection, prior to practice repetition, applies as much to practicing a simple scale, as it would to practicing the "Hammerklavier Sonato "It is analogous to airplane travel. No pilot would think of going aloft until he was absolutely sure that his ship had been examined and found in perfect condition. This sometimes takes irritating time, patience and care. In plano playing there is always some slow speed at which a piece can be played exactly right issue in the case of a few involved rhythmic passages and cadenza flights which the advanced player must take on with an element of

As long as the player is obliged to give thought to the mechanical difficulties of a piece, his imagination and emotional concepts are shackled. Much of the dull and "dumb" playing one hears is due to the fact that the composition has been inadequate-

Any work of art is ludged beautiful or otherwise, according to how its evecution touches the artistic and emotional perimeter of those qualified to judge its human appeal, By perimeter, we mean the circle or horizon of consummate human satisfaction-not too much or too little, but just right. It is the same principle which one senses when standing before the Hermes of Praxitiles, the Last Judgment of Michaelangelo, the Descent from the Cross of Rubens-

at the start, and then repeating it "Third Symphony" or Debussy's teachers may well heed a remark L'Anrès-Midi d'un Faune

One of the greatest economies in plano study may therefore he sold to rest in the improvement of methods. methods of attaining complete concentration and leading to the preparation of a stable artistic mould or standard. That is one of the reasons why the use of the metronome in study, and particularly the more modern electric metronome, known as the Electronome, is of such importance in piano training. The latter instrument is especially valuable because of its accuracy, case in changing the tempos and the lack of necessity for winding. It should be part of the equipment of every music TOOM

One of the wisest teachers we knew in Europe had all his pupils practice their assignments at advancing metronomic sneeds. Did this result in mechanical playing? Judging from the artistic success of his pupils, we should say that it did not

For similar mechanical economies of time, labor and money, we believe that the regular study and practice of scales and arpensios is very profitable, as is the practice of varied technical problems found in exercises and studies. Czerny and Leschetizky knew what they were about; they made Lizzts and Paderewskis. Marta Milanowski, in her absorbingly interesting life of Teresa Carreño, writes: "Carreño taught according to three simple rules: 1. Master the fundamentals. 2. Know what to do.

Some years ago, when the Virgil clavier was in immense vogue, we came to the conclusion that, notwithstanding whatever virtues the silent keyboard might have, the success of the method under the tultion of the zealots who taught it was due to the very exacting technical and rhythmic drill which the system made compulsory. We have only one reply to those who deliberately try to put the studies of Czerny, Cramer, Moscheles, Tausig, Hanon, Pischna and Philipp on the junk pile and that is, to ask them what other drill has ever produced the fluency, accuracy and mastery such as that shown by the planists who have been through this previous training?

The great value of the study, or etude, rests in the fact that the fingers and the hands gain a kind of super "Rolls-Royce" fluency which seems to be wholly spontaneous when applied to the performance of a composition. The good critic can always tell whether the performer had had this finishing process. Of course, when one is learning a language, as long as the learner is concerned in the difficulties of vowel and consonant formation, he is very far from becoming an orator. All of the mechanical part of speaking must be mastered and the technic forgotten before one can think of making a polished speech. In this day, sensible clauship!

made to your Editor by the late William Mason in which he said: "The trouble with students is that they all want to be Franz Liszte without doing a fraction of the preparation Liszt did under Cverny \*

In other words, learn the language of music thoroughly before trying to speak it. Music study is beset with get rich quick" schemes which promise to do away with work. Unfortunately, there are enough people in the world to be taken in by these snide methods.

Finally, concentrated study of a composition away from the keyboard long before a note is struck, so that when it is struck it will be right, is one of the elements of modern sp proach which should save centuries of time in the work of the pino student body of this day.

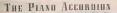
### Teaching the Teens (Continued from Page 366)

to appreciate it. Now let us see what you would like to do," or "I never let any pupil play in my recitals unless they really want to." Usually such pupils, before the term is over, are begging for Bach; or, as in the case of fifteen year old Mary, who would never play in a recital, but who was found waiting at the recital hall when the teacher arrived, thirty minutes before the hour!

Seventh, know the pupil's environment. You can not teach the average adolescent successfully, unless you have a sympathetic understanding of his personal problems and tastes plus a knowledge of his environment. per haps, you may discover that the es cessive nervousness of a fourteen feat old girl is due to the pushing of an over-ambitious mother, or the critical attitude of an exacting father. you may even find that the boastful atti tude of the notoriously had boy is do to an inferiority complex. Thus it is only with an understanding of the problems that you can really test them. A knowledge of the background and temperament of a pupil you change your estimate of himmay be able to admire rather that condemn the most unattractive pupil in the class when you realize just what he is up against, in the way of inherited traits and environment

In conclusion, it must be said that a teacher can not hold the respect of the teen-age, unless he really tons music, and has genuine musicianship What you are speaks so loud, that I can not hear what you say

Handle the teens with a light reli smile at their foibles, love their nic thusiasms; but, above all, hold a bit standard of musicianship, and expect them to come as near as they and to the mark. They will love you, we will respect you, if you can combine understanding with genuine musi



## Why Some Accordionists Fail

Bu Pietro Deiro

As Told to ElVera Collins

HIS DEPARTMENT was recently asked to state what it con-

sidered the most common cause for the failure of accordionists. We are accustomed to answer questions pertaining to the accordion, and our reply is usually right at hand; but here was a question which caused us to stop and ponder. The more thought we gave it, the more we realized that accordionists do not fail because of one reason, or even two reasons, but because of an accumulation of them. Perhaps our thought findings on this subject may help some accordionists to recognize similar faults in themselves, and to take steps to correct them

Our readers will probably expect us to state that the majority of failures is caused by lack of talent. On the contrary, statistics show that there are more untalented students who have achieved success as professional accordionists than talented ones, because they are willing to work. Many students fail because they are weaklings and do not have the courage and tenacity to persevere over the hard spots. A musician's path is beset with obstacles, and there are no detours. They must be overcome, one by one.

The majority of accordionists' failures come under the category of "too many excuses." Leading the list is the overworked one of why the student did not practice. The answer to this is that, if he truly desired to become a fine accordionist and if that desire had been foremost in his mind every moment of the day and night, nothing under the sun could have kept him from practicing. He would realize that loss of practice means going backward in his music, not merely standing still. Patient teachers have had to accept flimsy excuses for so long that they are accustomed to them but certainly not fooled by them. Although a teacher may politely accept the excuse, he is probably thinking, "If your accordion studies were first in your life, excuses would not be necessary."

#### No Magic in Teaching

Accordion students should always bear in mind that teachers are not magicians. They can help students but cannot perform miracles by making them fine players when they do not practice. Students sometimes try progresses very well until he reaches to "bluff" through a lesson, which is a point where just a little more effort rather sad because they are bluffing only themselves.

Let us expose another popular excuse, that of blaming the teacher when things do not go well. Some students carry this to the extreme and continually change teachers whenever the slightest obstacle appears. Naturally they never progress, because they lack perseverance; and they will probably go through life sidestepping every issue, when a little more tenacity would see them through to success. Conscientious accordion teachers have the interest of the student in mind at all times, and lesson assignments are given for a distinct purpose, even though the student may not understand it at the time

Another excuse places the blame on the accordion. We shall concede that a student can progress much faster on a new, modern accordion than upon an old one, but suppose that circumstances make it absolutely impossible to purchase a new instrument? That is no reason why the student should lose interest in his studies and finally give them up. Here again is an instance where strong ambition will carry a student through. He should really practice that much harder to progress rapidly. for good accordionists are in demand and many ways are opened to them to purchase new instruments of the finest make.

It would be well for students to read the experiences of pioneer accordionists who, in past years, blazed a trail from coast to coast, playing their funny little squeeze boxes in vaudeville theaters, music halls, or anywhere else they could find an audience. These ploneers planted the seeds of interest in the accordion and are responsible for its being accepted to-day as one of the most popular musical instruments. Their instruments were not dependable and often had to be repaired in the middle of a program. No accordion music was available, so they had to hunt up selections which could be arranged to suit the limitations of the instruments. What this generation needs is a little more of the ploneer spirit, so that it will not give up so easily

Continuing with the study of excuses, we would like to mention the adult who assures us that he wants to learn to play the accordion and is required to succeed. He then calmly (Continued on Page 428)

## WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)	PRIVATE TEACHERS (Western)
ROSE OUGH VOICE Former Asistant to Loop S. Samalidi Rospect Ht Verse Sonitor of 1921-STH AVENUE OAKLAND, CALIFORNIA Telephane Greacent Bill	DR. FRANCIS L. YORK Advance Place Interpretation and the Theory work resulted for the depress of Nusl. Both, Max. Nax. of Pr. D. In month of the OF MUSICAL ART DEROIT INSTITUTE OF MUSICAL ART Deriver, Mich.
	PRIVATE TEACHERS (Eastern)
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### The Paradox of the Violin

#### (Continued from Page 414)

several opened cracks in the body. Countless other faulty conditions may be found. This violin certainly would not sound well. Has it decreased considerably in value when the expert repair man, for a nominal charge, can easily and quickly again put this violin into good condition?

We will examine another violin. The body of this one is undoubtedly made by Stradivari, but unfortunately the scroll has been broken off and another scroll put on by an inferior worker. The violin has decreased thousands of dollars in value-but the tone has not been changed!

