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James Francis Cooke

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December
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The World of Music

"Music News from Everywhere"

WALTER PISTON'S FUGUE ON A VICTORY TUNE was given its first performance when it was played by the New York Philharmonic-Symphony Orchestra on one of its late October programs, with Artur Rodzinski conducting. The work is one of seventeen commissioned last season by the League of Composers, the Philharmonic-Symphony, and the Columbia Broadcasting System, each to commemorate some aspect of the War.

THE ANNUAL SYMPOSIUM of American Orchestral Music of the Eastman School of Music was presented by the Eastman-Rochester Symphony Orchestra, under Howard Hanson, October 17-19, in Rochester, New York. Thirteen works by contemporary composers were heard, ten of which were played for the first time in public. Among the writers represented were John Verrall, Joseph Wagner, Morris Mamorsky, Robert Saunders, Scribner Cobb, Jack End, Grant Fletcher, Fredrick Hunt, Irving Levens, Earl Price, Leland Proctor, Simon Sandier, and Harold Wansborough.



HANS KINDER

THE FIRST HENDRIK WILLEM VAN LOON Scholarship Concert of the Netherlands-America Foundation will be held at the Metropolitan Opera House on December 5. The National Symphony Orchestra of Washington, under its distinguished Dutch conductor, Hans Kinder, will make a special trip to New York for the concert, and the soloists will be Helen Trautel, Metropolitan soprano, and Egon Petri, pianist. The concert, for the purpose of raising money for the interchange of Dutch and American students will be under the patronage of Mrs. Franklin D. Roosevelt and Princess Juliana and Prince Bernhard.

CHURCH MUSICIANS will be interested in the announcement of the Joint Commission on Church Music of the Episcopal Church that "by the General Conventions of 1940 and 1943 about one hundred and sixty texts of anthems and motets, and nearly twenty standard cantatas and oratorios, all valuable additions to the Church's musical repertoire, were approved under the provisions of the revised Canon. A complete list of these texts and works has now been published by the Joint Commission on Church Music, of which the Right Reverend the Bishop of Rhode Island is the Chairman. Copies of this list are now available for upon application, and may be obtained from the Secretary Joint Commission on Church Music, New England Conservatory of Music, Boston, Massachusetts."

MRS. ELIZABETH SPRACE COOLIDGE, internationally distinguished patron of chamber music, was signally honored on the occasion of her eightieth birthday on October 30. The Elizabeth Sprague Coolidge Foundation in the Library of Congress presented its tenth festival of chamber music on October 28, 29, and 30, during the course of which three new dance compositions commissioned by the Coolidge Foundation received their world premiere. The composers of these works are Aaron Copland, Paul Hindemith, and Darius Milhaud. Another composition which received its first performance was a *Partita* for organ and strings by Walter Piston.



Mrs. Elizabeth Sprace Coolidge

DR. EDWARD BRITTON MANVILLE, late president of the Detroit Institute of Musical Art and organist at the Fort Street Presbyterian Church, died September 29, at the age of sixty-four. He was a Fellow of the American Guild of Organists. Dr. Manville was graduated in 1900 from Yale University. After further education in New York City he went to Franklin, Pa., where he was director of a large oratorio society. In 1922 he became president of the Detroit Institute of Musical Art. An army lieutenant in World War I, Dr. Manville served in France for eighteen months with a machine gun company and took part in every attack made by the Thirtieth Division, including the assault that broke the Hindenburg Line at Bellecour.

WILLIAM J. L. MEYER, for many years organist of St. John's Cathedral, Milwaukee, Wisconsin, and a leading figure in the music world in the West, died in his native city on September 27. He was widely known as the founder and for thirty years the head of the Meyer School of Music. He was dean of the Wisconsin Chapter, American Guild of Organists, of which he was a charter member. The introduction of teaching music to the blind in the Milwaukee public schools is credited to Mr. Meyer.

SIVAN LEVIN, founder and conductor of the Philadelphia Opera Company, has been appointed associate conductor with Leopold Stokowski of the New York City Symphony Orchestra. Mr. Levin, who was born in Baltimore, studied at the Peabody Conservatory of Music and at the Curtis Institute. From 1929 to 1938



SIVAN LEVIN

(Continued on Page 718)



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.

At the Manger

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 wondrous 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.

J. F. C. © 1944

"Let Music Swell the Breeze"



Courtesy of "Clio" Studios
MUSIC DRAWS IMMENSE AUDIENCES TO THE HOLLYWOOD BOWL, AS IT CONSTANTLY DOES IN ALL PARTS OF AMERICA

VAST 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

camp, on the ships afloat, 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 is written in September for our December issue (the written, 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 thanksgiving 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."

"FORWARD MARCH WITH MUSIC"

