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James Francis Cooke

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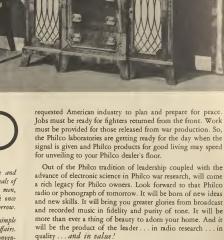
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Harold Wansborough.

UANY KINDLER

Prince Bernhard

Music, Boston, Massachusetts."

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idge Foundation in the Library of Congress pre-

THE ANNUAL SYMPOSIUM of American sented its tenth festival of chamber mu-Orchestral Music of the Eastman School sic on October 28, 29, and 30, during the of Music was presented by the Eastman- course of which three new dance com-Rochester Symphony Orchestra, under positions commissioned by the Goolidee Howard Hanson, October 17-19, in Roch- Foundation received their world première ester, New York, Thirteen works by con- The composers of these works are Aaron temporary composers were heard, ten of Copland, Paul Hindemith, and Darius which were played for the first time in Milhaud. Another composition which republic. Among the writers represented ceived its first performance was a Partite were John Verrall, Joseph Wagner, Mor- for organ and strings by Walter Piston. ris Mamorsky, Robert Sanders, Scribner

DB. EDWARD BRITON MANYILLE, late Cobb, Jack End, Grant Fletcher, Frederick Hunt, Irving Lowens, Earl Price, president of the Detroit Institute of Musical Art and organist at the Fort Leland Proctor, Simon Sandler, and Street Presbyterian Church, died September 29, at the age of sixty-four. He

THE FIRST HENDRIK was a Fellow of the American Guild of WILLEM VAN LOON Organists. Dr. Manville was graduated in Scholarship Concert of 1900 from Yale University After further the Netherland-America education in New York City he went to Foundation will be held Franklin, Pa., where he was director of a at the Metropolitan Op- large oratorio society. In 1922 he became era House on Decem- president of the Detroit Institute of ber 5. The National Musical Art. An army lieutenant in Symphony Orchestra of World War I, Dr. Manville served in Washington, under its France for eighteen months with a ma-

distinguished Dutch chine gun company and took part in conductor, Hans Kindler, will make a every attack made by the Thirtieth special trip to New York for the concert, Division, including the assault that broke and the soloists will be Helen Traubel, the Hindenburg Line at Bellicourt.

Metropolitan soprano, and Egon Petri, WILLIAM I. L. MEYER, for many years pianist. The concert, for the purpose of raising money for the interchange of organist of St. John's Cathedral, Mil-Dutch and American students will be waukee, Wisconsin, and a leading figure under the patronage of Mrs. Franklin D. in the music world in the West, died in Roosevelt and Princess Juliana and his native city on September 27. He was widely known as the founder and for

CHURCH MUSICIANS will be interested School of Music. He was dean of the Wisin the announcement of the Joint Com- consin Chapter, American Guild of Ormission on Church Music of the Epis- ganists, of which he was a charter memcopal Church that "by the General Con- ber. The introduction of teaching music ventions of 1940 and 1943 about one to the blind in the Milwaukee public hundred and sixty texts of anthems and schools is credited to Mr. Meyer motets, and nearly twenty standard can-

tatas and oratorios, all valuable additions SYLVAN LEVIN, foundto the Church's musical repertoire, were er and conductor of the approved under the provisions of the Philadelphia Opera revised Canon. A complete list of these Company, has been aptexts and works has now been published pointed associate conby the Joint Commission on Church ductor with Leopold Music, of which the Right Reverend the Stokowski of the New Bishop of Rhode Island is the Chairman. York City Symphony Copies of this list are now available for Orchestra. Mr. Levin, distribution . . . and may be obtained who was born in Baltiupon application to Wallace Goodrich, more, studied at the

Secretary Joint Commission on Church Peabody Conservatory of Music and at Music, New England Conservatory of the Curtis Institute. From 1929 to 1936 (Continued on Page 718)



At the Manger

HOLY NIGHT

This is from a painting by Carlo Maratta (1625-1713), an Italian painter of the Roman School. Six successive Popes honored him with their patronage. He was court painter to Louis XIV (1643-1715) and curator of the Vatican, He was a follower of the style of Raphael. "Holy Night" is in the Museum at Dresden.

Not in a palace great and grand, But in a manger stall. He came, the King of Love and Peace, To show the way for all!

Oh, if the world could only learn The glory of His power. The wond'rous myst'ry of the Star In this, His holy hour!

Nor battle's din: nor cannon's roar Can still the angels' song. Good will brings peace and joy to all Who fight for right o'er wrong,

Bless Thou the souls in sorrow bent. Whose loved ones are with Thee. Bless all who serve in Freedom's cause. Watch o'er them ceaselessly,

The shepherds and the Magi bow Before Thy throne of Light. And all the heavens sing with joy Upon this holy night.

Give us the faith to see, dear Lord, When comes the Christmas Day, That through the miracle of Love, Thine is the only way.

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Music and Culture Latin the way reality was survey and

"Let Music Swell the Breeze"



MUSIC DRAWS IMMENSE AUDIENCES TO THE HOLLYWOOD BOWL, AS IT CONSTANTLY DOES IN ALL PARTS OF AMERICA

AST PLANS are already being made in all Allied countries for the celebration of peace in the Occident and in the Orient.

In all of these plans, music is already scheduled to take an indispensable part. In THE ETUDE for July we suggested: "When the great day of Peace comes, the celebration will be national. THE ETUDE proposes that every half hour on the clock hour, beginning with the Peace announcement and continuing during the day, the last verse of America be heard and sung in the streets, in the schools, in the churches, in the camps, on the ships affoat, in the homes, in the stores, the offices, the theaters; in the fields, the factories. Throw wide open the doors of the churches and have the organs play this grand hymn every half hour." By the time this editorial (written in September for our December issue) is printed. European peace may have been achieved. In any event, it is appropriate to make the following peace challenge from Dr. Samuel Smith's poem, our national hymn,

America, written in 1832, a part of all public thanks-

giving services, here and throughout the world:

"Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake. Let all that breathe partake, Let rocks their silence break.

The sound prolong,"

- Ar

Prabably never in the history of the concert stoge has there been such an unusual personality as Alec Templetan. Every-thing about his approach to his art and his public is different and original. Whatever he does is executed with an inimitable

and original. Whatever he does is executed with an inimitable mastery which puts him in a closs by himself. Barn in Cardiff, Wales, with an English-Scotch ancestry, he started composing at the oge at faur and made his first appearance at a children's concert at five, meeting with areat appearance at a children's concert at two, meeting with great acclaim. His first teacher was Miss Margaret Humphrey at Cardiff, whom he affectionology calls "Sizey." She made a very great and notable early impression upon him. She tells how when Templetan was fifteen, he learned the whole Beethoven "Emperor" Concerto, Opus 75, Na. 5 in E-flat, during a single week end, without ever seeing the notes. The performance of the Concerto was scheduled for a Monday evening with the Cardiff Symphony. The conductor of the orchestra gave the pianist records of the Concerto on the previous Thursday night. That night and all the next doy he (Templeton) played the Concerto over and over, dissecting every measure with "Sivey" He rehearsed the whole Concerto with orchestra on Saturdow morning and an Monday evening earned an ovotion at its performance. Incidentally, he learned two short pieces at the same time, for "reloxotion."

His next studies were with Harald Croxton (Melba's accom-panist) at the Royal College, and with Yaughon Williams. He also studied at the Royal Acodemy. Vaughan Williams took a great interest in him and became his mentor.

After touring England, France, Halland, and Germany, Mi Templeton came to America in the early Thirties. He had made a motion picture with Jack Hylton and his "name band." When Hyltan came to America, Templeton accompanied him. In this country he has played with huge success as soloist with most of the major orchestras. He olso has given many recitals after the Carnegie Hall manner. However, a native wit and a mirthprovoking humar, at times noive and at times sardonic, comprovaking numar, at times note and at times saraons, com-bined with a natural gift for mimicry and lampooning his impersonations, have made his nome known over the air (and of concerts) ta millions of convulsed admirers, who rarely attend any performances in person. He has repeatedly toured Americo from coast to coast, ploying to packed houses. He has been playing constantly for military camps and hospitals. Just now he is engaged in writing the musical score of a fanciful musical motion picture "Cabboges and Kings," in which he is ta appear. Metra-Goldwyn-Moyer is investing three million dallars in the production .- EDITOR'S NOTE.



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Higher Insight in Music

From a Conference with

Alec Jempleton

Astonishing Musical Genius Virtuoso Pianist, Composer, and Entertainer

SECURED EXPRESSLY FOR THE ETUDE BY WILLIAM ROBERTS TILFORD

WHAT MOST music students need is more in-sight and possibly less outsight 'man in a So few of them really listen, that one might think they had been born without ears. If one wanted to be bitter, one might say that so few of them really think. that it could be assumed that they had been born without brains. The great accomplishments of the foremost artists are born in the inner mind and are not copies of conventional patterns of former achievements of someone else. Until the student learns the processes of original thinking he cannot get very far. That is the reason why so many students who have the advantage of studying with a great master make so little progress. They expect the teacher to do all the thinking; to

mold them as he would a

ing with a gracious smile.

The green ones contain

strychnine and the nink

ones, arsenic!' No one

paid the slightest atten-

tion, except to take a cake

and thank her! Many lis-

ten to music in a most

superficial manner. They

never hear the harmonics

as anything but a con-

"When I first heard the

music of many of the

modernists, beginning with Debussy, Ravel, Stra-

vinsky, and others, it did

not sound modern to me

It was not even new. I

had heard many of the

wonderful harmonics be-

it was that I found that

most people, when they listen to bells, hear only

the fundamental tones.

But there is a fairyland

in bells that make ex-

quisite melodies. That is

most important things.

not succeed.

them first. At the Paris Exposition in 1889 there was a 'gamelin' orchestra at the Java exhibit. A gamelin is an orchestra composed of players upon the gambang, a kind of Javanese xylophone which is especially rich in harmonics and has a bell-like tone

Hearing Bell Tones as Chords

"As a child in Cardiff, all of the bells in town fascinated me. There was a wonderful peal of bells in E major at Llandaff. When I went to people's houses I used to go about finding how many bells they hadthe front doorbell, the bell in the kitchen, the bells in clocks, and the dinner bell. I would even stop bicyclists in the street and ask to hear the bell. After that I could always see in my mind who was coming, when I heard the bicycle bell. Mind you, I always heard bells as chords, not as single tones.

piece of clay. What is the "Bells are great individuals and in the mystery of result? They always will casting, bells that seem identical in appearance and be clay dummies. They dimensions, may produce very different effects. For innever come to life. Then stance, in the Vancouver Church in Victoria there is a they wonder why they do peal of bells supposed to be exactly like those of West-"It is amazing to disminster Abbey, in all of the smallest details. The bells of Westminster Abbey are in D major. That is, when I cover how few people really listen. There is the story heard them the chords of harmonics were in major. of the hostess who passed For some unaccountable reason, those in Vancouver cakes at a tea party, sayare in D minor All of these tonal differences were

deeply impressed upon me in childhood. Therefore, when I first heard the magic overtone effects that Debussy produced in his Submerged Cathedral, they were not at all surprising, as I had heard the music of the bells for years.

Reliance on Technical Exercises

"Personally, I do not think that a composer ever becomes very great unless he has a fine inner sense of hearing. It is easy to put down notes which are a rehash of what has gone before, but to hear in his own mind something no one else has heard, is quite a difcomitant blur, even to the ferent thing. The new sound combinations are apparently inexhaustible. It has seemed to me that of modern English composers, Vaughan Williams is the most gifted in this respect since the days of Purcell, Byrd, Dunstable, and Blow. He is so sincere, so honest so substantial, and makes use of English Folk-material as only a real genius can.

"Do not think that in piano playing I do not fully appreciate the value of practical technical exercises and keyboard preparation. I depend upon them confore, Where? In the bells, stantly, particularly scales and arpeggios, which I do the marvelous bells. Then regularly. The human muscular and nervous system must be kept incessantly in training. But a note struck without a thought behind it is a note wasted. That is one of the reasons why I demand extremely slow practice at first, in which every tone is an individual, receiving special attention in relation to the artistic pattern of the piece as a whole. Then I have special of overtones or harmonics exercises for special purposes, derived from pieces, These I employ before performance, to get my hands where Debussy heard in condition. Here is one, for (Continued on Page 724)

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CHOPIN AS PORTRAYED BY CORNEL WILDE

Chopin Comes to the Films

Although Chopin films are not new, readers of THE ETUDE will be glad to know that Columbia Pictures Corporation presents this month in the cinema theaters a gorgeous Chopin romantic picture, "A Song to Remember," in full technicolor. The spirit of Chopin is wonderfully revealed in many musical extracts from his works, and the ideals of Polish liberty are made vivid by the text, which is a compromise between historical facts and romantic fantasy. The sordid side of George Sand's life is not emphasized. All musicians will find inspiration and delight in this brilliant film. These copyrighted scenes are presented by arrangement with Columbia Pictures Corporation.



GEORGE SAND AS PORTRAYED BY MERLE OBERON



(Left) Elsner tells the French critic, composer, and pianist, Frederick Kalkbrenner (Howard Freeman), that Chopin will be the greatest pianist in the world.

(Right) Elsner points out Honoré de Balzac (Peter Cusanelli), the French novelist, in a Parisian cafe, and Chopin is greatly inspired.

(Left) Chopin amazes Ig-naz Pleyel (George Coulouris, rear center) while the young Franz Liszt

(Stephen Bekassy) is

thrilled by Chopin's A-flat

major Polonaise.

(Right) Chopin, holding a bag of precious soil brought

from Poland, tells George

Sand of his resolve to aid

his native land.

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(Left) Professor Joseph Elsner (Paul Muni) teaching the boy Chopin (Maurice Tauzin).

(Right) Chopin, now a youth (Cornel Wilde), seated between Prof. Joseph Elsner (Paul Muni) and Constantia (Nina Foch), plots against the Czarist oppressors.

(Left) Chopin, at a ban-

quet given by Count Wod-

zinska (Henry Sharp), refuses to play for the Czarist emissaries and is obliged to flee Poland to save his life.







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(Left) Ferdinand Delacroix (Al Luttringer) painting a portrait of George Sand. Elsner begs him to intercede for Chopin.

(Right) Franz Liszt (Stephen Bekassy), overwhelmed by Chopin's genius, becomes his great champion in the "City of Light."



Continued on Page 682



(Right) Chopin and Elsner

flee to Paris to enter the great world of music,

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and the states where the states

One remarkable feature of this film is the playing of Cornel Wilde, who is not a pianist of note but who was trained for four hundred hours by a virtuoso to play the Chopin works which are given in the film. Musicians will be astonished by his technical and interpretative results. He exhibits fine pianistic sense.

(Left) Niccolò Paganini (Roxy Roth), the almost legendary figure of the violin world, plays at a concert given by the Duc and Duchesse d'Orléaus.

(Right) Louis Charles Alfred de Musset (George Me-Cready), French poet and Romanticist, who was one of the other suitors of George Sand.



(Left) Elsner, Chopin, and Liszt are presented to the Duc (Eugene Borden) and Duchesse (Norma Drury).

(Right) George Sand arranges a surprise. Liszt is asked to play at the reception and George Sand requests that all lights be put out. In the dark Liszt leaves the piano and Chopin takes his place. When the candles are brought in. the Parisian audience disovers that a new master has arrived.





(Left) Elsner implores George Sand to let Chopin to on with his art and his fight for Poland.

(Right) Chopin dies in Paris, knowing that his music will remain forever great contribution to Polish art and liberty.



Color in the Popular Orchestra

An Interview with

Andre Kostelanetz Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Ten years ago, Andre Kostelanetz organized an entirely new type of "populor" erchestra, and thereby made an important contribution to the development of American music. Before 1934 the popular medium was the dance band, or jazz band, in which chief emphasis was placed on woodwinds and brasses. Some of these groups had no strings at all; some relegated strings to the place of what in a bad pun might or make groups and no similar at all same triggeneral similar to be a solution of the process of value in a bad pain might the popular fact (believed that the inherent interact of strings could be effectively used without making a popular archestro of its popularity. Accordingly, he intraduced a large and important string section. One result of the innervation is that Mr. Kastelanets is repeated by votes first place in national polls of orchestral popularity, and that he has been called as guest conductor of many symphonic organizations, including the Boston Symphony Orchestra. An even farther-reaching result has been a greater refinement of popular music, and consequently of popular toste.

of popular music, and Consequencing or popular name. As a second step, Mr. Kostelanets has made remarkable use of his strings in the sweeping, soaring character of his arrangements. The Etwe has asked him to comment on the much-discussed mother of arrangements. Clossical music is played as it is written; popular music must be arranged. Why? -EDITOR'S NOTE

HE USE of arrangements grows out of the nature of popular music. Popular music represents no particular school of thought, as do the Romantic or the Russian 'schools'; it ranges from dance tunes and blues numbers to melodic songs that approach lighter classics-like those of Kern, Berlin, Schwartz, Rodgers, and others. But if it lacks any particular unity of mood or thought, it possesses a strict uniformity of structure. The popular tune is always a

ANDRE KOSTELANETZ AND HIS BRILLIANT WIFE, LILY PONS

song, and the song consists of a verse and a chorus. The verse generally is unimportant. It serves to prepare the way for the chorus

"The chorus is the core, the point, the life of a popular song. Structurally, it is very interesting. It consists of thirty-two bars, arranged usually in four groups of eight bars each. When you look at the thematic content of those four groups, you find a remarkable thing-they are nearly all alike. A theme is

stated in the first eight bars. The next eight bars either repeat it exactly, or vary it so slightly-possibly in the final direction of the line-that the general effect is one of similarity. The third group of eight bars introduces a new theme. and the final eight bars go back to an exact repetition of the first eight. Thus, in the thirtytwo-bar chorus, you have only two themes-only sixteen hars of material. Certainly, there are occasional popular songs that vary this form somewhat; still, it is so general that it serves as the nottern

Why Arrangements?

"Now to sing such a chorus with a single voice is one thing; to play it with an orchestra that has rich instrumental color to be utilized is quite another. First of all, some sort of variety must be introduced. It would be extremely dull to have the several sections of instruments all following a single voice-especially in playing musical themes that already consist of repeated material. In second place, too,

"FORWARD MARCH WITH MUSIC"



popular song-whether on records or 'in person'-must vield at least three minutes and ten seconds of entertainment. And the popular chorus does not do this. Thus, as a necessary means of keeping up both interest and entertainment values, the arrangement was introduced The use of arrangements has revolutionized the character of our popular orchestras, various conductors and arrangers developing individualities of styles and of color that serve as actual hallmarks of identity, Thus, oddly enough, the very lack of material in the songs that the American public likes best, is the reason for the phenomenal development of the popular orchestra in the U.S.A.!

"The widespread use of arrangements has developed types of orchestral color, Personally, I like to use strings in my arrangements. Other leaders have different opinions, some emphasizing brasses and woodwinds, Such preference determines the color of an orchestraand the listening public, hearing many orchestras, receives an unconscious yet very thorough schooling in color effects. Without knowing why, the public senses a difference in its reactions to the orchestra that sobs. the one that throbs, the one that blares! Again, some of our most admired orchestral leaders are also wonderfully proficient soloists on their own special instruments, and when such a one introduces solo passageson trumpet, saxophone, and so on-into his arrangements, he is really doing further color work. Arrangements, then, are the natural and logical means of extending musical interest and musical color in the popular field.

A Developing Art

"There still remains much to be done, however, by way of developing orchestral color; the field is always open for thoughtful and interesting innovations. As I see it, this work will lie in two separate fields. First there is orchestration itself, in which thoroughly schooled composers or arrangers will constantly seek new means of expression. Perhaps they will find variety through new combinations of instruments: through new technics in assigning melody to various sections of instruments; through the introduction of new instruments. In any case, however, the field of orchestration is for the experimenting musician.

"The second field concerns purely mechanical innovations in the use of the microphone. We know that the sound of an orchestra playing in a broadcasting the question of length arises. A studio is quite different from the sound of that same

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performance over the air. The placing and adjusting of microphones greatly influences the color of broadcast tones. A 'mike' may be set so as to pick up the strings-one may be moved toward the flutes-one may be moved away from the battery. Each move, or combination of moves, changes the character of the sonorities received by the radio audience-and all the while these adjusted sonorities are sent out, the orchestra itself is playing something that sounds still different!

"New developments in this kind of color, created entirely by microphone adjustment, will, I believe, revolutionize the future of music. Here is a field for enterprising young people. Already we have examples of such microphone sonorities. I remember once grouping a very few instruments very close to the microphone, and asking them to play very softly. The broadcast result was not a mere pianissimo, but an entirely new kind of sound. Colleagues of mine, expert musicians themselves, asked me later what new instruments I had used that day! It is interesting to speciflate on the new riches of color that will most certainly be released in this manner. It is even more interesting co experiment with them.

To the Student-Conductor

"I should hardly feel satisfied, in talking to THE Erupe, without offering some special word to music students. So let me suggest an approach for the student-orchestra and the student-conductor. The chief thing is to keen up the enthusiasm of the players. The obvious means, of course, is to entrust the baton to the kind of person who is interesting-in conversation, at a party, on a hike, anywhere. Such an ability to win and hold human interest naturally, must be the most important qualification of an orchestral leader-or any other kind of leader. But natural endowments are not the whole story by any means. The conductor must work to hold the interest of his men.

"He must be absolutely sure of himself musically. He must know the nature of every effect he asks for-its reason, its value, the means of obtaining it. Then, he must keep his rehearsals interesting. All players tend to identify themselves with their leader; subconsciously, they will try to be like him. If he is vitally interested in what is going on, they will be, too. The men, quite literally, must be inspired by their leader-because of him, they must be able to play better than they thought they could play! The conductor can accomplish this by the absolute sincerity of his approach and by his willingness to work in terms of encouragement rather than of censure.

"It is a good thing to play much repertoire. Certainly only two or three selections can be honestly perfected during a school term; but at the same time that this work of perfecting goes forward, the wise leader will give his players much opportunity to read through many works. This keeps up interest, enlarges musical knowledge, and serves as the best possible drill in fluent reading.

