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James Francis Cooke

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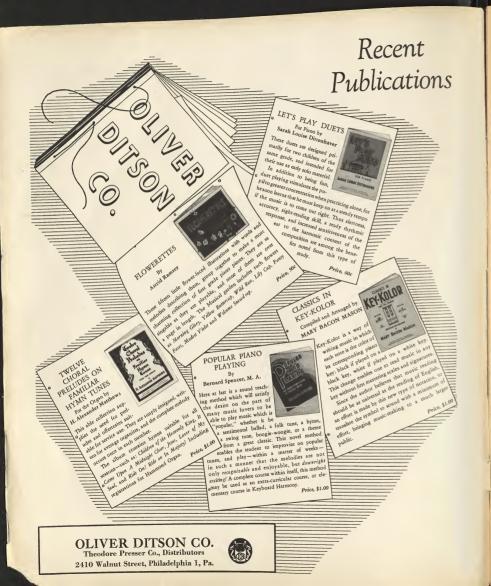
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THE AMERICAN MUSICOLOGICAL SO-CIETY has issued a Journal which, as Number 1 of Volume 1, is planned to be a regular project of the Society. With an Editorial Board made up of distinguished figures in their field, headed by Oliver Strunk as Editor-in-Chief, the Journal presents articles and reviews, together with reports and announcements of special interest not only to members of the Society, but to all those interested in musicology



THE PITTSBURGH SYMPHONY, which is operating this season under a guest conductor arrangement, has announced that Vladimir Bakaleinikoff, the associate conductor of the orchestra, is to be its musical adviser next

ski; and other conductors who will ap- will be a performance of "Salome," in master classes for advanced violin stu- the few composers to outlive the copypear are Victor de Sabata, Leonard Bern- which Fritz Reiner will make his debut dents, during his stay in this country. right on the works for which he became stein, Paul Paray, Charles Munch, and as a conductor with the Metropolitan. Erich Leinsdorf

tional Music Fraternity will hold its plans for complete courses of study in fiftieth anniversary national convention "Music Therapy" for its entire memberin Chicago on December 28, 29, 30. A ship. Thus, a leading musical organizafeature of the convention will be the tion takes a step forward in sponsoring installation of the one hundredth chap- the use of music in the treatment of ter of the fraternity.

RAY GREEN, American composer, former Chief of Music, Special Services, Veterans Administration in Washington, has been appointed Executive Secretary for the American Music Center, New York City.

WILLIAM SCHUMAN, recipient for 1948-49 of a one thousand dollar commission for an original work for the Dallas Symphony Orchestra, is composing a symphony which will be the noted American composer's sixth. It will be given its première in February 1949 under the baton of Antal Dorati, musical director of the Dallas Symphony.

Schools of Music, of which Dr. Donald based on Concerto No. 18, Op. 456 of M. Swarthout is president, will hold its Mozart. A sweet, healthy, child, barely Twenty-Fifth Anniversary Convention in able to sign her name, she played in a Chicago, December 27 to 31, A full pro- mature manner which astonished mugram of helpful and inspiring lectures sicians present. and concerts has been prepared.

with the Fisk University Singers, is the ago as the Palestine Symphony, and then winner of the Marian Anderson an- renamed the Palestine Philharmonic, nual one thousand dollar scholarship. Mr. opened its season on October 2 with plicants who were auditioned in Phila- place in Tel Aviv, the home city of the



DECEMBER, 1948

OPERA ASSOCIATION opened its New York season on November 29 "Otello," an indication, development of the musical taste of the opera-



concert was conducted by Artur Rodzin- rious unions. A highlight of the season de Ribauplerre will conduct a series of of age and was one of

PHI MU ALPHA SINFONIA Men's Na- of California has unanimously adopted mental diseases in State and Government hospitals. F. Charles O'Leary, prominent Los Angeles attorney, is California State Chairman on Music Therapy of the Association

> THE NATIONAL FEDERATION OF MU-SIC CLUBS, in an effort to familiarize more people with the great hymns of the Christian Faith, has inaugurated a Hymn of the Month Project, under the national chairmanship of Mrs. Frederic H. Sterling of Indianapolis, the purpose being to focus attention on a particular hymn each month during 1948 and 1949.

ZOLA MAE SHAULIS, a new child piano prodigy, made her début in November with the Bridgeton (New Jersey) Symphony Orchestra (Carl Gaskill, conduc-THE NATIONAL ASSOCIATION of tor), playing the "Kinder Concerto"

THE ISRAEL PHILHARMONIC ORCHES. RAWN SPEARMAN, tenor, former soloist TRA, originally organized twelve years Spearman, an ex-G.I. from Florida, was Leonard Bernstein conducting an all- ored by being given exchosen from more than a thousand ap- Beethoven program. The concert took clusive rights in this orchestra; and other appearances will be made in Haifa, Petach Tikvah, and Na-THE METROPOLITAN tanya.

> PAUL HINDEMITH'S song cycle, "Das Marienleben," in a new version, will have atic works have been making musical hiswith a performance of its world première at the New Friends Verdi's great work, of Music concert of January 23, in New York City, It will be sung by Jennie it would seem, of the Tourel, world-famous mezzo-soprano.

ANDRÉ DE RIBAUPIERRE, famous minded public. The French-Swiss violin virtuoso, now tour-"Met's" season in New York is shortened ing the United States, has accepted the to sixteen weeks, instead of the usual invitation to become visiting artist proeighteen-this due to the delay in mak- fessor of violin at the Eastman School "A Survivor from Warsaw," had its world

season. The opening ing necessary arrangements with the va- of Music, University of Rochester. Mr. For some years he has been head of the Violin Department and teacher of master ter, Lehár was raised in a musical at-THE MUSIC TEACHERS' ASSOCIATION classes in violin playing in the Geneva mosphere, and following his graduation Conservatory, Geneva, Switzerland.

> THE LONDON STRING QUARTET gave in October a two day Beethoven Festival to composing. His operetta, "The Merry in New York City, this appearance being its first in that city in fourteen years. The famous group is marking its fortieth anniversary this season. It was founded in 1908 by Charles Warwick Evans, who aters in five different languages. Other has been 'cellist of the organization from well known operattas were "The Count of its beginning. John Pennington, first vi-Love," and "Frederika." olinist, has been associated with the group for nearly twenty years, while the second violinst, Laurent Halleux, and the violist, Cecil Bonvalot, joined the Quartet in recent years.

THE SOCIETY FOR FORGOTTEN MUSIC is the name of a new group organized in New York as a branch of a similar orconization in Paris, whose aim is to present music of past eras with special attention to a "revaluation of the musical heritage of the eighteenth and nineteenth centuries." The idea for the new group originated with two concerts given in New York last season by Vladimir Dukelsky and Rose Dirmin, Mr. Dukelsky then went to Paris and established the original group. At the Society's opening concert in New York, a feature of the program was a Piano Sonata by Dussek, a composer born only four years later than Mozart.

JACQUES ABRAM, well-known American pianist, has been honcountry for the coming year, to perform the new Piano Concerto No. 1 in D Major by Benjamin Britten, young English

composer, whose opertory. Mr. Abram is scheduled to play the new work with six major symphony orchestras this season: Utah State Symphony, Cleveland Orchestra, Seattle Symphony, San Francisco Symphony, Symphony

première on November 4, when it was presented by the Albuquerque Civic Symphony Orchestra, directed by Kurt Frederick. The opus was commissioned by the Koussevitzky Music Foundation. A men's chorus and a Narrator are called for in the work and in the première performance. Dr. Sherman Smith, head of the Chemistry Department of the University of New Mexico, was the narrator.

The Choir Invisible

FRANZ LEHÁR, worldfamous Viennese composer, whose operetta. "The Merry Widow," headed a long list of successful musical stage works, died October 24 at his country home at Bad Ischl, Austria. He was seventy-eight years



famous. The son of a military bandmasfrom the Prague Conservatory, joined his father's band as assistant conductor. With Dvořák's encouragement he turned Widow," was a sensational success and brought him and his publisher immense wealth. At one time it was performed in Buenos Aires simultaneously in five the-Luxembourg," "Alone at Last," "Gypsy

IOHN CARLYLE DAVIS, well known teacher and composer of Cincinnati, Ohio, died recently in that city at the age of seventy. Mr. Davis was the founder and for over forty years the director of the Wyoming Institute of Musical Art. He wrote many piano pieces and studies.

JOSEPH IVIMEY, well known British violinist and conductor, died recently at Tunbridge Wells, England, at the age of eighty-one. Mr. Ivimey is best known, perhaps, as conductor, from 1905 to 1932, of the Strolling Players Amateur Orchestral Society. In 1917 he became a professor of violin at Trinity College.