Higher Insight in Music

From a Conference with

Alec Templeton

Astonishing Musical Genius
Virtuoso Pianist, Composer, and Entertainer

SECURED EXPRESSLY FOR THE ETUDE BY WILLIAM ROBERTS TILFORD

Probably never in the history of the concert stage has there been such an unusual personality as Alec Templeton. Everything about his approach to his art and his public is different and original. Whatever he does is executed with an inimitable mastery which puts him in a class by himself. Born in Cardiff, Wales, with an English-Scottish ancestry, he started composing at the age of four and made his first appearance at a children's concert at five, meeting with great acclaim. His first teacher was Miss Margaret Humphrey of Cardiff, whom he affectionately calls "Sixty." She made a very great and notable early impression upon him. She tells how, when Templeton was fifteen, he learned the whole Beethoven "Emperor" Concerto, Opus 75, No. 5 in E-flat, during a single week and, 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 day he (Templeton) played the Concerto over and over, dissecting every measure with "Sixty." He rehearsed the whole Concerto with orchestra on Saturday morning and on Monday evening earned an ovation at its performance. Incidentally, he learned two short pieces at the same time, for "relaxation." His next studies were with Harold Crofton (Melba's accompanist) of the Royal College, and with Vaughan Williams. He also studied at the Royal Academy. Vaughan Williams took a great interest in him and became his mentor. After touring England, France, Holland, and Germany, Mr. Templeton came to America in the early Thirties. He had made a motion picture with Jack Hylton and his "name band." When Hylton came to America, Templeton accompanied him. In this country he has played with huge success as soloist with most of the major orchestras. He also has given many recitals after the Carnegie Hall manner. However, a native wit and a mild-provoking humor, at times naive and at times sardonic, combined with a natural gift for mimicry and lampooning his improvisations, have made his name known over the air (and at concerts) to millions of convulsed admirers, who rarely attend any performances in person. He has repeatedly toured America from coast to coast, playing 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 motion picture "Cabbages and Kings," in which he is to appear. *Metro-Goldwyn-Mayer* is investing three million dollars in the production—Eros's Note.



ALEC TEMPLETON AND HIS MAGIC HANDS

DECEMBER, 1944

"FORWARD MARCH WITH MUSIC"

WHAT MOST music students need is more insight and possibly less insight. They think of music only from an objective standpoint. So few of them really listen, that one might think that 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 piece of clay. What is the result? They always will be clay dummies. They never come to life. Then they wonder why they do not succeed.

"It is amazing to discover how few people really listen. There is the story of the hostess who passed cakes at a tea party, saying with a gracious smile: 'The green ones contain strychnine and the pink ones, arsenic!' No one paid the slightest attention, except to take a cake and thank her! Many listen to music in a most superficial manner. They never hear the harmonics as anything but a concomitant blur, even to the most important things.

"When I first heard the music of many of the modernists, beginning with Debussy, Ravel, Stravinsky, and others, it did not sound modern to me. It was not even new. I had heard many of the wonderful harmonies before. Where? In the bells, the marvelous bells. Then it was that I found that most people, when they listen to bells, hear only the fundamental tones. But there is a fairytale pattern of overtones or harmonics in bells that make exquisite melodies. That is where Debussy heard

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 Japanese 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 had—the 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.

"Bells are great individuals and in the mystery of casting, bells that seem identical in appearance and dimensions, may produce very different effects. For instance, in the Vancouver Church in Victoria there is a peal of bells supposed to be exactly like those of Westminster Abbey, in all of the smallest details. The bells of Westminster Abbey are in D major. That is, when I heard them the chords of harmonics were in major. For some unaccountable reason, those in Vancouver are 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 *Sublime 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 different 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 constantly, particularly scales and arpeggios, which I do regularly. The human muscular and nervous system must be kept in a certain way 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 exercises for special purposes, derived from pieces. These I employ before performance, to get my hands in condition. Here is one, for (Continued on Page 724)



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) Professor Joseph Elner (Paul Muni) teaching the boy Chopin (Maurice Taurin).



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



(Left) Chopin, at a banquet given by Count Wodzinska (Henry Sharp), refuses to play for the Czarist emissaries and is obliged to flee Poland to save his life.



(Right) Chopin and Elner flee to Paris to enter the great world of music.



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



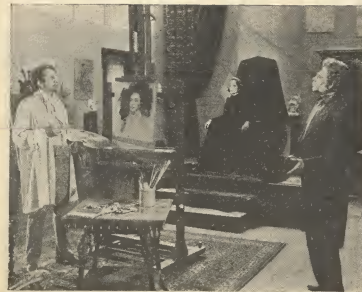
(Right) Elner points out Honoré de Balzac (Peter Cusnelli), the French novelist, in a Parisian cafe, and Chopin is greatly inspired.



(Left) Chopin amazes Ignaz Pleyel (George Coultouris, 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.



(Left) Ferdinand Delacroix (Al Luttringer) painting a portrait of George Sand. Elner 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."



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 (Roxi Roth), the almost legendary figure of the violin world, plays at a concert given by the Duc and Duchesse d'Orléans.

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



(Left) Elser, Chopin, and Liszt are presented to the Duc (Engene 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 discovers that a new master has arrived.



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

(Right) Chopin dies in Paris, knowing that his music will remain forever a 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 "popular" orchestra, 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 be called "second fiddle." Kostelanetz, dynamic, alert, and a thorough musician despite his activities in the popular field, believed that the inherent interest of strings could be effectively used without robbing a popular orchestra of its popularity. Accordingly, he introduced a large and important string section. One result of his innovation is that Mr. Kostelanetz is repeatedly voted 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 taste. As a second step, Mr. Kostelanetz has made remarkable use of his strings in the sweeping, soaring character of his arrangements. The Etude has asked him to comment on the much-discussed matter of arrangements. Classical music is played as it is written; popular music must be arranged. Why?

—EVIOT'S NOTE.

THE 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

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 thirty-two-bar chorus, you have only two themes—only sixteen bars of material. Certainly, there are occasional, popular songs that vary this form somewhat; still, it is so general that it serves as the pattern.

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, the question of length arises. A



KOSTELANETZ AND THE DOWN BEAT

popular song—whether on records or 'in person'—must yield 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 orchestra—and 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 his 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 passages—on 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 techniques 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 studio is quite different from the sound of that same

Teaching Slogans

In your classes you presented a number of interesting "catch" phrases...

At lessons and classes I "invent" my many of these slogans on the spur of the moment...

Here are some examples: In my own teaching I often use the "shock method," which is partly motivated through the employment of vigorous expressions...

When heavy, yanked elbows are habitual, resulting in stiff thumbs and many other ailments, I explain how to achieve "featherweight elbows"...