"In improving orchestral tone, the best technic is simply to train the men to listen to themselves, Dynamics and tempi can be controlled by specific direction-you can tell the men to play less loudly more quickly. Tone quality is different. Beauty is a matter of personal perception-and you cannot tell a man how to perceive! You can only ask him to play beautifully and to listen to himself as he tries. Of course, the conductor must listen, too-not merely to his own inner vision of the performance, but to each single tone produced. If he does this, he keeps vitally busy, finds his busy-ness vitally interesting, and so maintains vital interest in the men.

"But the great motive power behind an orchestrathe dynamo that alone can keep it going-is an endless. ceaseless striving to make each performance better than the last. The musician who lacks this driving urge, who reaches a level on which he wants to stay, does not belong in music. For our half-hour broadcast of popular music we rehearse five or six hours, working as earnestly as though we were playing Mozart. I am sometimes asked why; I know the music, the men know it, and it isn't very difficult in the first place, Surely we can get it right in less than six hours? My

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answer is, we are not trying to get it right-we are trying to make it perfect. It never will be perfect, of course-but trying to make it so will improve it. And the earnestness of the effort, the very spirit of trying, puts into the performance the pulsing human value that alone can make a performance colorful and alive."

> Early Training in Music by Lucille S. Rose

T OW does she do it?" is the question asked me by amazed mothers when my child of seven by amazed mothers when my child we have a state of the piano and xylophone like a grown-up. My answer is. "She began to study at four and it has been fun for both her and me. Your child could do the same under the same conditions."

Though they persist in disagreeing with me, I insist that I am right. Then they pepper me with questions such as, "Aren't you afraid she will overwork?" or "Hasn't it definitely hindered her in her first grade work?" To the first question I always say, "It isn't work-it's fun," and to the second, I give them the statement made to me by her first grade teacher who said, "She stands 'head and shoulders' above the other children in her class, and I attribute it largely to her experience in the study of music." Her grades were "Excellent" the entire year

It is possible that the one-time popular idea is still influential among the average mothers-which is, that a child can learn very little more than rhythm and



"MUSIC IS LOTS OF FUN"



"IT'S JUST LIKE A GAME" "FORWARD MARCH WITH MUSIC"

group singing as in Kindergarten school until he had group singing as in anderstand something of the first learned to read and unterfined to first essentials of arithmetic. This may definitely be the reason for some mothers' neglect. I realize full well that "one swallow does not make a summer"; and like wise one experience does not make a general rule However, I considered myself an average mother of am not a musician) and my child an average child and we set out together to have both fun and profit She has studied altogether twenty-seven months and I attended all lessons with her. This was required hy her very fine teacher who uses a very attracting and excellent method. This teacher was wise-she had nationce, and loved both children and music; also she enjoyed complete thoroughness and preparedness in enjoyed complete in the method she used. Only one lesson each week-and that a class lesson-was given the first session. To gether with the games, and often refreshments, such as cookies or fruit juices, the lesson was as aforesaid just plain fun. My youngster and I could hardly wait for the next one. The development was amazing, Ma ioh was to supervise the next week's work at home This I did very conscientiously, and now I advise you dear mother, not to start your child unless you, too are willing and happy to do as I did. My child had a subtle, I might say, subconscious

advancement, and her training brought out an appreciation of the good and beautiful which probably could not have been obtained in any other way

Now, at seven, she has a background which other things in life will not crowd out. The early years-un to twelve-mean much more now to youngsters than some years back when I was a child, and I find it wise to fill up the early years with much good before the years of adolescence advance.

You may object to the early start by reasoning that a musical education is too costly to begin one so young. I answer by saying that we are only an average family financially, and that the cost to us has seemed negligible.

At seven, my youngster recognizes and enjoys selections from the great composers on the radio, for she has had them in simplified form on the plano. She has had an introduction to history and harmony, pedal work, the lives of the great musicians, and recognizes many of the latter by pictures alone. She has as her sideline, playing the xylophone, which she has learned without instruction. This instrument has a keyboard like the piano and was just another way of getting in more plano practice in a different way and yet stay in the realm of fun and pleasure, as we had definitely set out to do. Never did she practice more than forty minutes a day the first year, and that, at several sittings. When she seemed disinterested -well-we jus did something else, and came back later.

It has been fun for the whole family, for all of us went along when she played in the State Music Festivals each year; had a week-end at the hotel in the city, saw the best theatrical attraction offered, and went home always with her Superior Rating, and a nice gift to her from her father.

My boy, at four, learned as easily, and now, a year afterward, considers his lesson the great adventure of the day. (I'm trying my luck with him, and so far have encountered no serious difficulties.) He will have had a fine background and be a good performer before he hears from other boys that it is "sissy," and so will be spared those trying times when boys are forced to wait until later years to study.

My experience is intended to lend encouragement to those mothers who are "afraid" to begin; however, I must hasten to give you some warnings. For best

1. Don't begin unless you a.e willing to go along to lessons-and then supervise at home.

2. Don't begin unless you can keep it in the realm of fun and pleasure

3. Don't use force or threats to get your child to sit at the piano. (Use tact, and keep it interesting. Our method was really entrancing.)

4. Don't lose patience when your child has an "off-

day." (Don't we all?) Don't expect too much progress the first year. The

second and the third will really show results. Finally, but highly important, be sure you select a wise teacher. Just any kind won't do.

You will never be sorry; that is, if you follow the rules exactly.

THE ETUDE

ETURNING for his seventh season with the NBC Symphony Orchestra, Maestro Arturo Tos-R NBC Symphony Orchestra, Russel an ine-week Resthoven Festival on the winter series of the General Motors of the Air. Most of Beethoven's symphonies will be heard, several noted pianists will perform concertos, chamber music will be given on some of the programs, and, on December 10 and 17, the conductor will conclude his all-Beethoven cycle with a two-week performance of Beethoven's one opera "Fidelio." The post which has not been announced to date will include famous operatic artists. This is the first time that Toscanini has directed a complete opera on the airways

Toscanini has long been identified with memorable Beethoven performances, Most critics are in agreement that his are the finest interpretations of the nine symphonies just as critics were in similar agreement about Artur Nikisch's performances in his day Toscanini has more than once made music history with his Beethoven cycles; in 1926 he gave a series of concerts at Milan in which he played all nine symphonies: later he gave Beethoven concerts at Salzburg and London (many of which were relayed by shortwave for NBC rebroadcasts in this country). In 1936. he gave an eight-week Beethoven cycle with the British Broadcasting Company in London and in 1939 he presented a six-week group of all-Beethoven programs with the NBC Symphony.

Those who listen regularly to the NBC Symphony concerts will benefit by advance schedules and program notes They will be

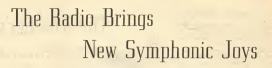
contained in "Symphony Notes," a new publication available free of charge Aims of the publication are to increase listening pleasure in the programs through a closer acquaintanceship with the many facets which combine to make up each Sunday's concert Requests for the free publication should he made to Symphony Notes, 32nd Floor, International Building. Rockefeller Center, New York 20, N. Y. When Maestro Toscanini began his season in October he introduced to the orchestra a six-

teen-year-old boy, the voungest person to play in the NBC Symphony This lucky lad, Bobby La Marchina, was selected as a regular staff member of the NBC Symphony by the noted

conductor, Previously, after boy-prodigy

with the summer programs of the orchestra under the direction of Frank Black. Bobby is the son of Italian-born Antonio La Marchina and a Brazilianborn mother. His father, a violoncellist with the St. Louis Symphony Orchestra, began teaching Bobby to play his chosen instrument at the age of seven, Very soon the boy showed such command of the 'cello that he was scoring in recitals and concerts in his eighth year, Musical scholarships came his way and it was not long before he was under the guidance of such noted musicians as Gregor Piatigorsky and the late Emanuel Feuermann. The last three summers before Feuermann's death, Bobby says, were momentous ones for him, for he spent them in California with the great 'cellist

Bobby is a typical American boy with a love for football and baseball. His tastes in music are varied: he likes Tchaikovsky, Debussy, all romantic music, and pop tunes. After joining the NBC Symphony, he told an interviewer: "I am conscious of people staring at me when I go on the stage and sit among the musicians so much older than myself, They think I'm a mascot or something. I try not to notice it. . . . I con-



by Alfred Lindsay Morgan

sider my engagement by Mr. Toscanini to be the high point of my music career. I was so nervous when he heard my audition that I made four or five mistakes. Well it was natural. I suppose, Eugene Ormandy, who will serve as a guest con-

manager of the Phila-

delphia Orchestra is

heard as commentator

the Los Angeles Ph'l-

harmonic Orchestra for

in the broadcasts.

ductor of the NBC Symphony for four weeks after Toscanini completes his Beethoven cycle, is to be heard weekly conduct-



RICHARD CROOKS

his second year, the proachievements in his native St. Louis. Bobby had played grams will still be broadcast. Also the Music of Worship programs, heard each Monday from 9:30 to 10:00 P.M., EWT over Mutual, which Mr. Wallenstein formerly directed, will be continued, Two guest conductors, Sylvan Levin and Frederick Dvonch, will replace Mr. Wallenstein on both of these programs. Levin and Dvonch will conduct alternately on both It has often been said that the chamber orchestra

is the ideal one for radio broadcast. There are many works unfamiliar to the regular concert-goer, because the symphony orchestra is too massive for their rightful performance. It is such works that generally make up the programs of the Sinfonietta broadcasts. To be sure, one hears a number of early symphonies. for Haydn and Mozart have always been favorites with Mr. Wallenstein. What most people do not know is that many of these symphonies played by regular



symphony orchestras were originally performed in their composer's time by a chamber orchestra. Thus, when such symphonies are played on the programs of the Sinfonietta, we are given an opportunity to hear them as they might have been played in the days of

Music in the Home

Haydn and Mozart Music of Worship brings us some of the finest sacred music that has been written; selections from famous ing his own orchestra, settings of the Mass, oratorios, arias, sacred songs, and the Philadelphia, every hymns. Each week this unusual program presents fa-Sunday afternoon from mous guest singers from the radio field, the concert

5:00 to 6:00 P.M., EWT. world, and from opera. Lately the Philadelphia Eileen Farrell, the gifted American soprano who Orchestra and its conseems equally at home in lyric or dramatic selections, ductor have been on tour has returned to the airways with a new series of proand the broadcasts have grams with the Columbia Concert Orchestra Sunoriginated at various days-11:15 to 11:30 P.M., EWT, Columbia Network, points of the country. Miss Farrell knows how to build a contrasting program. Ormandy presents var-Thus, we find her singing in one recent broadcast a ied and often unusual Wagner aria, a song by an American composer, and programs Harl McDona famous German lied. The talented Bernard Herrald, the composer and mann conducts the orchestra for her.

Gladys Swarthout joined Richard Crooks in the programs of the Voice of Firestone, heard Mondays from 8:30 to 9:00 P.M., EWT, NBC Network, for a sixteenweek engagement beginning November 6 The new series of this popular program will run twenty-six

Those who have followed the chamber orweeks in all, and ten other artists-to be announced chestral programs of Allater-will participate in the programs with Mr. Crooks fred Wallenstein and following Miss Swarthout's final concert. his Sinfonietta, pre-

More than 181,000 teachers in every section of the sented by Mutual from country and Canada are in receipt of Columbia's 110-11:30 to midnight, EWT page manual detailing the 145 American School of the on Tuesdays, will be in-Air programs linked to the war and its aftermath. In terested to know that althe foreword to the manual, Mr. Lyman Bryson, CBS though Mr. Wallenstein Director of Education states: has returned to conduct

"In fifteen years of experience and achievement, the American School of the Air has become an institution with traditions . . . and the most important one is the record of constant adaption of education purposes and resources to the urgent needs of the day. The programs are intended as a help to all thoughtful listeners as well as teachers."

The programs are broadcast Monday through Friday, 9:15 to 9:45 A.M., EWT, and 2:30 to 3:00 P.M., CWT. Monday's programs are entitled "Science Frontiers." These dramatize the work of scientists in diverse fields. and high light the application of their skills to the advancement of human welfare, 'Tuesday's programs are "Gateways to Music, From Folk Song to Symphony"; the music to be presented covers a wide range. extending from simple melodies to works of highly developed complexity. Wednesday's programs, called "New Horizons," embrace World Geography; the series opens with a group of broadcasts set in the war zones, regions now of high personal interest to young and old. Thursday's programs are "Tales from Far and Near," dramatized stories both modern and classic; these are intended to stimulate an outside effort in reading, to introduce children and others to the world of literature. Friday's programs-"This Living World"-deal with current events and post-war problems; a typical program of this series is composed of a presentation of the subject to be considered, (Continued on Page 727)

Teaching Slogans

In your classes you presented a num-ber of interesting "catch" phrases-you called them alogans. I believe-for use in teaching. Would you quote some of these for us?--O. F., Minnesota.

At lessons and classes I "invent" so many of those slogans on the spur of the moment that unless I write them down at once, they are promptly forgotten.

Here are some examples: In my own teaching I often use the "shock method." which is partly achieved through the employment of vigorous expressions to impress upon the student basic musical or technical truths. For instance, when certain tones must be played without finger-tip key contact, that Is, with fingers or arms playing from above the keys, I show the pupil how to produce these sounds without hardness or harshness. . . . After the demonstration I say. "This is the way we take the cuss out of percussion!" ... From that moment the student plays percussively with a strictly musical quality-due of course to the strong impression created by the picturesque phrase following the clear exposition of how to produce the desired effect.

When heavy, yanked elbows are habitual, resulting in stiff thumbs and many other ailments, I explain how to achieve "featherweight elbows," how in turn these create "flip thumbs" (the two are inseparable) and how as a result we have playing freely and happily.

If a slow piece drags interminably I release (Bounce!). exhort the student to think of "slow- Such arresting slogans often secure reresult

For swift, sure relaxed keyboard leaps slogans? I use this bit of doggerel;

"Flip skip! . . . Tan tin!"----

which means, that as you say "flip skip!" your hands flip over the tops of the keys to the new position like a flat stone skipped lightly over the surface of a pond. When you reach your objective you say "tap tip!," as you touch the tops of the keys with your finger tips before playing the new tones. Thus "flin-skip" insures an instantaneous lateral slide, and "tap-tip" takes care of secure relaxed control of the new position. In connection with skip-flips I use

other expressions such as, "Look before you leap!" or, "Look where you ain't!" to compel the student to spot his objective before he flips to it . . . "Touch be- so much planistic poppycock originatesfore you play" is another term to assure the teachers and writers who, parrotkey-contact preparation

I say, "Are you ready to spring and tions. These teachers refuse to think for swing?" Which means simply that the themselves, to experiment, to face natutoes of the left foot held in position near ral, physical facts. They still persist in the leg of chair or bench give the body a teaching their students to "dip" wrists live, "springful" feeling, while at the and arms, to claw the keys, to slap, same time the torso swings gently, al- punch, snatch, and whack-wondering most perceptibly over the keyboard. These all the time why other teachers' pupils two states are essential for playing prep- play more musically, enjoy their plano aration-the "spring" giving upness and study, get higher ratings, and win all the resilience to the body and the swing prizes! assuring both in and out and sideward On the other hand, you mention such (lateral) freedom of movement.



Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words

In teaching finger technic such a sim-"floating power" at the piano. . . . Since ple command, "Flash, Bounce!" accomthe student is able to apply all this in- plishes its objective swiftly, for it compels stantly, he is already well on his way to an instantaneous finger thrust (Flash!) followed by an active, bounding finger

flow," that is, to feel its pace in long, sults instantly and permanently which rhythmical swings instead of short, move- would require weeks of work with other ment-stopping beats. Again, it is the pat less vivid teaching methods. . . . But be expression "slow-flow" which brings the sure, won't you, always to present clear, keyboard. convincing keyboard applications for your

A New Wrinkle

I think you might be amused by this relaxation idea. I had a student come to me from another teacher, who is of that school that uses extreme finger stepping --no such thing as floating elbow (what a the use of the body for a phrase. Well, she desired to learn the Polongise in A. by Chopin, so I tried to get her to let go and to feel the first chord Up and not and to feel the first chord Up and not Down. In trying to get her to respond. I noticed her feet nearly glued together. I asked why she did that, and the answer was that her former teacher had said she was more relaxed in that position. Where does all the poppycock come from? -A. B., New York.

It derives from the same source where there? wise, repeat the technical nonsense which For proper body position at the plano has been dished out to us for genera-Disgue vooglie Aggun Will voo leve dissus the uniter of Boogle Woogle's In my teaching IT mun Beenerghe woogle's In my teaching IT mun Beenerghe woogle and the second second woogle mayel, with a talented by second woogle mayel, with a talented by second in return, a second-place has been been in return, a second-place has been in return, a second place has been in return, a second place has been in the second place has been been with me at the second place has been altered place from "Borts allow's Coro-ation Second From "Borts allow's Coro-second Borts"

a simple truth as the obvious necessity

"FORWARD MARCH WITH MUSIC"

Boogie Woogie Again

The Teacher's Round Table

Guy Maier

Will you tell me frankly if I am wrong in doing this-for I can take it! Mus. Doc. Noted Pianist

Since A. B. is so much concerned about and Music Educator her fifteen-year-old boy. let's tackle her problem first. May I ask a question? Why is the boy studying music? Is it in order to become a n usical highbrow or a professional, or is it because he wants to have fun, a lift, or a "kick" from his piano study? The answer is

for a light elbow. Here's an example obvious. . . Any boy or girl who takes ouite in line with your own girl's experi- piano lessons and who likes Boogie Woogie, or has a hankering to play it ences, but hard to believe: This year a traveling teacher who holds "clinics" should be given every encouragement. round the country, proclaimed to an even if it means devoting the entire audience of teachers, "I am very much practice period to it. 1! the teacher has alarmed over the prevalence of the 'float- laid a solid foundation of taste for good ing elbow' idea." Yes, who of the old music, the chances are ten to one that mossbacks wouldn't be alarmed? The the student will return to his love of "floating elbow" is such a simple idea, such music after adolescence or after works so effortlessly, and performs such his B.W. phase works itself out. As long magic, that all the old fogies are thor- as the enthusiasm lasts, give him every oughly deflated. They, and others like bit of help you can. Even if it hurts, you them, think that a floating elbow is a must joln the cheering section for "Boogle," instead of the sneering secsort of jumping "crazybone," or a dizzily dipping scoop, digging dumbly into the tion.

air or flapping futilely all over the place Use Buck's streamlined Boogle book -when instead, it is a free, feather- Stanford King's "Here's Boogle Woogle." weight, quiet, controlled guide, moving or any of the other well-known methods. the arms gently and laterally over the Such a course offers excellent opportunity for developing left-hand incisive-

All I ask anyone to do is to play anyness, freedom and endurance in staccato, thing with any other kind of elbow- gives fine practice in right-hand rhythand see which feels better and which mic patterns of all sorts, and makes method gets the best results. Try a rapid good elementary study in chord and key scale or arpeggio with low, stationary relationships. Best of all it is a wonderelbow, or a melody with a "heavy" eibow, ful safety valve for the release of or an octave passage or brilliant chords adolescent emotion and dynamism. with a "yank" elbow. Then try the same Then, too, Boogle is so difficult that with your elbow held very slightly away planists must put in plenty of effort to from the body (not high), its featherplay it even passably well Most students weight tips floating quietly as the upper tire of it very soon and return with relief portion of your body swings gently-alto their three "B's," their light, tuneful most invisibly-from the hips. Hold your music, or even to scales and etudes. In wrist up, if you prefer, or level, or even the meantime they have had their fling. slightly depressed-it really makes no and, what is more important, have not difference. Presto! You feel like another turned against piano study, as is almost person-confident, competent, controlled, invariably the case when popular music freed. That's what a floating elbow is denied them at this age. means! Nothing to be alarmed over, is

But be sure to make your boy slave at his B.W. while the craze lasts. Soak him with it, immerse him, all but drown him in it! . . . If you follow this tack I'm sure your "Boogleman" will soon fade into the limbo of unremembered adolescent problems.

G. W., on the other hand has found a perfect solution for her B.W. problems. She doesn't hesitate to play it herself. even at a recital; but mark well how her students reciprocate. "In return" for the B.W. she says, the boy played Mozart. How Wolfgang Mozart himself, with his priceless sense of humor, would chuckle over such an exchange! The girls. too, traded Boris for the popular piecea delightful combination!

THE ETUDE

AGER STUDENTS and teachers often E need specific help of a purely mechanical type. They ask for much technical advice about three notes against two, four against three, and clusters set against an even hass such as we encounter in the works of Chopin and others. It seems that everybody enjoys such thrilling patterns when these are effectively played. However, when the text is studied, many really capable pianists are dismayed, discouraged, and provoked to a point of desperation because of the tough problems, This is largely the result of not having had the proper preparation or technical and mathematical groundwork. It is suggested that the reader immediately commit to memory the ensuing studies in order that he may concentrate upon the execution

Always keep your ears wide open, your eves keen, your attention alert, and your enthusiasm ardent so that you may master your proplems once and for all. But do not permit your ambition to urge you to rush precipitately, else nervous disaster may result. Try to form a habit, or a series of habits, of holding fast to a concentrated control of all your senses during a few earnest, daily practice periods which will bring good results if continued regularly with a definite purpose in mind.

Above all, try to enjoy your work as you would a game or a puzzle. Do not repeat these studies aimlessly, but rather perform them (or part of them, as your time permits) but once a day with all your thought concentrated upon the task at hand. Work very accurately, very slowly, and very confidently

Preliminary Tapping Exercise The following can be studied by tapping on a surface of any width, or with single notes on the piano:

Ex.3 A Right Hand g d d d d d d d d d d d Left Hand 4 P · P · P · P · P · P · P · Count aloud 2 2 3 5 5 6 1 2 8 5 5 6

BR.H. goes up, L.H. down. Count as indicated in A.