Competitions

A PRIZE of one thousand dollars is offered by the Trustees of the Paderewski Fund for the best quartet or quintet for piano and strings requiring at least twenty minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the comnetition will be sent upon request addressed to the Secretary of the Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

AN ANNUAL COMPETITION for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a spe-Portland Symphony, and Los Angeles cial series of concerts to be broadcast over Station WNYC from the New School of Social Research. The deadline for ARNOLD SCHOENBERG'S newest work, submission of manuscripts is February

(Continued on Page 786)



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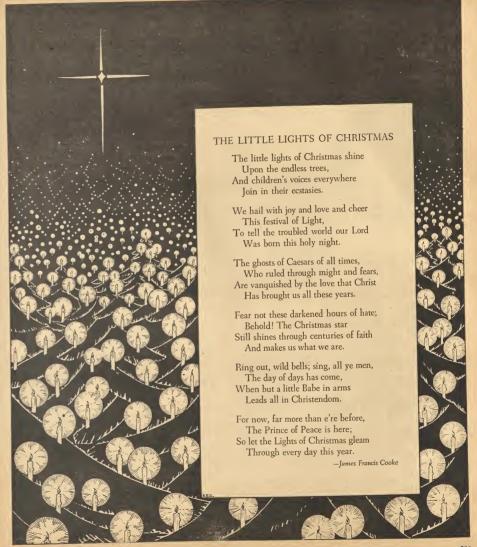
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MISCELLANEOUS Christmas Music—A Universal Language.
Test Your Teaching Methods...
Voice Questions Answered... Musical Games...... from an ETUDE Friend



The Pianist's Page

by Dr. Guy Maier

meticulous enough to have indicated it. I can find

two-note phrasing only in the right hand of Measures-

23, 27, and 37-40, and in the left hand of Measures 61-

63. I believe that any other treatment is inadmissible,

except if your physical mechanism becomes unbearably

tired (which, heaven knows, happens even to the best

The prelude starts out in a very propelled and de-

termined style; it is in fact rather grim and unyield-

ing. There is fleeting relief in the subsiding Measures

23-28 and in the curious C Major-E Minor development

in Measures 29-35; but the stern drive returns in Meas-

ure 41. Gradually it spins with less dynamism, and

finally the mood changes to a sort of resignation

or pessimism. The last Measures 74-81, are curious

mazurka-like bars of nostalgic flavor. The slight ritard

and diminuendo, which continue progressively from

Measure 72, become molto ritard in Measure 79. After

a brief pause on the half note, D-sharp, in Measure 80,

the last two ff octaves must come with shuddering

A Practice Plan

1. After eight measures are memorized, hands singly

and together, practice the right hand alone very slowly

and legato, with the strongest possible finger stress on

the first eighth notes of each quarter, with a simul-

taneous collapse of the wrist as the tone is played, As

the wrist slowly rises back to its original (flat) posi-

tion, play the second eighth very lightly, Fingers are

always held in key contact, and are never raised from

the key-tops throughout the piece, in either slow or

rapid playing. Be sure that the strong strokes on the

first eighths are finger tip strokes, and not arm or

wrist yanks. The wrist must collapse the instant the

2. Practice the same way, but with the hands to-

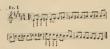
gether (left hand staccato), slightly faster and in slow

triplets. Count three for each triplet. (Never use the



Chopin: Prelude in G-Sharp Minor, Opus 28, No. 12

OR a week or two before you start to study the Prelude in G-Sharp Minor, one of Chopin's more difficult assignments, I advise working at the following preparatory exercise for the right hand. Practice it in two ways: 1. First, slowly, then fast, with every note played as evenly and strongly as possible. 2. Lightly and rapidly as a series of two-note phrase groups (first note much stronger than the second). Practice with three fingerings, thus:



As you see, this is simply the chromatic scale ascending, and the diatonic scale descending. It aims especially to prepare the fourth finger, and to a lesser degree, the third and fifth, for the coming ordeal. This prelude is a fine study for strengthening and giving confidence to the fourth finger, which usually suffers from an inferiority complex. By the way, the fourth is played more than two hundred times in this piece!

Two Ways of Playing

There are two ways of playing the G-Sharp Minor Prelude. The first, an energy saver, is to "bluff" the driving melodic line by playing sharply exaggerated two-note phrase groups-thus:



The second, and true way, is to strive for complete machine-like evenness, a steady, precise dynamo of rising and falling eighths. This is what Chopin requires. If he had wanted the two-note phrase manner, he was collapse or rise of wrist, and with both tones played

lightly and smoothly. . . . Moderate speed from] = 100 o 112. 4. Left hand alone in impulses of threes, solidly and

4. Left hand able (prepare) swiftly back and forth. Arm movement at a minimum. Count four aloud



5. Same way, but with hands together. Always rest and prepare on fourth count.] = 144 to 160.

6. Hands together slowly and staceato, with second eighth note receiving a slight accent, thus:



7. Hands together rapidly, as written in two-measure groups, both eighths even and incisive. Stop (rest) for one count at the end of each two measures, Aim for

8. Same in 4, 8, 16, and so forth measures. Use the pedal, Depress at "one" and release at three, Aim for final speed,] -- 176 to 192.

9. Finish each day's practice with a repetition of

(Warning: Do not work at the right hand of this prelude too long at a time, or serious lameness will



Illustration by Escrett Shinn

FTUDE

Chopin at His Last Paris Concert from "Frédéric Chopin," by André Maurois

Sibelius Today

A Flight to Helsingfors to Visit Finland's Master Including a Conference With the Composer of "Finlandia"

by LeRoy V. Brant

SECURED EXPRESSLY FOR ETUDE

HIS is an article written for the lover of music, be he trained or untrained in the art. It does not purport to tell how music becomes great, nor in detail about how to write music, nor to give large advice to the student of music on how to make a success of his career. It simply relates the feelings of the greatest of all Finnish composers, and one of the world's greatest creative artists, about music, about the part music plays in the lives of people, about how music has helped his own people through their times of terrible hardships. It tells of music as a way of life, and as seen by the bard of Finland, Jean Sibelius.

At the age of eighty-three (December 8, 1948) Jean Sibelius lives, hale and hearty, In his rustic and romantic villa at Jarvenpaa, twenty-seven miles from Helsinki, capital city of Finland. His wife Aino, seventy-seven years of age, and the mother of his five daughters, is still his active helpmeet, cultivates her own garden, which in part must be watered by hand, and raises the delicacies with which the Sibelius table is graced seasonally.

To this wooded home of music the world has beaten a path. Such noted figures as Sir Thomas Beecham, Olin Downes, Cecil Gray, Basil Cameron, and a thousand others, make pilgrimages to "Ainola" (the Sibelius villa), to learn at first hand from the master of modern music his interpretation of his music. And the lesser devotees of music, such as I (who flew twelve thousand miles to visit the Finnish bard), also go there, for much the same reason that Christians used to go to Jerusalem, or Moslems to Mecca, that they may receive firsthand the blessing of this modern Messiah of song

For Jean Sibelius is without doubt the most loved of all living composers. In a radio poll taken a few years back by one of America's largest radio chains, presenting at the time one of America's great symphony orchestra programs, Sibelius was voted by a large margin to be the most popular of all composers, living or dead. In England he is equally loved. England in fact, first recognized the sheer genius of Sibelius, largely through the efforts of the late Sir Granville Bantock. And in years past, the Finnish National Orchestra has toured throughout Europe with Sibelius conducting his own works, to the great delight of audiences everywhere.

Spiritual Importance of Music

Now in his sunset years, Jean Sibelius lives quietly at "Ainola," within six degrees of the Arctic Circle, still buslly composing, though for some years he has permitted none of his compositions to be published. But from the early En Saga (A Tale), tone poem for orchestra, to Tapiola, his Opus 112, the flow of his music is one of the marvels of the ages.

Jean Sibelius loves to talk of any music except his own unpublished works. My wife and I were seated in the lovely Sibelius drawing room (we had been invited to visit them on our wedding trip, and we spent two days there), with the Maestro, attired in a white flannel suit, on one side, and Mrs. Sibelius, lovely and tiny with her beautiful crown of snow-white hair, on the other: she nibbling at the box of candy Ruth had carried twelve thousand miles to give her, and Sibelius

SCENE FROM SIBELIUS' PANTOMIME-MELODRAMA BALLET, "SCARAMOUCHE"

This was first presented in a film. The dancers are members of the Finnish Opera Ballet and the music was played by the Helsinki Philharmonic Orchestra, Sibelius himself took a rôle in the pantomime.

vala?" (Note: The "Kalevala" is the epic poem of Finland, and is considered to be on a par in excellence of literary inspiration with the "Iliad," the "Odyssey," and the "Niebelungenlied.") "Much of my music was written with scenes from the 'Kalevala' in mind, and the 'Kalevala' goes back five thousand years in its legends. Now one most important thing about the 'Kalevala' is this; that of the fifty runes that make up the poem, five are given over entirely to the subject of music. One-tenth of our national epic glorifies music. Such is the importance in which the Finns holdthis art .- Yes, I should think the man who does not love music would be unhappy, and I think he would have very little to hold onto in his darker days."