We have still a third violin. It is a comparatively new and poorly made instrument. The fraudulent or ignorant repair man has scraped the top of this violin. It sounds quite mellow and has an appearance of age in its tone. Yet this violin will soon break down in volume of sound, and if it cracks on the top, it is beyond repair. Is it as valuable as when it had a nonr tone?

#### Tests and More Tests

There have been innumerable tests made as to tone, especially in so far as new and old violins are concerned. These tests have settled very little and sometimes have merely increased the extent of argument in the matter. Perhaps the most famous test was made in Paris. A well known violinist was asked to play a certain composition in a darkened auditorium to a group of other famous musicians and music critics. Votes were then taken upon the merits of each violin. Two newly made violins ranked first and second to a Stradivari, which was placed in third position. The violinist who did the playing, however, insisted that these two new violins were very difficult to play and that the Stradivari was much superior and easier to play than the others.

An amusing situation once happened here in Toronto. One of the best American violinists invited a group of musicians and violin experts of the city to join him in making a test. He took various violins into another room. The audience was asked to designate the different violins in the order in which they were played. The same composition was given in each case. When asked to express their judgment, it was found that no two judges were in accord. Each believed that his decision was the best and the others were in error. It was finally discovered that the violinist had played the same composition in various ways upon only one instrument

While this article is being written. two quite good musicians have been trying out a fine old instrument here. One of these musicians has been accustomed to using fairly new instru-

tained best results from this old instrument by not working so hard as usual. The other musician, who possesses an old instrument that has been used considerably, contended that the instrument in question was excellent but would sound and respond better with more playing. The occasion for this test was to try out a different brand of strings, Two other musicians were present. Three exwere very good, but one who was impressed greatly with the violin did not like the strings.

Can you value a violin by its tone? (A continuation of this interesting discussion will appear in the July issue of The Etude.)

#### Inviting Summer Radio Schedules (Continued from Page 377)

Moffett, Kate is a sort of American institution: her name is synonymous with good entertainment and a pleasant, jovial personality.

"Meet the Music," which has brought to light many new song-hit writers, has moved to a new place on the airways (CBS, 2:35 to 3:00 P.M., EDST-Sundays). This is the show in which Lyn Murray conducts the orchestra, does a bit of singing, and also acts as master of ceremonies, Freda Gibson and Jack Leonard are the featured vocalists. Leonard is to be heard for only"a short time longer, since he soon leaves to join the army. Phil Cohan. producer of this program, and Lyn Murray tell us that they play over one hundred songs each week before making their selections for the program. Manuscripts come to them from all over the country, and each is given careful consideration.

The "Colgate Talent Tournament." which recently replaced "Ask-It Basket," is patterned after a vaudeville show, minus the acrobats, of course. It presents singers, comedians, instrumentalists and others. All acts ore on a professional rather than an amateur basis. The show features weekly four to five new performers as well as music by Charles Hathaway and his orchestra (Thursdays, 8:00 to 8:30 P.M., EDST, Columbia network), Ed East is master of ceremonies. He asks the nation's listeners to vote for their favorite performer each week by letter. The following week the performer to receive the most votes is recalled to "Talent "Tournament" to receive an award of two hundred dollars. After five entertainers have been selected by listeners, there is to be a "final" tournament to decide the grand winner, again selected by votes of listeners. It looks as though the show should have a wide following, and it should incite considerable controversy.

Those who like Irish melodies

ments. After playing for a few should tune into Walter Scanton's moments, he discovered that he ob- broadcast, "Songs of Ireland" (Mutual network, Thursdays, 10:45 P.M. EDST). Scanlon, a tenor, is one of the old-timers of radio and recording. He has been in the show business for thirty years. When he was sixteen, Billy Murray (according to Scanlon, the Bing Crosby of his day) discovered Scanlon playing in a minstrel show in his native Brooklyn. New York. Murray got him an audition with one of the record compressed the opinion that the strings panles, and Scanlon got his start on a long and profitable recording career. In the decade prior to the first World War, he was known as the most popular recording singer in America. He made hundreds of records each year for eleven different companies. In the day when vaudeville was in its prime, Scanlon was a headliner. Radio listeners will recall him as the featured singer with his own quartet on the old "Everendy Hour." He also played in dramatic sketches on that show. In turning to Irish tunes for his latest broadcast series he is merely following an old trail, for Scanlon is of Irish-Ameri-

When David Ross, the narrator on Columbia network's "Golden Treasury of Song," which features the popular radio tenor Frank Parker from Monday through Friday (3:15 to 3:30 P.M., EDST), began asking people to write him requests for their favorite songs, he started an avalanche of correspondence. If the U.S. Postal receipts do not show a marked increase for the fiscal year of 1941 says Ross, it will not be his or Parker's fault. Over one hundred letters have been coming in each day, requesting that Parker sing everything from the latest song of the day to melodies that were written when Knighthood was in flower. Most of the correspondence is from the ladies, and some enthusiastic fans write regularly every week. Some of the letters are written in verse, and others simply catalog twenty-five to sixty-five songs the sender would like to hear. "Listener's Clubs" have been formed, according to Ross, in some offices with radios,

A distinctly novel musical program is the Monday night broadcast called "The First Piano Quartet" (NBC-Blue network, 10:15 to 10:30 P.M., EDST) Comprising the quartet are Adam Gelbirunk born in Warsaw; Hans Horwitz, of Czechoslovakia; Vladimir Padva, born in Russia; and George Robert of Austria, All four were concert and radio artists of note in Europe when they organized the piano quartet program in 1928 Prior to the war they had given more than one thousand recitals on the continent. The difficulty of this ensemble in the beginning was the lack of music written for four planos. Their repertory now, however, ranges from early primitive Italian and French composers to the most modern, plus

Speaking of plano programs, NBC announces a short series to be heard on Tuesdays throughout the summer on the Red network from 6:30 to 6:45 P.M., EDST. The artists for this broadcast have not been announced. but we understand they will be selected from a group of noted young performers well known to radio listeners. This is a program for Etude listeners to mark down in their radio calendars

### The Teacher's Bound Table (Continued from Page 378)

tone is heard, release the key (back to key-top only). Feel your elbow fosting along, and prepare your finger on the next key-top. And never hold any first in the air? All very slowly and thought fully, of course

When you can do this gently stacool try it legato; now think of releasing the key without actually doing so. (Float that elbow tip!) Later, increase the force of your finger flash, making louder tones, but without speeding up the arpregio

A smooth arpeggio depends not only of the elbow tip, but also on a swift-movinirelaxed thumb; and a loose thumb depends on:

(1) the free, lateral movement of the clow tip, helping the "thumb under movement and passing the arpeggio it' elly along the keyboard;

(2) little or no curvature of the last thumb joint. Try the following for your self: hold down the third finger lights on any key and pass the thumb under it -curving the thumb sharply. Pecks and ful, doesn't it? Now try it again just shirt ing it along naturally without trying to curve it. Feels much better! There's the Proof

(3) playing the arpensio with a high wrist. Again, try your exercise, first with low wrist, then with high, and convent yourself which position makes you thumb feel freer:

(4) keeping the thumb in constant con tact with the keys. Do not raise it up and whack it-for if you do, a had thank bump will result. Keep it sliding also the key tops; never let it grop down of or away from the keyboard;

(5) preparing the next thumb tone # soon as possible. In other words, do not wait until the thumb must be playte then upset your arpensio by a jab. of there ahead of time! But watch opt not jerk it or yank it under too far. Let the elbow help it flip swiftly and upper trusively to its new position.

Above all, be sure to keep your wi as high and level as is comfortable and remember that, since your whole body cannot pass along the keyboard, you elbow must take its place to insure com ness, speed and case.

Heavensi I've already used too mat space on your question! You will have to await a later Etude for help in cantrol ling those rapid, brilliant arpegridwill do this only if some Round Tables will remind me of my promise, for there are always dozens of pressing questions demanding answers.

"Music cleanses the understanding some popular tunes of our own day. teft to their "-Henry Ward Beend

# FBETTED INSTRUMENTS The Mandolin and Banjo By George C. Krick

one of our readers asks the following question: "Can I make a living by playing the mandolin professionally or do you advise making a ploited. study of the banjo also?"

this inquiry let us first decide what is meant by making a living. We have known many young men who are satisfied and able to get along on an income of thirty or forty dollars a week and again others who would not be satisfied with anything less than five thousand dollars a year. It all depends on the person, his needs and desires. To begin the study of any instrument with the sole idea of making money out of it, and because one feels it is an easy way to make a living, is wrong and in most instances leads to disappointment and failure later on. After one has devoted several years to the study of an instrument that in all respects has the greatest appeal to one's musical nature, and then has thoroughly enjoyed playing it without thought of any financial reward, not until then should he think of the possibility of using it professionally.