 Right Hand, C
 C
 C
 D
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 E
 E
 E

 Fingers.
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 and down ad libitum
 and down ad libitum
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Now apply the idea of Ex. 1B but with three in the left hand against two in the right. The first time use single fingers, then intervals of thirds, sixths, and octaves. Play in every key, After you master the opposite motion, where the same finger in each hand plays simultaneously, then play in similar motion, where-the same notes will be heard in both hands but with different fingers as:

R.H. 1-C | 2-D | 3-E | 6-F | 5-G | similar motion up and L.H. 5-C | 6-D | 3-E | 2-F | 1-G | down, and so forth.

It is like training different members of a ballet to per-

Forms Met in All Kinds of Music Today

form together as a complete unit.

When the musical notation introduces triplets of various note-values heard with a two-note group at the same rhythmic beat in different tonalities, using various finger combinations either in the same hand or in the two hands combined in a variety of motions

DECEMBER, 1944

Mastering Awkward **Combinations**

by Austin Roy Keefer

In THE ETUDE for October, 1941 Mr. Keefer had an article on "Mastering Mixed Rhythms" which elicited many fine letters of commendation .- EDITOR'S NOTE.

and movements in all dynamic degrees of tone, the following will suffice:

In the above combinations, master mentally by counting as in Ex. 1A. First count 1, 2, 3, 4, 5, 6. Then think of the triplet group against the two-note group. and count 1-trip-a-let or, if you prefer, 1, 2, A, 3; or use such a phrase as "not-dif-fi-cult." thus:



The rhythm of the spoken word is one to which we are accustomed, and it is simple to convey this to the music. You must take great care to maintain evenness, accenting only the first beat where two notes come exactly together. Continue this treatment in all rhythms. For example, in two-four meter you will count: "1 trip-a-let, 2 trip-a-let." Use likewise in three-four, four-four, and six-four, first slowly and then gradually accelerating as you feel these rhythmic pulses. Hear, see, and think intelligently. Interchange three in the right hand against two in the left hand. Later try alternating.

Ideas for Acquiring an Even Performance Here is the same idea in progressive motion.

EX.0										
R.H. up	1	\$	3	2	8	4	18	4	5	
				2 D			Е	F	G	Ł
L.H. down	G	F		F.	E		Е	D		L
	1	2		2	3		3	4		
Count	1	irip-a	-let	eto.						1

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R.H. down 5 4 8 4 8 2 3 2 1 GFEFEDEDC. L.H.up C D D E E F 5 4 4 8 3 2 1 2 2 8 3 4 R.H.up C D D E E F LHdown GFEFEDEDC 1 2 3 2 3 4 8 4 5 5 4 4 3 3 2 L.H. down G F F E E D LHup CDE DEF EFG 5 4 3 4 3 2 3 2 1

Music and Study

Calle Lat Maria

All the above are for opposite movement. Now continue in similar movement

12 × A

DA. U				
R.H.up 1	3 3	2	3 4	13 4 5 1
с	DE	D	E F	3 4 5 E F G 3 2
L.H.up 5	4	4	3	3 2
С	D	D	Е	EF
R.H.down	543 GFE 12 GF	4 F 2 F	8 2 E D 8 E	3 2 1 E D C 8 4 E D
R.H.up 1 L.H.up 5	2 4 3	2 4	3 3 2	3 4 3 2 1
R.H. down	5 4	4	8	8 2 1

L.H. down 1 2 3 2 3 4 3 4 5 etc

Play all of Ex. 5 in octaves, hands wide apart, still continuing to count evenly. In case your counting becomes uneven, begin again, counting 1-2-3-4-5-6, allowing two counts to each note of the triplet group and three counts to each note of the two-note group, making Counts One and Four fit in accurately as in this system:

Ex.7						
1	2	3	4	5	6	1
ŀ		8	-	ľ		eto
1	3	3	4	5	6	ü

Applying this System to Scales and Arpeggios

Apply three against two, and two against three, in all the scales, arpeggios, intervals, and chords; also in as many ways as possible in all key-relations with the different combinations of movements, speeds, and dynamics. Some suggestions follow:

First play evenly (not three against two as yet) two notes in one hand against one note in the other, as shown here:

Ex.8								
R, H, up		8 1 E F B		4 1 B C			A B	
L.H. down	C D C	B	Ă 3	B C G	F 2	Ë	Ď	
			3	1	2	3	3	
R H down	5 4 C E							
L.H up	Ĉ 5							
. reverse two	not	es in	ı the	left	han	d to	one	ne

ote ir the right. Then play in similar (Continued on Page 725)

The Making of a Concert Violinist

by Yehudi Menuhir

AS TOLD TO ARTHUR S. GARBETT

Mr. Menuhin recently returned from a concert tour in Europe (the first made by an American artist since the war began). His success in Paris, Brussels, Antwerp, and Londan was sensatianal. In Paris he played the Mendelssahn Concerta (pra-hibited by the Naxis) for the first time in four years. He played at many Army hospitals and camps. -EDITOR'S NOTE.

HIS INTERVIEW with Yehudi Menuhin was obtained under the peculiar circumstance that I was meeting him again for the first time after having known him as a boy in San Francisco, I was then music critic on a local paper and, like everybody else, was deeply interested in the sturdy, fair-haired little boy who faced his audiences so calmly and played so divinely. His concerts were rare, however, for both his own parents and the many influential friends who gathered round him, rigorously avoided any attempt to exploit him as a child prodigy.

Those were the lush days of the Coolidge boom, and one effect of Yehudi's success was to produce a minor boom in child prodigies who had ample financial backing. They all fell by the wayside, and one T recall particularly, Mishel Piastro, then concert master of the Symphony Orchestra, took a great interest in this prodigy, and one day I met the pair of them in a broadcasting studio. Plastro was in high glee. Somebody had just given the child a five-hundred-dollar violin. I looked down at the frail little fellow and could not help saving, "What that boy needs is not another violin but more milk," It hit Piastro hard, "That's it." he cried, "They give him everything-lessons, violins, everything-but no milk!" The boy made a few brilliant concert appearances, but has since disappeared from view

With this in mind, the first question I asked Yehudi Menuhin was regarding the influence of childhood environment on the making of a concert violinist. The question was the more apposite since his own two children were playing naked in the sun, diving in and out of the swimming pool and gamboling about the green lawn of the splendid summer home Yehudi Menuhin has built for himself overlooking a wide canyon in the Santa Cruz Mountains some fifty miles from San Francisco.

Concerning Environment

"This matter of environment," he said, "is more puzzling and confusing than appears on the surface. For example, take the case of three famous musicians whose genius developed early and endured through later life: Beethoven, Mozart, and Mendelssohn,

"Beethoven was born into a home haunted by sickness, poverty, and sordid misery. His intemperate father wanted him to be a prodigy pianist like his distant cousin, Wolfgang Mozart, and forced him to spend long hours at the keyboard under severe discipline. It was a horrible beginning, yet Beethoven emerged from it to become one of the greatest masters of them all.

"Mozart was more fortunate in his home surroundings, where music not only prevailed but did so to the exclusion of everything else. He was a true prodigy, and his ambitious father exploited him to the limit. He was dragged all over Europe over bad roads in bumpy

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coaches. This undermined his health and he died young. Moreover, his father attended to all husiness details, shielding him in every way possible. Thus, when the elder Mozart died, Wolfgang was utterly unfit to look after himself, and lived in extreme poyerty most of his short adult life

"Both Beethoven and Mozart were magnificently successful, artistically speaking, while they failed miserably in their private lives. Both men were physically unfit, and Beethoven had the additional handicap of deafness. In both cases health was undermined in childhood; and both lacked any sort of training to fit them for living in the world in which they found themselves. Beethoven, fortunately, had helpful friends; but Mozart lacked even those

"The case of Felix Mendelssohn, however, was entirely different. Born into a wealthy household to parents who were as wise as they were kind, who respected the fine arts and all cultural endeavor. Felix had every advantage. He was, moreover, highly gifted, not only in music but in other ways also; he sketched and painted; he wrote charming letters; he organized a group of child actors and they gave plays in their own open-air theater. It is significant, therefore, that being free to develop his talents in any direction he chose, he preferred music. In this, his training was rigorous but comprehensive, "As a result, his later career, though centered on

music, brought all his talents into play: he distinguished himself as a pianist, organist, teacher, and composer; his administrative ability found outlet in

"FORWARD MARCH WITH MUSIC"

founding the Leipzig Conservatory and he directed it so ably that it became in his day, and even for a long time after, the foremost music school in the world."

"True enough," I put in. "But all three-Beethoven. Mozart, and Mendelssohn-grew up in musical environments, and Beethoven especially had amazingiv varied practical experience as a boy at the Court of the Elector of Bonn. Don't you think a musical environment is essential?"

Yehudi Menuhin laughed, "I don't know, My own home was not particularly so, although the first musicol experience I remember was hearing my father whistle about the house! I used to sing quite often the haunting melodies he grew up with an Palestine," "But didn't you have musical toys or some such incentive to start with?"

Broad Education a Necessity

"No. My mother played the plano a little, and we went to concerts whenever possible, just as we went to lectures and art galleries. I was allowed to study the violin because I liked it best of all the instruments in the orchestra. If my own experience is any guide I would say that a sympathetic environment is the prime necessity; and one in which the study of music is balanced by a good education in other matters also. especially in matters appropriate to one future musical career

It may be remarked in passing that Yehudi Menuhin lays the broader outlines of his concert lours together with the different managers with whom he has collaborated for more than fifteen years. And he has wide intellectual interests outside of inusic, Among other things he confesses to a deep interest in medicine, of which he certainly has little need. He is the picture of health. I asked about exercise

"Yes, plenty of exercise, Tennis? Baseball? No." I glanced down at his hands, "Not because of my hands," he put in, hastily, "I just never played them. Not having attended school, I lacked the opportunity to engage in these team-sports," he admitted. "But in any case, a boy preparing for a concert career has to give much time to practice-" "How much time?"

"I don't know! As a boy, I practiced about five hours a day, I suppose. But time is not what counts. It is

concentration that matters. If your mind is not concentrated on the thing you are doing, it is better not to practice at all. Better stop and rest a bit. "But that is where environment comes in again.

The teaching, the material to be practiced, the time given to study-they are all one, all related.

"A question often asked me is 'what method' did you study? What teaching material-Mazas? Dancla? Spohr? Sevčik? The answer is-none! I worked, of course, under excellent teachers: a capable violinist named Anker gave me the rudiments for a few months; then for several years I studied with Louis Persinger who gave me a good foundation. The fateful adolescent years I spent with Georges Enesco, a guide, philosopher, and friend under whom I expanded in all things, technical and otherwise.

"We are considering, remember, the case of a future concert artist, a child driven to music and to his favorite instrument by the sheer love of it; and by an urge so strong that he prefers these to anything else life has to offer; so strong that, given early success. he will survive the dangers of exploitation, if any, and be swept on by it into maturity and the fullness of life-experience.

"Inevitably, such a child is an artist and must suffer, as all true artists do, the torment of perfectionism. He is a devotee, a lover, who must overcome all obstacles, endure all drudgery, (Continued on Page 722)



Distinguished Mexican Saprano

HE BEST WAY to judge a nation is to listen to its music. If you listen closely to the music of Mexico, you find it necessary to change certain preconceived notions about the Mexican people. The popular impression of Mexico, I find, is that it is a land of gajety, laughter, color, and fun. Actually, this is only partly true. Certainly, we Mexicans have our moments of joy-and when we are joyful, we express it enthusiastically-but below the surface, the Mexican spirit reflects a deep and poignant sadness. "This deep-lying melancholy is the real clue to an

understanding of the Mexican national genius, and it is clearly reflected in our music, If you know how to listen, you will find this strain of sadness, of wistfulness, underlying even our gayer music. Take, for example, the charming song Estrellita, composed by our great Manuel Ponce with whom I had the privilege of sludving It is a gay song a tender song-and yet all through it there pulses the infinite sadness of longing. That is Mexico!

Native Music and Formal Music

"It is interesting to note that our music falls into two separate categories. First, and most important perhaps, there is the native music-a genuine national expression that has grown up, without formal study, out of the lives of the people themselves. Like all Latin music, it is Spanish in character-especially in its rhythms-yet distinctly national. Here, melody is predominant. Accompaniments and figurations are of the simplest-often nothing more than a rhythmic insistence in simple chords, of the kind that even an unschooled peasant can master. I think it is extremely important to find that simple, untrained people express themselves naturally in simple, native songs. On the other hand, we have a rich share of formal music, as well. Interestingly enough, some of our art songs are nothing more than polished adaptations of the native traditional airs. It is by no means impossible to come upon the same basic melody in two separate formsfirst, in its native aspect, quite as it grew up on the soil; and then in an elaborate and formal 'concert' setting! Many of Maestro Ponce's songs reflect this carrying-over of national strains.

"In the formal music of Mexico, the National Conservatory plays a leading part, Situated in Mexico City, the Conservatory has an annual registration of from six hundred to eight hundred students. There are three distinct courses. The Preparatory Course offers sound basic training for little beginners. The Intermediary Course offers advanced work but without special emphasis on professional careers. The Specialized Course provides the training necessary for professional work. All three of the courses stress musicianship rather than

Flexibility in Vocal Work

A Conference with

Irma Gonzalez

Leading Soprano, Mexican National Opera Guest, New York City Center Opera

Music and Study

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

The most recent contribution that New Yark's Mayar Fiarello H. La Guardia has mode ta musical life is the highly successful seasan at municipally sponsored apera presented by the New Yark City Center Opera Company. In a canterence which Mayor La Guardia gave ta THE Erube (May 1943), he voiced his firm belief in the value of opera as a civic undertaking. Naw, a year later, he has put his belief ta active work. In assembling the cast far his municipal opera, Mayar La Guardia fitthat a service could be rendered by giving Narth American music lavers an appartunity ta hear a distinguished singer af ane af aur Lain-American sister republics, and laokad about for a musical ambassodor. His choice fell an Irma Ganzalez, leading saprana af the Mexican National Opera.

Still of schoolgirl appearance, Miss Gonzalez has made a distinguished recard. She grew up in a musical hame. Her mather passessed a remarkable natural vaice which, after campleting her studies at the Mexican National Conservatory, she devoted exclusively ta home use. The little Irma's earliest memories are bound up with good music and the elements of sound vacalism. At the age of eight she, taa, was enralled as a student of the National Conservatory, where she studied picano, saftège, thear, had, was camposition, orchestration, and music history. By the time her vaice asserted itself, she had laid the foundations far a sound musical career.

After studying at the Mexican Canservatary with Maria Banilla, Miss Gonzalez was chosen by Carlas After studying of the Mexicon Conservatory with Maine Johnina, Mriss Cohineter we choice by Carlie o period of tenthe training and of Serrey Raussenthy of the Berkhim Fortheria School, and the Ratson. There whe appeared in the role of Minin, in "La Bakheme." Her formal aperatic debut was made in Maxards "The Magic Ellad", an Pamina. Her American engagement include appearance with the

Mazaris "The Magic Fluits," as Pamina, Her American engagements include applications with the Son Francisco Dpena, a concert in Cornegie Hall in Commentaration of Maxics Magendeex, and guest performances an the Geo-Gala pragram under the direction of André Kostelandt. Miss Gonstein to asserted hereit the hard vay. Ambitous to study. In New Yart, kew an a scholarship to one at the greet conservations—and laund, after her elation had cooled down enough to permit here ta think of ways and means, that the had and song hows to make the hips to New York, and defray living costs. So she did not come! When she did rooch New York, if was an accepted paina defray living costs. So she did not come! When she did rooch New York, if was an accepted paina defray living costs. So she did not come! When she did rooch New York, if was an accepted paina music, and outlines her belief in the need far flexibility in vacal training. -EDITOR'S NOTE.

mere performance and provide thorough grounding in the various branches of musical theory and history.

"Further, we are fortunate in having the interest of Maestro Carlos Chavez, Director of the Mexican National Symphony. A great musician and a great man, Maestro Chavez always has time to help students! An ardent champion of youth and young people, he uses his great knowledge, as well as his friendship with great musicians all over the world, to help deserving students. I can thank Maestro Chavez, indirectly, for my most agreeable professional visit with the New York City Center Opera. Two years ago, he selected me as one of three Mexican students to go to Boston, While I was singing there, I was invited by Dorothee Manski of the Metropolitan Opera to visit at her home. Another guest that evening was Laszlo Halasz, the conductor, He heard me sing, but I never expected that anything further would develop from the meeting. Then, in the winter of 1944, when Maestro Halasz was placed in charge of the New York municipal opera, my name came up as guest artist and he remembered met

"As to a technical approach to singing, T





MAYOR FIORELLO H. LA GUARDIA OF NEW YORK CITY CONGRATULATING MISS GONZALEZ

> believe that the simplest, most natural methods are the best. First of all, the student should assure himself, through consultations (Continued on Page 718)

Music and Study City and Marine

The Wrist-and-Finger Motion

You have brought up a very important point, one that I am glad to have a chance to discuss. Compared with the bases of left-hand technique, the essential elements of good bowing are not generally very well understood. This is particularly true of the Wrist-and-Finger Motionwhich is the foundation of flexible and sensitive bowing, for it is used-or should be used-at almost every change of bow and in all parts of the bow. It is essential to the performance of a smooth, flowing, legato passage, and it is equally essential to the production of a rapid spiccato, A clear understanding of the Motion is a must for every violinist.

It is not easy to describe. The simplest way for a player to find out all about it is to discover it for himself. The best approach is to take an easy study written in notes of even length-such as the second of Kreutzer-and play it near the frog, using the wrist and fingers only. and keeping the arm motionless. It is obvious that if the wrist joint alone is used, the bow will not move in a straight line-it will swing in a rather wide arc To keep the bow traveling parallel to the bridge, the fingers must be constantly changing their shape on the bow: they must bend as the Up bow is being made. and straighten with the Down bow. The key to this flexibility is the little finger; if it is stiff, the movement cannot be suc-

cessfully made. There are many violinists who have absolute control in the upper that his elbow is at about the same level half of the bow, but who are lost when as the frog of the bow-so that a line they must play in the lower third-simply drawn from the elbow, through the wrist, because the little finger has not been to the joints of the fingers is approxitrained to balance the bow equally well mately parallel to the floor. With the whether straight or bent. So it would fingers curved, this is by far the best be well to inquire how this control can position for the start of a Down bow. best be acquired.

used with my pupils for the last twenty and falling as the strings are crossed years-will bring quick results if they are should remain quite relaxed. carefully practiced every day for two or three weeks.



The wrist and finger joints only should from the string after each stroke in all in this connection if it is played with a the variants except Nos, 1 and 9. In Nos. 5 and 6, as much bow should be taken for each staccato note as is used for the should, at first, be a very minor comslurred notes. In Nos. 7 and 8, as much sideration. They should be practiced as bow as possible-using wrist and fingers slowly as may be necessary to make the only-should be taken on two slurred Motion correctly and completely. Later, notes; the bow then returns without as control is gained and flexibility betouching the string to its original start- comes more apparent, they can and ing-point, and the same amount of bow should be taken more rapidly. is used again for the final note of the Now an important question arises: group. These are complicated exercises, How is this Motion to be coordinated calling for a considerable degree of co- with a long bow-stroke involving the ordination, and should not be attempted use of the arm? The question is im-

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor

portant because a smooth, noiseless change of bow depends entirely on the wrist and fingers. Perhaps the relationship between the movement of the arm and that of the hand will be best understood if it is realized that the hand and fingers prolong the bow-stroke for an inch or two after the arm has ceased its motion and while it is preparing to move in the opposite direction. Let us examine what happens during an Up bow from point to frog. At the start of the stroke the third and fourth fingers will be almost if not quite straight as they rest on the stick. The bow is carried up by the

To Overcome Nervousness

I have a special problem to offer which I believe has not been deal with the an integers, and been deal with the an integers and viola student with an integers and correct studies in the boom and corriers play the visal Checome, and corriers builded talo Concerto. I practice shutded a day on the viola and about an hour on But here to an other the state of the state and the state of the state of the state of the But here to an other state of the state of the state and the state of the state of the state of the state But here to an other state of the state

a day on the velofin and about are needed. But here in y troblem. However, it is a set of the se

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

until the earlier ones have been fairly

As a low-held elbow is an enemy to flexibility, the player should make sure, when he is working on these exercises,

The upper surface of the wrist should

arm is turned somewhat towards the player's body; so that the first finger knuckle, instead of being above the stick, is beside it. This permits the most natural movement of the wrist to be made in the

For more advanced work on the wrist-

well mastered

The arm itself, though motionless in The following exercises-which I have these exercises except for a slight rising

> not be parallel to the bow-stick. Results will come much more quickly if the fore-

direction of the bow-stroke,

and-Finger Motion at the frog, involving the crossing of strings, the arpeggio study of Kreutzer in A major, No. 13, can be used with various bowings. The octave be used, and the bow should be lifted study in G major, No. 25, is also valuable

bow to each note. In all these exercises and studies, speed

I wish I had space to quote your letter "FORWARD MARCH WITH MUSIC"

in full, for to many young students , would be an inspiring example of the attitude of mind with which music shows be studied. You certainly deserve to surceed for you are going about things in

But you are quite wrong in thinking that no one else is troubled by a shaky bow I question whether anyone who he played much in public has escaped the trying experience. And don't worry about getting nervous-it is a price one has to pay for having a sensitive, high-strup nature. Many famous artists are as non ous as kittens before playing a recit Your job is to find out what causes your how arm to tremble, and get rid of it This should not be difficult. The three chief causes of an unstead

bow are: (1) a neuropathic condition over which the player has no control and which has nothing to do with vigin

playing; (2) nervous debility, usually doe to illness or overwork, which is only tern porary; and (3) a fault of bowing tech nique which causes the arm to stiffen and lose control when the player is nerous-nervousness, you know, always at. tacking the weakest spot in the technical armor. I am quite sure that neither d the first two conditions apply to you w we will concentrate on the third. In any event, it is by far the most common cause of the troub

You should start by checking over the fundamentals of your bowing, paving close attention to relaxation and coordiarm, the fingers remaining straight. As nation in each excicise you try. Bern the bow nears the frog, the arm ceases with the Wrist-and-Finger Motion as its upward movement and prepares for described earlier in this page. If you cas the Down stroke: the hand straightens play those mixed bowings easily at a in the wrist joint, and the fingers simulfairly rapid tempo and with a good taneously begin to bend. The same things tone!-there is nothing much wrong with happen. in reverse, during the Down bow your wrist and hand and you can pass except that here the fingers remain on to the next excicise: if you have a bent until it is time to change bows at feeling of clumsiness or lack of control the point. It should be remarked here then by all means practice these everthat the amount of Wrist-and-Finger Motion used in such bowing is much less cises until they are easy for you. than was used in the preliminary exer-Next you should try the Whole Boy cises. There it was a matter of develop- Martelé, using a study such as the

ing a reserve of flexibility that could be eleventh of Mazas or the seventh of called on for special occasions-of which Kreutzer-a study, that is, which calls there are many in violin playing! for skipping of strings. This bowing re-Obviously, the coordination between quires complete coordination throughout the arm movements and the Wrist-and- the entire right arm, if there is any lack Finger Motion depends entirely on an of coordination, it is noticeable at once innate sense of timing-of sensing the The demon of space limitation compete exact split-second when the Motion me to refer you to the December, 1943. should be made. This sense can be de- and January, 1944. issues of THE Error veloped only through intelligent and for a detailed description of this bowing consistent practice. After a few weeks, and how to practice it. In fact, if you however, the player begins to find him- look over the back numbers of THE Errore self using the Motion subconsciously- for the past twelve months, you will find and then its full value speedily becomes a number of comments that bear more or less directly on your problem.