Music and Culture

(1) 10 mm (1) 1

I asked the composer about the probable use of the old church scales or modes in composition in days to come. Almost twenty years ago I had written to him about the same matter, and upon consulting my file I find that he said at that time almost the same thing

he said last summer in villa "Ainola," "That the old church scales will influence modern composition is certain. Since the times of Haydn most music has been on two chords." (Note: Sibelius referred to the tonicdominant progression. His English was not perfect, and when linguistic difficulties were encountered we relied for some help on his daughter Eva, who spoke English; but even so we ran occasionally into trouble due largely to his limited English, my limited German and absent Finnish. I have taken the liberty of converting a few completely non-idiomatic English phrases of the composer's or his daughter's into more commonly-phrased par-

A Field of Musical Riches

"While it is true that the old church scales were developed for single-voiced singing, there is no basic reason why they should not be developed into chords. Beethoven did this in portions of the 'Eroica,' and a striking example is the second movement of the Brahms Fourth, in the Lydian mode. There is a field of richness in these other scales and chords which cannot be disregarded. Such scales are as well suited to a symphony orchestra as to an organ loft." (Note, Sibelius himself employs



"I should think any man would be very unhappy if he could not love music. There is a spiritual importance to music that goes beyond the emotional pleasure of hearing it. The Finns know this, and since about 900 A.D. have employed music to lighten the shadows of their history.

"You know, the Finns have been a free people only since 1918 Before then Finland had been an archduchy, first of Sweden, then of Russia, for a thousand years. Like all subject nations, Finland was often very badly treated by her overlords, and in her hours of darkness she turned to art, and most especially, to

"Do you know our 'Kale-



THE LATEST PORTRAIT OF IEAN SIBELIUS Photographed by LeRoy V. Brant in Sibelius' drawing room, July 22, 1948, with the composer at his Steinway piano.

3. Hands together as written, but now with no visible "MUSIC STUDY EXALTS LIFF"



A PRE-WAR PORTRAIT OF SIBELIUS With his wife and his children, at his home near Helsinki, Finland.

to be found in the early En Saga, through much of his ter. What I think can be crystallized into music is the music, to the late Seventh Symphony. An especially lovely use of modal harmonies occurs in the Second Movement of the Third Symphony, built almost completely on modal themes.)

I asked Sibelius his favorite among modern composers. This "poser" was skillfully met and the foil evaded with a smiling "I like all good music!" The composer then spoke of the advantages young composers of today have over those of prior generations, in that, through the magic of electrical recording, they may hear almost all great music performed by fine orchestras. In his own library were to be found, besides recordings of his own compositions and the standard works of Bach, Beethoven, Brahms, and others of the older schools, works of modern composers such as Bloch, Delius, Bartók, and many others, It was his pleasure to play Beecham's recording of Tapiola for us, and then to remark: "You see, my friend, all young composers may hear this music, or any other, and they may say, 'This is well done, I will examine it to see how he did it'; or they may listen and say, 'How bad! I will examine what he did so that I shall not make the same mistakes.' This you might tell your composer friends, or people who read your writings." Sibelius then spoke at some length on the vast contrapuntal skill of Bloch and the lovely scoring of Delius, He seemed especially fond of those two composers, although he did not by word single them out. In his comments, however, he devoted much time to them.

Concerning Program Music

To composers and listeners alike, the question of "program" music is always one of interest. When asked if there was a definite program to his tone poems and to his symphonies, Sibelius interpreted the matter thus: "It is impossible to picture in music a farm landscape, with a team plowing, or a herd of cattle in the distance. But it is not impossible to put into music something that, when it is played, will recapture for us the emotions excited by the lovely scene, A galloping horse might be suggested by a certain rhythm, as Wagner did so well in "The Ride of the Valkyrie," and as I tried to do in my "Nightride and Sunrise,"

modal harmonies quite freely. Striking examples are but after all, that is only a small portion of the matfeeling of the moment, One senses the mystery of the sea. I tried to put that mystery into The Oceanides. One senses the mighty mood of the forest. I tried to put that mood into Tapiola. No, my friend, I have never believed that one could put much material program into music, but I am certain that your young composers, if they are skilled enough, can put much emotional program into their works."

Sibelius has definitely put an end to the discussion themes for his compositions. Before me, in his own handwriting, are the words (translated); "I have never used Finnish folk melodies for my themes."

Regarding his often-discussed Eighth Symphony, Sibelius was, as always, averse to speaking of his works, Almost twenty years ago I had written to him the query as to whether or not it was completed, and he had said in reply "Of my compositions I can say nothing." In July of 1948 I put the same question to him. and his reply was "I can say nothing of my unpublished compositions." These sidelights I can, however, add from my own experience

1. Basil Cameron told me in Seattle in 1935 that Sibelius had promised him the world première of the Eighth Symphony.

2. Kosti Vehanen (friend of Sibelius and Finnish accompanist for Marian Anderson for many years) told me in 1940 that he had lately dined with Sibelius. and that while Sibelius did not tell him in so many words that the Eighth was completed, he was given the impression that it was already on paper.

3. Prior to the conversation with Vehanen, Olin Downes, in 1937 just returning from a visit to "Ainola." told me that Sibelius informed him that the Eighth Symphony was ready, but he had not yet placed it

4. Martti Simila, who, since the death of Kajanus and Schneevoigt, is conductor of the Finnish National Orchestra, told me in a Finnish restaurant that he believed that Sibelius had the score to the Eighth put away and hesitated to release it as yet. This was in the summer of '48

5. Warwick Braithwaite, conductor of the Scottish

B.B.C. told me in London in the summer of 1948 that Basil Cameron had announced the world première of the Eighth, as promised to him (above), and that Sibelius had suddenly withdrawn the symphony, "T think he has the Eighth ready, and also a Ninth

The Sibelius Eighth Symphony is, therefore, anybody's guess. I include these items here because of the profound interest all true Sibelians have in discussing the possibility of this work, or any other thing having to do with the bard of the north,

Ritualistic Music

Sibelius has another musical interest, that of composing for ritualistic work. He is grand organist for the Grand Lodge of Masons in Finland, and for the Masonic ritual he has composed considerable notable music. "I feel that in the ritual of the great fraternal organizations the young composer can find a field for his talents which is unlimited," he said. "Ritualistic music is not the sole possession of the church, although we must bow to the church as the mother of such music. Nevertheless, there are many great orders, such as the Masonic one, where great music would enhance the effects, the moral teachings, which are so beautifully set forth in words, and would be still more beautifully set forth if those words were clothed in music. It seems to me that many other composers are sure to do what I have already done, compose music especially for the odes, the marches, the various scenes, of the many wonderful rituals the free world knows today." The rugged Finn was raised in a Helsinki Lodge about 1921, and some years later composed music for the entire ritual of the so-called Blue Lodge, the first three degrees of Masonry. This music is used today in certain lodges in the state of New York.

On the subject of so-called modernistic trends in music. Sibelius is cautious, yet definite. He is reputed to have once said to a Swedish publisher, "Whereas many modern composers present the public with musical cocktails of every hue, I offer pure, cold water." That statement, made many many years ago, still covers the field, so far as he is concerned. But let him speak for himself:

Beautiful Music Lives

"It seems to me that beauty and emotion are the first things to consider in music. Music is, we know, the language of the emotions. Music which excites noble feelings must be noble music. Music which excites doubt, wonder, without resolving the doubt or wonder, must be questionable music.

"I have never prophesied what the future holds for music; you know that from the letters I have written as to whether or not he uses Finnish folk melodies as you for many years past, Mr. Brant. But I can say that in the past the mind musicians" (he referred to the term "cerebral" as we commonly use it) "the cerebral musicians have been forgotten, like the one who made a canon in thirty-six voices, half of them

"Deeply on me has been born the conviction that ugliness can never endure. Look in nature, look in the book of political history, look at the biographies of past composers-only those are known today who created beauty. The ones who catered to the moods of the moment, or who cheapened themselves for passing popularity, or who wrote careless or ugly music, all are forgotten. The only prophecy I can venture is that the ones of today who do these things will also be

"It must not be forgotten, however, that sometimes new paths are beautiful paths. Things are not good because they are old, nor bad because they are new. It seems to me that we must be open-minded about new experiments in music, always remembering that the only final standard in music is that of beauty." One of the financial tragedies in the life of Jean Sibelius is the fact that never at any time has he received one penny of royalties for the performance of any of his music in America. I heard this statement from his own lips, and unbelieving I had him repeat it. Both his wife and his daughter Eva reiterated the statement, and my wife heard it as well as myself. He told me that communication had been had with authorities over a period of years, looking toward the payment of the sums honestly due him, but that as of July 22, 1948, the day on which we discussed this matter, never had he realized (Continued on Page 730)



The Musical Christmas of Yesteryear

by Herschell C. Gregory

"At Christmas play and make good cheer, For Christmas comes but once a year."

S o WROTE old Thomas Tusser three hundred and fifty years ago, and the colonial fathers, with their large formilies of the colonial fathers, agreed that once a year was often enough. In colonial days there was not an abundance of candy, there were no talking dolls or mechanical toys, yet Christmas was the chief holiday of the children, just as it is today. No country has entered into the Yuletide observance with more spirit than has Engliand, with its rich store of carols, and since the majority of the early settlers came from that country, we can feel sure that Christmas in America during the colonial period was a day of great enjoyment and merriment.

Captain John Smith left us an interesting record of Christmas in 1607 or 1608 when he wrote: "The extreme wind, rain, and snow caused us to keep Christmas among the savages. We were never more merry, nor feed on more, plenty of oysters, fish, flesh, and wild fowl, also good bread, nor never had better fires in England."