Now let us see what opportunities may present themselves to a mandolinist. First, through concert and radio appearances; second, through orchestra playing and, third, through teaching,

It goes without saying that the greatest ambition of almost every instrumentalist is to become a concert and radio artist, but to reach this goal it is necessary to travel a hard and long road; and history has shown that only a select few reach the top. If you have a superabundance of talent, an outstanding personality; if you possess a certain amount of showmanship and have a technic that far surpasses that of most other players you undoubtedly will be able to get paying engagements as a mandolinist. But you must also be able to "sell yourself" to the public, as it would prove quite difficult to persuade any of the prominent concert managers to agree to arrange a regular series of public recitals for a mandolin virtuoso. The radio would probably offer better and quicker opportunities for a capable mandolinist, as the program managers of radio stations are continually on the lookout for artists able to offer something unusual and of exceptional merit. We also believe that a small plectrum orchestra of from eight to twelve players directed by an outstanding mandolinist offering novel

IN A RECENT COMMUNICATION and artistic musical entertainment would find a fertile field in radio and on the stage, a field that in our opinion has not been sufficiently ex-

The dance orchestra has never To give an intelligent answer to proved a proper setting for the mandolin and we doubt very much that even an exceptional player would find opportunities to get ahead in that direction.

#### The Mandolin Teacher

As a teacher a mandolinist is able to establish himself in a profession that gives a lot of satisfaction and ample financial reward to the one who makes a success of it. To do so one must have the ability to "teach" others, get along with people, know how to handle children and adults and above all believe in himself and his profession. It is necessary to make a comprehensive study also of the banjo and different types of guitar in order to become a recognized teacher of all the fretted instruments. While occupied with the various teaching problems one should continually strive to maintain and improve one's own technic and present the mandolin in recital at every opportunity in order to popularize it with the musical public.

#### The Banjo

Often called "the real American instrument," the banjo has had its greatest and most numerous admirers among the English speaking nations -United States, Great Britain, South Africa and Australia. Shortly after the World War in the early twenties the tenor banjo was introduced into the dance orchestra and during these years was perhaps the most popular instrument of all. A professional banjoist of those days could almost dictate his own terms, as the demand for capable players was greater than the supply. Today the plectrum guitar has taken the place of the banjo in the dance orchestras, and only occasionally do we hear the snappy exhibarating tone of the banjo in connection with these professional orchestras. Consequently the chances for anyone to earn a living as an orchestra banjoist are quite limited. On the other hand the banjo appeals particularly to amateur players as exemplified by the many banio hands flourishing in all parts of the country; and it, no doubt, will always be a part of our musical life. So again, as in the case of the mandolin, the surest road to success for an accomplished banjoist is the teaching pro-

M. M.

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There have been some banjoists, C. G. S., TOLEDO especially those exponents of the five string banjo who have had most successful careers as soloists. Alfred Farhand has traveled far and wide delighting audiences with his classic renditions on the banjo. Farland was not only a veritable virtuoso, but also a keen business man, who acted most successfully as his own press agent and concert manager for many years Frederic Bacon another five-string banjo expert is known to every lover on all the vaudeville circuits of compositions.

former days and has made also many quirements apply to a banjoist as al- concert tours. In our opinion the remarkable success of these artists was in a large measure due to the fact that they used the standard fivefoundation upon which a successful string banjo which is the most effective of all the instruments of this family for solo use.

Andres Segovia is now residing in Montevideo, Uruguay. J. Martinez Oyanguren has boarded a steamer for South America where he will spend three months giving recitals in the leading cities of Brisil, Uruguay, Argentina, and other cities, returning to New York in July Vicente Gomez will appear in a new version of "Blood and Sand" starting Tyrone Power, a motion picture not in production in one of the Hollywood of the instrument and has appeared Studios. He is to play four of his own

### Music As a Social Force (Continued from Page 364)

stool in time to play the concerto or too comfortable with a violin cost with them as scheduled, And to to carry. But, after all, the imporeverybody's delight he triumphed tant part of this whole matter was

Tony's parents are not American born. And he represents just one of the nationalities assembled in this school. Sometimes there are as many as twenty-five of them. But-German, Italian, Greek, Slav, Czech, Russian-except for physical characteristics these terms mean almost nothing here. Good nature pervades its halls and classrooms in wartime as well as in peacetime. They are all living in America. And all are speaking the international language of music.

Not every pupil who attends the school lives in the immediate neighborhood. Billy, shown in our illustration, lives some distance away; he heard about the school and came to its doors because he hoped it could give him the thing he wanted most: violin lessons. He came three vears ago, explained his desire, displayed his battered violin which boasted only two strings, and played My Country 'Tis of Thee to show that he already knew something about the art of fiddling and also that he was a pairiot. Then he just waited tensely, for he didn't possess a cent.

It seemed reasonable that a boy who wanted violin lessons so badly should have them, and so the school finally arranged a scholarship, which recognition of his desire and ability elevated Billy to the seventh heaven of joy. What the school did not know until later was that Billy not only had no money for lessons, he also had no way to get back and forth from Rahway, New Jersey, where his family lived, except by using his feet and his thumb. You see him here demonstrating his hitch-hike meth-

not ease or comfort. It was somehow. someway, to get violin lessons.

#### The Real Objective

Some extraordinary talent has been discovered at the school, Ray Ley Sylvia Smith and Tessa Bloom ar examples of students who have made names for themselves in the concert field after winning scholarship which enabled them to study with some of the world's finest teachers But the development of the scorp tional student, while delightful is not the school's raison d'etre. Rather its first and foremost objective is to bring to as many poverty-ridden boys and girls as possible the benefits of hearing and making and pertiti pating in music.

In addition it sends needy 500 people to summer camps, so fresh air and sunshine and off spaces and nourishing food may of least partially offset the rigors of tenement winters; often it pays ints electricity and gas bills, furnishes food and warm clothing. It is a mu sical school, yes, but it is also humanitarian organization that, gen Miss Wagner, cannot turn aside from hunger and want and sickness and distress. Sometimes a few doublest spent in just the right place and at just the right time, avert a right tragedy.

To tell what the school has pi ceeded in doing would require most space than we have here, so, leaving out further musical accomplished and all the intangibles such as joy and hope and fellowship, we want to point out just one very significant  greater than music, has been its of this school has ever been arrecord as a social influence. Despite raigned in a children's court . . the fact that we are situated where the life of the street is raucous, where poverty rears its gaunt head, and We call that, as a forty-seven-year where there are potent temptations record, a real Success Story!

school's greatest achievement, even toward juvenile delinquency, no child

No child of this school has ever been arraigned in a children's court.

# Morning Music and What It Meant

#### (Continued from Page 372)

In 1763, the concerts given by the prolonged farewell tours; but in no Edinburgh Musical Society (founded 1728) began at 6 P. M. Twenty years later, an advance was made to 7 P. M.; but this was found to interfere with an assembly for dancing held elsewhere after the concert, and a change was made to 6.30 P. M. These concerts were held in the Society's own room. St. Cecilia's Hall in the Niddry Wynd, built in 1762, and declared by widely travcled critics to be the finest for its purpose they had seen. (It is still standing, or was in 1920 when I last visited it.) Admission was by membership, the subscription having varied from a guinea a year in 1749 to a guinea and a half in 1752, and two guineas in 1778. But the hall was not infrequently rented to private concert givers, and in these cases the admission fee was always two shillings and six-pence.

#### A Variety of Admission Fees

It will be observed that in the eighteenth century one price was den charged for each concert, wherever the sent might be. But there was a wide difference between the prices charged for different concerts even in the same city. For instance, the usual price in Edinburgh, half a crown, is said to have been usual also in London. Nevertheless, Johann Christian Bach ("the English Bach") and his partner in concert giving for nearly twenty years, Carl F. Abel, do not seem ever to have charged less than half a guinea for a single admission, and for a series of six concerts given 1764-5 they charged five guineas. Moreover, there was such keen competition to get these tickets that they had to be rationed-two hundred for gentlemen and two hundred for ladies. This was because of the small seating accommodation of the Soho Square room; but, before the concerts were given, a larger one -Aimack's-was made available and the rationing was not needed.

The record price for a single ticket is surely that paid for G. F. Tenducci's benefit concerts. In 1758, the great singer descended on London and soon became "the hugely paid fashionable idol of the hour." Vocalists in more recent times who would have regarded benefit concerts as infra dig (beneath dignity), may Sunday Concert."

our next example of hour and price. have made greater fortunes by their case we believe, except perhaps that of "Senesino" (to give him a name which he shared with a still greater singer) has anything like fifty guineas (approximately two hundred and fifty dollars) been paid for a single ticket. (For Jenny Lind's first concert in Boston, the first ticket sold at auction for six hundred and twenty-five dollars .-- Ed.) Tenducci was the greatest eighteenth century singer to visit Scotland and Ireland. He was especially famous for his extremely expressive singing of Scottish songs, but seems to have earned these fabulous sums more by his rendering of Water Parted from the Sea from Arne's "Artarerzes", than in any other way. Judging from a skit which the Dublin street urchins used to sing to the tune of Over the Hills and Far Away, he would appear to have been as fond of singing this as, in more recent times, a certain "eminent farewellist" enjoyed inviting Maud to join him in the gar-

> Tenducci was a piper's son And fell in love when he was young:

And all the tunes that he could play

was "Water parted from the say."