If a student pieces erratically I exhort the student to think of "slow-flow," that is, to feel its pace in long, rhythmical swings instead of short, moment-stopping beats...

For swift, sure relaxed keyboard leaps I use this bit of exercise:

"Flip skip! Tap tip!" means, that as you say "Flip skip!" your hands flip over as the keys to the new position like a flat stone skipped lightly over the surface of a pond...

In connection with skip-flips I use other expressions such as, "Look before you leap!" or "Look where you aim!" to compel the student to spot his objective before he flips it...

For proper body poise at the piano I say, "Are you ready to spring and swing?" which means simply that the toes of the left foot held in position near the leg of chair or bench give the body a live, "springful" feeling...

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

In teaching finger technique such a simple command, "Flash, Bounce!" accomplishes its objective swiftly for it compels an instantaneous finger thrust (Flash) followed by an active, bounding finger release (Bounce)...

Such arresting slogans often secure results instantly and permanently which would require weeks of work with other less vivid teaching methods...

By combining keyboard applications for your lessons...

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...

It derives from the same source where so much pianistic poppycock originates—the teachers and writers who, parrot-like, repeat the technical nonsense which has been dished out to us for generations...

On the other hand, you mention such a simple truth as the obvious necessity for a light elbow. Here's an example quite in line with your own girl's experiences...

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Will you tell me frankly if I am wrong in doing this—for I can take it!

C. W. Minnesota
Please tell me what to do with a boy, fifteen years old, who wants to play only one or two pieces of music...

Since A. B. is so much concerned about her fifteen-year-old boy, let's tackle her problem first. May I ask a question: Why is the boy studying music?

for a light elbow. Here's an example quite in line with your own girl's experiences, but harder to believe: This year a traveling teacher who holds "clinics" around the country, proclaimed to an audience of teachers, "I am very much alarmed over the prevalence of the 'floating elbow' idea..."

All I ask anyone to do is to play anything with any other kind of elbow—using and see which feels better and which method gets the best results.

Then, too, Boogie is so difficult that pianists must put in plenty of effort to play it even passably well. Most students tire of it very soon and return with relief to their three "B's."

But be sure to make your boy sure at his B.W. while the crane lasts. Soak him with it, immerse him, all but drown him in it!

Recently at a program, I permitted my "student" club to even played Boogie Woogie myself, with a leading boy pupil...

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 a recital; but must teach her students reciprocally.

EAGER STUDENTS and teachers often need specific help of a purely technical nature. They ask for much technical advice about three notes against two, four against three, and clusters set against even chords...

Always keep your ears wide open, your eyes keen, your attention alert, and your enthusiasm ardent so that you may master your problems one and for all. But do not permit your audience to urge you to rush precipitately, else nervous disaster may result.

Above all, try to enjoy your work as you would a game or a puzzle. Do not permit your studies slip, 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.

Preliminary Tapping Exercise

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

Ex.1 musical notation with rhythmic patterns and fingerings.

Ex.2 musical notation with rhythmic patterns and fingerings.

Ex.3 musical notation with rhythmic patterns and fingerings.

Ex.4 musical notation with rhythmic patterns and fingerings.

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.

Ex.2 musical notation with rhythmic patterns and fingerings.

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 a recital; but must teach her students reciprocally.

How Wolfgang Mozart himself, with his prodigious ear and an extraordinary sense of humor, would chuckle over such an exchange!

Mastering Awkward Combinations by Austin Roy Keefer

R.H. down musical notation with rhythmic patterns.

R.H. up musical notation with rhythmic patterns.

L.H. down musical notation with rhythmic patterns.

L.H. up musical notation with rhythmic patterns.

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

In Theopus for October, 1941 Mr. Keefer had an article on "Mastering Mixed Rhythms" which elicited many fine letters of commendation.

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

Ex.5 musical notation with rhythmic patterns and fingerings.

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 appearing in the first count, and count 1-trip-4-let or, if you prefer, 1, 2, 4, 3, 5; or use such a phrase as "not-dif-fl-cult."

Ex.6 musical notation with rhythmic patterns and fingerings.

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.

Ex.7 musical notation with rhythmic patterns and fingerings.

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

Ex.8 musical notation with rhythmic patterns and fingerings.

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.

Applying this System to Scales and Arpeggios Apply three against two, and two against three, in all the scales, arpeggios, intervals, and chords alike in as many ways as possible in all key-relations with the different combinations of movements, speeds, and dynamics.

Ex.9 musical notation with rhythmic patterns and fingerings.

Ex.10 musical notation with rhythmic patterns and fingerings.

Next, reverse two notes in the left hand to one note in the right. Then play in similar (Continued on Page 72).

The Making of a Concert Violinist

by Yehudi Menuhin

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 London was sensational. In Paris he played the Mendelssohn Concerto (prohibited by the Nazis) for the first time in four years. He played at many Army hospitals and camps. —Editor's Note

THIS 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 I recall particularly, Misha Plastro, 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 gear. Somebody had just given the child a five-hundred-dollar violin. I looked down at the frail little fellow and could not help saying, "What that boy needs is not another violin but more milk." It hit Plastro 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 apt 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 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 bump



YEHUDI MENUHIN

coaches. This undermined his health and he died young. Moreover, his father attended to all business 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 poverty 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

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 amazingly 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 musical experience I remember was hearing my father whistle about the house! I used to sing quite often the humming 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 piano 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's future musical career."