No mention is made of music, but since the English printer, Wynken de Worde, brought out the first known set of carols in 1521, it is probable that the earliest Christmas music in the colonies was heard in Virginia, for Jamestown was settled in 1607 by Englishmen who brought with them a love of carols and the holiday festivities of their homeland, even though they were not a very devout company of adventurers. We may surmise some of the carols on this occasion to have been what we now know as O Come, All Ye Faithful, In dulci jubilo (Good Christian Men, Rejoice). I Saw Three Ships, The Holly and the Ivy, and Good King Wenceslas.

A Worldly Art

At first, in the later settlements to the northward there was no Christmas carol singing. The Puritans and Pilgrims in Massachusetts, the Friends (or Quakers) in Pennsylvania, made no especial observance of the holiday and looked upon all music as a frivolous and worldly art. Among the Puritans, Christmas festivities were severely censured and denounced, on the ground that the day was too sacred to make or have pleasure, Cotton Mather of Boston, wallowing in fire and brimstone, slashed right and left at heretics and backsliders. In his "Magnalia Christi Americana, "published in 1702, he selects September as the month for Christmas: for he believed that the day of Christ's birth was unknown, "God hid this day, as He did the body of Moses, to prevent idolatry. Shall we Christians, who have nothing to do with the festivals of the Jews, embrace the Saturnalia of the heathens?"

Mather drove to fury the enemies of Quakers and Roman Catholics, and probably no man is more blood guilty than he for the torturing and execution of old ladies who were suspected of witchcraft in New England. But he was unable to change the festival of Christmas back to September, and was less wise than the fathers of the early church he hated.

Yet there were exceptions, even here. We can imagine that when Morton obtained control of Captain Wollaston's settlement, about five miles from Boston, and gave it the name of Merrymount, he caused his followers to sing jovial Christmas songs of the old country, and celebrate its festivals with much merriment. We have no true account of the doings at Merrymount except in Hawthorne's tale, "The May-

mirth that was there, and the records of the place and its inhabitants, as given by Puritan writers, are probably partisan to a great degree.

In East Boston in the early times lived a staunch Episcopalian who probably had his Christmas music as he had enjoyed it in Merrie England. We can imagine something of this nature also in the home of a Puritan of liberal tendencies, Thomas Brattle who, in defiance of the ban placed upon all music except Psalm singing in the colony, had an organ in his house, where the Rev. Joseph Green, Judge Samuel Sewall, and other stricter brethren came not only to listen and admire, but also to doubt and restrain. Later he willed this organ to the Brattle Square Church which refused to accept it and, prepared for such an emergency, Brattle had made arrangements in his Will to place the instrument in Queens Chapel where after considerable controversy it was installed in 1714. Today this organ may be found in its original form in St. John's Chapel, Portsmouth, New Hampshire.

First Christmas in New England

Among the Pilgrims were many settlers from Holland who loved the old-time custom of merry making, Elder Brewster, a leader among the Pilgrims, left an interesting account of their first observance of Christmas in New England. He left the Mayflower on Christmas Day to visit the Indians, and was accompanied by a number of the natives when he returned to the ship. Gifts were exchanged, and the dinner consisted of bacon, salt fish, Brussels sprouts, gooseberries, tarts,

and plum pudding, all brought to America in the Mayflower. No doubt music played an important part in this observance, but it was the last Christmas celebration the Pilgrims enjoyed for many years. On Christmas day in 1621 the Governor called out all the Pilgrims to work. They refused, stating it was against their conscience, but later in the day when the Governor discovered them playing games, he informed them that it was against his conscience for them to play while others worked. In 1659 the Massachusetts courts enacted a law making it unlawful to observe the day, but some thirty years later Governor Andres repealed the law.

The French were probably the first to celebrate Christmas in what is now the United States. A few years before the landing of the Pilgrims at Plymouth, a French settlement was made on St. Croix island off the coast of Maine. On Christmas Day in 1604, while the settlers were all well and food was plentiful, a service was held in their chapel which no doubt included the singing of their native carols. Following the service, sports and games were played after the Christmas manner of their homeland. Before spring many in the little band died and the survivors moved to Nova Scotia. The southern states, under the influence of the French colony at New Orleans, took up the observance of Christmas much more rapidly than the northern

North of Philadelphia there was a community rich in Christmas music which must have been far in advance of anything in America at the time. The Moravians first established their colony and church in Georgia in 1735, but five years later journeyed north to Bethlehem, Pennsylvania, and its vicinity. Here they established their religion, with its cheerful music, and while pole of Merrymount," for Endicott soon quenched the the new colony exerted no direct influence on the

development of American art they celebrated each festival throughout the year with appropriate songs. Christmas was a gala holiday and the season was ushered in by the Moravians with the singing of Hosannas, accompanied by an orchestra which, differing from other such bands, devoted itself to the sacred side of music. Occasionally the churches of Philadelphia borrowed some of the excellent Moravian trombone players, and on Christmas Eve in Bethlehem there was often a love-feast for the children, at which candles were lighted and distributed, to typify the coming of the Christ Child. Christmas Morn was heralded with musical calls played upon the trombones, and both the Eve and the Day were filled with the grand old German chorales; this at a time when Massachusetts was still floundering in Psalm singing, in which if sung in harmony, the male and female voices, united in the tenor part. An abundance of food was placed on the tables, vulelogs piled high on the fireplace, and all joined in the merriment of singing and playing Christmas music.

The Church of England Influences

It is said that on Christmas Eve, 1741, the Moravian pioneers who had come to America in search of religious freedom gathered in a log cabin in a snowcovered Pennsylvania countryside. Thankful for their new refuge, they sang a number of carols, and then Nicholas Louis, Count Zinzendorf, carrying a taper, led the little group into the stables among the cows and horses. "Let us also call our village 'Bethlehem'," he said, "for it was in a similar stable that Christ was born." All agreed with their leader, and thus was the beginning of Bethlehem, Pennsylvania.

Santa Claus was taken to America by the old Dutch fathers in a ship bearing the image of St. Nicholas on the prow of the vessel, but (Continued on Page 780)



"IT CAME UPON THE MIDNIGHT CLEAR"

(1848 - 1925)A Centenary Biography

Part Six

by James Francis Cooke

In this port of the biography of Theodore Presser we find him tasting the first fruits of prosperity ofter the long struggles described in the previous chapters. His business was expanding by leaps and bounds and his personnel was increasing constantly. A trip to Europe stimulated his ambitious and thrilled him —Enrost's Note with the possibilities for music in America.

Mason's "Touch and Technic" in four volumes. Dr. ▲ William Mason (1829-1908) was the foremost pianoforte teacher of his time. A son of the immortal American pioneer, Lowell Mason, and a pupil of Moscheles, Hauptmann, Richter, Dreyschock and Liszt, he and Theodore Presser were close friends and collaborators in various matters. He acted as an advisor in the selection of material for the "Mathews' Standard Graded Course," while Mathews in turn wrote much of the text for Mason's "Touch and Technic," in collaboration with Dr. Mason and Mr. Presser. "Touch and Technic," like the "Standard Graded Course," was a great success. These books, together with the mounting sales of all kinds of musical publications, brought Mr. Presser prosperity beyond his wildest dreams. Music was thought to be of such little consequence that few could imagine that publishing and music dealing could be of any significance. Accordingly, when Mr. Presser married Miss Helen Louise Curren in 1890, member of a wealthy Philadelphia family, her brother approached Mr. Presser to find out whether his charm-

THE CHAMBER MUSIC HALL AT CASTLE TREVANO

Theodore Presser met mony famous musicians in the home of his friend,

Louis Lombard, Costle Trevano also hod a full-sized opero house.

N the same period Mr. Presser published William ing sister was marrying a man whose means could sustain her social position. The brother was dumbfounded to learn that Mr. Presser's income was notably larger than that of his skeptical investigator, Mrs. Presser died in 1905.

To Mr. Presser, money never meant a means for indulging himself, but rather a medium for accumulating a reserve to help in the furtherance of his ideals.

An Expanding Business

In preparing a new book for publication he never had his mind fixed upon the probable profit. He always asked himself, "Is this a work which is really needed in the educational world? How can I make it the clearest, most interesting, most helpful and most durable work of its kind?"

With the rapid expansion of his business, Mr. Presser was obliged to secure larger quarters. In 1893 he moved his business to a larger building at 1708 Chestnut Street, where he was to remain for ten years. Then in 1903 his means enabled him to purchase a building at 1712-1714 Chestnut Street, which had formerly been

> warehouse The following year, 1904, the business was moved to this new location, which still remains the retail store and the official address of the Theodore Presser Company. The business occupied the lower floors, while the upper floors were made into studios. The further increase of business, with thousands of customers in various parts of the world, was extraordinary, and demanded continually expanding space. In 1905 he bought a three-story residence on Sansom Street, immediately behind his Chestnut Street. properties. He occupied this small annex for seven years, at which time he purchased two adjoining properties and in 1912 erected a tenstory stone and steel modern office building.



Mr. Presser also started a highly successful Garden and Orchard Society, which flourished in Philadelphia for several years

less initiative led him to a real estate enterprise of 1708-10 Chestnut Street considerable dimensions. He (Continued on Page 781)



WILLIAM MASON Liszt's Most Famous American Pupil

known as the Greble Building, which he used in part for business expansion and for an increasing number of studios. The Presser Building became the established music center of Philadelphia, and is known as the heart of musical Philadelphia.