Perhaps a word should be added in regard to Sunday concerts. The first concert in the world, of which we know the exact date, appears to be the organ recital given by Conrad Paumann in the Benedictine monastery at Ratisbon, on St. Jacob's Day (July 20) 1471; but, unfortunately, we have no record as to whether or not St. Jacob's Day fell on a Sunday in 1471. In France, Sunday concerts have been a commonplace since 1725, when the first "Concert Spirituel" was given, its successors being always on a Sunday or holy day, when the opera was closed. But in England and other predominantly Protestant countries, concerts on the first day of the week have been allowed only quite recently and then under considerable restrictions. Nevertheless, that concerts in private houses were common in the eighteenth century, and probably earlier, is evident from a picture dated 1782 and expressly named "A EASTMAN SCHOOL OF MUSIC

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"Such super computition doth in muric lie."-Milton



## Problems of the Advanced Piano Student

(Continued from Page 365)

course, that they do not. Each plants has his own highly personand tone, within the scope of which he creates endless varieties of depth and color. Mechanically, there is no planation for these ways possibilities for variation. And that, prefixed varies to the reserve on prefixed

Tone is governed by something more than the mere piano-mechanica which cause it to sound Through some highly personalized channel spiritual, psychological, what jou will-the performer communication his inner emotional concept of tork. through finger, key, and hammi to the vibrating string. The first step in developing good tone, then, is formulate a clear idea of the of tone to be produced. In words, a mere haphazard pressure of the key breaks the full circuit of communication which must for from emotional as well as physics sources

My own method of securing a first penetrating, singing tone grows on of years of experimenting on the economy of energy in playing. I produce my singing tones by exerting pressure of a very definite kind. It is not the spasmodic, forceful presure of striking a key, but the of tinued pressure of my entire body weight, released to the key throws relaxed hands and joints. I think of it in terms of the tremendous, resistible pressure of the locks of th Panama Canal, which hold both tons of water, not by effort, but at their own sheer weight, naturally applied. This sort of pressure diffe greatly from that of a hammer blo It offers the most natural means producing tone that is at the same time big in volume, yet vibrant sh resonant in quality.

Tonal qualities are intin bound up with the phrases in wi they occur, and I have found helpful, both to tone and to ph ing, to imitate human respiration playing. I treat each passage as were a song, building the p according to where the nee breath would occur if I were sh And, indeed, I do sing, inwardl silently, as I play. I advocate for others. Treating melody song makes it come to life. The son who hears it thus treated refreshed. In listening to must need for a sort of particl breathing is very real, even listener is not conscious of it therefore easier for him to the music he hears, if the per fits his phrasing into the comp normal human breathing And performer himself will find his i ing clarified and his tone in if he plays with a lyrical sp singing his phrases inwardly.

breathing quality thus imparted to plies subjective outpourings, a need his playing helps to humanize the for escape, a vein of soft lyricism. pano into something more than a mechanical instrument

#### The Approach to Chopin

composer of his people. I cannot conclude without a word about Chopin. I have often been asked what the approach to Chopin should be must we, in view of his delicate body and his sad life, consider him a weak, effeminate romantic, who chanced now and then to write virile passages? On the contrary, I have always conceived Chopin's music in the boldest terms. To me, Chopin is perhaps the least romantic of his epoch. His idols were Bach and Mozart, whom he worshipped for their perfection of form and purity of style. He was also influenced by the classic Italian opera (notably Bellini's) who helped him discover the art of singing on the piano. Chopin's works are highly emotional, of course, but pure romanticism involves more than emotion. It im-

incinnati CONSERVATORY OF MUSIC Established \$857 Unarica's Oldest Independent School Devoted Esclusively to A complete school of Music. Dromotic Art and Dancing. Courses lead to degrees. Registration: September 4, 5, 6 Classes Begin: September 8 Special Students May Enter at Any Time. Write for estalog 2650 Highland Ave. Cincinnati, Ohio ERNEST WILLIAMS MUSIC CAMP "In the Record of the Constille" Saugortics, N. Y. weeks-June 30-August 23, 1941 REGISTER NOW-Enrollment limited.

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The first of the great romantics was Beethoven of the later period From him came tremendous outpourings of personal feeling, not As a Pole who reveres the greatest only in music but in attitude and words. In a ouite Byronic manner, Beethoven inserted into some of his scores words that described his feelings at the moment of creation. In Chonin, we find none of this, Extremely fastidious, he shrank from nersonal intrusions, and his feelings mare always kent senarate from the externals of composition, He could sit down to write a precisely calculated number of precisely calculated works, and nothing but his musical thought would appear in them; nothing of his living, his ideas outside of music. He never shed light on how he felt when he wrote, why he wrote as he did. The only comment we find is a note to his friend, Fontana, saying that, since his newest composition was some pages longer than the last one, he ought to be better paid for it.

Chopin's works, further, require more exuberance, more power, more grandeur than any others-and power is not an essential of romanticism. Indeed, weak, tubercular Chonin achieved greater force and heroism -in his "Scherzl" and "Sonatas". -in his "scherzi" and "Sonatas", for example-than strong, healthy Lisst ever managed to do, despite his torrent of octaves. Again, Chopin wrote to suit the needs of his own unique plano talent, thus making use of more sheer bravura than is inherent in strict romanticism. Debussy, with his lyrical, moonlit effects, and the long, often pretentious titles he gives his works, is far more romantic than Chopin. And Chopin detested the unbridled outpourings of romanticism; he was far too fastidious for that. We find him editing his manuscripts, always taking measures out, never adding more, warding off inspection rather than

inviting it. For these reasons, I believe that Chopin's music should be played without distortion and exaggeration. The student should forget the details of his sad, disease-ridden life, and concentrate on the music itself. It is quite enough to play Chopin's music as he wrote it, without trying to interpolate some personal notion of how a sick man might feel! Admitting freely that the approach to Chopin is a poetic one, it should be conceived along the lines of straight thinking simplicity, rather than on the usual, sentimental basis predicated on his life.

"The planoforte is at once the race course of our imagination, and the confident of our solitary and deepest thoughts; the solo quartet, on the other hand, is a refined intellectual conversation in a congenial, select circle."-Adolph Bernhard Marx.





A useful and informative variable for both elementary and advanced pions studies. The work of a differentiable parameter is in Shah web feedball along a distance may of the differentiable parameters of the differentiable parameters and the differentiable parameters are not operations being which experime the differentiable parameters are been as a state of the differentiable parameters are been as a state of the differentiable parameters are been as a state of the differentiable parameters are been as a state of the differentiable parameters are been differentiable parameters are been as a state of the differentiable parameters are been differentiable parameters are been

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### Why Some Accordionists Fail (Continued from Page 419)

folds his hands and, in a resigned they lack courage at the decisive momanner, quotes the proverbial dog ment which spells success or failure and his tricks. That old proverb has for them. This moment may come done a great deal of harm and should be forgotten. There is no such thing as being too old to learn to play the accordion. Naturally we are not referring to careers, but merely to learning to play the instrument and play it very well. Many middle-aged doctors, lawyers and men and women in every walk of life have mastered it and have had many enjoyable hours doing so. Their progress could easily shame youngsters in their teens who think that learning is confined to youth. These adult players causes of failure by any means of are often quite gifted.

### A Weak Excuse

And now, what about the accordionist who mournfully decides to give it all up because he cannot afford expert instruction, or because he does not live in a locality convenient to teachers. This is a weak excuse. If his ambition were strong enough he would discover that there are numerous accordion artists and arrangers who constantly turn out study material with conclse and understandable explanations and instructions for those who do not have teachers. Such material is available at nominal prices in music stores all over the country.

early in their studies, or it may delay until they are well advanced, bet it will surely come and may be called the zero hour when discouragement sets in and the student loses confdence in himself. It is purely a mintal condition, as the student may be playing better than he ever did. Every artist has had these moments, and they become truly great artists only when they rise above them said go on to success.

Of course, excuses are not the cely they are important, and we detided to discuss them first, so that stadents may recognize the symptoms if they find themselves succumbing 10 them. We shall continue this distrasion of causes of failure, and shill approach it next by pointing out the correct and incorrect ways of pratice and by giving suggestions about practice material which will assort rapid progress.

Pietro Deiro will answer ques about accordion playing. Letter should be addressed to him in case of THE ETUDE, 1712 Chestnut Street Some accordionists fail because Philadelphia, Pennsylvania.

## Accordion Questions Answered - By Pietro Deiro -

Q: I have studied accordion for al- opportunity presents itself yor a most two years but it seems as though my fingers are not as limber as they should be. I have never had any accordion scales for right or left hand. I have learned practically by myself and I am more in doubt about my playing now than ever before. I have played difficult solos like "Poet and Peasant Overture." Could you suggest suitable instruction books and scale books; and where I could get them?-A. F. J.

A: It is certainly unfortunate that you have not gotten an earlier start on technic as this should be included in beginning studies. We suggest that you forget your difficult music for a while and go back to the beginning with such studies as the Hanon "Five Finger Exercises and Scales" in all keys for both hands. There is so much accordion study material available that we cannot list it all here. However, suffice it to say that such well known studies as those by Karl Czerny are available; also other technical books, such as "School of technical bounds, one is an occupied to Velocity," "Technical Passages" and "The Art of Finger Dexterity". If the

play for a good accordion teacher a let him point out your errors. For if you cannot study regularly, an or casional lesson certainly would be to advance one.

Q: I do not think my according as mellow as it should be. The po does not seem to have enough ume or make as good an action paniment for the right hand other cheaper accordions. I appreciate your advice J. C

A: It is difficult to make a ment about an instrument and Seeing and hearing it. You on mention how many basses strument has. Mellowness of a quality which most accord seek rather than a shrill tont quality of the tone of the rest governed considerably by tuning the same set of reeds may be either mellow or shrill. We call that you have one of your local pert accordion repair men the instrument to see if these ing the instrument from product enough volume.