It may be remarked in passing that Yehudi Menuhin lays the broader outlines of his concert tours together with the different managers with whom he has collaborated for more than fifteen years. And he has wide intellectual interests. He is not only interested in 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 laxative 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 certainly not the amount of time you spend 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—Mozart's? Dancik's? Spohr's? Ševčík's? The answer is—none! I worked, of course, under excellent teachers: a capable violinist named Ander 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 age so early that he prefers these to anything else. He 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)

Flexibility in Vocal Work

A Conference with

Irma Gonzalez

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



IRMA GONZALEZ
Distinguished Mexican Soprano

THE 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 gayer, 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 *Enfiteña*, composed by our great Manuel Ponce with whom I had the privilege of studying. It is a gay song, a tender song—and yet all through it pulses the infinite sadness of longing. That is Mexico!

Native Music and Formal Music

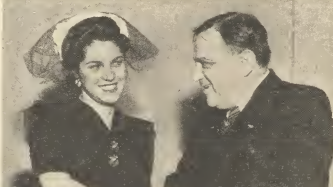
"It is interesting to note that our music falls into two separate categories. First, and most important perhaps, there is the native music—a genuine national expression that has grown up, without formal study, out of the lives of the people themselves. Like all Latin music, it is Spanish in character—especially 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 un-schooled 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 music. It is by no means impossible to come to the same basic melody in two separate forms—first, 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

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 Dorothea Mandel, of the Metropolitan Opera, to visit at her home another great 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 me!

"As to a technical approach to singing, I



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)

VOICE

The Wrist-and-Finger Motion

In the March issue of The Educator... Some More Kreuzer Studies...

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.

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 Kreuzer—and draw from 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 swing in a curved 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 as the bow travels. This 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 successfully made.

The following exercises—which I have used with my pupils for the last twenty years—will bring quick results if they are carefully practiced every day for two or three weeks.



The wrist and finger joints only should be used, and the bow should be lifted from the string after each stroke in all the variants except Nos. 1 and 9.

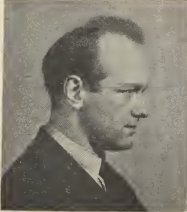
In all these exercises and studies, speed should, at first, be a very minor consideration. They should be practiced as slowly as may be necessary to make the Motion correctly and completely.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



No question will be answered in THE EDUCATOR unless accompanied by the full name and complete address of the inquirer. Questions of a personal or proprietary nature will not be published.

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 propping the bow-stroke for a inch or two after the arm has ceased its motion while it is preparing to move in the opposite direction.

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 arm, the fingers remaining straight. As the bow nears the frog, the arm ceases its upward movement and prepares for the Down stroke; the hand straightens in the wrist joint, and the fingers simultaneously begin to bend. The same things happen, in reverse, during the Down bow.

—except that here the fingers remain bent until it is time to change bows at the point. It should be remarked here that the amount of Wrist-and-Finger Motion used in such bowing is much less than was used in the preliminary exercises. There it was a matter of developing a reserve of flexibility that could be called on for special occasions—

which there are many in violin playing! Obviously the coordination between the arm movements and the Wrist-and-Finger Motion depends entirely on an innate sense of timing—of sensing the exact split-second when the Motion should be made. This sense can be developed only through intelligent and constant practice.

After a few weeks, however, the player begins to find himself using the Motion subconsciously and then its full value speedily becomes apparent.

To Overcome Nervousness

... I have a special problem to offer you. I believe no one has dealt with it as I am. I am nervous, and I am a beginner. Besides violin, I am now studying counterpoint.

But here is my problem. Whenever I am nervous that my bow has stopped in a manner, the bow bounce merely along in a manner. ... Don't despise, please, the little thing, and have made the vital connection. It is played with a bow in the violin and about an hour on.

in full for so many young students, it would be an inspiring example of the attitude of mind with which music should be studied.

But you are quite wrong in thinking that no one else is troubled by a shaky bow. I question whether anyone who has played much in public has escaped these training experiences. And don't worry about getting nervous—it is a price one has to pay for having a sensitive, high-toned nature.

The three chief causes of an unstable bow are: (1) a neurotic condition over which the player has no control and which has nothing to do with violin playing; (2) nervous debility, usually a illness or overwork, which is only temporary; and (3) a fault of bowing technique which causes the arm to stiffen and lose control when the player is nervous.

You should start by checking over the fundamentals of your bowing, paying close attention to relaxation and coordination in each exercise you try. Begin with the Wrist-and-Finger Motion as described earlier in this page. If you can play these mixed bowings easily at a fairly rapid tempo—and with a good tone!—there is nothing much wrong with your wrist and hand, and you can pass on to the next exercise: if you have that feeling of clumsiness or lack of control, then by all means practice these exercises until they are easy for you.

Next you should try the Whole Bow Martelé, using a study such as the tenth of Mazas or the seventh of Kreuzer—a study, that is, which calls for skipping of strings. This bowing requires complete coordination between the entire right arm, if there is any lack of coordination, it is noticeable at once. The demon of space limitation compels me to refer you to the December, January and February, 1941 issues of The Educator for a detailed description of this bowing and how to practice it.

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) 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 forte bows scratch a bit at first, don't say you are bowing too near the bridge—the cause, most probably, will be that your

The Baroque Style Exemplified

by Major Edward W. Flint

A.U.S.

Edward W. Flint was educated at Harvard University and then spent five years of organ building. From 1936 to 1942, he was organist of the Brooks School, North Andover, Massachusetts. In 1942 he entered the Army to become an instructor in mathematics at the United States Military Academy at West Point. It was while at the Brooks School that he supervised the building of a twenty-stop, three-manual baroque organ which carried him into the soundness of the baroque style—Ernst's Norm

The organ was designed and built in 1928 by the Aeolian-Skinner Co. under the direction of G. Donald Harrison. It was decided that the organ should be

WIND PRESSURES Manual divisions: 41 1/2 Pedal: 31 1/2

MECHANICALS

Reversibles to all union couplers. Pistons: four to each division and four to the entire organ, all duplicated by toe studs. Swell pedal. Crescendo pedal. Spanish organ, duplicated by toe stud. Tremolo to Swell. Cancell: one to each division and one to the entire organ.