Since Mr. Presser's passing, however, the mail order, stock rooms, and publishing offices of the company have been removed to a building one block long and six stories high on Walnut Street, containing probably the largest assembly of sheet music and music books

The employees increased up to this time to over one hundred, and the catalog was well on the way over the ten thousand mark. The circulation of THE ETUDE soared to 125,000 to 135,000 subscribers, I entered Mr. Presser's employ in September 1907 as Editor of THE Errore Despite my extremely youthful appearance at the time, I had been a contributor to the magazine for several years, I had been careful never to visit Mr Presser, realizing that if he noted my youth he might have lost faith in my ability to write. The first meeting occurred in the ancient railroad station of the Delaware & Lackawanna at Weehawken, New Jersey. Mr. Presser's first question was, "What's the matter? Couldn't your father come?" He appeared stunned and disappointed when he found that I, who was so youthful, had written the many articles which had won me the opportunity to become editor of the world's largest musical periodical. The business was incorporated as The Theodore Presser Company in October, 1908.

An Outstanding Characteristic

One of the paramount traits of Theodore Presser's character was his initiative. He was a great believer in Beethoven's favorite motto, "Nulla dies sine linea" (Never a day without a line). He seemed to be impelled to start something fresh daily. In 1891 he founded the Philadelphia Music Teachers Association. As was his custom, he refused to become President. This Association has become one of the largest local music teachers' groups in the world, Many foremost Philadelphia musicians have been President; including among others, Daniel Bachelor, Thomas àBecket, James Francis Cooke, Stanley Muschamp, Dr. Frances E. Clark, Dr. Edward Ellsworth Hipsher, and Lewis James Howell. From a mere handful of teachers it developed a plan to dignify music by giving banquets at many of Philadelphia's leading hotels which were attended by men and women in other fields who were devotees of music and believed in its importance. Artists, men in various callings, and speakers of international renown drew tremendous audiences on these occasions.

In 1917 his philanthropic inclinations and his tire-

on the wrong tempo in a piece, it is forgivable if he

The Mania for Speed by Performers of Music

HIS article is a lamentation and an exhortation. Although my plea is directed to performers on any musical instrument, to singers and conductors, I deal particularly with performances by

In some previous article of mine for ETUDE, I have dealt with carelessness in phrasing, "punctuation," and shading by young plano students. Today I feel myself impelled to speak of a bad feature in modern performances, a weakness which has become almost a mania and a disease with some young players, and indeed, with some great and famous pianists. I mean the deplorable passion for distorting the rhythm and form of a piece of music, and for playing fast movements at an excessive speed.

Before I register my specific complaints, I will dwell shortly on the general topic of tempi in the performance of music.

It is a delicate subject—since among the great artists and conductors there are scarcely two that will fully agree on the tempo of a sonata or symphony.

The terms presto, allegro, allegretto, moderato, andantino, andante, adagio are all relative. In a general way, allegro means fast, and andante means slow. In musical literature we find hundreds of allegros and hundreds of andantes. They will differ in their degree of speed. So we can ask: "Just how fast should this allegro go?" And "how slow should this andante go?" And if great artists differ on the tempo of a piece, shall we be surprised when hundreds of lesser musicians differ still more? The temperaments of the performers also differ, and hence there are many different conceptions of the tempi as well as the feeling

Of course, the answer to the foregoing questions (How fast? How slow?) is: The musical contents of the piece-the character of the themes and of the passages, and even the general form of the piecemust guide us.

I have heard many students and even some famous artists play the first movement of the "Moonlight" Sonata at such an extremely slow tempo that in spite of a beautiful tone and depth of feeling it was utterly boresome to listen to, because one "lost sight" of the outline of the melody.

Confusing Directions

One could speak Hamlet's Soliloquy so slowly that even with an expressive voice one would not get the sense of the words. Even in an adagio the music must still "hang together" and tell its story. Slow-yes, but it must still flow. Your musical instinct must tell you how far you can go in your slowness.

Leschetizky has said: "Play a slow phrase at such a tempo that a good singer could sing that phrase in one breath, so that we get the 'bird's-eye view' of the phrase, and can follow the music."

What is terrifically confusing to teachers and students is the way the metronome marks vary in different editions of the same piece.

Personally, I find some printed metronome marks incomprehensible. In some fast pieces, the tempo given is so extreme that the music is swamped. Certain allegrettos supposed to be graceful are given either at a lumbering or a galloping tempo. I can only recommend to students and teachers this: Feel the mood of the piece. Is it deeply serious, meditative, gently pensive, quietly flowing, of firm rhythm, of joyful exuberance, dramatic, rushing along, and so on? Then sing or hum (or whistle!) the theme away from the piano, and keep doing it for a while. The feeling for the right tempo will finally assert itself if you are truly musical. Don't think the tempo out with your brain; it must come out of your heart.

When a young student or gifted young player hits

bu Heinrich Gebhard

plays well otherwise. But what is unforgivable is his recitative passages-largo, allegro, and so forth. Here taking erratic liberties with the time during the course of the piece. This is done by hundreds of players in this modern age, and the crime of it cries to heaven. That, then, is my first complaint.

Let Moderation Prevail

In the opening movements of the Havdn, Mozart and Beethoven Sonatas, the second theme is often of a feminine, tender, expressive character, in contrast to the masculine, energetic first theme. Although there



Music and Culture "1" Lord total and a control land the

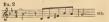
Fine phrasing and beautiful shading are very important indeed, but to play rhythmically well is the first requisite in good musical performance. It is the very life pulse of the music. Altogether too many

people forget it or disregard it. Another evil habit that crops up often with some players is found in compositions that can be easily divided into sections: For instance, in the two Brahms Rhapsodies, Op. 79. About every eight, twelve, or sixteen measures something new occurs in the music. In The B Minor Rhapsody, it says sostenuto in Measure 22, to be played a little broader in style and tempo. The short section in D Minor



and the whole B Major section should go a little slower than the main body of the movement. In my edition of these two Rhapsodies (Schirmer's Library) I have expressly written: "These two Rhapsodies should be played with a great deal of dynamic shading, but with very few liberties of rhythm. With the exception of the few ritardandos indicated, both pieces should be played with great swing and fairly strictly in time." Yet I have often heard these Rhapsodies terribly distorted with terrific changes of tempo almost every eight

This sort of sin is also shockingly committed (even by famous players) in the Chopin Ballades and Waltzes. The first Ballade, G Minor, is composed in episodes, so to speak. The first seven measures are a dramatic introduction, quite free in time. Then begins the main body of the movement, marked moderato.



A sweet melancholy pervades this first episode, which should be played delicately, with touches of rubato. and the general tempo should be about M.M.] = 120. At the twenty-ninth measure from moderato,



the music is soft, but gradually becomes louder, and gradually faster, until at Measure 41, allegro should be reached. From here the music is brilliant, and the speed should be about M.M. J. = 88 up to Measure 56.



At times, as in the first movement of the D Minor from which place we carry out a calando, smorzando Sonata, Op. 31, No. 2, Beethoven alternates a fast and ritardando, reaching meno mosso at Measure 61, tempo with some very slow phrases and even free M.M. J. = about 63. We get into più animato at Meas-

HEINRICH GEBHARD

is no change of tempo indicated by the composer, it is

quite feasible and esthetically right to play that themé

a hair's breath slower. It certainly should not, how-

ever, be played about ten to twenty degrees slower by

the metronome than the rest of the movement. Yet

dozens, yes, hundreds of students and young players

The beautiful second theme of the opening move-

ment of Beethoven's "Waldstein" Sonata comes three

times during the movement. The first two times it

should be played a trifle slower, and the final time

quite a bit slower than the rest of the movement. Time

and again I have heard young pianists "moon" over

that theme, as if the movement had suddenly turned

into an adagio. Such people seem to think that every

beautiful theme must be slow. When Beethoven wanted

to write a slow movement, he was quite capable of

play it so, thereby completely stopping the flow of

the music

ure 119, M.M. J. = about 92, reaching meno mosso at Measure 187, back to M.M. J. = about 120. Finally, we plunge into presto con fuoco at Measure 203, M.M. = about 116, maintaining this tempo up to the final fifteen measures, which are free in time,

The great art of interpreting the Ballade is to make the various moods (poetic, brilliant, and so forth) gradually "melt" into each other. This applies not only to the shading, expression, and feeling, but also to the tempi. The poetic sections must be played somewhat rubato, but with the general tempo moderately slow (as approximately indicated). The brilliant sections must be in time; fast, but not excessively fast. The transitions from the slow sections to the fast, and from the fast to the slow must be done gradually, not

abruptly, Ritardando means get slower GRADUALLY; and accelerando means get faster GRADUALLY. A good illustration of a perfect ritardando is a train coming into a railway station, and that of a perfect accelerando is a train leaving a station.

These are the considerations that should govern the tempi of the Ballade. Too many times we hear the Ballade terribly maltreated by the slow sections being dragged out interminably, and the fast sections hurried through beyond all recognition of the music, with the ritards and accelerandos sounding erratic and eccentric, so that the architecture, the grandeur of the composition and the presentation of the piece as a whole are completely lost.