### Piann Class Methods in Beethoven's Time (Continued from Page 380)

As in her performance the bass was trouble to write this long and deindisputably the best of all, the tailed description of his classes for teacher wrote it in my album, and the above named periodical and then I subjoin it here with diplomatic later to quote it in his Autobiography. accuracy.

slate and rapidly corrected her error. of Mr. Logier that he went to the It would be interesting to know



"The resolutions of the other children were more or less good, but all of them correct, and mostly written out in four different keys. Each also played her own immediately on the planoforte, without any embarrassment and without 'fault.""

The author of the above account is none other than Louis Spohr, one of the most celebrated among violinists and composers of his time. It is indeed significant that he attached so much importance to the methods enty-five years ago .-- Editor's note.)

whether the Logier methods are still being used and, if so, what success they are enjoying.

(Johann Bernard Logier was born at Cassel, Germany, February 9, 1777, and died in Dublin, Ireland, July 27, 1836. He became a flute player and joined a regimental band. His chiroplast was widely used in England. Berlin and at the Paris Conservatoire, as uses his "Practical Thorough Bass." The system disappeared almost sep-

### Musical Films for Early Summer (Continued from Page 373)

other hit songs besides Who? and seven sparkling dance routines, the film version stars Anna Neagle in the title role, with Ray Bolger and John Carroll heading the featured cast that includes Edward Everett Horton, Frieda Inescourt, and Helen Westley. D'ya Love Me?, Sunny, and Two Little Blucbirds are the three other songs woven through the picture. Jerome Kern wrote the melodies and Otto Harbach and Oscar Hammerstein II the lyrics of the four featured songs. Herbert Wilcox produced and directed the offering.

Laid in picturesque New Orleans during the colorful Mardi Gras season, the film presents Miss Neagle as a circus performer, dancer, and equestrienne. Caught in the whirl of the Mardi Gras crowd, she meets a young Louistanian, and a case of love at first sight develops. The wedding is scheduled to take place at the bridegroom's great family estate, but just before the ceremony, a group of carnival folk arrive to pay their respects to the bride, embarrassing the Suests and reducing Sunny to tears. Feeling that she has no place in the stately surroundings of her fiance's home, she runs away and rejoins the aged by his ciderly aunt, follows her ularity of its tunes should make it and effects a reconciliation.

The dance routines include two gay satiric numbers performed by The Hartmans. Two solo numbers by Miss Neagle (one of them an amazing under-water dance), a solo by Ray Bolger, and two routines by Miss Neagle and Bolger together afford noteworthy entertainment. The versatile Miss Neagle, who made her American film début in such distinctly character parts as Queen Victoria and Nurse Edith Cavell, has devoted her recent efforts to musical comedy and dance routines. She is British by birth. Her real name is Marjorie Robertson. Neagle is her mother's maiden name, and she thought that Anna "went well" with it. She has auburn hair, blue-green eyes, and what Me-Clelland Barclay styled "the most paintable nose in Hollywood." She is deeply appreciative of her American success, and intensely interested in things American. At the present time, she is studying the history of American folk and popular music, from Stephen Foster to boogle-woogle. She collects American slang phrases, tries them somewhat hesitantly upon studio workers, and joins in their amusement when she misuses a new acquisition. "Sunny" is an excellent vehicle for Miss Neagle, and the popworth while entertainment.



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## The Surprise Recital By Gertrude Greenhalgh Walker

"Hello, Miss Brown. "Yes?"

"This is John Doe speaking. I'm very sorry, but I can't take my lesson for a few weeks, and worse still I can't play the program that we're preparing for the Mother's Club meeting.\*

"Gracious, John. What has happened?"

"Oh, I was climbing on my back yard fence and slipped and broke my right arm. The doctor put it in splints and says it will be some time before I can play the plano.

"Oh, John, I am very sorry to hear the news, but I think you can give a program just the same. Of course, it will not be the planned numbers but something quite novel. Can you come over to the studio and let me tell you all about it?"



COUNT GEZA ZICHY

When John arrived at the studio, he was so amazed and thrilled at what Miss Brown told him that he said he would do it and started immediately on the new program. He also telephoned the club committee that he would be able to appear as scheduled, When his friends learned that he still planned to be on the program they were quite mystified as to what he would do. Would he recite a poem, or sing a song? Surely the plano solos were out of the ques-

tion. John smiled and went steadily on practicing in secret.

At last the day of the meeting arrived. When John was announced, he walked right up to the grand piano and, after carefully adjusting his seat and feeling for the pedals, started to play. Yes, you have guessed it. He gave a Left Hand Alone recital After the recital was finished, all the members of the club congratulated him and asked where he had gotten his idea. Then he told them that Miss Brown, his teacher, had read in The Etude about Count Ziely who, at the age of fourteen, was one of the great Master Liszt's most promising pupils, Unfortunately, through a hunting accident, he lost his right arm. Sobbing out his grift to the master, Liszt told him not to be discouraged. Then seating himself at the piano, he played for the des pairing boy, some compositions by Chopin, Beethoven, and by himselffor the left hand alone. The little Count Zichy looked up to the Master and said, "No one but Liszt could do that !

Whereupon Liszt replied, "Liszt and 7/011."

Count Zichy then took heart and practiced so faithfully that his jeft hand alone recitals became famous and his greatest achievement was playing a three hand arrangement of the Rakoczy March, which Liszt ar ranged especially for the boy and himself

"That," continued John, "gave me the inspiration to present this little program."

"Splendid," said the President of the Mother's Club. "It has done an even greater thing than that, John It has given all of us a valuable les son to-'Master our Handicaps-

### Musical Dance Forms By Frances Jaylor Rather WALTZ

piece.

#### GAVOTTE

This gay French dance in common An off-spring of the Minuet, With strongly marked first beat.

Contains two parts, and often is Included in the suite.

#### MINUET

Is dignified and slow; And as a part of classic forms, Has charm and quick tempo.

#### POLONAISE

Strong-stately-not too fast. Its syncopations, skips, and runs,

Give style and fine contrast.

With rhythm much the same. The Waltz, as dance and program Still holds world-honored fame. MAZURKA This old French dance in triple time, This triple-rhythm Polish dance,

ZABLEH'A. GEST

Is moderately fast, With accent on the second beat-Sometimes on first or last.

#### POLKA

Of Polish birth, in three-four time, Bohemian dance, in two-four time, With lively, quick tempo, This pensant dance is favored still. As in the long ago.

#### What Is On Your Piano? By E. A. G

Or course the inside of your plano is the most important part of it, as that is where the sound comes from; and the principal business of a piano is to make beautiful sound. But the plano must also exist as an article of furniture, because it is top big to be unnoticed or hidden behind something. So, such being the case, how does your plano appear to the eye?

1. Is it well placed in the room, not too near a heater? If so, your score is 5 for that point.

2. Does it receive good natural light by day and good illumination at night? If so, score 5,

3. And what is on top of it? If it is an upright it should have no more than three objects on it. If so, score 10; for each additional object on it subtract one point. Such objects may be a bust of a composer, a picture in good standing frame, a heavy vase, or some other appropriate object.

4. If it is a grand and has only one object on 14, score 10; for each additional object subtract one point.

5. Are there music books or sheets of music on top of it? If not, score 5. 6. Is any music left on the rack between practice periods, except temporarily? If not, score 5.

7. Do you have a good place to keep sheet music and music books? If so, score 5.

8. Are the keys kept perfectly clean? If so, score 5; if solled, score 2; if much soiled, score 0.

9. Is the wood of your plano kept dusted and free from dirt? If so, score 5, if dusty, score 0.

10. Is the piano seat just the right height? If so, score 5.

11. If you are too small or too short. for your feet to reach the floor, do they dangle in mid-air, or is there a shool, box or other foot rest for them? For dangling feet score 0; for stool or foot rest, 5; for pedal extenders, 10. Make out your score, and see just where you and your plane stand on this question. Try it at your next club meetine and give a prize to the one getting the highest mark.



428

#### Which is more fun, sight reading or memorizina?

(Prize winner in Class B) Everyone who is fortunate enough to take tale lessons on some instrument always censes a thrill when he is advanced enough When a thill when he is advanced enough to be able to sight read a musical compo-like, it gives a pleasure which can not be the enjoyment gained through creating much through sight reading is well worth the time and purctice appent on it. I think has much more run than memoritain any after face of music cas he memoritaed only after Beece of music can be memorized only anto-li has been completely mastered and this takes considerable practice. For more pleasure I find sight reading more thrilling. To be the to pick up a composition and play it sight is immensely entertaining and satisng, both to the performer and to those Geraldine Bartow (Acc 13).

### entries must be received at the Janice Ende Office, 1912 Chesteat Street, Philodelphia, Pay not Later then June 22nd, Winners will oppose in a later tone. ----- CONTEST RULES ---- Constitutions must restrict the second 'Iack Stones'' Game By Margaret Guiney

black patent-leather notes, occupies

a conspicuous place in the studio.

It is called "The Surprise Box" be-

cause it is always full of surprises,

and it is the center of interest at les-

Each well prepared lesson is re-

warded with a star, and stars may be

awarded for memorizing, scale con-

tests, and other things. Then, any

to the Surprise Box and draw out a

sons and club meetings.