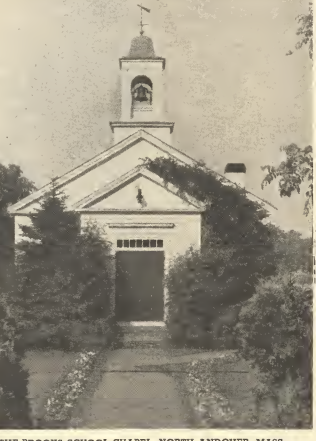
Great Organ

The 8' spitzeff is a chameleon-toned stop. Played against the swell register it has the character of a string with a delicate incise 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 naive 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 spitzeffs. Together these stops produce a mezzo piano combination which is animated enough to become monotonous, and which has definition enough to make compound 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 17vc four-manual Swell to Positiv. 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 ritual exposition. Furthermore, when the swell or positiv is coupled to it as the sub-system, it has 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 being aggressive, and churchly without being boring. Despite the lack of 16' and 8' principals (the twelfth is included in the furniture), (Continued on Page 720)



THE BROOKS SCHOOL CHAPEL, NORTH ANDOVER, MASS.

COUPLERS

Table with 2 columns: Coupler name and number. Includes Swell to Great (16-8), Swell to Positiv (16-4), Positiv to Great (16-8), Great to Pedal (8), Swell to Pedal (8-4), Positiv to Pedal (8).

ORGAN

Can I Still Become a Professional Musician?

Q. I am a rather late beginner in music with professional aspirations rather than 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 seventeen. I am now nineteen and have been studying continuously for these two years, practicing about four hours a day, 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, Chopin 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 I have some above average musical talent and I would like to be a good piano teacher and church organist. Everyone encourages me and I have been advised to go to a good conservatory 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 shortest 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 church organists 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

Q. I. I am a boy of fourteen and I want to be a music critic or a music commentator when I grow up. I am taking piano lessons and I also have a record album of music by Bach, Beethoven, Wagner, Tchaikovsky, and Stravinsky. I listen to symphony and over the radio as much as I can and I have belonged to the Young Men's Club for three years. Will you give me some advice as to my future?—W. B.

A. I suggest that you go on with your school work, taking all the English you can and interesting yourself especially in learning to speak and write clear, correct, and beautiful English. I suggest also that you continue to study piano and that you participate in all the music that goes on in your school and your community. And, finally, I suggest that you continue to collect recordings of fine music, and that you begin not to follow the notation of the music some of the time while listening to the recording. After you graduate from high school you will want to go to some college which has a fine music department. Here you will become on the one hand a broadly educated man, and on the other hand, a highly intelligent and skilled musician; and both of which are necessary if you are to be a music critic. During all these years you will of course attend all the concerts you possibly can, and I suggest

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus Oberlin College

Music Editor, Webster's New International Dictionary

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. I believe you will be able to procure such statues and pictures from the publishers of THE EVRIS.

Criticism of a Program

Q. I am planning a piano 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 corrections or changes that should be made. Here is the program: I. Age of Classicism: Solfeggetto Bach; Slow movement from "Moonlight Sonata" Beethoven; II. Romantic period: On Wings of Song Mendelssohn; Kammerlein Ohtrove Rubinstein; Prelude in C-sharp minor Rachmaninoff; III. Modern Music: Manhattan Serenade Alter; Good Bites America Berlin (arr. by Boatles) W. D. B.

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 Solfeggetto is not the great Johann Sebastian, but a far lesser light, Karl Philipp Emanuel. If you perhaps substitute one of the easy Preludes and Fugues for this? Or possibly add it to the group? If your first group began with an easy Prele and Fugue by J. S. 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 nor Rachmaninoff is a good representative of the romantic period, and I suggest Chopin and Schumann instead. And, finally, neither Alter nor Berlin represents modern music in the sense in which the term is understood by musicians. There exist many little pieces by Stravinsky, Hindemith, Aaron Copland, Evangeline Lehmann, and others that would be a better taste of modernism than either of the pieces you mention. A list of such pieces will be found in the 1934 Volume of Proceedings of the Music Teachers National Association.

Probably I am upsetting you by suggesting such extensive changes, and perhaps it is too late to make them in this particular case. But maybe you will have another program to plan soon and per-

"FORWARD MARCH WITH MUSIC"

to be necessary. believe the time has come when you ought to explain to your pupil that if she wants to become a really good pianist she will have to begin now to concentrate a little more on mechanics—or "technique" as many people call it. Tell her that learning 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 be supplemented by additional work on similar passages, and that this supplementary work is often called "preliminary technique." Such an explanation will pave the way, not only for "general exercises" which you will invent and ask her to practice, but for a book on "general technique." But don't emphasize the mechanical to such an extent that the musical is lost sight of.

How to Count a Quadruplet

Q. Please explain how to count the following quadruplet in "Lack, Lack, Round you Virgin Mother and Child, Holy Infant, so tender and mild, Sleep in heavenly peace, Sleep in heavenly peace."

Ex. 1: Musical notation for a quadruplet of notes.

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

haps my suggestions can be incorporated in that one.

A Talented Piano Pupil

Q. I have a talented piano pupil—a girl ten years old, in the fifth grade in school. She learns very easily and I have given her several books of pieces, including A. L. Brown's "Ten Souvenirs du Voyage." I know that I should now give her a book of exercises but I fear she will lose interest, although she shows no signs of it and does not have to be urged to practice. She is to play Beethoven's "Für Elise" at a recital in May and she didn't ask her to. Of course she can't play it up to tempo yet. Will you advise me?—L. A. A.