If you have good command of the Wrist-and-Finger Motion and the Whole Bow Martelé, you can pass on to the study of long sustained tones-though it would do you no harm at all to practice the Whole Bow Martelé every day, no matter how well you can play it.

Before you start working on these long, slow bows, set your metronome at 60, so that you can regulate the duration of each bow exactly and can check on your progress. At first, you should practice them in two ways: (1) Drawing the bow close to the bridge and producing as much tone as you can, giving eight to ten seconds to each note; and (2) holding each note, pianissimo, as long as you can without letting it waver. If your fort bows scratch a bit at first, don't think you are bowing too near the bridge-the cause, most probably, will be that your

(Continued on Page 722)

THE ETUDE

The Baroque Style Exemplified

GREAT

SWELL

POSITIV

PEDAL

Mixture

Bombarde

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TTT

16

N THE ETUDE for October, 1943. I described certain general characteristics of the so-called "baroque" style in organ building. The word "baroque" was originally applied to a style of architecture which developed during the seventeenth and first half of the eighteenth centuries, and has more recently been used by musicologists to denote the music of the same period. During the past ten years there has appeared in American organ building, a development which has incorporated many of the characteristics of the haroque period. The term "classic" has also been applied to some of these American instruments. The precise relationship between these two terms as applied to organ building has, as far as I know, not been sharply defined, and I do not propose to consider it here

This article will describe an American instrument which illustrates some of these baroque, or classic, traits. In an effort to make intelligible

to the average organist the difference between such an instrument and the more common type of American organ T shall use homely figures of speech, some words usually applied to sight rather than to sound, and a few terms relating to the physics of sound. For this mixture of terminology I make no apology since it is an impression rather than a scientific description which I am trying to give. The chapel in which this organ stands is a simple frame building designed by Frohman Robb, and Little for the Brooks School of North Andover, Massachusetts. Tt has a seating capacity of only two hundred The ridge pole is about twenty-five feet above the floor level; the rafters are exposed: and there is no ap-

preciable resonance. The congregation

normally consists of one hundred and forty boys and young men who produce a substantial volume of unison (and sub-unison) tone in hymn singing Since the organ is used almost entirely for service playing, it was a question of providing an ensemble which would support congregational singing and would permit the performance of suitable service music; and since the organ was to be in a school, it was not unreasonably assumed that the students should be exposed to the best of church music and not merely to that to which they were accustomed. Whatever the necessity for a parish church to consider "what the people want." there is no excuse for an educational institution to compromise with immature, schoolboy, musical opinion.

DECEMBER, 1944

The organ was designed and built in 1938 by the Aeolian-Skinner Co. under the direction of G. Donald Harrison. It was decided that the organ should be straight; that is,

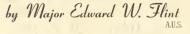


THE BROOKS SCHOOL CHAPEL, NORTH ANDOVER, MASS.

COUPLERS

Swell to Great 16-8-4 Swell to Positiv 16-8-4 16-4 Swell to Swell Positiv to Great 16-8 Great to Pedal 8 Swell to Pedal 8-4-2 Positiv to Pedal





Edward W. Flint was educated at Harvard University and then spent five years of organ building. From 1936 to 1942 he was arganist of the Brooks School, North Andover, Massochusetts, In 1942 he entered the Army to become an instructor in mathematics at the United States Militory Acodemy at West Point. It was while at the Brooks School that he snupervised the building of o twenty-stop, three-manual borgaue organ which convinced him of the soundness of the bargaue style,—Euron's Nore

WIND PRESSURES

Manual divisions: 31.64 Pedal: 41.4" MECHANICALS Reversibles to all unison couplers Pistons: four to each division and four to the entire organ, all duplicated by toe studs. Swell nedal Crescendo nedal Sforzando piston, duplicated by toe stud. Tremolo to Swell Cancels: one to each division and one to the entire organ.

Great Organ

The 8' spitzflöte is a chameleon-toned stop, Played against the swell rohrflöte it has the character of a string with a delicate incisive intonation; but with the swell viola as a foil, it takes on the neutral color of a dulciana. In either of these combinations it serves admirably as a solo stop, nor does the absence of a swell-box and tremolo disqualify it for such a role. The idea that expression consists of a restless pumping of the swell-pedal and the monotonous throb of a tremolo is naïve in the extreme True expression is much more

a question of subtle timing and discrete gradation of touch The 8' bourdon is made of spotted metal. Since the

scale is small and the wind pressure low, the tone is firm and dry and free from any trace of bulbousness. It has sufficient harmonic development to blend perfectly with the spitzflöte, Together these stops produce a mezzo piano combination which is animated enough never to become monotonous, and which has definition enough to make counterpoint intelligible.

With the 4' principal, the great organ begins to assert its proper role in the tutti. Made of pure tin, this stop has a clear singing tone that is bright but not hard It is true that the addition of this stop creates a marked dynamic increase in the build-up, but it is one of the characteristics of the classic style that the build-up proceeds by bold terraces rather than by imperceptible, streamlined gradations. The 2' octave is of like quality. Slightly weaker than the principal, it adds a ringing timbre which can be used indefinitely without tiring the ear.

The climax of the great organ is the IVrk fourniture. This dazzling quint mixture adds an incandescent brilliance to the full organ. Such a great organ small though it be, is adequate for the performance of any fugal exposition. Furthermore, when the swell or positiv is coupled to it at the sub-unison, it has all the weight requisite for other types of music, Such an ensemble will lead congregational singing as no other type will. Instead of pushing the singers from behind. as it were, it draws them on. It is exhilarating without heing aggressive and churchly without heing boring Despite the lack of 16' and 8' principals (the twelfth is included in the fourniture), (Continued on Page 720)

Music and Study

Developing the School Orchestra

by William D. Revelli

and discussions pertaining to the subject of school orchestras have been presented in varlous music magazines, journals, and conferences,

A few of these dissertations have concerned themselves with materials related to the improvement of the school orchestra. Some have provided worthy suggestions and constructive ideas for the betterment of string players. The majority however, seemed content to elaborate upon the subject of "Declining Interests in School Orchestras," while frequently not providing as much as a single suggestion for means or methods of reviving this lost interest. In numerous articles considerable space was devoted to the comparlson of the educational advantages of the orchestra. to that of the band; often the educational status of the band was questioned while the cultural advantages of the orchestra were emphasized

In altogether too few instances was the content of these discussions devoted to the presentation of constructive ideas leading to the development of an improved orchestra program. In too many instances the discussions seemed to be concerned with the seeking of debate pertinent to the relative merits of the band or orchestra. Naturally, such discussions led nowhere, and in the final analysis the school orchestras were the losers.

Organization and Administration

If our school orchestras are to grow in quality and quantity, if more students are to be attracted to their ranks, then school orchestra conductors must pledge themselves to the development of the orchestra on the basis of its own individual merits.

The orchestra has every natural means for achieving and retaining its rightful status. Through its tradition, rich in repertory, renowned conductors, concerts, radio and recordings, the orchestra possesses a motivating force that is perhaps more stimulating than that to be found in any other type of ensemble. The school orchestra conductor who does not possess the ingenuity to employ these means for developing student interest, is certain to be among those who are constantly engaged in the discussions of "declining interest in stringed instruments "

The first step in the development of a fine school orchestra begins with a well-conceived, carefully planned, and complete course of instruction for stringed and wind instruments from the elementary grades through junior and senior high school. The musical development of the orchestra student requires such a program, and the failure of many of our orchestras begins with the inadequacy of instructors in these training classes.

Must Begin Early

The study of a stringed instrument is a long and difficult journey. The qualifications are exacting, the demands severe. Students electing the string program should be carefully selected on the basis of their musical talent including aural capacities, rhythmic feeling, alertness, perseverance, interest, and attitude Doubtlessly, much of the mortality found in our string classes is due to the lack of consideration given to the aptitude and adaptation tests when organizing the beginning groups, Each student should be carefully tested; his capacities graded and recorded. Following

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URING the past several years, countless articles the tests, classes should be organized and student assigned to various groups in accordance with their ability and talents as discovered in the tests.

It is recommended that these violin classes be offered as early as the fourth grade, with classes also scheduled in all of the intermediate grades and in junior high school. The transferring of students from violin to viola, violoncello, and bass viol should, if possible be accomplished at the beginning of the sixth grade. Violin classes will show the most satisfactory progress if the membership to each class is limited to a maximum of ten students, with six or eight being even more desirable. The classes should meet at least twice weekly, the periods being from thirty to forty-five minutes each. The instructor should have acculred the necessary teaching skills, playing experience, and technics as will enable him to achleve maximum results within a minimum of class time

The teaching of the beginning string class is a highly specialized field and not every capable violinist or private teacher is adept in class teaching. The competent class string teacher is the individual who is first interested in the teaching of young children, one who understands child psychology, is patient, kind, and sympathetic. He must be willing to tolerate many disagreeable sounds and assiduously work on the technical problems at hand. It is in these qualities that many excellent musicians fail as class string teachers. The primary reason for the adoption of the small string class program is because of its efficiency in the teaching of the numerous problems present in beginning string groups. The handling of the instrument and bow, the tuning, the left-hand position, finger technic, control, intonation, relaxation, and numerous other elements of performance require such emphasis that individual attention is an absolute necessity

Problems of the Large Class

The large string class denies this type of teaching and adds to the multiplicity of the various problems, thus making it impossible to observe and correct the faults of the individual student. In general, large string classes are recruited with an objective toward "numbers," whereas, the small string class is concerned chiefly with "results." This stage of the student's training is truly the crucial period. It is here that he requires and should have careful guidance that can come only with individual attention and help. It is here that we develop his interest and motivation, and in so doing, build the foundation for an excellent school hestra. If in these early lessons we are able to show oro consistent progress by successfully teaching elementary string problems, if we can guide the student "over the hump," then we have likely saved him as a string player. On the other hand, if he is the victim of incompetent instruction, we must expect a decline of interest, disappointing results, and ultimately inferior school orchestras

The deficiencies to be found in our school orchestras

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

are usually centered around the string section. The are usually centered recruited from the school band and in most cases possess the necessary technics to and in most cases plane the problem of developing satisfy the demands. Since the prostent of developing strings, it seems only logical that we would design on curricula to provide for such training. To do the efficiently we must first segregate our strings from the efficiently we must have acquired the necessary skills and playing proficiencies leading to full ensemble nerformance.

Group Enrollment

For many years schools have attempted to develop school orchestras by adopting a training program whereby beginning students of all stringed and wind instruments are enrolled together in the instrumental classes. This plan of instruction attempts to defend itself on the following premises: (a) It is less difficult to administer and schedule. It absorbs all the instrumental students within the one period, thus eliminating conflicts with any of the regularly scheduled academic classes. (b) It consumes less teacher time than does the scheduling of several small classes, hence is less expensive. (c) It provides a full ensemble immediately and affords a large number of students the opportunlty to begin the study of (Continued on Page 728)



Platteville, Wisconsin, In London's Hyde Park

UST TAKE a look at Sergeant Elmer Koppler leading the U. S. Army Band through majestic Hyde Park in London. Gee! What a thrill for a boy who was born in a town of 4762 Americans, including the banker, the hotel man, the fellow who runs the new garage, the high school principal, the Methodist minister, the mayor, the barber, the baker, the traffic cop. and all the folks back home! Can't you see them all as invisible auditors hearing Elmer, in his bearskin shako, leading that splendid organization clashing through the elite boulevard of London to the tune of Sousa's "The Stars and Stripes Forever"? Look out, Elmer! When you get back home they may run you for governor!

THE ETUDE

THE SYMPHONIC BAND an important musical development-a thing in itself? Or is it merely an offshoot from the symphony orchestra attempting to equal the tonal interest of that traditional group. and reaching unconsciously toward the reëstablishment of the balance contained in the symphony orchestra? This is an interesting question and an imnortant one, because the answer to it will determine the future development of the symphonic band and its literature-its method of scoring. On the surface there are many evidences which

would lead to the conclusion that the band is trying to become a symphony orchestra with the gradual subordination of the dominant brass sonority. And certainly the band has taken much from the symphony prehestra during the past twenty years of transition from the marching band to its present symphonic scope, Also many conductors with symphonic experionce have taken up the band and brought to it the particularly orchestral attitude through the conducting of traditional orchestral works. This has been all to the good-a process of cross fertilization that should. in time, produce a new variety.

This must be the eventual conclusion: That however much influence it will have taken from the orchestra, the band is a thing in itself for the future-a new variety created by contemporary life now in the process of coming into realization. This is inevitable, because the orchestra will remain secure in its place with perhaps a fuller development in mechanical growth of brass and woodwinds. But it will retain its own traditional balance rooted in the discoveries and creations within the scoring process, as produced by the great masters of music.

The hand, too, must become a thing in itself. Set aside from the orchestra as a quite different creative art, it is supplementary to the orchestra by contrast. through a vigorous' creative use of its individual possibilitios as a dominantly brass woodwind group. The more the hand becomes like the orchestra through the playing of transcribed orchestral music and through the aping of its scoring methods, the more it denies ts real future as an individual entity

A New Band Literature

Through what directions can this individuality be realized? First of all It will come when the best composers take up the problem of band sonority with real interest. Through the creation of new works especially written for the medium, there can be an end to the necessary leaning on transcriptions from the orchéstral music. Second, as a means of creating a laboratory within the world of brass-woodwind sound, a new nergy must be put into the cultivation of really fine playing of these instruments, independent of the increased range and technic that have come from the swing band. This means a full utilization of what might be called the "chamber music" possibilities for the brass and woodwind instruments-fine serious playing by ensemble groups of music for these instruments

If this ensemble movement will be further emphasized by band leaders everywhere, the composers will eventually produce a new literature. This ensemble literature can become the laboratory out of which the creative knowledge and tradition of discovery can be built toward the larger ensemble-the symphonic band. The art of scoring and the understanding of sonority has a slow development, just because it must grow with the creation of literature itself.

Music for the symphony orchestra extends from before the sixteenth century to the present, and its growth is measured by the appearance of such masters of scoring as Havdn, Beethoven, Tchaikovsky, and Debussy. Each brings a new personal element of discovery within the realm of scoring. Theoretically, the problem is clearly defined, but it will take years of composing to bring the symphonic band into masterpieces of its own and into its own creative individuality. In the meantime, all band leaders should take as a serious duty the using and encouraging of all music by composers who attempt original additions to the knowledge of band sonority.

At this point the question should be raised about the swing band. Is the symphonic band to become a glorified swing band? Certainly the swing band has added new technic to the brass-instrument department that is not to be overlooked, and it has made many discoveries

and the and the att Music and Study

Band Sonority—A Theory

in the realm of sonority and scoring. But the band

cannot become itself by imitating and using second-

hand the discoveries of the swing band. Again, there is

a valuable process of cross fertilization here, but the

swing band sonority is a "manner" rather than a

"method." And imitation by the band is more a mo-

mentary fad than a valid permanent direction. The

stitute the real contribution, but these had best be

considered separately from the context of "swing"

A Common Fault

ing of many composers and arrangers is found in the

assumption that within the band the instruments have

the same characters and functions as in the symphony

orchestra and the swing band. The band cannot come

into its sonorous individuality unless it is understood

that the relation and meaning of the instruments are

entirely different against different fundamental back-

The clarinet will be good for illustration. Within the

symphony orchestra with its predominant background

of sustained string tone, the clarinet is a magnificent

melodic voice assuming a new richness against the

string background. But as a sustaining choir, it lacks

substance and fails to "cut through." In the swing

band against the prevailing background of rhythmic

instruments and interspersed crude colors, the clarinet

can be both an effective melodic voice and a harmonic

choir, particularly in its extreme ranges. But in the

band against a fundamental background of brass-

woodwind, the clarinet takes on a different relation.

It no longer has the fundamental contrast to carry as

much of the melodic function as it is ordinarily given.

Particularly in its high ranges it can be a bad, even

"destructive," sound in that it blocks out other high

sonorities without adding tonal interest to compensate

A False Assumption

dictum that "the clarinet is the violin of the band,"

and nothing illustrates more clearly the falsity of try-

ing to transfer purely orchestral method to the hand

But as in no other group, the clarinet choir in the band

is an unsurpassed sustaining choir, particularly in low

and middle register. No other group can produce the

delicate pianissimo within harmony as can the clarinet

A complete analysis of the relation of instrumental

color to each of the three groups-orchestra, swing

band, and symphonic band-should be undertaken as

with the clarinet above, in order thereby to understand

the problem. But a briefer statement of fundamental

It may be said that the fundamental problem of

band scoring may be fruitfully cleared up by an un-

derstanding of relative effectiveness of melodic and

BAND and **ORCHESTRA**

Edited by Williom D. Revelli

"FORWARD MARCH WITH MUSIC"

theory will suffice for the present discussion.

Nothing is more false in band scoring than the

The principal fallacy that appears in the band scor-

rhythm and dance-band texture types.

grounds

group here

discoveries in the realm of sound combination con-

by George Frederick McKay

Professor of Music, University of Washington Seattle Washington

harmonic voices in relation to the general ensemble. Thus, as already pointed out, the clarinet choir in low or middle range is a very superior harmonic voice. but a mediocre or only fair melodic voice; whereas the oboe is an excellent melodic voice within the band sonority, but a somewhat raucous sound as a harmonic alement

We might make a rough listing of harmonic voices in order of usefulness, which might be in order of pliability or softness, malleability or capability of being blended. For example, clarinet choir, muted brass choir, saxophone choir, and-ending with the least effective for sustained use-the piccolo choir (in extreme high range) | Superior melodic voices could be listed in the very same way, but the order would be rather the reverse, with piccolo, oboe, French horn, baritone, trombone, tuba, and so forth, leading the way as melodic voices.

A Glorious Future

In relation to this knowledge, the problem of the band sonority becomes that of utilizing and blending these superior melodic and harmonic elements with vivid contrast and variety of treatment. The melodic voices should stand out clearly and the harmonic elements should have beauty, richness, and absence of tubbiness and screech, which come from indiscriminate throwing together of all voices into a characterless conglomeration. Of especial importance will be the realization that the flutes are the real high voice, and that the clarinets are essentially alto in character, and that band players must learn to count rests so as to allow the use of enough pure, or crude, unmixed sound.

Pioneering Possibilities

The future of the symphonic band should be really glorious. Where else is there such an astounding sounding board of varied tonal hues? Where else such a full-throated power and smashing force for expression of dynamic values with the utter delicacy of the woodwinds at the same time? It passes understanding to observe the neglect with which composers have treated this potentiality. Here is a really new possibility for pioneering in a medium created within our own lives and times. A few really authentic beginnings have been made, but too often both band leaders and music publishers follow the beaten path. For those with the imagination and creative energy, a whole generation of opportunity lies ahead.

George Frederick McKay, American composer and Professor of Music, University of Washington, is the earliest groduate in composition from the Eastmon School of Music, Rochester, where he studied under Christian Sinding and Selim Palmgren. Characterized by vitality and melodic directness and a feel for the soil and spirit of the American West his archestral works have goined an increasing recognition. His music has been four times honored in national competitions. It has been heard over the three mojor radio networks and has been performed by symphony orchestras in Seottle, San Francisco, Tacoma, Rochester, Indianapolis, Boston (People's Orchestra), Omoha, Oakland, Philadelphia (string sinfonietta), and others. -EDITOR'S NOTE

Ale and the of O : Marie and Music and Study A 12 101 4.

Can I Still Become a Professional Musician?

Q. I am a rather late beginner in music with professional aspirations rather than a mere desire to play for pleasure. I started lessons in piano with a small-town teacher in my senior year in high school at age been studying continuously for these two years, practicing about four hours a day, and I am more convinced than ever that and I am more convinced than ever that music is my element. I have flexible fingers and wrists and at present am studying Bach Inventions, the Chopin Polonaise in A, the Rachmaninoff Prelude Polonaise in A, the Rachmaninoff Prelude in G minor, together with scales, Hanon studies, and Czerny's "School of Velocity." I come from a musical family and am very ambitious. I believe that I have more than average musical talent and I would like to be found on the start of t than average musical talent and 1 would like to be a good plano teacher and church organist. Everyone encourages me and 1 have been advised to go to a good con-servatory for study. I am rejected from the army and therefore am free to choose my own course, and I would be willing to study for five or six years if necessary: Do you think I can do it?-F, C, S.

A. I can see no reason why you should not carry out your plan. Apparently you have made excellent progress in the short time during which you have studied, and, after all, it is not length of time that counts, but results. I have frequently discouraged late beginners from aspiring to become concert artists because actually there is no chance today for a pianist to do successful concert work unless he is outstanding. But fine piano teachers and good church organists are always in demand, and if you are willing to spend some years in acquiring musicianship, perfecting your piano playing, learning to play the organ, and building up taste and a knowledge of the great musical literature, you ought to be well prepared for a happy and successful career as teacher and organist. Good luck to you!