THE JUNIOR ETURE 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

Draw a grand staff with the G and F clefs on a large piece of cardboard. With this staff and four jack stones you are ready to play.

Each player in turn scrambles the four jack stones, allowing them to



settle on the staff, and giving the names of the lines and spaces on which they fall. Incorrectly naming student winning a certain number of the lines or spaces puts the player out stars (three, for instance) may go of the game and the last remaining blaver wine

Signatures may be added to the staff, requiring the flats and sharps to be named with each play.

#### Diagonal Opera Square Puzzle By Stella M. Hadden

In the following word square, the diagonals, reading from upper left to lower right, will give the name of a famous opera. Answers must give all words as well as name of opera-1. Literary texts of operas; 2. the composer of the opera, "Lucia de Lammermoor"; 3. the nationality of Princess Alda, in the opera, "Aida"; the composer of the opera, "The Tales of Hoffman"; 5, an opera by Reginald DeKoven; 6, the nationalby of Grieg; 7. orchestral preludes to opera, "Parsifal"; 9. the composer of Honorable Mention for March

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### Prize Winners for March Diagonal Pazzle:

Class A. Anna Mac O'Koef (Age 14), Thinois Class & adua abre O sort (age 11), intolia Class B. John William Murray (Age 12),

Class C, John Boehmes (Age 8), Minnesota

LIMBOOM CREATES

Junior Etude , under twelve years. Contest Names of all of the prize winners and their contributions will appear on

puzzles. Context anover to all boys and this page in a future issue of True girls usder eighten years of age, whether Erune. The thirty next best contributors a Junior Club member or not. Contestants will be given a rating of honorable meaare grouped according to age as follows: tion.

SUBJECT FOR THIS MONTH "Which do I prefer, orchestras or bands?"

The Surprise Box

By Mrs. Paul Rhodes

A large blue box, decorated with small package. The articles in the

-----

Which is more fun, sight reading Class A, fifteen to eighteen years of age; Class or memorizinal (Prine winner in Class 4)

As I read this question, the anywer that ame to me at once was memorising. Then realized that this is a contest and I must therefore give a good reason for my answer The best reason I can give is this: memoriz ing means learning a composition passage hy Ing means loarning a composition pressere by passance, to perfection, and them storing these beautiful picces of music in the memory, we are able for bring its to our multin its will and play it, or te-create it. During the time spitt beatings and memorizing a composi-tion it becomes more and more beautiful and or foundist that it settly becomes a true friend. And didn't the composers wish have us make their compositions our heat

Of course sight reading is very important in music study, hit memorizing for me is one of the most inferenting and educational parts of music study and the one I like best. Shirbey Ockenden (Age 15)

British Columbia, Canada



Juniors of Christ the King School Atlanta, Georgia

#### Which is more fun, sight reading or memorizing!

(Prize winner in Class C)

I think memoriting is more fun than sight tending. When Mother has company and asks me to play for them I always choose a pice ms to pay for them I always choose a pice-that I have memorized, because it nounds ismosther and more finished. If I would play by sight resulting and did not play well it would be just too had for me, and the audi-ence would lose interest in the playing. In memorizing a pices of music one's mind is on the alert for a mindate, and the mindate on the after 1 for a mittake, and the mittake move through you like a kink. In sight reach-ing a given thing you have a based pour mind of you and you would probably make a doma mittakes. If it were I and if I had memorized the pice. I would have bocome interested in the pice. I would have bocome in the pice of the pice. I would be any set of the pice I would make no mintakes become I has memorized my pice. Weil.

Ann Dolores Attea (Aged 9), New York

Plato said: "Music is to the mind what air is to the body."

	arch Diagoual
Pu	zle:
1. M-other	4. Dre-A-ms

2.	N-O-TWAY	5. Cher-R-y	
3.	Pu-Z-ale	6. Carro-T	

#### Honorable Mention for March Essavs:

Listays: Biele O. Roffgine: Durk M. Wall; Larry Brywn; Prasset Putilk; Anna Mae Royas, Ange Charles Control (1998) (2007)

well an site does. Last year I played in the school assembly. From year filend, Auguston Estimate (Jarovs (Age etc.), (Adviated forgot to Include her State in her

hox are all wrapped up, so the pupil

has no idea what is in each package;

hence the surprise! The packages

contain small articles which would

appeal to young musicians, of course,

such as statuettes, pictures of com-

posers, small books, pins, candy bars,

Naturally, everyone wants to get

Everybody likes a pleasant surprise.

some stars so he can go to the Sur-

prise Box. Why not have one like

nuzzles games, and similar gifts.

this at your club meetings?



on Plane Club (loc beys only) Boselle Park, New Jersey

THE COVER FOR THIS MONTH-Credit is due Harold M. Lambert Studios, Philadelphia, for the photograph used on the cover of this issue

The musical notation of the Reseille is taken from the little 68 page book Bugle Stimals, Calls & Marches by Lieutenant Daniel J. Canty, published by the Oliver Ditson Co. This book has been adopted by the War Department. Many musicians do not know that the Army, Navy, Marine Corps, Revenue Cutter Service, and National Guard depend upon the bugter to such a great extent. There are 210 numbers in this little book.

The fine upstanding Boy Scout bugler photographed by Harold M. Lambert fortunately does not need to know all of these calls. Those who have spent time with camping groups perhaps best like to hear the Mess call, telling them that it is time to cat. Reveille is the morning signal to rise and begin the day. The opportunities of each new day need action to make the most of them, because all too soon comes the Tatico signal, which is the call to quarters and which is later followed by Taps, the signal for lights out.

YOUR SUMMER READING-Success secrets often are mentioned in magazine articles, editorials, and books, and many hasten to read anything which promises success secrets, but really every thinking person knows that there is nothing secret about the usual ways in which individuals the world over have achieved success. Knowledge has played a great part in many successes. The man or woman with knowledge is equipped to go ahead, and because of his or her knowledge possesses an assurance or polse that is a great asset in making a living and a greater asset in enjoying living.

Do not envy those who have knowledge when you yourself can gain knowledge that will contribute greatly to your success in your chosen profession of music. For general information or for special self-study there are many excellent musical literature or musical theory books available. There are books for planists, for singers, for conductors, and for violinists

Some of the most popular harmony and theory books are: Harmony Book for Beginners-Orem; Theory and Composition of Music-Orem; Elementary Music Theory-Smith; The Fundamentals of Music-Gehrkens; Harmony Simplified-York; The Robyn-Hanks Har-mony Book; Practical Music Theory-Dickey and French; and New Harmonic Devices-Miller

For music history there is the choice of such books as Standard History of Music-Cooke; Outlines of Musical History-Hamilton; and A Complete History of Music-Baltzell

For planists there are: What Every Piano Pupil Should Enow-Hamilton; Piano Playing with Piano Questions Ansuered-Hofmann; Great Pianists on Piano Playing-Cooke; Piano Music: Its Composers and Characteristics-Hamilton; Piano Teaching: Its Principles and Problems-Hamilton; The Shortest Way to Planistic Per/ection-Leimer-Gleseking; and Principles of Expression in Pianoforte Playing-Christiant

For singers there are such choices as: What Every Vocal Student Should Know -Douty; Fundamentals of Voice Training-Clippinger; Clearcut Speech in Song Rogers; Art Song in America-Upton; Head Voice and Other Problems-Clippinger; Great Singers on the Art of



Singing-Cooke; Resonance in Singing and Speaking-Fillebrown; and Your Voice and You-Rogers.

Those interested in the art of conductig may select books such as: Essentials in Conducting-Gehrkens; Choir and Choras Conducting-Wodell; and The Art of A Cappella Singing-Smallman and

Students of the violin may turn to Brootical Violin Study-Hahn; The Violin: Its Famous Makers and Players-Stoeving; How to Master the Violin-Bytoyetzski; and the Violin Student's Vocobulary-Gruenberg.

For those who want a general allaround knowledge of music, the special course in Music Appreciation outlined by the National Federation of Music Clubs is ideal. This course calls for the reading and studying of the following books in the order named: The Fundamentals of

sions really designed to impress prospective pupils while honoring deserving students of the past year? With private tenchers, especially, the Pupils' Recital is most effective preliminary publicity for the coming year. How much more recentive to your studio re-opening announcement in the fall will be the pupil who has enjoyed the recital, as a principal. or as a member of the audience.

In addition to the teachers who contime their classes through the summer months, there are others who prepare for the next season by asking to have sent to them Presser's "Summer New Music Packages," selections of from twelve to fifteen plano pieces in the carly grades mailed to subscribers during June, July and August. A post-card request is all that is necessary to have these packages come to you; a post-card will stop them at any time. Of course, this mate-

privileges, Special selections of songs,

violin pieces, etc., may be obtained upon

If convenient, why not have mailed to

your vacation address catalogs and de-

scriptive literature on new and standard

publications in the classifications of

music in which you are interested? Or,

better still, ask for "on approval" copies

of methods, studies, or sheet music which

The Publishers will be glad to cooper-

ate in any pre-sensor preparations you

may undertake, whether these are selec-

tions of teaching material, the equipment

of your studio, or the solicitation of new

pupils. For the latter two you will find

you can examine at your letsure.