A. You are fortunate to have so talented a pupil. I congratulate you, and I also venture to remind you that one such pupil ought to make up somewhat for the fact that you probably have a number of stupid ones too! I also feel like congratulating her parents on having a child who is practicing, and who is, on the other hand, also interested in playing outdoors with other children. The trouble with a talented child is that she grows older—and is too bookish, too introverted; and it often happens that such a child is not normal in his attitude toward other people as he grows older—he is "queer." A prospective musician needs to study

Ex. 2, Ex. 3: Musical notation for rhythmic exercises.

A careful practice of these examples should do much to clear up your difficulties.

THE ETUDE

Germany's Century-Old Offering to Peace

The Story of "Silent Night"

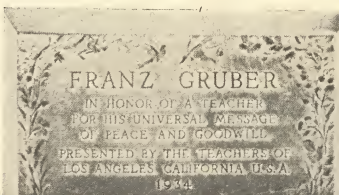
by Hazel G. Kinscella

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 reproduced by permission.

IT IS CHRISTMAS EVE. The early twilight darkens the schoolroom in the ancient village schoolhouse and brings into bold relief the candles twinkling on the fragrant Christmas tree about which the children—their books now laid aside—stand gazing with rapturous awe. 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 you 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



FRANZ GRUBER. Memorial tablet for Franz Gruber, an earlier schoolmaster, who, in this very house, just one hundred and eighteen years ago, wrote this most familiar of all Christmas songs. The scene is the little village of Arnsdorf, in Austria. Fifteen miles to the south, in the city of Salzburg, another traditional ceremony is about to take place. There, in the open Residence Platz, beside the old cathedral and facing the "new building" (Neugebaude), with its steeple and its famous carillon, many people, both young and old, are exchanging cheerly greetings and waiting for the evening concert from the bell tower. First, the bells give out old carols and a hymn or two. Then there falls upon the cold evening air, with a delicacy and charm unequalled, 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 narrow 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, nor 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 appeal 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 Christmas 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)



"SILENT NIGHT" IN ICELAND. American soldiers in the far North form a choir of carolers.

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 Cuba is at present in the United States. He is Ernesto Lecuona, and despite his little and youthful appearance, he has already acquired legendary acclaim. My Americans (North Americans, Mr. Lecuona calls us) know him chiefly with certain outstandingly popular selections such as Siboney, Malagueña, Andalucía, which find their way with equal ease into concert programs and "hill" shows. But the composition of "hill" melodies is perhaps the least of Mr. Lecuona's distinctions. He is regarded as one of the most important to give form and expression to the traditional music of Cuba. Throughout all the republics of Latin America, the name "Lecuona" stands as more than a mere means of distinguishing one composer from the other—it stands as a symbol of national aspiration. This particular kind of musical-national expression is not easy for us to grasp, possibly because we have no one composer whose very name stands as the musical symbol of the United States. We can approach it best, perhaps, by thinking back to what Schubert's music means to Vienna; the man's name, the strains of his music, and the national soul are one and the same thing. It is in this sense that Lecuona represents Cuba. The analogy may be carried further. Like Schubert, Lecuona thinks in terms of music that shall be both classic and popular! We are given to drawing distinctions between the two; the man who writes the tunes we whistle on the street seldom find their names on symphonic programs. Lecuona's music is equally at home in both places—because music, to him, is not a matter of rank, class, or any other distinction. It is either good or bad; expressive or inexpressive; if it is good and expressive, it is universal. Thus, to Lecuona, there is nothing strange in the fact that his Rhapsodia Negra and his heroic songs, set to the poems of José Martí, resound through some of the world's most dignified concert halls, at the same time that operetta-theaters mount his "Morio Lo O," "Lolo Cruz," and "El Colateral," while, still at the same time, his original melodies furnish the bases for America's "hill" songs like Always in My Heart, Soy S-I-S-I, Jungle Drums, The Breeze and I.

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

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-

tionally expression that they are. Musical forms change in at 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 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 just similarity of this almost unconscious and unaccounted for of the most successful "Spanish" music is the work of Moszkowski.

work 'Cuban' in color; the fact that my later study took place under Joaquín 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, perhaps, be slower in emerging with one completely national musical figure because there is no one national tradition. Do not mistake me! I am not speaking of national love, or national loyalty, or devotion to national ideals. All of these are of proven high rank in North America. No I speak of tradition—the soil where the deepest roots lie—and that, in the United States, is so vast a soil that it has not yet found one exponent. Foster is followed by all Americans. (Continued on Page 122)

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 pattern is markedly 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 influenced by this third strain, whether it be Maya, Ezo, 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 patterns is of first consideration. That is to say, a *rumba* 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 symphonies 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, when it 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 basis for serious art music. In neither case is there any incongruity. We are not 'detouring' 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 things 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 Bolívar and José Martí. 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 absorbs throughout the world, the ideas one absorbs mentally will have their influence on one's conscious thoughts; but the deep, inner core of basic personality will nonetheless retain their national color. The fact that in earliest musical training was at the National Conservatory of Havana does not make my work 'Cuban' in color; the fact that my later study took place under Joaquín 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.

TRANQUILLITY

Melodies are like gold ore, which runs in lodes. 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 3½.

ARTHUR L. BROWN, Op. 121

Moderato grazioso M.M. ♩ = 80

simile

rit.

a tempo

Più mosso

molto

dolce

simile

p

n.a.

ERNESTO LECUONA

Blackburn Studios

Tempo I *l.h.*

pp

l.h. la melodia marcato

a tempo

rit.

mf

rit. molto al fine

mp

pp

Grade 5.