(This article will be continued in the next issue of ETUDE, when Mr. Gebhard will discuss, with his remarkable clarity, the relation of speed to the Waltzes of Chopin, the Chromatic Fantasy of Bach, and works of Schumann, as well as the studies of Czerny.)

Christmas Music—A Universal Language

by Isabel Wister

RANCES M. GRAY, Western Field Secretary of for this Christmas banquet, which was gobbled down in short order. period after World War II. The scene is somewhere in

"Our hospital wasn't far from what was called, contemptuously by some, 'where the Krauts lived,' but a mosphere of 'Peace, good will to all men!' few of us, mindful of the significance of small things in human affairs, especially among women and children, asked the Superintendent if we could have a Christmas party and were devastated by his emphatic, 'No! Christmas, with this dreadful mixture of hate, starvation, and germs and contrasting faiths? Why, such a thing is unthinkable!' But we would not give up our idea and went about a different way of approaching our objective. We were fortunate in securing a place to give the Christmas party and the people to develop an enthusiastic Christmas spirit. The surroundings were barren, but with a few colorful decorations we contributed to the Christmas cheer,

"Mothers with many children came. The little tots were seated at small tables. The mothers, with teardimmed eyes, sat by, happy to look on and see joy chocolate and doughnuts composed the bill of fare everywhere. The Christ Child was born again."

with the children of the unloved 'Krauts,' the children of a camp of displaced persons had been invited, Many tongues were heard in the restrained but happy at-

"The refreshments were gone, but the warm room offered such unaccustomed comfort, a forbidden luxury in so many homes, that the guests made no move to depart. Yet, there had been no entertainment provided by the kindly hostesses, and they were at a loss to know what to do in such a situation. A genial G. I. (bless his heart, wherever he is!) produced a concertina. In that bare room, where the Spirit of Christmas had spread its blessing, he began to play softly, singing his words in English, but a chorus took up the wonderful melody, a German song written long ago by a young priest and a village organist.

"They were soon singing it, each in his own tongue, for everybody knew it: 'Silent Night, Holy Night! Christ the Saviour is here.' With the music, race hatred was, for the moment, abandoned in the meancome to the hearts of the little ones. Steaming hot ing of the Christmas story. Smiles and happiness were

Sibelius Today

(Continued from Page 726)

as the United States of America is concerned,

And today in England, by some strange workings of the government, he is also barred from any royalties. Warrick Braithewaite, distinguished British conductor, explained to me that by government edict no sums of money more than certain very small amounts may be exported from his country. "It seems that the ruling is such that it includes the payment of royalties to Sibelius," he said. "We have tried time and again to have the ruling relaxed so that he can have his just payments but so far we have accomplished exactly nothing. The money is piled up for him, I should imagine thousands of pounds, but it is held here and

In this connection it should be noted that the only publishers of the works of Jean Sibelius are, with one single exception in America and in England, continental firms. The fault for such non-payments of royalties may lie with them.

Sibelius was born December 8, 1865. He began the study of piano at the age of nine and the violin at fifteen. His parents wished him to become a barrister, but he loved music. Music finally won, and he studied under some of Europe's most noted masters, His com-

the first financial benefit from his compositions, so far positions in his youth were complimented by no less a person than Brahms, His wife is a lovely companion who has been his inspiration. Their home in Jarvennaa is rustic, the walls being made of unpainted peeled logs, Woods surrounds the dwelling and in the distance one sees a glimpse of one of Finland's lovely lakes. Even here are to be found the touches of war, however, as before one reaches the bard's home the open country covered with tiny and primitive cottages, built to house the thousands upon thousands of displaced Karelians, driven from the Karelian peninsula by the Russians

Like Brahms, the history of Sibelius is the history of his works. Since 1897 he has received a stipend of some two thousand dollars a year from the Finnish government, that he might be freed of financial worries and thus devote himself entirely to composition This he has done, so that at the age of eighty-three he still is seized by the fever of youth, so far as composition is concerned, and often works far into the night upon scores which have not yet seen the light of the publisher's lamp, Almost all his friends believe that upon his death a veritable wealth of hitherto unknown beauty will rise from the closets in which they have been entombed, a resurrection of the spirit of

"MUSIC STUDY EXALTS LIFE"

Test Your Teaching Methods

A Quiz for the Piano Teacher

by Eric Steiner

HECK the answers most fitting to your ways of teaching with the following system of scoring: Score two points for each (a) that you checked; four points for each (b); six points for each (c); then find the total,

If your score is between 20 and 30, try to relax your teaching methods; you may be a teacher of fine character and high standards, but your strictness may cause resentment from the average child.

If your score is between 50 and 60, you are too easygoing. Some children might like you for that, but results will be unsatisfactory.

A score above 30, yet below 50, indicates that you are one of those fortunate teachers who know how to strike a happy medium,

1. If Johnnie informs you at the start of the lesson, that he didn't have much time for practic-

(a) tell him, that you expect him to be prepared

every week, and that you won't accept ex-(b) discuss the reason for his unpreparedness with him, to avoid it in the future as much

as possible? . (c) reply "That's all right, but don't let it hap-

pen too often? 2. If Jean, in her first year of study, finds it hard

to count in an even manner, do you: (a) make her count to the ticking of a metronome, to develop a sense of even rhythm?...

(b) suggest "Let's both count together," to develop the important habit of counting?

3. If the student, in playing a certain passage, changes the given fingering, do you:

(a) forbid such a change and insist on the given fingering? (b) discuss the change and explain that occasionally changes are permissible, yet they

should be marked in the music? (c) Let it pass without discussion, thinking that as long as the passage was well played, the change did not matter?

4. If a twelve-year-old student plays Bach's Two-Part Inventions with difficulty and without signs of understanding, do you:

(a) insist on continuing, hoping that gradually style, to develop the student's appreciation

compositions that appeal to his taste read-

5. If Jimmie, age nine, requests you to play a selection for him, do you:

(a) select the greatest masterwork at your disposal, to impress him with the fact that (b) choose a piece of music of fine quality, that is quite simple and fitting to a child's mind?.

(c) play whatever he requests? 6. If the pupil, while playing from memory a piece that he knows quite well, strikes a wrong note here and there, do you:

(a) interrupt him each time to correct the er-

(b) let him finish, and then, after praising the good points, discuss the mistakes? (c) disregard these errors, as they seem insig-

nificant considering the otherwise good performance? . 7. If Joan, after several weeks of practice, tires of a piece, which you consider important for her progress, without playing it satisfactorily, do you:

(a) insist on her continuing it until it is well learned? (b) suggest to let it rest." and to resume it later for further progress? (c) change to a new piece. (Continued on Page 774) Music and Culture

The Great Russian Music of Yesterday

How It Has Influenced the Music of Today

A Conference with

Alexander Icherepnine

Renowned Russian Composer and Pianist Punil of Paul Vidal and Isidor Philipp

SECURED EXPRESSLY FOR ETUDE BY GUNNAR ASKLUND



Biographical Note

LEXANDER TCHEREPNINE, one of the world's most distinguished contemporary composers, offers a unique combination of hereditary and environmental influences. Born in St. Petersburg, in 1899, he is the only son of Nicholas Tcherepnine, noted composer and conductor, who was a favorite pupil of Rimsky-Korsakoff. At six, he began music study with nine has combined creative work with playing and his mother, the singer, Marie Benois Tcherepnine (daughter of the painter, Albert Benois, and the pianist. Maria Kind Benois), His earliest recollections center about the activities of his father and the warm hospitality of his home, a meeting place for musicians, artists, and writers. The boy took part in all home gatherings and accompanied his parents on all tours. Although music was the language of the home, his parents insisted that general education come before specialized training. Accordingly, young Alexander approached music as personal fun, preparing gifts for his family in the form of compositions. He did not enter the Conservatory until he was eighteen. The next year, the Russian Revolution broke out. The family fled to Tiflis, where Nicholas Tcherepnine became director of the Conservatory, and young Alexander began a varied career as pianist, composer, musicdirector of the Kamerny Theater, critic, and teacher. The three years' stay in Georgia initiated him into the Oriental color which has influenced his work. In 1921, the family moved to Paris. For this voyage, the young man's luggage consisted of a large bag full of manuscripts. He continued serious study under Isidor Philipp. He made phenomenal pianistic progress, but hesitated to show his compositions. However, hearing that "Tcherepnine's son" was on the way to becoming a Tcherepnine in his own right, the great teacher asked to see the young man's work and interested publishers in it. At twenty, with his First Piano Concerto, Tcherepnine was established both as a composer and as a pianist. There followed tours in all parts of the world, which strengthened his position as a musician of unusual taste, sensitivity, and erudition. Between the two wars, he was a frequent visitor to this

DECEMBER, 1948

such conductors as Serge Koussevitzky, Frank Black, Rudolf Ganz, and Fabien Sevitzky; his opera, "Ol Ol", was performed on Broadway; and he himself has made frequent concert appearances in New York, Philadelphia, Boston, and has toured from coast to coast. For two years, he took vigorous part in the musical life of China and Japan, at the same time maturing his own style. His early works, characterized by impressionism and virtuosity, now gave way to more inward musical thought expressed through stronger composition. Among Tcherepnine's important innovations are the nine-tone scale; the use of rhythm as an independent element of expression; and a new polyphony (of skillfully intercepted lines which render their themes even more distinct by an ingenious system of pauses) which the composer calls "interpunctus." Tcherepnine's works include three operas (of which "Le Mariage" completes an unfinished score of Moussorgsky), three piano concerti, two symphonies, and a large number of ballets, cantatas, orchestral works, chamber works, transcriptions, piano soli, and songs. These works, a recognized part of world literature, frequently appear on the programs of eminent performers. During his visit to the United States, Mr. Tcherep-

A Comparison

"I have a peculiarly warm feeling for ETUDE. Since the liberation, we, in Paris, were able to keep abreast of world musical thought through this excellent magazine which my wife's sister regularly sent us from Honolulu. I take pleasure in expressing my appreciation of ETUDE in the form of ideas and recollections which, perhaps, may interest others of its readers.