Music-Gehrkens; From Song to Symup-Mason; Musical Instruments-Kelley: Epochs in Musical Progress-Hamilton; and Masters of the Symphony-Goetschius.

The Theodore Presser Co. would be slad to supply names and prices of available books for any particular branch of music study or music reading in which you may be interested. Do not let the summer days run by without making use of available time to fashion for yourself one of the most helpful vehicles to sucoess-knowledge.

PREPARE NOW FOR NEXT SEASON-...In the midst of the season of Graduation Exercises and Pupils' Recitais it may sectors," And yet, are not these occa- Teacher's Handbook which lists and de-

most interesting and helpful the Music

stribes studio aids and supplies, publicity and bookkeeping forms and many items other than music that assist the teather in creating interest; such as diplomas, ortificates, musical jewelry awards, etc. The Guide to New Teachers on Teaching the Piano has helpful lists and suggestion for experienced teachers, too. This canvenient pocket- or handbar-size booke and thematic and descriptive catalogs of music may be had FREE for the askirs

A delay in preparation now may men longer delay in the rush of the teaching season's opening, it may lead to the has of pupils. Why risk unnecessary delay and inconvenience? Act today! Prese Service" was instituted for the mail teacher. It is ever at your service-

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Tests Pinnists, by Grace Elizabeth Robinson-Here is indeed a glorious book for teathers in place in the hands el



their young plano pepti-It has been brought ingether after an exterio tive review of the disice compositions of Beetha-ven, Handel, Bath, Marzart, Haydn, Schuberl. Mendelssohn, Chipis Schumann, Brahms, Wasner, and Verdi.

Each chapter in the book is devoted to one of these twelve composers and there are thirty six musical selections given each one especially arranged to bried b within the playing range of the student whose abilities are limited to about forth 112. Some are arranged from poter others from themes of sonatas and and phonies; and many are simplified por tions of some master pieces of more all cult grade.

The stories accompanying these pit will shed new light on the lives of get composers included and all text motion is printed in an unusually large and easily readable type. An added failur are portraits of the composers and me trations from the stories of their not There is still time during the car month to place an order for a copy of this publication at the spec advance of publication at the spirit of cents, poster cents, postpaid,

NUTCRACKER SUITE by Tochaikowski and Story with Music for Plano, drrasted ar Ada Richter-Piano teachers, and ticularly those conducting plano de will be interested in the new book and to be forthcoming in the "Story with Ma sie" series by Ada Richter. volumes in this series include Cash and Jack and the Beanstalk.

In this new work, Mrs. Richter pas course drawn her material from the set known Nutoracker Saite originally o ten for orchestra by the Russian poser, Tschaikowsky, Through repe Performances of this ballet music in Cert and on the radio, and cart through its performance in wait ney's screen presentation, "Fantasia Nutcracker Suite has become nore more popular with music lovers to and melodies from it are families most everyone.

As with the previous boost in series, the story of the suite is reliant simple language and introduces day ous compositions of the suite. of the musical numbers are The mas Ballet. March of the Top g Dance of the Candy Fairy. Dance, Arabian Dance, Chinest

in Walts of the Flowers

The arrangements are all new and considerably simplified. While the music is not as easy as in previous books of this series, it does not exceed third grade in difficulty.

An opportunity is offered every teacher of piano to become accusinted with this buck by ordering a single copy now at the advance of publication cash price of 25 cents, postpaid.

LET'S STAY WELLS-Songs of Good Health fer School and Home, by Lysbeth Boyd Borie. and Ada Richter-The instantaneous sucons of the delightful Poems for Peter by these two sifted writers now prompts the publication of this second collaboration. Here is a group of fourteen delightful songs for children, each with special bearing on a good health habit. The songs are so planned that the young singer, in the routine of learning them, cannot fail, however unconsciously, to absorb the messages involved. Each song, with its "sugar coated" health rule, will delight parents and children alike,

In view of the vastly important movement in this country in the cause of good health, this little book should prove of inestimable value in the home, classroom, and kindergarten. The meanings are clear, the melodics are easy to learn, and the delightful pen and ink sketches will appeal to every child. Parents and kindergarten teachers, even though they make no special claims to planistic ability, will meet no problems in the accom-

Mrs. Richter's tunes, as is the case with all her work, will attract the young vocalist. Mrs. Borle's texts are, of course, infections. Who, once familiar with the irresistible charm of her thought, can over forget the sly touches of humor with which she distinguishes her every effort. The titles of some of the songs are: Bun-Rie Rabbit Beans, Chese Chese Train, Fresh Air in Your Tires!, Just Sonpos-Tooth Brash Drill, and Sneezy Wheesies Again!

Until the time of its publication, single opies of Let's Stay Wellt may be ordered at the cash price of 50 cents postpaid. Delivery will be made immediately upon publication of the book.

MY PIANO BOOK, by Ada Richter-A forthraming addition to Mrs. Richter's distinguished group of plano works for juveniles, Designed as a first



book for the older child or as a "follow-up" book for the young beginner Who has studied her suc-Octaful Kindergarten Class ries the student forward from the carly stages of keyboard work to the playing of delightful little

The author's inventive genius and inelodic sifts, so apparent in all her former works, are here again in full evidence, Pirots hanned for our various holidays throughout the year are included, and the stadent cannot fail to respond to their statent cannot fail to response to their freshness and originality. The bridge treatments and originality. presented will hold the student's coninterest, and the illustrations throughout are an added feature. My Piceo Book is based entirely on the

Dance of the Reed Pipes, and the favor- to her complete satisfaction, have not to their comparts and the here presents a same and well balanced plane method which any teacher will find a success with her early grade students.

Special exercises are incorporated in the back of the book with the author's indications as to their application in the course of the book. A useful dictionary of musical terms is also included.

A single copy of this excellent book men he ordered in advance of publication at the cash price of 25 cents, postpard.

CHILD'S OWN BOOK OF GREAT MUSI-CIANS-JOIN PHILIP SOUSA by Thesan Tapper-There is scarcely a child that has not been aroused to a deep feeling of natriotism by the titles

and rhythms of John Philip Bousa's stirring

maythes. Today they are being played more than ever before by Army. Navy, Marine, and civilian bands and they have found a prominent place on radio and instrumental concert programs. The

"March King's" life story is a fascinating one and especially as told in the latest of the Tapper series. Not a highlight of Souss's interesting career has been omitted, his early life, his band and its tours. his patriotic mission at the Great Lakes Naval Training Station during the last World War are all related in this small volume. To the thrill of the story is added the enjoyment of the "personal touch" through pictures provided that the child may paste into the book at designated phore, through a needle and slik cord that enables the child to do his own book binding and, last but by no means least, through ample space provided at the end of the book for the child to write his own story of this great American's life. The Boura book is in Tapper's Child's Own Book of Great Musigners series, which now includes 20 booklets. A single copy of this new Source Child's Own Book now may be ordered in advance of publication at the special cash price of 10 cents, postpald

SYMPHONIC SKELETON SCORES-4 Lintener's Guide for Rodio and Concert, by

No. 5-Symphony in B Minor (Uh-Behubert No. 6-Symphony in G Minor. ... Mogart

The publication some months ago of the symphonies by Beethoven, Tschaikowsky, Franck, and Brahms in this newly created series of Symphonic Skelclose Scores has not with such a hearty response from students and music lovers that we are adding two more skeleton scores to the list of those already published. These are the Symphony in B Minor (Unfinished) by Schubert and the Symphony in G Minor by Mozart.

For those who have become subscribers to THE ETUNE since the publication of

the first four scores and for those who have not read the publication notes, we shall repeat the description of these volumes now in the course of preparation. The basic idea of the symphonic skel-

eton score is to present the unbroken hine of the melody as it is passed from instrument to instrument during the rendition of the symphony. This one line score reading makes it possible for either those who are students or for the mere the start of the s

stave score reading, from a string to a of the sumplease is being played In addition to this malody line there is an analysis of the various forms, such as the exposition, development, Coda, etc., closely marked as they appear in the score

These skeleton scores will help to bring new interest and delight to listeners. whether the symphonies are being heard in the concert hall, over the au, or from vecondines.

The new Symphonic Skeleton Scores of the Schubert Symphony in B Minor and the Momart Symphony in G Mixor are issued in separate books and either or both may be ordered now at the speetal advance of publication price of 25 cents cach, cash, postpaid.

CONCERT TRANSCRIPTIONS OF FAVOR-ITE HYMNS, for Piono, by Chrence Kold-monu-Renders of Tax Error know this talented Philadelphia composer chiefly

for his successful musical comedies and tuneful piano compositions. Aside from his brilliant transcription of Gruber's Sibent Night, which appeared in this journal one Christmas issue, they have not met with Clarence Kohlman, composer of church music. For years the offi-

cial organist at the immense Convention Hall in Ocean Grove, N. J., a community devoted to summertime religious activities, and holding an organ position in a promuent church located in Philadelphis's famous Germantown, he has had exceptional opportunities for hymn-tune playing, both as accompanist and soloist. Mr. Kohlmann brings this experience to his new collection of plauo music, Concert Transcriptions of Favorite Hymns. Taking about twenty of the best belowed hypns that everyone loves to sing and hear, he has made of them piana commost no that every Church or Sunday whool player will find most attractive for before and after services or meetings, as before and areas services or meetings, as offertories, or for church or home social affairs. Most of the arrangements are in grades three and four.