I Want To Be a Music Critic

4.1 an about of ratio of a mail of the set of the se

A. 1. I suggest that you go on with clear, correct, and beautiful English. I finally, neither Alter nor Berlin represuggest also that you continue to study sents modern music in the sense in which piano and that you participate in all the the term is understood by musicians. your community, and, many, r suggest many, in the second state of that you continue to context second and the not difficult to play and that never- fact that you probably have a number of

you will want to go to some conege willst occurs that the 1844 Volume of Pro- hand, also interested in playing outdoors has a time music department. They you say to be the Music Teachers National with other children. The trouble with a educated man, and, or the value hand, a second by a manufacture of the second s highly intelligent and skintur musicant, riteranty and setting of a star of the hospital two introverted; and it both of which are necessary if you are gesting such extensive changes, and per- often happens that such a child is not boin of which are necessary in you are particular to be a music critic. During all these haps it is too late to make them in this normal in his attitude toward other

that you begin soon to write a little criticism of each one-not for publication, but just for fun. If you will follow some such plan as this for the next ten years you ought to be ready at the end of that time to begin some work as a music critic. 2 T believe you will be able to procure such statues and pictures from the publishers of THE ETTIDE.

Q. I am planning a plano recital for a talented high school pupil and I should like to have you check it over to make sure that I have selected music that is representative of the different periods from Bach to Berlin. I just want it to contain a sample of the different periods and I wish you would mark any correc-tions or changes that should be made Here is the program: I. Age of Classicism Solfeggietto

II. Romantic period On Wings of Song Kammenoi Ostrow Prelude in C-sharp mino

III. Modern Music

A. I don't want to discourage you, but I don't think much of your program. In the first place, the Bach who wrote the Sol/eggietto is not the great Johann Se-Philipp Emanuel. Could you perhaps sub- in that one. stitute one of the easy Preludes and Fugues for this? Or possibly add it to the group? If your first group began with an ensy Prelude and Fugue by J. S. Bach. then the Soljeggietto by K. P. E. Bach. and finally the Beethoven movement, or perhaps a movement from a Haydn

sonata, that would serve to represent the classic period. In the second place, neither Rubinstein your school work, taking all the English nor Rachmaninoff is a good representayou can and interesting yourself espe- tive of the romantic period, and I suggest cially in learning to speak and write Chopin and Schumann instead. And,

plano and that you perturbate in an an intermediate the second of the se nusse trace goes or in you senter and winsky, Hindemith, Aaron Copland, also venture to remind you that one such

follow the notation or the music source of the recording. dissonance and rhythmic freedom that lating her parents on having a child who he time while issening to the recomming unsummer and the music that is is on the one hand interested in studying After you graduate from high sensor characterise most of the monon was to is on the one hand interested in studying; you will want to go to some college which being written today. A list of much pieces and practicing, but who is on the other which might also be notated as:

to be a music crist. Journa at the particular case. But maybe you will have people as he grows older-he is "queer."

Questions and Answers

Conducted by

Karl W. Gehrkens Mus. Doc.

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

Criticism of a Program

Bach

Reethover Mendelssohn Rubinstein

Rachmoninoff

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

solegymeto is not the great outhant ge-bastian, but a far lesser light, Karl haps my suggestions can be incorporated ure: that is, it is felt in three units d

A Taleuted Piano Pupil

A function of the second seco

The music, and enay you begin now to be seen and the hearer a taste of the stupid ones tool I also feel like congratu-Er 2

years you will of course attend all the particular case, now may be you will have people as he grows older—he is "queer." A careful practice of these concerts you possibly can, and I suggest another program to plan soon and per- A prospective musician needs to study should do much to clear up your difficult.

"FORWARD MARCH WITH MUSIC"

and practice indefatigably, but he also needs to become a normal human beine and of the two things I myself feel the becoming a normal human being is the more important. However, in the case of this child such a choice does not seen

I believe the time has come when you ought to explain to your pupil that a she wants to become a really good plans she will have to begin now to concentrate a little more on mechanics-or "technic" as many people call it. Tell her that tearning to play pieces is still the most important thing for her to do, but that every once in awhile a piece will have in it some difficult passage that not only must itself be practiced, but that must he supplemented by additional work on similar passages, and that this supple mentary work is often called "practicing technic." Such an explanation will have the way, not only for "special exercise" that you will invent and ask her to pretice, but for a book on "general tech. nique." But don't emphasize the mechan. ical to such an extent that the musical

Don't make the common mistake of giving this talented pupil too difficult music. It is much better for her to learn to play easier things perfectly than to do harder ones laboriousiy. And if the pieces you select for her are not too diff. cult she will not have to spend so much time in working at mechanics.

How to Count a Quadruplet

Q. Please explain how to count the fallowing excerpt from Sextet from "Lucia, Op. 13," arranged by Leschetiszky, for left hand alone. This passage is in nine-eight measure, but it seems to me that there are twelve beats is this measure.



three beats each, with the accents occurring on the first, fourth, and seventh beats. In the measure you quote, each unit is divided into four parts instead of the customary three. In a triplet, three notes are played in the time usually consumed by two notes; so in this figure. called a quadruplet, four notes are played in the time usually consumed by three notes. If, in playing this part of the piece. you will feel it in three large beats to the measure instead of nine small beats, you should have no difficulty in dividing the beats into four parts. If you have difficulty in keeping the tempo steady, practice with a metronome set at about 1-62 , A. You are fortunate to have so tal- Or else practice some simple patterns

> 4.22

Germany's Century-Old Offering to Peace

The Story of "Silent Night"

by Hazel G. Kinscella

A Christmas visit to the little Austrian Village where the famous song was written. The following article appeared originally in The New York Times Magazine and is republished by permission. -EDITOR'S NOTE.

T IS CHRISTMAS EVE. The early twilight darkens the schoolroom in the ancient village schoolhouse and brings into bold relief the candles (winkling on the fragrant Christmas tree about which the children-their books now laid aside-stand gazing with rap-OWE STONE

First, the oldest reads the Christmas story from the Bible. Then the pitch is given by the schoolmaster and the Christmas song begins-

Silent Night! Holy Night! All is calm, all is bright, Round yon Virgin Mother and Child. Holy Infant, so tender and mild. Sleep in heavenly peace. Sleep in heavenly peace.

The voices of even the smallest children join in the melody. They come to the words "Sleep in heavenly peace, and their thoughts are directed, by the teacher's reverent glance and gesture upward, not only to the Christ Child whose birthday they are about to celebrate, but also to a remembrance of



MEMORIAL TO FRANZ GRUBER It was beautifully fitting that the plans for the Franz Gruber marker

should culminate just at Christmas time. As a token of world friendship the Los Angeles teachers presented a bronze tablet to mark his grave. It bears the simple inscription, "In honor

of a teacher, for his universal message of names and good will Presented by the teachers of Los Angeles, California, U. S. A. 1934." The presentation of the tablet was made at the meeting of L.A.E.T.C.

on December 14. Representatives of other teacher organizations were invited to be present,

a delicacy and charm unexcelled, the simple melody of "Silent Night." This is always the end of the brief concert of the bells. And as the men, women and children turn homeward through the parrow streets there is much humming and some soft singing of the beloved song,

But the celebration of Christmas Eve, in the "Land of Silent Night," has not ended until the close of the midnight service in the church. The most impressive tribute to the song comes, not in the schoolhouse of Arnsdorf, not in the bell concert at Salzburg, but in Oberndorf, a village just between. Here, where "Silent Night" was first sung on Christmas Eve of 1818, the rural folk of the neighborhood gather in the brilliantly lighted parish church for the joyous midnight festival, journeying, many of them, under the starlit sky, across frosty fields and over snow-swept roads. Then, at precisely the hour of midnight, Christmas is formally ushered in by the singing of the same song from the high music gallery at the rear of the church building. * * *

It is appropriate that so simple a song should have become so inseparable a part of the Christmas festival, since the first Christmas was celebrated with a song the message of which-though sung by angels-was also so simple, so clear that even the most lowly could understand it. The universal anneal of "Silent Night" is attested by the fact that it has been translated into nearly every language and that it is sung, each year, in many of the remotest villages of the world.

Although the song had a German origin, it came to be an international possession. Even the bitterness of the World War could not kill it, and there are many anecdotes of its use by members of the allied armies. The soldiers in the trenches often sang on Christmas Eve, following faithfully the advice of an ancient English carol-"Let nothing you dismay"-and some of the most touching stories of the Christmases of the war centre about "Silent Night." The song was sung in many overseas camps, in Y. M. C. A. huts and even in prison camps, the boys "keeping their Christmas merry still." sometimes to the accompaniment of a battered piano, a wheezy organ or even of a harmonica.

Yet few persons know when, how, or where this immortal song was written, and many incorrect stories have been told of its (Continued on Page. 717)

"FORWARD MARCH WITH MUSIC"



Music and Study

"SULENT NICHT" IN ICELAND

American soldiers in the far North form a choir of carolers



Music and Study

The Alluring Music of Cuba

An Interview with

Ernesto Lecuona

Renowned Composer, Conductor, and Pianist Composer of Malagueña, Siboney, and Other Popular Works

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

The greatest musical figure to come out of our neighbor republic of Cubo is of present in the United States. He is Ernesto Lecuono, and despite his lithe ond youthful oppeorance, he hos ofready ocquired legendary acclaim. We Americans (North Americans, Mr. Lecuana colls us) associate his name chiefly with certain outstandingly popular selections such as Siboney. Malogueña, Andolucia, which find their woy with equal ease into concert progroms and "hit" shows. But the composition of "hit" melodies is perhops the least of Mr. Lecuono's distinctions. He is regarded as one of the most important to give form and expression to the traditional music of Cuba. Through-out all the republics of Latin America, the nome "Lecuand" stonds as more than a mere means of distinguishing one composer from the others-it stands as a symbol of national expression. This porticulor kind of musicol-national expression is not easy for us to grosp, possibly because we have no one composer whose very name stands as the musical symbol at the United States. We can approach it best, perhops, by thinking bock to whot Schubert's music means to Vienno: the man's nome, the stroins of his music, and the national soul are one and the some thing. It is in this sense that Lecuono represents Cuba. The onology may be corried further.

Like Schubert, Lecuono thinks in terms of music that shall be hoth clossic and popularl We are given to drawing distinctions between the two: the men who write the tunes we whistle on the street seldom find their nomes on symphonic programs. Lecuona's music is equally at home in bath places-because music, to him, is not o motter of ronk, closs, or any other distinction. It is either good or bod; expressive or inexpressive; if it is good and expressive, it is universal. Thus, to Lecuand there is nothing strange in the fact that his Rhopsodia Negro and his heroic songs, set to the poems of José Marti, resound through some of the world's most dignified concert halls, at the same time that operato-theoters mount his "Morio Io O," "Lola Cruz," ond "El Cotetol," while, still at the some time, his originol melodies furnish the themes for American "hit" songs like Alwoys in My Heart, Soy SI-SI, Jungle Drums, The Breeze and I

In addition to all this, Ernesto Lecuono is one of the few composers of authentic melodic genius. The Erupe has asked Mr. Lecuono to tell what it is that makes the music of Cuba so charming, and to authen his own method of composition.

O UNDERSTAND the music of Cuba, one must first understand the music of Spain. And that is easy to understand-because there is nothing to explain about it! The music of Spain is the purest expression of the Spanish people. There is the music of the individual provinces-of Castile, of Andalusia, and all the others. To the ear of the outsider, all these melodies are marked by a certain similarity-but to the ear of the Spaniard, they are as different as the speech-accents of Boston and Charleston. The similarity that binds all Spanish music is a matter of rhythm and cadence. Rhythm is the chief national expression. Spanish music is written around this wealth of native folk-rhythms. The various melodies fit the rhythmic patterns which are of first importance, because they are distinctly national, No other music sounds like Spanish music. Why? For the sole reason that no other nation has exactly the same background, history, temperament. Further than this we cannot go. One may analyze musical forms as closely as one can—but to my mind, one can get no further than the national traits which are responsible for making the national mind and the na-



ERNESTO LECUONA

tional expression what they are. Musical forms change least where these national traits are the least influenced from outside. On the other hand, musical forms are most flexible where there is a wide and easy flow of outside influences. And where certain national traits repeat themselves, we find similarities in musical form-quite regardless of geography or history. Certainly, there is little enough outside contact to be traced among the Spaniards, the Hungarians, the Russians. Yet all of them have gypsy, or tsigane, strains and for that reason there is a certain family resemblance amongst them. There has always been much sympathy between Spanish and Russian music. just because of this almost unconscious and unrecognized similarity of fundamental rhythmic patterns. Some of the most successful 'Spanish' music is the work of Moszkowski.

"FORWARD MARCH WITH MUSIC"

African Influence

"The music of Cuba is based, of course, on this native Spanish pattern-as is the music of any country of Latin (or Spanish) origin. In Cuba, however, this of Latin (or skedly influenced by African or Negroid patterns. Cuba is perhaps the only Spanish country that forms its population (and consequently its national music physiognomy) from Spanish and African strains, without Indian influences. The music of the other Central and South American nations is influother Central and strain, whether it be Maya, Inca. or something else. The chief reason, then, why Cuban music is unique is that it grows out of two strains only All of our music is founded on either Spanish or African rhythms. Again, the rhythmic pattern is of first consideration. That is to say, a rhumba or a bolero (native dance forms) will cling to the inherent rhythms required, regardless of the line their melody takes. I may add, in this connection, that the Spanish and African rhythmic patterns do not blend or mix Consequently, the two forms of music exist independently. My own Rhapsodia Negra, which I conducted in Carnegie Hall in New York City, is one of the first symphonic works to incorporate the Negroid or African elements of Cuban music.

. "Another point of interest is that Cuban music does not fall into such sharply distinct categories of 'classic' and 'popular.' Popular music, with us, is truly

popular, in the best sense of the word-a genuine expression of the people. The music that develops naturally in Cuba knows nothing of the difference between 'high-brow' and 'low-brow.' It is simply the music of Cuba. Native and even traditional dance forms are used for popular dancing-dance rhythms are used as a bails for serious art music. In neither case is there any incongruity. We are not 'debasing' our serious music by building it around dance rhythms: we are not 'slowing up' our dancing by using traditional rhythms as they are, without further benefit of 'jazz.' The reason for this is to be found in the fact that Cuban music, like that of Spain, is the complete expression of the national soul

"To me, that is the best approach to composition. Forms change, 'schools' change, but the fundamentals of composing are always the same-the composer looks deep into his heart and soul and expresses what he finds there. Naturally, the thing that he finds there will be influenced by the strains that have made him-by the flavor of his nationality. To my mind, the greatest figures to have come out of Latin America are Simon Bolivar and José Marti. This last one who was endowed with almost universal genius, was also a poet; and to a Cuban like myself, there is an added inspiration in finding a musical setting for his poems that expresses the Cuban soul. Let me emphasize the fact that I am speaking now strictly of spiritual values, not of politics. The contacts one makes throughout the world, the ideas one absorbs mentally will have their influence on one's conscious thoughts; but the deep, inner cur rents of basic personality will nonetheles retain their national color. The fact that m earliest musical training was at the National Conservatory of Havana does not make my

work 'Conservatory of Havana does not make in, took place under Joaquin Nin In Paris does not make it less 'Cuban' in color. My work is colored as it is because I am I, and because I am Cuban! That, of course, is the same for all who compose.

Tradition Analyzed

"The United States will, pertures, he slower in centraing with one complexely mathanal muscled fluer because there is no one statement in muscled fluer bemistake mel 1 am not speaking of national love, of national loyalty, or devotion to national ideals. All o those are of proven high rank in North America. No I speak of tradition—of the soil where the depergiroots lic—and that, in the United States, is so was a soil that it has not yet found one exponent. Fester is belowed by all Americans. (Continued on Page 72

TRANQUILLITY

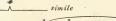
Melodies are like gold ore, which runs in lodes. Arthur L. Brown, prolific composer, who is also a business man, has produced many very engaging tunes, including his famous Love Dreams. Because of its fine balance and simple lines Tranquillity will appeal to many. Do not make it over-sentimental. Grade 34.

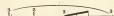














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 MENUETTO
 F.J. HAYDN

 FROM THE OXFORD SYMPHONY
 Trans. by Percy Goetschus

 In 1788 at the age of fifty-six Haydn was known all over Europe and had his heart set on a visit to London, which later was realized in 1791. This second symphonic work and is considered one of the finest of his one hundred and four symphonies. The Newsetto (third movement) is a gem.





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THE ETUDE.

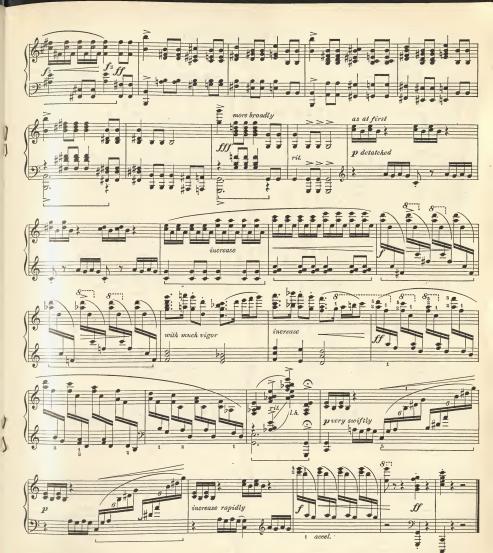
COASTING

One of the most delightful pieces by the well-known American violinist and composer, Cecil Burleigh, now at the University of Wisconsin, He was edu. cated musically in Berlin and in Chicago and includes among his teachers Witek, Grünberg, Sauret, Borowski, Leopold Auer, and Rothwell, Play this with light, sure hands at the speed indicated. Grade 6.

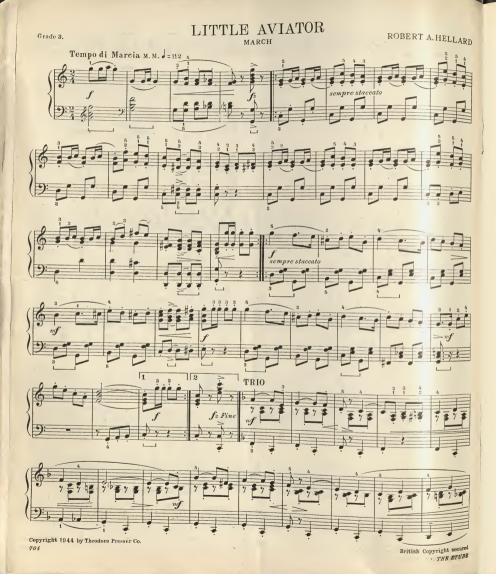


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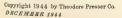


The words of this fumous Christmas hymn were written by Bishop Phillips Brooks in Philadelphia in 1868, after a visit to the Holy Land; and the music by a Philadelphia organist, Lewis H. Redner. In this arrangement Mr. Kohlmann has introduced Christmas chime effects which, if performed with the damper pedal, may be made more effective when blurred in this manner, as the natural harmonics of the instrument are freed.

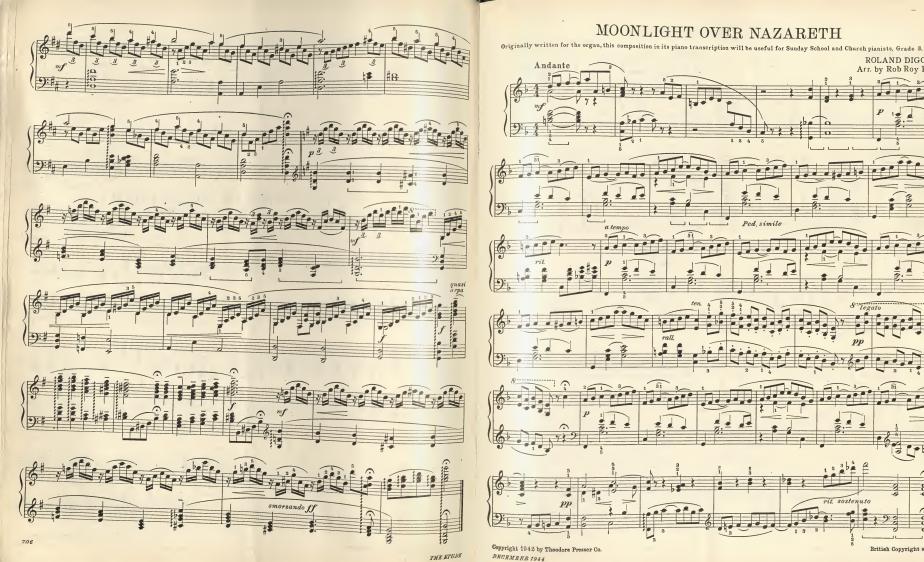






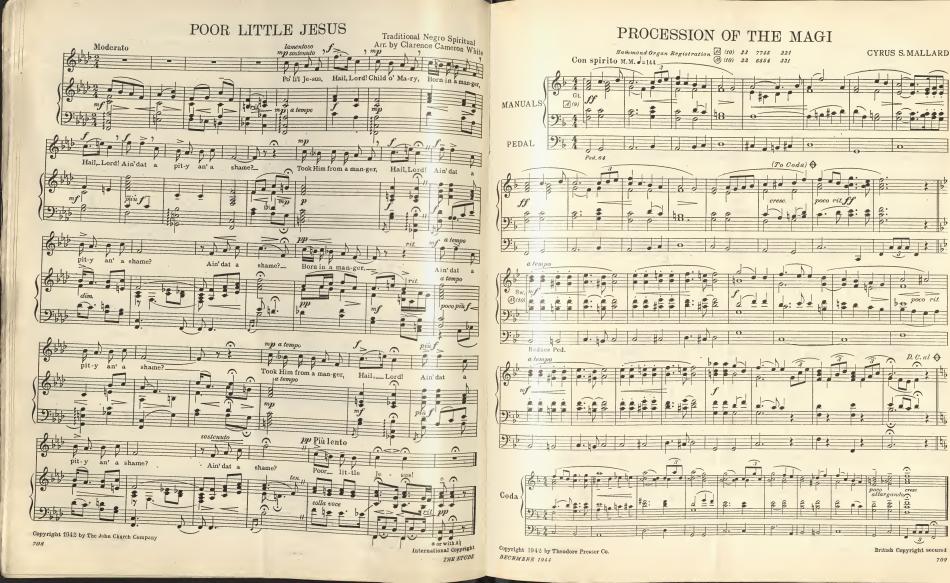


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MOONLIGHT OVER NAZARETH





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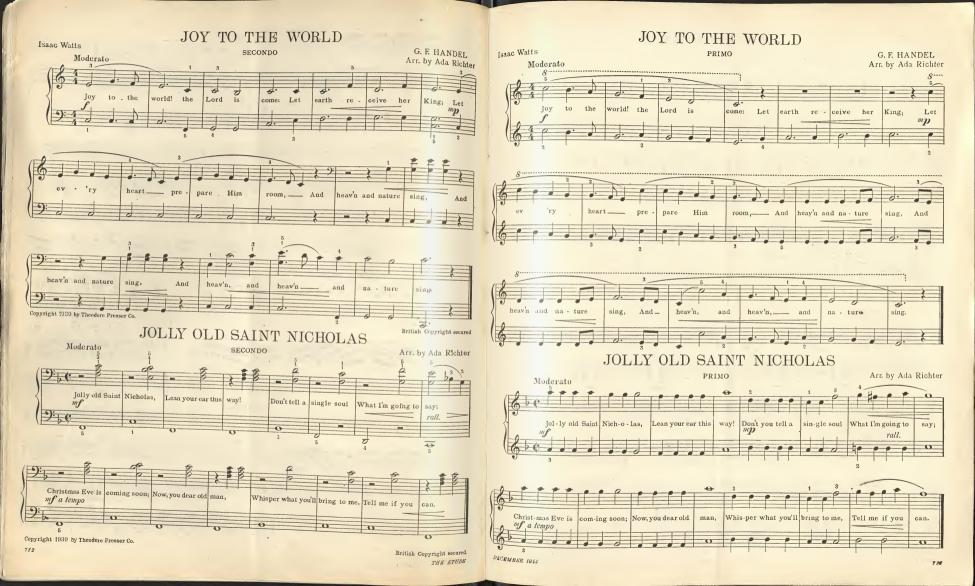
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poco rit.