PETITE CAPRICE

LYDIA E LOVAN

Scherzando (♩ = 92)

mf

l.h.

f

dim.

mf

f

l.h.

dim.

p

pp

l.h.

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THE ETUDE

p

f

pp

p

1st time

Last time

f

f molto rall.

l.h.

p

rapido

Fine

f

sostenuto

rit.

p

D.C. al Fine

DECEMBER 1944

699

MENUETTO

FROM THE OXFORD SYMPHONY

F. J. HAYDN

Trans. by Percy Goetschius

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 was the richest period of his useful life, and his "Oxford Symphony" was a fine manifestation of his fertile genius. It is cataloged as the ninety-second symphonic work and is considered one of the finest of his one hundred and four symphonies. The *Menuetto* (third movement) is a gem.

Allegretto

Musical score for the Minuet from the Oxford Symphony, measures 1-24. The score is in 3/4 time and G major. It features a piano introduction with a forte (f) dynamic, followed by a first ending marked '1' and a piano (p) dynamic. The piece concludes with a fortissimo (ff) dynamic and a 'Fine' marking. Fingerings and articulation marks are indicated throughout.

TRIO

Musical score for the Trio from the Oxford Symphony, measures 1-24. The score is in 3/4 time and G major. It begins with a piano staccato (p staccato) dynamic and a forte (f) dynamic. The piece features various dynamics including piano (p), piano-forte (pf), and fortissimo (ff). It concludes with a 'D. C. al Fine' marking. Fingerings and articulation marks are indicated throughout.

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 educated musically in Berlin and in Chicago and includes among his teachers Witke, Grünberg, Sauret, Borowski, Leopold Auer, and Rothwell. Play this with light, sure hands at the speed indicated. Grade 6.

CECIL BURLEIGH, Op. 9

Merrily M. M. ♩ = 160

p detached *increase*

with vigor

dim. without retarding *p* *accel.*

as at first *pp detached* *increase*

with increasing power *f* *fz* *fz* *fz* *fz* *fz*

fz *ff*

more broadly *fff* *rit.* *as at first* *p detached*

increase

with much vigor *increase* *ff*

rit. *Lh.* *p very swiftly*

increase rapidly *f* *ff*

1 accel.

LITTLE AVIATOR

MARCH

ROBERT A. HELLARD

Tempo di Marcia M.M. ♩ = 112

Musical score for 'Little Aviator' in 2/4 time, marked 'Tempo di Marcia M.M. ♩ = 112'. The score is in G major and consists of six systems of piano accompaniment. The first system includes dynamics *f* and *sempre staccato*. The second system includes dynamics *f* and *sempre staccato*. The third system includes dynamics *f* and *sempre staccato*. The fourth system includes dynamics *mf* and *f*. The fifth system includes dynamics *f* and *mf*. The sixth system includes dynamics *f* and *mf*. The score features various fingerings and articulations throughout.

Musical score for 'O Little Town of Bethlehem' in 4/4 time. The score is in G major and consists of two systems of piano accompaniment. The first system includes dynamics *mf* and *p*. The second system includes dynamics *pp* and *p*. The score features various fingerings and articulations throughout.

O LITTLE TOWN OF BETHLEHEM

D.C. al Fine ad lib.

The words of this famous Christmas hymn were written by Bishop Phillips Brooke in Philadelphia in 1865, 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.

LEWIS H. REDNER

Trans. by Clarence Kohlmann

Musical score for 'O Little Town of Bethlehem' in 4/4 time. The score is in G major and consists of two systems of piano accompaniment. The first system includes dynamics *mf* and *p*. The second system includes dynamics *pp* and *p*. The score features various fingerings and articulations throughout.

Musical score for the first system of "Moonlight Over Nazareth". It consists of six staves of music. The first two staves are the treble and bass clefs, with a melody in the treble and accompaniment in the bass. The third staff continues the melody and accompaniment. The fourth staff features a more complex texture with multiple voices in both hands. The fifth staff continues the complex texture. The sixth staff concludes the system with a *smorzando ff* marking.

MOONLIGHT OVER NAZARETH

Originally written for the organ, this composition in its piano transcription will be useful for Sunday School and Church pianists, Grade 3.

ROLAND DIGGLE
Arr. by Rob Roy Peery

Musical score for the second system of "Moonlight Over Nazareth". It consists of six staves of music. The first two staves are the treble and bass clefs, with a melody in the treble and accompaniment in the bass. The tempo is marked *Andante*. The third staff continues the melody and accompaniment. The fourth staff features a more complex texture with multiple voices in both hands, marked *a tempo* and *Pod. simile*. The fifth staff continues the complex texture, marked *rit.*, *ten.*, *rall.*, and *pp*. The sixth staff concludes the system with a *rit. sostenuto* marking.

POOR LITTLE JESUS

Traditional Negro Spiritual
Arr. by Clarence Cameron White

Moderato

lento
mp sostenuto *f* *mp*

Po' Irl Je-sus, Hail, Lord! Child o' Ma-ry, Born in a man-ger,

Hail, Lord! Ain't dat a pit-y an' a shame? Took Him from a man-ger, Hail, Lord! Ain't dat a

pit-y an' a shame? Ain't dat a shame? Born in a man-ger, Ain't dat a

pit-y an' a shame? Took Him from a man-ger, Hail, Lord! Ain't dat a

pit-y an' a shame? Ain't dat a shame? Poor, lit-tle Je-sus!

pp *ten.* *colla voce* *rit.* *pp*

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THE ETUDE

PROCESSION OF THE MAGI

Hammond Organ Registration 42 (10) 33 7745 221
49 (10) 22 6554 321

CYRUS S. MALLARD

Con spirito M.M. ♩ = 144

MANUALS
61. *ff*
69.