Included in the contents are Saniour Like a Shepherd Lead Us; Sweet Hour of Lote a Snepstern Long Us; Show Hour of Prayer; Sun of My Soul; Onward, Christian Soldiers; I Love To Tell the Story. and others equally well known. In advance of publication single copies of this value of produce the sheet of the right restrictions limit the sale of this book to the U.S.A. and its possessions.

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Choirmasters will be highly elated with this work, as the author and arranger, Mr. Kesting, has included numbers of pure inclodic beauty, composed and arpare alcount a full understanding of the vocal possibilities and limitations of the invenile voice. The diversification and uracticality for church service use of this hook will be shown in the list of the contents, which includes two part arrangements of works from the masters, toments from the works of master composers such as Bach, Handel, Schubert, Brethoven, Mendelssohn, Liszt, Grier, Tschaikowsky, and Sibelius, In addition to these, Mr. Keating has composed very effective original numbers for general service use and for special arrestions such as Christmas, Easter, Thanksgiving, Communion, and Lent: also appropriate settings of The Lord's Prayer, The Beatifudes, and six Prover Responses.

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ADVANCE OF PUBLICATION OFFERS WITH

DRAWN-Right in time for the gay summore moreon and two new publications that are being delivered to advance subscribers this month. In accordance with the Publisher's usual policy the special advance of publication cash priors on these volumes are now withdrawn and copies may be obtained from your local dealer or the Publishers at the established price.

Games and Dances, for Exercise and Recreation by William A. Stecher and Grover W. Mueller is probably the most comprehensive book of its kind ever neblished It is thoroughly indexed for ready reference and includes sames and dances from all nations, for all seasons, and for participants of all ages. There are sursections for clever "stunts," for conduct, ing track and field events, demonstration activities, and even a full-length pareant Full directions are given as to staging, costumes and equipment, music is printed right in the book for the dances, and successions are made of appropriate music or phonograph records. Directors of juvenile, youth and adult activities in summer camps, parks and playerounds will welcome this new and greatly enlarged edition of a cloth-bound volume that has been a handbook for many an athletic director. Now a book of more than 460 pages, its explicit directions will prove invaluable to beginner and the experienced alike, to those who have in charge grammar-grade age youngsters. hey or girl poouts, or adults. Cloth bound

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the planist may please his musical fancy and entertain others as well with solos which sound as though they were rendered on a chosen flute, brass instrument, string instrument, or reed instrument with plano accompaniment.

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#### MUSIC THE NAVY NEEDS

Le Charlee T. Benier, self-made conductor of the brillmant United States Navy Band in a string article tells have he have been for the U.S. Navy Bords rank with the best an history. This is the kind of article which, when once started. 'You can't you

CAN I BECOME A GREAT ARTIST?

#### MUSICAL ADVANCE IN URUGUAY AND BRAZIL

AND BRAZIL This is the fourth in the series of articles upon music in Later American conniction by the based and the series of t This was in Annue Américan construct of the Freedo-Kannisch Mainley Mauries Damenti The writer has burrel south as finity as he writer finite affection of constitution making everything by writes of freeh and cogning misrest to presides

#### MUSIC IN BRITAIN'S WAR

C Ire print victorio planist who tourner America, bioms brave at hear of terrific trial How itam in

### CHOPIN'S UNUSUAL TEACHING

METHODS Sidney Silber has been making a study of the member in which the immortal Pulsh-ments, marker teachily Chatting classifie Bidage Silber has store insurant a Fulles-the memory is solved the insurant a Fullest-Prench master insult. Chapter these stores was to shall different from these stores in that must of his project with the stores position of the virtual store. Both project in different with full pertinent highs ut-ing insight to precisens which "ture up" contamity in issues.

#### THE BOY AND THE PIANO

#### WILL THE ORCHESTRA BE MODERNIZED

MODERVISED Brangeline Leimon, comparer planist, super and tearber had a tolk with the ate famora Emanual More of Breight layer of aone acrypting Mons which mu-science with wont to think should.

## The World of Music

#### (Continued from Page 410)

THE PHILADELPHIA BACH FESTIVAL was held on May 2nd and 3rd at St. James Episcopal Church in Philadelphia The Bach Festival Chorus, under the direction of James Allan Dash, and The Philadelphia Opera Orchestra, with Randall Wilkins and Robert E. Miller conducting, and many outstanding soloists took part in the cantatas,

THE NORTH TEXAS STATE TEACHERS COLLEGE music department gave a threeday Bach Festival in Denton, from May 2nd to May 4th, when Bach's "The St. Matthew Passion" and the "Mass in B Minor" as well as several chorales were viven.

THE LONGY SCHOOL OF MUSIC of Cambridge, Massachusetts, announces with regret the resignation of Miss Minna Franziska Holl as director and faculty member. Melville Smith of Cleveland has been appointed her successor. Mr. Smith, organist, teacher, composer and author, has been professor of music at Flora Mather College, Western Reserve University, since 1931.

THE CHICAGOLAND MUSIC FESTIVAL will be held, August 164h, in Soldier's Field, Chicago, This yearly musical event, monsored by The Chicago Tribune Chatities, Inc., in cooperation with newspapers, music and civic organizations pers, muse and tive organizations throughout the Middle West, will be under the general musical direction of Henry Weber, with Dr. Edgar Nelson acting as general choral conductor. Contests will be held for vocalists, individually and in chorus; for instrumentalists, individually and in groups; for adult and juvenile bands; and for baton twirlers and flag swingers. Festival headquarters are in the Tribune Tower, Chi-

JASCHA HEIFETZ presented Onli T. Kubik with has personal check for one thousand dollars, the prize awarded for the winning concerto for violin and orchestra in the recent contest sponsored by Carl Fischer, Inc., music publishers. Mr. Kubik, who is twenty-six years old and now resides in New York City, came from South Coffeyville, Oklahoma

A DIAMOND JUBILEE is to be celebrated during the coming your by the Chicago Conservatory of Musac. The institution is really genealogically eight years older, in that eighty-three years ago, in 1837, Dr. Robert Goldbeck, a highly esteemed planist and pedagog (pupil of Kohler and Latolff), established a conservatory in New York City, which he moved to Chicago eight years later and renamed The Chicago Contervatory of Music. This conservatory subsequently absorbed the Institute of Music and ALhed Arts (1931). The Bush Conservatory of Music (1932), The Chicago College of Music (1935), The Columbia School of Music (1937). The Diamond Jubilee of the founding was made the occasion of a concert given by the stary-five piece Chicago Conservatory Orchestra, conducted by Ludwig Becker. This was held at the Great Northern Theatre on March 16th. The School has had many famous masters upon the faculty Among the contemporary alumni are Gladys Swarth-

THE CONSERVATORY OF MUSIC II Berne, Switzerland, has recently moved into larger and more impressive quarters in the heart of the old city, Musicians on the teaching staff are giving a series of Sunday Matinee Concerts during the 1941 season.

TURN ABOUT IS FAIR PLAY. In past years many of the men's universities gingerly let women students into the summer courses, Now Smith College, al Northampton, Massachusetts, has opened its doors to men applicants for the Sanmer Seaston, to be held in the School of Music. With a completely equipped music building, containing fifty-six practice rooms and a rare music library of fifteen thousand volumes, incether with a greatly enlarged teaching staff, there is even reason why such a course should be coeducational

FRIEDRICH SCHORR, well known leading baritone of the Metropolitan Oper Association, will hereafter devote a part of his time to teaching, having taken the direction of the Vocal Department of the Music School of the Julius Hight Musical Foundation, at Hartford, Connecticut, which already includes in its faculty such outstanding names 38 Hotold Bauer and Alfred Einstein (the milsicologist, not Albert the scientist).

EDELBERT L. SANFORD, well known composer and teacher of piano and of gan, for more than forty years, passed away during March of this year. Amore his best known songs are Beyond me Golden Portal, The King of the winds and God's Paradise.

PEARL GILDERSLEEVE CURBAN, WE known composer of Larchmont, New York, died in New Rochelle Hospini of April 17th, at the age of sixty-fire Among her songs, sung by such outsisted ing artists as Caruso, Anna Case, and Charles Thomas and others, are: gent Dates, Life and Nocturne, Her religion songs include The Lord's Prayer, 710 Lord is My Shepherd and Gracifizion and Resurrection.

PACIE RIPPLE, distinguished tenor and actor, passed away in Post-Oradore Hospital, New York City, on April 17th He made his debut in England with in Carl Rosa Opera Company and Litt toured with the D'oyly Carte Opers Company, playing one season under and direction of Sir Arthur Sullivan Sir William Gilbert, in London.

ISIDORE WITMARK, founder and for mer president of M. Witmark and sepputel publishers, died in polyclinic Hopital, New York City, on April 1015-Witmark was also well known as a con Poser of popular songs. He was server one years old.

ANTHONY C. T. KOERNER, chief of the music-engraving department of Theodore Presser Company in Phile phin, passed away at his home in Mr den, New Jersey, on April 20rd and Koerner was born in Leipzig, Germany where, at fourteen, he began to state the craft in which he was an artist. A an apprentice he used to deliver proof to the famous composer, Franz Line, Mr. Koerner joined the staff of the Preset Company in 1912, where he was believed and respected throughout the years of was eighty years of are at the time

A Review of

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