"There is a certain similarity between Russian and American musical development. Musically speaking, both are still young countries; both began their musical expression at a time when the expression of other lands was already mature; both went through a period of consuming foreign music before becoming producers themselves. When Glinka founded the Russian national school, America was still producing popular material (folk airs, Civil War songs, and so on); before Glinka, Russia had been in much the same position. In both cases, art-music was sought abroad. It is interesting to follow the means by which a truly national production was made possible.

"When Russia founded her national school, she had two important resources: a vast body of church and ceremonial music, and a vast heritage of popular art which had no 'purpose' beyond expressing the national character. These materials had existed for centuries; they remained fragmentary and unpersuasive, however, until a strong talent developed them as art. This work was Glinka's, Deeply learned in the music of Germany, France, and Spain, he was the first to use foreign musical forms as an influence, rather than

country. His compositions have been introduced by a model for imitation. He gave Russia a national school, not by copying the art of other lands, but by adapting foreign forms to the uses of native Russian material. The same thing is happening in America. For years America has drawn on foreign art; even today foreigners (Hindemith and Stravinsky, to name but two) are working here and necessarily influencing American music, But the notable American composers are those who have broken away from imitation, and who use European influences simply as a means of releasing native American thought. We are living among American Glinkas without knowing it!

An Interesting Development

"Once the Russian school was founded, it had to be developed-and this development is particularly interesting. We Russians are a people of tradition; we love our homes, our families, our backgrounds; we are warm in our friendships and stick closely by each other. These qualities gave us our musical development! In other lands composers have worked, perhaps more isolatedly; in Russia, we work in groups. The great Group of Five were simply friends who worked together; they showed each other their writings, criticized each other, helped each other, took a hearty share in each other's triumphs and disappointments. Often they insulted each other (they never flattered!), but their strong, friendly cooperation resulted in mutual stimulus. Rimsky-Korsakoff, Cui, Balakireff, Borodin, Moussorgsky discussed each other's work; pencil-marked it; their doors were always open to other young composers who sought their aid. And great work resulted from this mutual assistance, Further, at the head of their group stood the critic Stassoy not a musician but a competent and practical judge. He did not confine himself to written criticisms -reviews of a performance after the performance had taken place. He guided these men, advised them, told them what to do and how to do it. It was Stassov who gave Borodin the book of "Prince Igor" and insisted on his setting it to music. He did the same with "Boris" for Moussorgsky. He gave them that push-from-outside that every creative mind requires. Thus, the development of the Russian school grew from creative genius plus a close comradeship of work and a guiding influence of expert criticism while the work was being done. It would be interesting to see how such a close, strong combination would work in other lands. (In passing, I may say that the test of this group-spirit came when Rimsky postponed his own composing for the disinterested and quite unpaid task of finishing Moussorgsky's orchestrations, after his death. Glazounoff did the same, So did my father. I am proud to have continued this tradition with "Le Marlage.")

"Even Tchaikovsky, who was not one of the group, had his own critical mentor in Laroche. Laroche preferred foreign music to Russian, and his admiration for contrapuntal form influenced Tchaikovsky's style. It is interesting to analyze the (Continued on Page 771)

New Musical Wealth on Records

by Peter Hugh Reed

ITH each new advancement in the art of Sound reproduction, it becomes apparent that Rodzinski, conductor. Victor set DW-91 better than average equipment is essential to reveal full range and quality of tone. This proves to be the case with Columbia's new Long Playing record. The player sponsored by the company barely reproduces half the range in the grooves. Those owning extended range equipment with a two-way motor should purchase one of the modern wide range pickups, such as the magnetic Astatic, G. E., Audak, or Pickering, especially adapted for reproducing the long playing record. Those who do not have two-way motors will do well to investigate and try out before buying the several new players now on the market, or have one built to match their own equipment. It is not feasible, as we previously intimated, to convert existent changers to operation on two speeds. However, changer manufacturers will shortly have new mechanisms on the market operating at two speeds.

The deluge of recordings being issued these days gives the critic the feeling of assuming the rôle of a Noah in selecting material for ultimate preservation. If from time to time, we omit recordings in which a reader is especially interested, our opinions may be solicited by correspondence, accompanied by a selfaddressed and stamped envelope.

Dvorák: Symphony No. 4 in G major, Op. 88: Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York, Columbia set 770.

Prokofieff: Classical Symphony, Op. 25: Serge Koussevitzky conducting the Boston Symphony Orchestra. Victor set 1241.

Here are two favorites splendidly performed and recorded, Dvořák's Fourth is one of his most personal works, in which he sings of the beauty and gaiety of his country for his "heart's consolation." The first and second movements remain among the finest symphonic sections by the composer. Those who know and admire the "New World" should sample this more elative and spontaneous opus which, in our estimation, best sustains interest, Koussevitzky's performance of Prokofieff's delightful neo-classical symphony is quite unmatched for its deft choice of tempi and delineation of the music's delicate irony. Those who own his 1930 recording will rejoice that he has at long last rerecorded the work

Brahms: Academic Festival Overture, Op. 80: The Boston Symphony Orchestra, Serge Koussevitzky, conductor. Victor disc 12-0377.

Dvorák: Slavonic Dances Nos. 1, 3, 4, 8, 10: The Cleveland Orchestra, George Szell, conductor. Colum-Gershwin: An American in Paris: The RCA Victor

Symphony Orchestra, Leonard Bernstein, conductor. Victor set 1237.

Granados: Goyescas-Intermezzo, and Revueltas: Sensemaya; Leopold Stokowski and his Symphony Orchestra, Victor disc 18-0169.

Hindemith: Lively from Five Pieces, Op. 44, No. 4, and Pieces in the First Position for String Orchestra, Op. 44, No. 3: The Stuyvesant Sinfonietta, Sylvan Shulman, conductor, Columbia disc 72606-D.

Spirituals Transcribed for Chamber Orchestra: The Busch Chamber Players, Columbia set 764.

Stravinsky: Danses Concertantes and Scherzo à la Russe: The RCA Victor Chamber Orchestra, conducted by the Composer. Victor set 1234.

Vaughan Williams: Fantasia on a Theme of Tallis: The Minneapolls Symphony Orchestra, Dimitrl Mitropoulos, conductor. Columbia set X-300.

Wagner: "Tristan and Isolde"-Prelude and Love

execution of the Brahms overture is praiseworthy, but familiarity with Bruno Walter's earlier version leaves us with the feeling that Walter is closest to the heart of this essentially German music, Szell plays Dvořák's "Slavonic Dances" in a healthy forthright manner, but with little rhythmic subtlety. Talich, in his performances, proves more satisfactory in this respect. Of all performances of Gershwin's buoyant and youthful Parisian picture, none have given it more zestful treatment on records than Bernstein. Moreover, the recording is more tellingly realized.

The tonal vividness and brilliance in the Stokowski record are especially rewarding. Stokowski accentuates the sentiment in the Granados but the overall effect is impressive. The accompanying tone poem by the Mexican composer, Sylvestre Revueltas, offers striking contrast. Vigorous, barbaric, and often frenzied, it depicts the oppression and suffering of a secret society of African Negroes. The Hindemith studies for string orchestra have character and vitality, which the conductor ably defines. The over-elaborate orchestrations of a group of Negro Spirituals by Mr. Busch leave one with the feeling that the voice serves better most of

these pieces Stravinsky's Danses Concertantes offers an ironic commentary on the grotesque sequences of traditional ballet, From the record, this music seems more self-conscious than in the theater. The filler is more divertingpleasantly reminiscent of the composer's "Petroushka." Vaughan William's Fantasia is a work partaking of two worlds-that of the sixteenth century Thomas Tallis, whose ecclesiastical theme is used, and our own time. It is one of the composer's finest scores, suggesting a mood of inner reflection in its dramatic restraint, Mitropoulos' performance tends toward a sensuousness of sound, as though opposing Its implied spirituality, which Boult in his recording affirms. It is the tonal beauty in the "Tristan" excerpts which recommends the new set. Rodzinski plays this music with sentient warmth and lyrical tenderness, but in comparison with the Toscanini and Furtwaengler versions, the emotion seems restrained,

Poulenc: Concerto in D minor for Two Pianos: Arthur Whittemore and Jack Lowe with RCA Victor Symphony Orchestra, Dimitri Mitropoulos, conductor, Victor set 1235.