D. C. al

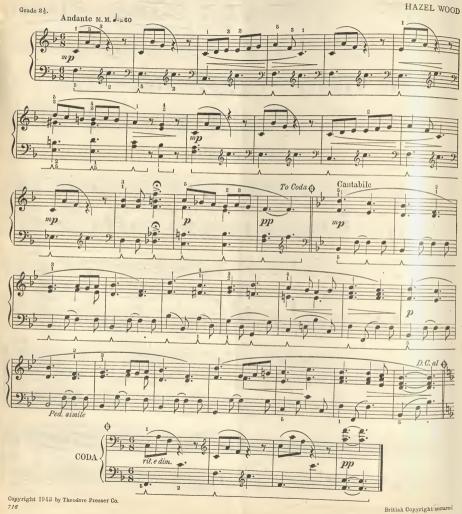






DECEMBER 1944

A GOODNIGHT SONG



THE ETUDE

Germany's Century-Old Affering to Peace (Continued from Page 695)

origin. So, for those who do not know, I will tell of its birth as the story was told to me, in Salzburg, by Felix Gruber. grandson of the composer. The facts as related by him are also attested by the signed statement of his grandfather, the arginal copy of which, yellowed and creased with years of folding, I held in my hands. There, in the elegant script of Franz Gruber, I read:

Authentic Occasion for the Writing of the Christmas Song, "Silent Night, Holy Night."

It was on Dec. 24 of the year 1818 when Josef Mohr, then assistant pastor of the newly established St. Nicholas's parish church in Oberndorf, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a shoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable melody arranged for two solo voices, chorus, and a guitar accompaniment. On that very same evening the latter, in fulfillment of this request made to him as a music expert, handed to the pastor his simple composition, which was thereupon immediately performed on that holy night of Christmas Eve and received with all acclaim. As this Christmas song has come into the Tyrol through the wellknown Zillerthaler, and since it has also appeared in a somewhat altered form in a collection of songs in Leipzig, the composer has the honor to dare to place beside it the original

FRANZ GRUBER, Town Parish Choir Director and Organist. Hallein, the 30th December, 1854,

Felix Gruber possesses, also, the porcelain inkwell into which Franz Gruber dipped his quill pen when, in 1818, he wrote "Silent Night": his grandfather's desk; his record book of all his writings, in which were set down, methodically, the title and date of each, and the composer's own pen copy of "Silent Night." the oldest known copy extant, made in

The original manuscript is no longer in existence. The grandson has in his possession, however, the original "parts," as Franz Gruber arranged them for voices and instruments. He has also the guitar used by his grandfather at the first performance-a perfectly preserved instrument, with a long green ribbon shoulder strap.

Rev. Josef Mohr, the poet whose verses Franz Gruber set to music, was born in Salzburg, the son of Franz and Anna Mohr, military people. On account of his splendid voice he was admitted as a boy to the church school. He studied theology and in 1817 became assistant pastor in Oberndorf. Between him and the teacher and organist, Franz Gruber, there soon sprang up a fervent friend-

Gruber was the third son of poor linen weavers, Josef and Anna Gruber, who lived in a low wooden weaving house in a hamlet in Upper Austria. The profits of their establishment were small and

DECEMBER, 1944

the youth of the little Franz was one of privation. Of music, for which he had talent, his practical-minded father would have none. So the boy was obliged to sit wearily at his weaving stool, day by day, until evening should come, when he would set out, secretly, to the home of the village schoolmaster, Andreas Peterlechner, who instructed him in the art

the boy had chosen, as well as in the ordinary school subjects That he might practice at home. Franz

stuck little blocks of wood into the cracks in the walls of his room, and on these (as though they were keys) he practiced his finger exercises. Suddenly there came an accident which entirely changed the father's attitude. The village teacher became ill and there was no one at hand to play the organ in the church service. Daringly, the 12-year-old Franz jumped to the organ bench and played the service

so well that he attracted the attention of every one in the village and became the hero of the day.

As a result, the ambition of the father became so lively that he at once paid out as much as five floring for a spinet for his son. Franz was now allowed to leave the weaver's stool and study for the vocation of teacher. He continued his music study later in Burghausen until 1807. and there it was that he received the professional training necessary to secure his teacher's certificate. In 1807 he took up his duties at Arnsdorf, and in 1816 added to these the post of organist at Oberndorf, a hamlet just two miles away, but continued to live in Arnsdorf. . . .

"Silent Night" is often regarded as a folk-song and has indeed shared the joys and sorrows of such a composition Among the sorrows was the fact that for a long time, no one seemed to know or care who wrote it. It wandered, as Peterlechner has said, "without witness of birthplace or homeland," It became

known as a "folk-song from the Zillerthal." In Germany, for a long time, it was thought that Michael Haydn was the

creator of the melody. The first real research into the origin of the song began in 1854. At that time the royal court musicians in Berlin sent an inquiry to St. Peter's in Salzburg asking whether perhaps the manuscript of the "Christmas Song-'Silent Night'-by Michael Havdn" might be there.

Accidentally this inquiry came to the attention of Felix Gruber, the youngest son of the composer, who was serving as choir boy at St. Peter's, and he knew the answer. He knew his father, who had often related the circumstances, to be the composer. As his father was still living, the inquiry from Berlin was sent on to him. And so at once Franz Gruber drew up the statement quoted.

As regards the alterations in the melody of which Franz Gruber speaks, these doubtless came about because the song was so long and so often written down or sung by ear. It appeared in print for the first time in 1840. That the sons received so wide and so rapid an acceptance is due probably to two things-to its simplicity and folk-song character and, astonishing as it may sound, to the fact that the organ in the little church at Oberndorf was broken. The organ builder from the Zillerthal, who happened to be repairing it on that Christ mas Eve, was struck by the beauty of the air, and carried the melody home

with him

(Continued on Page 727)





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are fixed. The student can do nothing to support promote the quality of his voice, which is, of course, inborn. His work in this regard long a period of time. It is tempting to must center itself on doing nothing to work straight through an hour or two. force, push, or injure this inborn quality! As to breathing, the basis lies in strong extremely helpful, especially during the Learn more about these pianos that appeal to children – about their compact size, attractive case design, beauty and volume of abdominal support, accompanied by diaphragmatic control. Well-produced tone under one's teacher's supervision. Se-

must rest upon a strong column of breath that is sent upward from the diaphragm. Chest breathing is harmful. "After the student has learned to allow someone who can detect and correct the natural quality of his voice to assert mistakes. Where that is not possible,

itself and has learned to support it by however, the student can apply his own correct breath, it is my belief that he control by acquiring flexibility of aphelps himself most by becoming as flexi- proach." ble as possible in his vocal habits. By 'flexible' I mean a great deal more than the practicing of coloratura exercises! I mean flexibility, not only of voice, but of approach, Every new song, every new role every new aria has its own problems, and a flexible approach enables the singer to master these never-ending new problems

Flexibility

in Vocal Work

(Continued from Page 689)

with expert and reliable musicians, that

he really possesses the voice necessary for

a career. Next he must discipline that

voice through a thorough study of sound

in their own individual way. For example when I was learning the role of Violetta, he was associated with Mr. Stokowski in in 'La Traviata,' my teacher asked me preparing some of the stage works for how I was going to prepare my voice for the Philadelphia Orchestra and the the various arias. At that time, I thought Philadelphia Grand Opera Company. that any good warming up exercises would help me. But I found out that I

was wrong! Violetta requires not one voice but three-a lyric soprano, a coloratura soprano, and, in the final act especially, a dramatic soprano.

"A flexible approach implies, first, the ability to analyze a song or a role to its basic elements, and, in second place application to the exact preparation that it requires. It would provide little discipline to the dramatic-soprano demands of Violetta to keep on practic-

ing the florituri that are necessary to the coloratura parts of the role! The lyric portions of the part demand practice of pure tone. The coloratura portions need exercises in agility (scales sung first slowly and then more and more rapidly; leaps of intervals; arpeggios; exercises

in staccato, and so forth. The dramatic portions require preparation in such exercises as will support the voice with greater resistance for heavier singinga slow scale on whole notes; held tones; slow argeggios, and so on). I use the role

of Violetta as an example. Every song or aria must be approached in the same way. Its demands must be minutely analyzed, and each one must be prepared individually. That is what I mean by flexibility of musical approach.

"The demands of a song come to light through careful-and slow!-analysis, The student begins by reading the new selection through as a whole and acquainting himself with its basic signifi-

Gifts That Will Bring melody. He must know these in his mind before he attempts to sing them. The Lasting Pleasure next sten is to place these elements into his throat as a unified whole. The men-PORTRAITS tal observations he has made now come to light in tonal combinations. This is the time for him to apply his flexibility of approach, in determining exactly the MUSICIANS preparation needed for every part of the song, But-none of this purely vocal

cance, musically and dramatically. He

masters the rhythm, the words, the

preparation can help him to project the

full significance of the song unless he is

matic implications. The ultimate per-

which rests upon a firm foundation of

unforced tone quality and correct breath

but it is harmful to the throat It is

early stages of vocal study, to practice

curity and good habits result when not

only the lesson but the daily practice

period is conducted under control of

The World of Music

(Continued from Page 676)

COMPETITIONS

AN AWARD of one hundred dollars

for a setting of the Forty-eighth Psalm.

to be written in four-part harmony for congregational singing, is offered by Mon-

mouth College. The contest, open to all

composers, will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Mon-

A CONTEST for the selection of an

American student song, intended to pro-mote the ideal of solidarity among the

student body of the Western Hemisphere, is announced by the Pan American Union. The competition, which will be divided

into two stages, the first national and the

second international in scope, will be con-

ducted with the coöperation of the Min-

ister and Commissioners of Education of

date is February 28, 1945, and full details

may be secured by writing to the Pan American Union, Washington 6, D. C.

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which carry awards of \$1000 each in piano, violin, and voice classifications, will be beld in New York City in the spring of 1945. State auditions will begin around

March 1, 1945, with district auditions.

for which the State winners are eligible,

following. The exact date of the National

Auditions will be announced later. All

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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self

large choir and his singing of the tenor part. H

was a strongly built, muscular, rather short but

good-looking man, with a short, thick neck and a head set close down to his shoulders-some-what similar to the build of Caruso. Such a

what similar to the build of Caruso. Such a man's volce is usually resonant and strong, per-haps because the vocal cords are just as strong as the rest of his body and the whole vocal apparatus is compact and close to the resonat-

ing apparatus. This man was one of the prin-cipal tenors in a well-known grand opera com-pany with which I was associated at the time.

He sang such roles as Faust, Don José, and even the terribly taxing role of Florestan in Beetho-

ven's "Fidello." His voice was high, brilliant, and clear and he never seemed to tire.

2. You have been training your Italian pupil for two long years. During that period you

have been attempting to remedy any defects in his production, and you have been observing

with the utmost care his development, both musical and mental. You know him better than

anybody else does. Besides, you are a trained musician and a competent singing teacher; why

not trust your own judgment! In the final analysis this is what you will have to do. if you are going to satisfy both him and your-

3. The range of voice you mention in your

letter is quite an extraordinary one. I know of no classical composition which demands such

a range from a single voice, not even in the music of the operas of Mozart and Richard Strauss, and both of these composers wrote for

long-ranged voice. The usual, practical range

s about two octaves, with a few notes over for

good measure. If all the tones within this range are good and comfortably produced, if the

singer's scale is smooth and he can form vowels

A Singer Who Needs a Change of Climate

Q. I am thirty-two years old, I live in New York, and I have been studying singing, not

York, and I have been studying singing, not very systematically, for the last four years. At the present time my health is poor and I have decided to leave the city for a milder, driver climate in the country, taking care of my health and devoting all my time to music.

Financially I will be restricted. Where shall

I go? How can I find a place where there is

a musical environment and where the cost of living would not be too high? A timely sug-gestion would be a great help.-L. B.

A. No singer can hope to succeed without a

healthy body and great physical strength. You are wise, then, to leave the city for a milder.

drier climate if you can arrange to do so. First

you should consult your physician, the doctor who, through long association with you, knows

your physical and mental make-up, and the allment which is afflicting you. He will be able

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words on them all, he

and consonants into wo

The Singer with a Tight, Unresonant Tone Q. My difficulty is tightness in the throat

and lack of resonance even when spaking. Can you advise me how to correct this? Would the study of the Italian language with its oven-throat powels and head tones help?-J. B. A. The singing tone is produced by the ac-

tion of the breath upon the vocal bands. In reinforced by the resonance of the bones and cavities of the mouth and nose. If any tight-ness or stiffness occurs in the external or the internal muscles of the throat, the palatal arch, the jaw, the tongue, or the lips, both the naturally good tone quality and the resonance are interfered with. You must find out by observation and criticism, either alone or with the help of a teacher, just where these interhelp of a teacher, just where these inter-ferences take place and correct them. Singing before a large mirror is the usual method adopted. Do not be slipshod, careless, or easily satisfied, but practice your tones over and over again until they become freer firmer finer, and fuller. 2. As you point out, the Italian language uses many more open vowels and fewer modi-fied ones than German, French, or English,

You must learn to sing unconstrained yowell very language or you will never be able to call yourself a good artist. . It may be that some nasal catarrh causes the interference with your production of which you complain. If this is so, have an examination by a competent physician who

will suggest treatment leading to an ameliora-tion and an eventual cure of this condition.

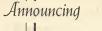
Training the Boy's Voice During the Period of Adolessance

Q. I would like to know from your own ex-perience and your knowledge of the work of others, whether the actual development of the male voice has ever been attempted during the adolescent period (the change of voice or break) and the training continued through the period of change, with successful results. A young Of Change, with successful results. A young Italian boy fourteen years old, and intensely interested in singing, was brought to me in March, 1939. I advised him to wait until the voice became more stable, but he insisted upon beginning at once. I told him that I was willing to train him as an experiment, as long as he followed my instructions implicitly. He has had a one-hour lesson per week for two years. His voice is still light, of course, but it is smooth from the lowest to the highest tone, without any sign of break or unevenness. He sings with any solution of uneversities. He single with good time quality and effortless ease. The lower tones are becoming fuller and the whole voice is balanced and gaining strength. He would less in a range of almost four octaves from A below low bass C to the F above high G. Your valued opinion will be greatly appreciated. -C. E. McV.

to specify with some certainty just what cli-mate would give you the greatest opportunity to regain strength and get back to normal. Even in some of the smaller cities nowadays. especially in those that have a college or a A. That trying period in the boy's life, usually called "change of voice," during which the male voice changes from a soprano or an alto university, an efficient voice teacher is to be found. With your physician's help, select one make voice changes from a soprano or an auvo into a tenor or a bass, usually occupies three or four years. During this period it is dangerous to subject the boy's voice to any strain because the laryngeal muscles and the vocal cords are lengthening and strengthening and the boy has of these cities and write to the head of the college for details. We most earnestly hope that by this method you will be able to regain your health and continue your musical educa-tion without too great an expenditure of

emphasizing and strengthening and the boy nas little control of his voice. It is rather deep at one moment but at times of stress it breaks as a shrill and laughable trachels. However, this as the invariably the case. In a few fortunate youth, mariably the case. In a few fortunate or the strength of change is very short, and in some cargerid of change is very short. This oc-curs with the boyyost entirely absent. This so-which structure the boy of the budies by the strength of the structure budies the budies by the budies by the structure budies. veloped physically, whose boyish voices have been deeper than usual-boys who sang a natural alto, for example. This may be the case with your Italian boy. If this is so, you and he

Wing your Italian boy. If this is any you and are extremely fortunate. You ask for personal experience. Here is one example. I knew well and was associated with a man who had no appreciable period of transi-tion between his singing of the alto part in a



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(Continued from Page 691)

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great; in color, these two divisions are nicely contrasted, the relationship between great and swell being comparable to that between a brightly-voiced Steinway grand piano and a brilliant harpsichord.

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this positiv can hold its own against the

swell, and to the great it adds both

volume and color. Since the scale of the

pipework is generally larger than that of

either great or swell, the tone is fuller,

denser, and more flutelike; but the har-

monic development of the individual

stops is sufficient to make the voice lead-

An intelligent lavman, on first hear

Pedal Organ

this chorus forms the backbone of the entire ensemble. The idea that a diapason chorus necessarily lacks color is another popular misconception. It is true that a thorus of ponderous, hooting, phonon one out of five stops is of 8' pitch, there diapasons is a dreary, colorless sound, and that many a congregation has heard nothing else. But principals are by nature brighter than diapasons, and the ear that cannot find color in this chorus must, to coin a word, be color deaf.

Swell Organ

ing clear and to insure a satisfactory If there is one stop invariably found blend. The 8' koppelfiöte has a hollow, in swell organs and usually mediocre liquid quality throughout its register; and boring, it is a stopped flute of some but unlike a doppel flute, which was comsort. The example in question is a metal mon a generation ago, it is neither bulrohrflöte with inverted chimneys, and bous nor murky. Mathematically th is an exceedingly beautiful stop. The tone are in this division twenty-six poss has a limpid, liquid quality, together combinations of two or more stops, I with enough harmonic development to of these are musically significant, give it definition, clarity, and just a provide a rich tonal palette for suggestion of a percussive attack. In no organist who takes registration seriou sense a quintadena, it has, when contrasted with the great bourdon, an apprethis positiv remarked on its dram ciable twelfth-sounding overtone. And quality. Here have been recapture those who look for provocation to swoon, series of timbres which have been will find that when used with the tremfrequently heard in Europe since olo, this stop satisfies their hearts' deeighteenth century and which in Ame sires. have until recently been almost n The viola is another example of superb existent. These were the "old sonori

voicing. Being a string stop of moderate which delighted a Titelouse" during scale, it has none of the quality of the greatest period of French organ com ordinary viol d'orchestre, but relative to sition, (See Norbert-Dufource in its scale it has a high degree of har- Revue Musicale for March, 1929.) Th monic development, which is evenly regmutations provide a tonal palette with ulated throughout its entire compass and such bold colors that beside them the which blends perfectly with the rohr- imitative orchestral stops, ingeniously flöte. The 4' genshorn is a similar stop developed by twentieth-century American of slightly more delicate intonation, To voicers, seem pale and insipid. the rohrflöte it adds a delicious sheen. Were this division enclosed, it would and with the viola it creates a miniature lose much of its vivid color. The experistring chorus. The absence of a celeste ence of the past forty years in American is unconventional. In point of fact, the organ building points unmistakably to value of celestes has been much overthe fact that many a good organ has rated, but those who crave lush string been ruined by too much enclosure, effects will find that when the tremolo is drawn with the viola and gemshorn, buried organ chamber, or both. Not until the result is not far removed from the our organs are placed in an open position customary imitation of a string vibrato. The HIrk cymbale is a high-pitched we recover the tonal opulence that has where the pipes can speak freely will mixture that bears no resemblance to a for centuries characterized European ordolce cornet. In relative strength it is gans, stronger, and in pitch much higher, than the timid cornet once so common in American organs. Despite frequent breaks The pedal division, despite its uncon-

this cymbale can be used in combina- ventionality, is an adequate support for tion with the rohrflöte for rapid run- the manual divisions. The 16' bourdon is ning passages. With the swell-box partly of mezzo-forte strength. As such it is closed, such a combination has a delicate too loud for use with the softer manual scintillating effect which is suggestive of stops, and in such cases one must be a music box and is particularly effective content to use only the light 8' gedackt. in a passage like the C major section of This enforced omission of 16' pedal tone the Bach Pastorale. Yet with the swell- would perhaps be a relief to most conbox open, the cymbale dominates the gregations who, without knowing why, light flue chorus and links it to the 8' are weary of the inevitable boom of the trompette which completes the full swell, bourdon. The 4' principal is invaluable in This trompette is a true French reed, trio work. It makes the bass line clear, thin, brilliant, and splashy. It was for without coupling down the manuals, The such a poignant stop that Franck wrote forte IIIrk mixture, which contains a the middle Adagio section of the "A 51% quint, not only gives the bass line minor Chorale." This example is stable definition, but also produces a 16' reenough to permit the use of tremolo if sultant which adds appreciably to the desired. The balance is such that it may power of the pedal flue work. The fortisbe used with 16' and 4' couplers without simo 16 bombarde is a free-toned reed swell roughly equals that of the full



by H. P. Hopkins

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Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various oreant.