PEDAL
Ped. 64

(To Coda) ⊕

ff *cresc.* *poco rit.* *ff*

a tempo

Sw. *mf*
42 (10)

Reduce Ped.
a tempo

mf *f* *D.C. al* ⊕

Coda

poco allargando *cresc.*

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BADINAGE

CARL BUSCH

VIOLIN *Allegretto*

PIANO

Violin part: *Allegretto*, 2/4 time, key of D major. Starts with a whole rest, then a series of eighth-note patterns. *p* dynamic. *V* marks. *rit.* and *a tempo* markings appear later in the system.

Piano part: *p* dynamic. Accompanying chords and arpeggios.

Violin part: *(To Coda)* *Moderato*, 2/4 time, key of D major. *p* dynamic. *V* marks. *rit.* and *f* markings. *(Cadenza ad lib.)* and *D.S. al* markings.

Piano part: *p* dynamic. *rit.* and *f* markings. *pp* dynamic at the end.

CODA section: 2/4 time, key of D major. *p* dynamic.

Isaac Watts

JOY TO THE WORLD

SECONDO

G. F. HANDEL
Arr. by Ada Richter

Moderato

Joy to the world! the Lord is come: Let earth receive her King; Let
 ev'ry heart prepare Him room, And heav'n and nature sing, And
 heav'n and nature sing, And heav'n, and heav'n and na-ture sing.

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JOLLY OLD SAINT NICHOLAS

SECONDO

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Arr. by Ada Richter

Moderato

Jolly old Saint Nicholas, Lean your ear this way! Don't tell a single soul What I'm going to say;
 Christmas Eve is coming soon; Now, you dear old man, Whisper what you'll bring to me, Tell me if you can.

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JOY TO THE WORLD

PRIMO

G. F. HANDEL
Arr. by Ada Richter

Isaac Watts

Moderato

Joy to the world! the Lord is come: Let earth receive her King; Let
 ev'ry heart prepare Him room, And heav'n and na-ture sing, And
 heav'n and na-ture sing, And heav'n, and heav'n, and na-ture sing.

JOLLY OLD SAINT NICHOLAS

PRIMO

Arr. by Ada Richter

Moderato

Jol-ly old Saint Nich-o-las, Lean your ear this way! Don't you tell a sin-gle soul What I'm going to say;
 Christ-mas Eve is com-ing soon; Now, you dear old man, Whis-per what you'll bring to me, Tell me if you can.

Grade 1.

MY SNOW MAN

ANITA C. TIBBITTS

Moderato M. M. $\text{♩} = 56$

mp Come see my Snow Man, Let's have some fun! He's sure a big one. Weighs most a ton. Pelt him with snow balls, Bring on your guns, For when the sun comes He just runs!

rall.

The score is for a piano accompaniment in 3/4 time. It features a melody line with lyrics and a bass line. The piece is marked 'Moderato M. M.' with a tempo of 56 beats per minute. The lyrics describe a snowman and a child's playful actions. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp' and 'rall.'.

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Grade 2.

SANTA ON HIS WAY

J. J. THOMAS

Allegro moderato M. M. $\text{♩} = 108$

Git-c-ep. git-c-ep.

mf

His heavy pack.

Speeding up.

Fine

The score is for a piano accompaniment in 2/4 time. It features a melody line with lyrics and a bass line. The piece is marked 'Allegro moderato M. M.' with a tempo of 108 beats per minute. The lyrics describe Santa Claus on his way. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' and 'Speeding up.'.

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THE STUDY*Cracking the whip.*

Cracking the whip.

Arrived at last!

D. C.

The score is for a piano accompaniment in 4/4 time. It features a melody line with lyrics and a bass line. The piece is marked 'Moderato M. M.' with a tempo of 144 beats per minute. The lyrics describe a child's daily routine. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp' and 'D. C.'.

Grade 2.

OUR LADDIE

ROBERT NOLAN KERR

Moderato M. M. $\text{♩} = 144$

mp As I go marching off to school, quite ear-ly ev-'ry day, My lit-tle dog runs
And then when I re-turn from school, he meets me at the door, He wags his tail and
close be-side, no mat-ter, what I say, I guess he thinks be-cause we play all
seems to say, "Come on, lets play some more!" He real-ly is so well-be-haved, my
day the sum-mer through, That he should come to school with me_ and I think he should, don't you?
teach-er should a-gree To let me bring him to our school, and I think I will, you see!

Fine

D. C.

The score is for a piano accompaniment in 4/4 time. It features a melody line with lyrics and a bass line. The piece is marked 'Moderato M. M.' with a tempo of 144 beats per minute. The lyrics describe a child's daily routine. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp' and 'D. C.'.

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A GOODNIGHT SONG

Grade 2 1/2.

Andante M. M. ♩ = 60

HAZEL WOOD

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THE ESTABLISHMENT

Germany's Century-Old Offering to Peace

(Continued from Page 696)

origin. So, for those who do not know, I will tell of his 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 original 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' parish church in Oberndorf, handed to Franz Gruber, who was attending to the duties of organist (and was at the same time a schoolmaster in Arnsdorf) a poem, with the request that he write for it a suitable 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 well-known Zillertal, 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.
Halltdn, the 29th December, 1854.

Felix Gruber possesses, also, the porcelain inkwell into which Franz Gruber dipped his quill pen when, in 1854, he wrote "Silent Night" in 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 1836.

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 friendship.

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

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 florins 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 of 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 Zillertal." 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 1842, 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 Haydn" 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 doubts 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 1846. That the song received so wide and so rapid 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 his little church at Oberndorf was broken. The organ builder from the Zillertal, who happened to be repairing it on that Christmas Eve, was struck by the beauty of the air, and carried the melody home with him.

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