Q. We are contemplating having installed imitative orchestral quality. The Hohl Flute $Q_{\rm c}$ We are contemplating halfing installed initiative corchestral quality. The Hohl Flute on our readence is small pipe couples, partly and Charlotta of the Choir corparise control of the couple of the cou Which upoint or the Bourdon, both 16 on the the stops are of different quality. In the Swell organ? We have not found a Bourdon Swell organ the Contra Viole would be more which did more than groul in the lower practical if it was effective throughout, inwhich dat more tank grout is the tower practical in it was effective throughout, more contract of the basis. Is there another stopped stated of only to Front C. It might, if ear-pipe that could be unified to give the Ge- ried out, be duplaced to the Pedal organ deckt, and still presh distinctly in the lower for a 16' stop of string character. The 16' octave? On the Great organ which would extension of the Open Diapason to the Pedal give the most service and cost the least, a will be expensive, as the necessity is present centre of the bass. Is there another stopped pipe that could be unified to give the Ge-deckt, and still speak distinctly in the lower octave? On the Great organ which would give the most service and cost the least, a Gamba of 73 pipes, a second Open Diapason, or a Viole d'orchestre of 73 pipes? Could the of including open pipes of sixteen-foot di-mension, which is expensive. We note that Unda Maris be arranged to undulate with the Clarabella or should it be replaced by the Pedal Bourdon is an extension of the Melodia. Is latter to have a stopped bass? a Voix Celeste on the Swell or placed on the Swell organ to work with the Gedeckt?

Q. I am organist of a suburban church and have been asked to give a concert for the organ fund. I would like to give it in the church. Have a soprano soloist, soprano and Is there any need for 16', 8', and 4' couplers on the manuals as each stop is unified at all pitches? Can you send the names of firms selling used pipe or theater organs? alto dust, violinist and tenor, and I expect to play a couple of organ numbers. If I give the What would be the approximate cost of the organ indicated by the specifications, and the approximate cost of each rank? As we recital in October or the beginning of Novem ber what type of pieces should be included in the program? I should like the pieces to be move rather frequently, would it be possible on a certain subject, so that the concert might be closely woven together. It has been sugto build each of the organs in a small movable cabinet with removable sides? A. The policy of the THE ETUDE will not per-

gested that I give the concert about three weeks before Christmas and present a spe-cial Christmas program. Give me your opinmit our expression of opinion as to the advantage of a particular system of construcion on this .- M. J.

tion. Direct action means that each pipe has We suggest regular numbers for the time its own magnet. The manual stops, Lleblich you mention-unless you make the concer partake of the season of the year, or use Gedeckt and Bourdon, are practically the same. (See Audsley's book "Organ Stops"patriotic numbers. You do not state the kind of church you expect to use for the concert. Lieblich Gedeckt). We have usually under-stood that a manual Bourdon should be of In some churches (where Christmas is not celebrated in advance-the season being large scale and little wind pressure. We have known of : Rohr Flute being installed in known as Advent) the suggestion you have place of the manual Bourdon. The stop had would not be a good one, while in other churches there would be no objection to it. hould be soft enough to be included as a soft Pedal stop. Provided an Open Diapason although three weeks before Christmas is rather early for the concert to partake of that is included in the Great organ (it should not be fluty or hooty), a mild Gamba might be included in the specification. The Second season. We suggest that you decide between regular numbers, er, if necessary, a patriotic Open Diapason would be more expensive on or Christmas program. There might be critiaccount of the weight, and the Viole d'Or-chestre would be very thin and penetrating. cism of using a patriotic program for the organ fund-you probably cannot purchase a The Unda Maris should be renamed "Flute Celeste" if the undulation is to take place new pipe organ at this time.

between if the undifiation is to have place between if and the Clarabella. The stop can be replaced with a Voix Celeste on the Swell undulating with the Salicional. The Unda Maris will be softer if it is made to undulate with Dolce. We advise the couplers Q. Will you please give the meaning of F. A. G. O., A. A. G. O., and A. G. O.? Are there any other such organ Guilds or sim-ilar organizations? What are the requirements to become a member of the A. G. O.?-J. R since, even if the stops are all unified, the stops of different pitch would have to, be A. F. A. G. O. indicates a Fellow of the

slops of different pitch would have to be drawn to make those in use effective. at A. F. A. G. O. indicates a Fellow of the the other pitches, while one coupler would dicates an Associate of Organists, A. A. G. O. in-dicates an Associate of Organists, A. A. G. O. in-dicates an Associate of Organists, A. A. G. O. in-dicates an Associate of Organists, A. A. G. O. in-dicates an Associate of Organists, A. A. G. O. in-dicates an Associate of Organists, A. A. G. O. in-dicates an Associate of Organists, A. G. O. indicates a Founders ap-out of the organization. The Int of Promotes ap-out of Organists, A. G. O. indicates a founders ap-tional profiles of the Associate of Organists, A. G. O. indicates a founders ap-out of the organization is in existence, family, and a sole of Computing of Organists, A. D. M. B. D. States and A. S. S. C. D. Indicates a founders ap-out of the organization is in existence, family, and a sole of the organization is in existence, family, and a sole of the organization of the family of the organization of course, the Bradish The second seco

The protect like Octove to consist of pipes classically and Fellowship, which are by exam-out the protect size to match the S Open Dia-tition and are optional to the Colleague passin. The 16 Reed and 16 Meiodia might We suggest your getting in touch with the consistent Flute should not be borrowed ex-oremental Flute should not be borrowed ex-cound on an experimental state of the should be of the ordenersal Flute, which should be of the Fluth Avenue, New York City, N. Y.

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down to the Hammond Organ your styled to fit snugly even into an apartplaying will take on unbelievable rich- ment living room.

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DECEMBER, 1944

The Violinist's Forum

(Continued from Page 690)

touch on the bow is not quite sensitive enough. The scratches will soon disappear if you are seeking for a fine, round quality of tone. For the pianissimo tones, start with sixteen seconds to each bow. When you can do this easily, add two more seconds-and so on until you can hold a steady pianissimo tone for thirty seconds. When you can do that, you are pretty good! But be very sure you are drawing a pianissimo TONE, and not merely an indeterminate and rather neg- but he is more representative of the ligible noise.

Later, as you feel you are gaining control, play the long bows-eight to twelve doubtedly a great American composer. seconds to each bow-with varied dy- Victor Herbert is decidedly European in ing as long as you play the violin.

ways beside the stick and never above it.

722

hausting, and after a while the mind is stimulates the melody? In the first place, The Making of a Concert apt to wander; so don't do too much of I am fired with enthusiasm for an ideait at any one time. Five minutes, three a description, an emotion. I love that or four times a day, is quite enough time idea so well that I wish to express it in my own way. In many cases, then, my to devote to it

If you follow these suggestions care- next step is to think of a title. I see that fully for a month or two, I think you will title before me, like a vision, and sud- in pursuit of 'the light that never was be find that there are no more "heeble- denly I find within me a melody that jeebles" in your bow when you are play- expresses that title. In the case of songs, ing in public. Let me know what happens I generally write my own words, though than discipline. The driving force is the --I shall be glad to hear from you again. not always, of course. I have already love of beauty, the craving for perfection

The Alluring Music of Cuba

South, MacDowell reflects no one American strain, although he, too, is un-

namics: each bow crescendo; each bow quality. Louis Moreau Gottschalk, also diminuendo; alternately crescendo and a North American composer of great disdiminuendo, beginning on a Down bow; tinction, reveals no North American inbow, and so on. This is most engrossing I knew and admired greatly, represents material to practice, and you can con- the 'popular" rather than the 'classic' mind, there is not yet one American

bows, try to avoid a very common fault- tion to his country as Chopin, let us songs were ready when the great day an artist. that of allowing your first finger to move say, stood to his. Will there ever be such came! away from the stick as you draw a Down a one? That is not for me to say! I can ing forte or pianissimo. That it may do position, but of deep and sure awareness not sound like music! Which is under- through life? so, you must see that the knuckle is al- of personal and national significance. This slow bow practice is rather ex- the melody always comes first! And what tional soul."

(Continued from Page 696)

standable enough, because music is the

Vinlinist

(Continued from Page 689)

land or sea !

"Such a child needs guidance rather mentioned my Martí songs; I have also in the presentation of some musical maswritten five songs to the poems of Juana terpiece. The technical material should Ibarbourou, the incomparable Uruguayan as far as possible, be derived from the poetess, who is so beloved that she is work being studied.

spoken of simply as 'Juana de America!' "Here is where wise guidance comes in But when I write my own words, they for obviously the works chosen for study generally come last. It is the idea and must cover all phases of technique in the melody that are of first importance. fingering, bowing, phrasing, and so on "About four years ago, I gave an or- But the mastery of such technique chestral concert in the National Theatre should, to my mind, be objective: it of Hayana, at which I dedicated one should lead to the expressive playing of song to each of the Latin-American some work of art, the successful playing countries. Since there are twenty-one of which is its own reward.

such sister republics, there had to be "To many this may seem like perilous twenty-one new songs. I thought of these advice; but I do not believe in the comcountries, and evolved my twenty-one plete separation of technical mastery titles. At this point in the preparations, from artistic performance. When techa crescendo and diminuendo on each fluences at all George Gershwin, whom the Cuban press asked me for the program of the forthcoming concert. So I becomes a drudgery, a mechanical rouannounced my twenty-one titles-al- tine that may lead only to mechanical three to do it with benefit to your play- aspects of American thought. No, to my though not one note of any song had skill. Because one can play music of yet been written. But there were still the seventh grade, or ninth, or tenth, When you are working on these long composer who stands in the same rela- ten day's before the concert, and the it does not follow that one has become

"What is violin playing anyway, but "As to 'modernism,' I can only say a combination of reflex actions singled bow. This finger is your tone-controlling only express my belief that the soundest, that exaggeration leads to confusion, out for special attention from a multiagent and must maintain an alive con- truest music is the result, not of con- Musical forms will develop naturally. If tude of other such actions that we fact with the stick whether you are play- scious 'systems' or 'experiments' in com- they are forced or exaggented, they will acquire unconsciously, as needed, all

"A car is coming rapidly down the "My own method of composing? To me, natural expression of personal and na- street. You jump out of the way and. (Continued on Page 726)

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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Summer Schools not playing. To let the sittings down repett-if D. W. Virginia—Amzag the better edly is bad for the strings and for the value neares assume schools of music in the East II is not a had idea to let the strings down are the juliitard Summer School. 100 Cine- a fifth or so about once in sit months string most Avenue. New York City: the Vale School. are the Julliand Shummer School. 10 Ulars, a fifth on a bould are be within a difficult of the violation of the state of t qua sonooi or nuise, chantauqua, w. f. A few private teachers hold classes at their summer A Fair Price homes, but I am not sure that they combine A. C. Priclass demonstrations and lecture courses with their teaching. If you follow the advertise-

lars is a fair price to pay for a John Juzek violin. He worked in Prague, and his instrument columns of THE ETUDE and other music ment couldn's of the proper and other music magazines early next spring, you will prob-ably find an announcement that will interest ments were imported into this country, up to the outbreak of the war, by the Czecho-Slo-vakian Music Co., now the Metropolitan Music Co. He was, and I hope still is, a very careful workman who copied various makers, usually

A. C., Florida .- One hundred and fifty dol-

stating on the label of each violin which

and they range in value from about \$100 to around \$350.

Miss K. E. W., Virginia.—Thank you for your very nice letter—I am glad that the "Vibrato" article in the August issue was of

"Vibrato" article in the August issue was of help to you. You ask how you should go about putting the vibrato to practical use. First of all, you should practice it on long notes, seeing to it that you maintain a steady and even throw in the tone. Then you should

practice it on notes of shorter and shorter length, until you are playing eighths at a

moderato tempo. Here your job is to see that the vibrato flows evenly from one note to the

the viorato nows evenly from one note to the next. While you are doing this, you should be playing some slow pieces that really appeal to you. In these you should strive to imbue each tone with the same vibrato you are using in the exercises. Gradually you will not be

satisfied with a tone that does not have this vibrancy, and the production of it will be-

come easier for you. While you have to think

about vibrating op each note, you will not be satisfied with the results; but after a while

it will become subconscious, and then your tone quality will improve rapidly.

N. S. S., Pennsylvania.-The solo you are

N. S. S., Petrikyivania.— The solo you are looking for is The Round of the Goblins, by Bazzini. It is also called The Dance of the Goblins, and Witch's Dance: It is better known

Goblins, and Witch's Dance: It is better Known. I think, by its French title, La Ronde del Lutins. It is a very difficult solo indeed, and requires a finished technic to do it justice To modern cars, it is also rather old fashioned

for it is a technical show-piece that makes no

D. E. J., Illinois.-I can find no mention of a violin maker named Thomes in any of the

reference books, and it is possible that the name was branded inside your violin by some

previous owner as a means of identification. This. I am sorry to say, is a not uncommon

practice. The nearest name that I can find is that of Jakob Thoma, of Vienna. He was a

watchmaker who became interested in making violins after his daughter began to study the violin. Between 1880 and 1892 he made some

violins that were quite fair-for an amateur. If you are anxious to find out how much your

violin is worth, you should, send it to a firm such as Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, For a small fee, they will

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model he had followed in that particular in-stance. He made instruments of various grades.

Progress at Twenty-two

VOIL.

Miss D. G., Connecticut .-- You have certainly covered a good deal of ground in one year of study; if you have acquired both ac-curacy and faellity, you are to be congratu-lated. To make such rapid progress is not usual when a person takes up the study of the violin at the age of twenty-two. Don't werry about your left-hand finger you will gradually acquire the necpressure r it. Practice some sort of finger tion of each finger is consciously directed, and there must be an alive finger remember pressure whether you are playing rapidly or orte or pianissimo. While you are about it the results will not be very but after a few months you will o it subconsciously-and then you noticeable our tone taking on more and more will find .

"Made in Czechoslovakia"

"Mark in Gzechoslovaka" Mrs. D. S. M., Georgia, The line "Made in Czechoslovakla" on the label of your violin indicates at once that it is not a genuine Stadivarus; further, it indicates that the instrument is a "trade" violin worth between fifty and one hundred dollars. Possibly the violin follows the Strad pattern in general, outline-which may be the reason that Stradi-varius' name was used on the label.

An Excellent Study Book

Miss P. G., California.-The book of studies that you are looking for is the "Seven Divertithat you : menti" by Campagnoli. Each Divertimento is in a different position, and remains in that position. It is a splendld book of studies and should be much more widely used. You can obtain it from the publishers of THE ETUPE.

Beginners' Books

Miss E. L. S., North Carolina.—Without knowing more of the child than you tell me, it is rather difficult for me to recommend a beginner's book for her. However, I feel sure that you would obtain good results from the first book of the "Lacureux Method," the "Primer Violin Method" by Samuel Appel-baum, or the "Very First Violin Book" by Rob Roy Peery. You can obtain all of these from the publishers of THE ETUDE. After all, it is not so much what method is used as how it is used that counts. A talented child will make rapid progress in any of the modern methods-if the teacher is conscientious and maginative

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detaches and removes objectionable matter, without injury to delicate tissues.

lel and consecutive fifths, which some modern masters have used appropriately with beautiful effects. "When I play the Beethoven 'Patha

Higher Insight in

(Continued from Page 679)

instance, which I have found most help-

till delte delte delte

Sters Const Con

exercises

"The piano is one of the most fascinat-

ing and individual of all instruments. It

is possible to play upon the piano the

marvelous music of Bach, let us say, or

of Beethoven, but their works are not es-

sentially pianistic. When I play Bach,

for instance, I can hear the work as it

ful.

effect hold

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"FORWARD MARCH WITH MUSIC"

Music

tique' Sonata, I hear it in all sorts of orchestral forms. There are violoncellos, horns, and flutes breaking out everywhere, with every shade of tone color, but when I play the Chopin Fantasie Impromptu it is impossible to hear anything but the dreamlike, cloudlike, ever changing and mixing of the overtones Rimsky-Korsakoff, one of the greatest geniuses in the field of orchestration. reorchestrated the score of Moussorgsky's "Boris Godounoff" and thus brought about its revival. However, I do not believe that even Rimsky-Korsakoff could have orchestrated Chopin without marring his planistic sonority and loveliness, "I always have had a great respect for tradition but I insist upon knowing whether the tradition is artistically justified. For instance, I never have been able to find out why Paderewski and many of his contemporaries often played chords so that the left hand was sounded slightly before the right. The music is not printed that way, the composer did not write it that way, and I never play it that way; not merely because it is wrong. but because to my ears it does not sound as well. I never have been able to find out when such a tradition started or who was responsible for it. If chords are marked to be played together, I play them together. In my home at Greenwich, Connecticut, I have a very large library of records and as Mrs. Templeton and I play them, I listen very acutely to these details in the performances of scores of virtuosi, and know whereof I speak. De Pachmann frequently played the left hand a shade before the right. To my sense of hearing, this mars the beauty of a masterpiece. "There seems to be an impression upon

would sound on an organ, with a great orchestra, or with a fine brass band. Not the part of many sedate people that music should be austere and perhaps so with Chopin, much of Debussy, or quite free from mirth of any kind. That with Rachmaninoff. Chopin made the piano his own, and with most of his comis, when serious music is presented, all positions all attempts to arrange them other numbers upon the program should be as sober as an undertaker' picnic. effectively for other instruments leave Of course there is a propriety to all much to be desired. I just can't stand listening to orchestrations of Chopin. things. When a limited group of people knowing how many beautiful overtones go to hear a planoforte recital we have a heard upon the plano are missed. I say definite homogeneous assembly of human beings with a relatively similar appreciation of musical art. They should get what they came to hear. They are like a the Nocturne in E-flat, which has been congregation going to church, which would resent any desecration. However, I notice that if the clergyman's sermon sparkles with wit, indicating that he is not merely a pulpit puppet, the pew holders are the first to show their appiano, because it depends upon a backpreciation.

ground of an ethereally lacy curtain of "Please do not think that in any way harmonics-the things we hear in bells. I am apologizing for the humorous interludes I have given before mass audi-Following Tradition

ences. I revel in them and there is noth-"Chopin's mind was essentially pianing more I would rather do than make istic. When he made the orchestral parts people laugh. Lord knows, a good part of for his two great Concertos, the F minor the world has been drowning in blood and the E minor, he unquestionably and tears and we must have more and made them the best he could, but they more laughter to help us keep mentally are not great orchestral works. In fact, afloat. I am told that in the very first I wonder if these two splendid composi-English comedy* there was a line, 'Mirth tions do not sound at their best when prolongeth life and causeth health.' heard upon two pianos! There is a ten-This is a splendid doctrine for all of us dency among planists, and for that matto take to heart at a time when our ter, musicians in general, to become greatest physicians are demonstrating hidebound. This is due to tradition. Trathat sorrow, anger, fear, and depression lead to many bodily ailments.

dition is peculiarly strong in such a lawabiding country as England, where the "Unfortunately there is a great deal traditions surrounding the performance that is hyper-critical about the music of oratorio are held inviolate. It was appreciation of many people. They pretradition which put the ban upon paral- * Ralph Roister Doister (c. 1553)



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MODERN DANCE ARRANGING

tend to like only the most serious classics an exquisite tonal aesthetic sense and a or the most meaningless modern music. torrential emotional nature which made They are like the old Victorian dowager him the outstanding composer for piano in the London bus who read religious of the present century. Unlike Chopin, tracts diligently, but when nobody was while his plano works are essentially looking, took a nip out of a bottle. characteristic, he was equally great in American jazz, for instance, is an ex- other fields of musical art. He perhaps is pression of the spirit of vast numbers of still too near for us as yet to realize his people. Much of it is horrible, but on the very great mastery. other hand, much is very ingenious, very "Finally, let me reiterate my advice to

original, and when properly presented, Listen! Listen! Listen! If I had not very interesting to knowing musicians. listened to the bells, much of my musical When it is vulgar, or when it takes on life would have been less profitable. the boiler factory atmosphere, it is un- Shakespeare, in 'Hamlet,' speaks of: 'Sweet bells jangled, out of tune and harsh '

"I have very little time for the poseurs who demand the senseless modern piffle, Sometimes they seem out of tune, but if you listen to the chords of overtones, written by composers who could not write a decent four-measure melody if they make a mystic music which is overpowering. Give me, rather, the bells of their lives depended upon it. Such peo-Edgar Allan Poe, when he wrote: ple are usually very presumptuous and 'How they tinkle, tinkle, tinkle ignorant. Mr. Rachmaninoff, a marvelous In the icy air of night, master of melody and musical develop-While the stars that oversprinkle ment, who enriched the literature of the All the heavens seem to twinkle piano as did Chopin, Schumann, and With a crystalline delight. Debussy, was peculiarly bitter about these Keeping time time time pretentious musical counterfeiters who In a sort of Runic rhyme palm off cigar coupons for hundred-dol-To the tintinnabulation that so mular bills. In Rachmaninoff we find a sically swells genius who had the best in musical train-

From the bells, bells, bells, bells ing but who, all his artistic life, was Bells, bells, bellssplendidly sane. His grim and forbidding From the jingling and the tingling of

visage, which people talk about, masked the bells.' "

Mastering Awkward Combinations (Continued from Page 687)

movement, as shown in our next example: in nearly everything we creep before we walk, though eventually we may fly,

Examples and Inspirations

1 2 3 1 2 3 4 1 2 3 1 3 3 4 Examine Beethoven's G major Sonata, RH up C D E F G A B C D E F G A B LH.up C D E F G A B Opus 14, No. 2: Chopin's first Nocturne: his Etudes 25, 26, 27; his Impromptus; the F minor Fantaisie; the fourth Bal-5 4 8 2 1 8 2 lade in F minor; Leschetizky's Barcarolle; Liszt's Concert Etude in F minor: Debussy's Suite "Bergamasque," Even if the pieces are too hard for you to play, you can acquire a deep appreciation by looking at the scores while you listen to recordings or to radio programs. This article contains enough technic

Now reverse, two in left to one in right. Then extend three against one; four to enable you to continue to advance on against one; follow with triplets against your own, if you are interested to do so. two, and so on. If you wish, continue Often in orchestra concerts, "three with four against three; five against against two" sounds exceptionally smooth four; and so forth. Then play all these because each of the individual players of the different instruments can respec-Count these more extended combina- tively concentrate on his triplet or twotions by trying the following suggested note group, independent of the other. nattern, (Use as example, Schumann's Still he hears it all as a unit, not as a

Intermezzo in B minor.) Continue this jerky machine. It is well to listen to until you feel the mixed groups as a such numbers and try to make your unit-or as a picture group if you think piano playing sound equally well bal-

PIANO TEACHERS! and hear the accents and the rhythmic rhythm and tempo, first working slowly: vibration as an entirety; that is, the ef- then practicing persistently in correct fect must be flowing like a river-never tempo and expression.

Never proceed with your studies "in You may think and work it out ana- the dark" without a goal or purpose. lytically at first, hands alone. But only Concentrate upon three against two, and by playing hands together, listening and its variations, until you feel that you feeling all the accents and rhythms, as can at any time play these easily and well as the various melodic figures in fluently.

sound combinations, will you ever suc- In these days of the radio and phonocced in mastering even, musical execu- graph, the two-against-three and other tion in these complicated movements. compound rhythms are heard in all kinds Always be alert and observant for of popular music. These are employed practical examples in the classics as well continually, and students who do not as in modern music. You may take a want to be embarrassed by their swingphrase or even a single measure at first; playing friends who run these figures

then expand to sections, and later use off with apparent ease, must learn to entire etudes or pieces. Remember that master them.



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The solution to such conditions would Developing the School seem to lie in the development of string classes leading into small string ensembles, which later lead to the string orchestra. When the strings have gained sufficient proficiency to be combined with the winds, then will come the first orches. tra rehearsal.

Orchestra

(Continued from Page 692)

er ensemble problems make the com-

ing of the winds and strings imprac-

al in every way. I have witnessed many

h programs in action, and have yet to

erve a single one that is achieving

he foundation of string or wind play-

is basic to final ensemble results.

tostmo a

th-while results.

There is such a wealth of excellent strumental music at a low cost per string material for all grades, combinapita to both school and community. tions, and styles, that it is indeed selfish It cannot be denied that each of these ints represents advantages for th's on our part to deprive students the opan of teaching. Yet there are valid portunity to experience the thrill of asons why this type of instruction is partaking of this repertory.

In conclusion, may I suggest that the t the practical or desired one. While future progress of our school orchestras is easier to schedule the classes, such program is less efficient from an eduional standpoint. As previously men- of our string classes, ensembles, and ned the students are victims of mass string orchestras than upon the school orchestra as a whole. The deficiencies and or shall we say "mess"-education; lack of string players in our school orey are penalized from the beginning, chestras today prove just that point. ce the foundation which is so essential Let us begin now to develop the elethe students' future is sacrificed at mentary string program so that our school

orchestras of tomorrow will not have the The problem of literature for such a up is in itself a most complex one. deficiencies of the orchestras of today. e matter of range, key signatures, and

The Making of a **Concert** Violinist

(Continued from Page 722)

refore, we must establish a program arrive with precision on the pavement ch will prepare the student for the just in time, I hope. Nobody took you ure, rather than the program which to a teacher specialized in hopping out orbs him merely as a minute part of of the way of cars as so many separate arge group, yet fails to provide him motions. h a sound musical foundation.

"Watch a kitten at play with a ball. since a majority of the school systems He leaps, runs, slashes with his paws. our nation are to be found in small We say he is 'playing,' but in fact he ms, villages, and districts, it behooves is practicing in deadly earnest with an o study their situations, and if pos- immediate object in view. In a few weeks offer suggestions for improvement. he will be using all those motions in many of these communities the his life work, hunting, fighting, protectnbership of the school orchestra is ing himself. The mother-cat sits and posed of the school band augmented watches, and shields him from harm; but a few strings (usually violins), and she does not give him lessons in techrepertory consists of military marches nique as so many separate motions to be other selections originally conceived coordinated and applied, regardless of an band. In most of these situations, one immediate objective. She does not have on is responsible for the entire music him arch his back fifty times a day, or gram. The schedule is heavy and very pull his claws in and out for fifteen mintime is available for band and or- utes every morning. She knows better. tra rehearsals. As a result, all stu- She knows that desire-intense, burning, s are scheduled for the so-called all consuming-is driving him on, and ool orchestra." Such conditions are, that every act he performs has an immecourse, fatal to the development of diate and satisfying end in view. Is the er a satisfactory band or orchestra. desire of the young artist for perfection s success lies in the development of a in the playing of some fine, soul-satisfyng elementary instrumental class ing work of art, any less intense?

ram, segregating the strings and "There may be times, of course, when s while providing adequate instruc- certain exercises planned by a master and rehearsal schedules. teacher may be helpful, but surely they e developing of a completely instru- are best studied when related to some parted symphony orchestra and sym- ticular passage in a work being studied. phonic band in the small school system So why not concentrate on the passage is something for those who spend their itself? Again, I have certain exercises of time in wishful dreaming. The situation my own evolved out of my own needs; in the average small school makes such a but I certainly would not offer them to program impossible because of the fol- any student as a 'must,' regardless of the lowing circumstances and conditions: end in view. Any exercise is only a means First, the curricula cannot provide time to an end, and it is the end that counts. for both, without sacrifice to the aca- For an artist, young or old, there is only demic subjects now recognized as essen- one end in view; the perfect expression tial. Second, the music instructor's sched- of beauty in some work of art. If in this ule does not permit a daily rehearsal of some difficulty presents itself, his own each organization. Third, limitation of self-torturing lust for perfection will student enrollment makes sufficient mem- drive him on to mastering it. This is not bership impossible. In some isolated in- 'soft teaching.' It is the hardest, most stances where the symphonic band and concentrated, most exacting kind, and is orchestra have been attempted in the timeless. But neither is it the drudgery small school, they have functioned only of effort directed toward some unknown at a great scholastic sacrifice on the part goal to be attained in a vague and disof the students involved. tant future "

THE ETUDE



. . .

of stone and stucco set upon a high

Less than two miles further north is

Silent Night, Holy Night,

And then answers its own query:

Pastor and Teacher together.

. . .

the village

Germany's Century-Old Offering to Peace

(Continued from Page 717)

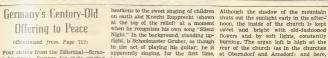
ser by name-famous for their singing his inspired masterpiece. of native mountain songs, heard the organ builder's version of "Silent Night" and immediately carried it with them on their concert tours. So it circulated from the little valley to the great towns of Europe, and from there on its way fresco or the name of the house-owner about the world.

. . .

One may easily visit the scenes so the spot on which "Silent Night" was closely identified with the origin of the first sung, marked by a six-sided chapel song and with the life of its composer: Oberndorf and Arnsdorf, and Hallein, the "salt village" in which Franz Gruber was church organist for many years before his death and in which he lies buried. The countryside all about them is like a picture book, seen and never forgotten. At frequent intervals there are little wayside shrines, some crude and Arnsdorf, with its venerable schoolhouse lonely with their narrow wooden shelters built over the stark figure of the Christ. and others enclosed in small stone chapele

World houses, its old and "new" sections motto which asks: neatly separated. Directly across the narrow bridge over the silvery waters of the Salzach which terminates a short side street in "new" Oberndorf, lies the village of Laufen, with its medieval cathedral, the oldest Gothic Hallenkirche (or church having both nave and aisles of equal height) in Southern Germany. The river is, at that point, the frontier. But, although the splendid German size, it is to the simple church in the Franz Gruber taught and it is exactly erature. small Austrian village that the visitor turns his attention, This is not the Oberndorf church in which "Silent in which the schoolmaster lived and to Night" was first sung, but it succeeds the the study in which the song was written. old one, known, appropriately, as the There a modern reed organ has replaced Church of St. Nicholas, and was built the composer's spinet. after that smaller structure was washed

sway in the great Salzach flood of 1899. old church faces it. The memorial shows possibly twenty feet wide-with simple on the air and talk about problems vi-Pastor Mohr at the window of heaven, garden and evergreen hedge, separates (ally affecting their future-problems his countenance that of one entranced, the church from the parish house, in which in a few years they will deal with Address. as, with hand upraised to his ear, he which the Grubers made their home, as voters.



each Christmas Eve, "Silent Night" is reverently sung. Directly between the church and the parish house, and in A moment's drive brings one to "old" front of its doorway, lies the grave, its Obcrndorf, a gracefully winding street sides upheld by rude stones, while of quaint cottages, each with a religious another larger stone stands at the head and is marked simply, in gold: on its outer wall, and its colorful win-FRANZ GRUBER.

dow gardens. A few steps from the road-1863 way is the site of the old church and On it, in Summer, are always found growing flowers, while boughs of evergreen cover it in Winter.

mound of earth. To the right are old houses, some of which still show the The Baroque Style marks of waters of the "great flood," as the disaster of 1899 is always called To the left is the ancient water-tower of Exemplified

(Continued from Page 720)

and a church begun before Columbus weight can be felt. Played on such a made his first voyage to America. In the pedal organ, the bass part is firm and schoolhouse lived and worked Franz Gru- clear and is never sluggish. The organist ber at the time he wrote his great who has once become familiar with such Oberndorf is a historic cluster of Old melody. Set high over the doorway is a voicing can never again be satisfied with Who brought you into being, Song!

One enters, through an open hallway tronic instruments show, removes much No Studying Necessary 5 Days FREE

One enters, through an open hanway dome has anterio and, the playing. But You don't have to have a profe-with worn, uneven tile floor, into the of the fascination of organ playing. But You don't have to have a profesouth in one correct stands as large port 1 do maintain, first, that the onise stand bisingle 2 minute of the south in one correct stands as large port 1 do maintain, first, that the onise of 0 down of the south o main schoolroom. The windows face after playing this organ for four years cathedral dominates the landscape by its of Mozart. This is the room in which viously unrealized delights in organ lit-



(Continued from Page 685)

bronze bas-relief set in a frame of black which Gruber was organist. It stands at followed by an eight-minute high school marble in a recess just to the right of the the top of a steep incline at the very student discussion. This program gives church entry. A little altar from the foot of the mountain A narrow court- boys and girls regular opportunities to go



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At Hallein one visits the church in

"FORW ARD MARCH WITH MUSIC"



ELIZABETH A. GEST

Jean's Christmas Message by Martha M. Stewart

EAN, with her music tucked under program, and they were also the ones, received the real message of love and her arm, walked gayly from the Miss Phillips said, that were always kindness, wrapped up in a pack rehearsal. "Congratulations, Jean," seemed to be universal favorites. Rita Roswell called to her.

"Oh, thanks. I certainly hope I can noticed Lois Boone hurrying away, do my part well," she answered.

you for the solo part in the Christmas "Oh, nothing," answered Lois, try- phonies you have heard? That is, 1845; Chabrier (pronounced Shabplay if she had not been sure you ing to hold back the tears. "It is just heard them all the way through ree-ay, to rhyme with day) was born "I hope you're right, Rita, And I'm year."

glad the Choral Club is taking part "But why not?" asked Jean in sur- symphonies you can "pick up" on it, this year. You know I just love those prise. "Miss Phillips said you have a and keep a list of them. If you hear orchestra, Christmas carols," said Jean, as she beautiful voice; I heard her say it only one movement of a symphony started down the stairs.

third verse we will have a solo by "Now listen, Lois, don't you worry," chorus quietly humming." Excited all right. I'll see to it myself." order to do her solo as well as she possibly could.

At the next rehearsal the club sang Hark, the Herald Angels Sing, O Come, All Ye Faithful, O Little Town of Bethlehem, and Silent Night. These were the ones she liked best on the

Christmas Lullaby by Martha V. Binde

The cattle in their manger stall, That night so long passed by, Heard Mary sing a slumber song, A tender lullaby.

I'm sure they must have joined her, with Their lowing, soft and deep; As, cradled in the fragrant hay,

728

The Babe smiled in His sleep.

auditorium of her school after the enjoyed by the audience, as they containing a choir robe. And When the rehearsal was over Jean

looking very glum. "What's the mat-"Of course you can," replied Rita. ter, Lois?" Jean asked her, putting "Miss Phillips would not have chosen her arm around her.

that I can't be in the chorus this from beginning to end? If you have in 1841. His best-known work is Es-

myself."

Her blue eyes sparkled as she "It's not my voice-it's the choir the next time you have a chance. music, thought of taking the solo part. "The robe. Mother says she cannot afford Take a small notebook and keep the chorus will sing Silent Night," Miss to get me one, and that means I can- list in it. Write the names of the Phillips had announced, "and on the not be in the chorus. You know that." composers and find their dates in your musical history, or some such Jean Williams, accompanied by the comforted Jean, "you will have a robe, book. If you have a copy of "My Own

Junior Music Club Book" you will exclamations had greeted this an- Jean was very thoughtful as she find a page all ready for you to write ber issue and review suspensions. nouncement, for everybody in the walked home from school that after- your lists; otherwise, you can get a e. Play the pattern herewith in choral club enjoyed the humming noon. "What shall I do?" she said to notebook for the purpose. (The book three major and three minor keys. effect. Jean knew she would have to herself. "I have already spent my mentioned may be procured through Notice the suspension occurs this time work hard on her vocal exercises in Christmas money for presents, so I the publishers of THE ETUDE.)

choir robe?"

have her with us in the play."

message of Christmas.



"FORW ARD MARCH WITH MUSIC"

cannot use that for a choir robe. How " knew the spirit of Christmas, for she in the world will I ever get Lois that had experienced the real thrill of doing something that was lovingly Suddenly she snapped her fingers. unselfish. She glowed with inward "That's the idea. My savings for re- joy as she smiled back at Lois.

cordings. Why didn't I think of that Then the chorus joined in singing before!" For months she had been forth the same message-the message saving up to get some of her favorite of Love, Faith, and Hope; and the recordings, "They can wait," she told listening audience, too, felt and knew herself. "I would rather Lois had the the spirit of Christmas. choir robe. It would be forlorn not to

On the night of the program, there Junior Club Outline No. 37 stood Lois in her snow-white robe, singing happily in the chorus. And Some French Composers

when Jean started her solo, Lois gave her a joyous smile, Jean's silvery César Franck, Vincent d'Indy Emmanuel Chabrier, and Gabriel Fauré voice floated out to the listening audience as she sang "Silent Night, Holy are important French composers of the nineteenth century. Though Franck Night, Son of God, Love's Pure Light." was born in Belgium, he lived in Paris The members of the chorus were motionless as they listened to a most of his life as an organist and sweet, clear voice, bringing them the composer, his best-known composition being the Symphony in D minor, He Lois knew the spirit of Christmas was born in 1822. d'Indy (pronounced because she had experienced it her- Dahn-dee) was born in 1851; Fauré self from her friend Jean. She had (pronounced Fo-ray) was born in

containing a choir robe. And Jean	
Hearing Things by Elizabeth Gest	04
Have you any idea how many sym-	No suspension. Suspension.

No suspension. Suspension.

a radio in your house, see how many paña (pronounced Es-pan-ya). a rhapsody on Spanish themes for

a. When did these composets die? you can add the other movements Look them up in your history of

> b. What is meant by opus? c. What instruments are usually used in a piano quintet?

Keyboard Harmony

d. Refer to outline No. 36 in Octoin an inner voice-part instead of in the top, or soprano voice-part.

Program

As most of the compositions of the above composers are too difficult for young students to play, your program may consist of listening to recordings of such compositions when possible, and playing miscellaneous pieces learned during the summer or the first part of this season. Or you may use Christmas music for your program

Junior Etude Afghans

Don't forget to send the Junior Etude a Christmas present. What shall it be? It shall be a square for our Junior Etude Red Cross Afghans. If knlited, make it four and one-half inches; if cut from woolen goods, cut it six inches (not five and a half, as the sizes must be exact). And, of course, more than one square would be still better!

THE ETUDE

Junior Etude Contest

THE JUNIOR ETUDE will award three which you enter on upper left corner attractive prizes each month for the of your paper, and put your address neatest and best stories or essays and on upper right corner of your paper. for answers to puzzles. Contest is Write on one side of paper only. open to all boys and girls under Do not use typewriters and do not eighteen years of age. have anyone copy your work for you. Class A, fifteen to eighteen years of Essay must contain not over one age; Class B, twelve to fifteen; Class hundred and fifty words and must be

C, under twelve years. Names of prize winners will appear 1712 Chestnut St., Philadelphia (1),

on this page in a future issue of THE Pa., by the 22nd of December, Re-ETUDE. The thirty next best contrib- sults of contest will appear in March. utors will receive honorable mention. Subject for this month's essay, "Sa-Put your name, age, and class in cred Music."

A Musical Experience The Music Student's Dream (Prize Winner in Class A)

My most interesting musical experience was one summer day, when a five-thousand-piece orchestra of Junior Musicians, all in uniform, arrived at none other than the world's largest actural amphitheatre, the Hollywood Bowl We had practiced for this event for months. Extra

thousands of chairs were required to seat the cats. There were no garden paths orchestra, which, of course, overflowed the stage. Such a mammoth gathering was never before seen in the Bowl. The whole concert trees, but acres full of great G clefs before seen in the bown the time and it was an ex- swayed gently in the breeze. The perience I will never forget, as I played my violin with twenty-five hundred other violins. There were other thrilling things about the concert, too, such as all of us pledging allegi-Vallee. We were deeply grateful to our teachers and to Dur master of ceremonies and others for arranging this thrilling event in which we participated

Letter Box

streets in town were five long roads. and named from A to G, and if the concert, too, such as an or us pleague angule ance to the fing, and at the chance of playing one of our numbers under the baton of Rudy quite lost you'd be. The mayor whose name was Middle-C, was always at his post, to guide all music-students there in case they should be lost. Miriam Smoot (Age 16) John walked along these five long

received at the Junior Etude Office,

by Gladys Enoch

John fell asleep and dreamed he

lived where live the Sharps and

Flats, and Quarter Notes and Wholes

and Halfs ran round like dogs and

nor streams, no flowers nor tall green

roads, and with each step he took he heard sweet music's melody, just

Deal Jorons Factor Tred yours columns monthly and J just ab most columns for the set of the set and then he wanted rest and sleep and napped in Music Town. When John awoke he told his friends about the Sharps and Flats, where all the notes in Music Town ran around like

> Essay Prize Winner in Class B Barbara DeBarry (Age 13) Washington

Essay Prize Winner in Class C Emily Jane Rose (Age 9) OBERLIN

Honorable Mention for Essays Joy Kackey, Mary Ellen Falusi, Barbara Gould, John Sherman, Jr., Mary Carol Smith Valerie Kazak, Billy Sibberns, Janet Lieber, Anna Bates, Rosemary Twining, Evelyn Giles, Patsy Baker, Eddie Wherry, Caroline Warner Daisy Buckman, Helen Anders, Doris White Agnew Collins, Anita Wilson, Eileen Dougherty, Mary Jean Matus.

Dear Junior Etude: 1 started to take piano lessons when 1 was seven. Now 1 an eight and 1 direct the Rhythm Band of our school. We have played in public several times. I love music. 1 am sending you a picture of myself in my Rhythm Band uniform. Answer to Composer Square Puzzle in August Donizetti; Verdi; Puccini.

Composer Square Puzzle

From your friend. Donald Habenicht (Age 8). Virginia Honorable Mention for

DEAR JUNIOR ETUDE ;

Donald Habenicht (Age 8)

(See letter below)

Dra Juros Frus: Along with ny easy I am writing to fell the first product of the second second second the first second second second second second as it is in Tabular section is my favoritor the other articles in the book. Ion. I have just been blane lessons for one year but have second second second second second second tike an old Hendovict to music. My plane is tike an old Hendovict to music. My plane is tike an old Hendovict to music. Alog tal. Hence Fuguraxo (Age 13). John Sherman, Jr., Nancy Lee Bopp, Barbara Gould, Ella Kranz, Marian Drucco, Mary Mar-tin, Bernlee Hiroy, Georgia Ellsmith, Gladys Camp, Wnifred Mansell, May Kershaw, Ruth Costello, Julia Mingordon, Betty Perkins, Lena State Markan Markan State Hirdingan Hirdingan Hirdingan Markan Lawara Lingungan Hirdingan Kulp, Wilfred MacDougal, Laurence Higgins, Moreen Dulcy.

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THE COVER FOR THIS MONTH-On the first Christmas morn the shepherds abiding in the field heard the Heavenly Hosts singing "Glory to God in the highest," and today Christmas singing and other Christmas music soars heavenward from earth in acknowledgment of the Greatest Gift to mankind In her painting, "Calm on the Listen-

ing Ear of Night" which is reproduced on the cover of this issue, the artist has endeavored to symbolize graphically the golden heavenward reach of those who "Sing the love of God above, shown at happy Christmas-tide" and who ."With th'angelic hosts proclaim, Christ is born in Bethlehem," merging their songs with the bells which have been awakened at the command "Ring out, sweet bells, your Christmas chime, your chime of welcome, clear and brave; this night there came with us to dwell Our Jesus, came to dwell and save."

This cover was painted expressly for THE ETUDE by the well-known Philadelphia artist, Miss Verna Evelyn Shaffer In private life this talented artist is the wife of Mr. William Spence, who holds an important executive position with one of the large chain stores of the east. Their marriage has been blessed by a daughter who is now at that charming childhood stage that ventures forth on primary grade studies.

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