Saint-Saëns: Concerto No. 2 in G minor: Benno Moiselwitsch with the Philharmonia Orchestra, Basil Cameron, conductor. Victor set 1255.

Vieuxtemps: Concerto No. 5 in A minor, Op. 37: Jascha Heifetz and the London Symphony Orchestra, Sir Malcolm Sargent, conductor. Victor set 1240.

The Poulenc Is witty, facile, and poetic. The composer has a gift for stylistic variety and his music

RECORDS

reveals a melodic charm that is both commonplace and earnest. The slow movement owes much to Mozart's p minor and C minor concertos. This is music that with its clever impudence and elegance, quickly wins with its clever impatience and degance, quickly wins one's interest. It is splendidly played and recorded The Saint-Saëns is an old favorite not heard so often these days. Its opening movement reveals the influence of Liszt and others, but its scherzo and finale are characteristic of Saint-Saens in his most sparkling and piquant style. Moiseiwitsch plays the work with appropriate brilliance, wisely avoiding sentimental stress. A fine recording. The Vieuxtemps is an opus of theatrical bravura and sentiment too eclectic for its own good, written to exploit its composer, a famous violinist in his day. Those who revel in a sparkling show of lustrous violin playing will find it here. The spotlight is on Heifetz, rather than on the composer.

Berlioz: Requiem: Emile Passani Choir and Orchestra, conducted by Jean Fournet. Columbia set 769. Stravinsky: Symphony of the Psalms: The London Philharmonic Orchestra and Choir, Ernst Ansermet.

conductor. Decca set EDA-52. The English writer, Cecll Gray, says of Berlloz's "Requiem:" it "stands alone in music; there is nothing with which we can fitly compare it." Theatrical, and more often than not pagan in spirlt, with a dynamic intensity in three movements never before applied to a setting of the Mass for the Dead, this work is an awesome supernatural drama. Berlioz regarded it highly and late in life wrote; "If I were threatened with the destruction of all my works save



ROBERT AND GABY CASADESUS Two famous French planists distinguished for their fine recordings.

one, I would crave mercy for the 'Requiem.' " Columbia is to be congratulated on making this French recording available to American record buyers. It offers a well directed performance of a stirring opus by one of the great composers of the nineteenth century.

Stravinsky's "Symphony of the Psalms" shares in its purely physical expression, one characteristic with the Berlioz work. This is also a highly dramatic score, rhythmically complex and tonally vivid in coloring. There is a spontaneous force to this music, partaking of barbarism and piety, that impresses greatly. In our estimation, it ranks among its composer's best works. Its performance is superbly realized in this new

Albéniz: Iberia-Vols. I and II: Claudlo Arrau (plano). Columbia set 757. (Continued on Page 776)

ETUDE

COMPOSER INSURANCE

"A DICTIONARY OF MUSICAL THEMES." By Harold Barlow and Sam Morgenstern, Introduction by John Erskine, Price, \$5.00, Pages, 656, Publisher, Crown Publishers.

Here is a dictionary or a kind of thesaurus of "the music of more than ten thousand musical themes arranged for ready reference so that quickly and easily the reader can: 1. Find the exact music of any important instrumental composition ever written. 2. Identify almost any musical composition he has heard, though the composition and composer be unknown to

The above quotation is made from the tacket of remarkable book. The second desdaption, 6 made with some reservation, There are musical themes which have had wide vet which could not even be included it times the size of this large volume. Many lar themes of modern songs have been nillaged from the melodic treasure hous some without identifying the source or as "Thank you" to the dead genius w We do not, however, imagine that So or the whole assembly of masters in worry very much about this. They pos proud of the enjoyment they have who have followed them. Great for made by mercenaries who have raide of yesterday. One of the most famous pieces, reputed to have sold over two in part directly pillaged from Czibul The book is divided into two parts.

themselves, and second, is a kind of betical index made for anyone who, in mind, may find It easily. But if he the theme of I'm Always Chasing Raint be able to find it in the index unless b

as the second theme of Chopin's Fantasie Improver Op. 66, from which it was originally swiped ad nauseum. However, your reviewer has long since condoned this form of musical burglary if it serves to bring these musical melodic gems of great masters to a larger public which otherwise might not ever encounter them.

Some melodies often employ the same relative notes of the scale but are quite unlike, because of the rhythm, Here are two themes which begin on the following series of degrees, 58765876, Note how different the themes sound when affected by rhythm,

A. Zarzycki (1834-1859) Mazurka, Op. 26, Vn. and Pft. (Copyright 1899, Carl Fischer).

François Couperin (1668-1733) Soeur Monique, Harpsi.

The relative degrees of the scale are identical, but the melodies are definitely different.

.The general musical public knows little of the legal battles which are continually bitterly fought by the publishers for the protection of definitely original copyrighted themes in their catalogs. We would advise composers, who hope to escape litigation, to compare their new themes with those listed in the ingenious index, and insure themselves against law suits.

"THE LIFE OF BRAHMS." By Florence May, Pages (Volume I) 323; (Volume II) 376, Price, \$17.50. Publisher, William Reeves Bookseller, Ltd.

"The Life of Brahms" by Florence May, one of the finest biographies of the great symphonist, now appears in the second edition. The work has met with international success and is the result of long research in Europe, made with a view of painting a picture of Brahms the man. Although it does not delve deeply into his works from a technical, analytical standpoint as, for instance, the Brahms of Edwin Evans and others, it does present a rich portrait of the master, with a definite appeal to the interested music lover.

Music in the Home

Etude Music Lover's Bookshelf



Meredith Cadman Mr. Benoist was born in Pari 2 famous French virtuosa, Raau as the accompanist of famous years he was the occompanist violin, and voice, His acquair nostalgic flavor about his colc are sure ETUDE readers will en.K

By Ernest Hutchisher, Alfred A:

what a jury! I did not find out until la

members were. The president was the Dire rks in the eral of the Conservatoire, Ambroise Thomas, the in the of "Mignon," "Hamlet," and other operas. On the Aussat Camille Saint-Saëns, of the sardonic tongu Ernest pronounced soprano lisp. On the left sat the vener Mr. Cesar Franck, already rather feeble, but yery kind a ed benevolent. Further down the table sat Jules Massen in Europe and in Anterio-ano Sybil Sanderson yed with most of the world's great sympnony orchestras, he settled in Berlin as a teacher. Among his pupils was Olga Samaroff. In 1900 he became head of the Pianoforte Department of Peabody Conservatory and since then his activities have been largely in the New World. In 1924 he became associated with the Juilliard School of Music in New York and from 1937 to 1945 was presi-

dent of that institution. He traces the history of piano literature chronologically from the pre-Bach composers down to the most modern works. His approach is not an involved musical dissection of the works, but rather an appreciation from the educational and artistic aspects of the master works, which will have a decided appeal to the amateur, as well as the professional. There is no substitute for experience and the book is enriched by Mr. Hutcheson's long contacts with the art. It is also profusely illustrated with notation examples from the masterpieces.

OUR OPERA

"METROPOLITAN OPER

liam H. Seltsam, P.

The H. W. Wilson

Mr. Seltsam's remarks

New York, from the first

to the present, is a re

The fall of 1883 seems to

nary year, as many proj

were inaugurated at tha

them was ETUDE itself.

a new period of civic a

first great suspension s

East River, was opened

beginning to aspire to be

opera house was the wo

New York streets were

poles. The "Met," as it is

days, opened with a perfo

with Campanini, Schalchi,

first program is very amu_NOIST

performance of the Me

vertisements, the provincial nature of the adolescent city. Steinway, Knabe, and Bacon pianos lead the list. The other advertisements are those of local dealers in groceries, flowers, gas fixtures, coal lamps, and clocks, along with those for nationally known pianos. The Barrett House, Broadway and Forty-third Street, advertises rooms at "\$1.00 per day and upwards."

Thereafter, this excellent book records the complete cast of every performance given at the Metropolitan Opera House up to the date of publication. There are also critical comments upon first performances and the debuts of artists. In addition to this, there are excellent half-tone portraits of one hundred and twenty-five of the great stars who have brought glory to the Metro-

This valuable book becomes a permanent source of reference for libraries, journalists, and historians of the future.



MARCELLA SEMBRICH her first appearance at the Metropolitan use in its opening year-1883.

"MUSIC STUDY EXALTS LIFE"

DECEMBER, 1948

"MUSIC STUDY EXALTS LIFE"

Wants Chord Pieces

Would you kindly sive me han names of pieces with chords from early grades to medium dual playing chords, and they hesistle and sometimes stop, in order to get their fingers into position. I will be much obliged to you for this information.—(Mrs.) W. J. B. Kanasa.

An excellent book for beginners is "Chord Crafters" by Louise Robyn, and if your pupils have patience, give them the following exercises (to be played very slowly at first, then transposed into all major and minor keys):

Ships at Sea and Song of the Sea by Homer Grunn; Shadow of the Night by Irina Podeska; Majesty of the Deep by George F. Hamer, are good teaching pieces. Besides, why not use well-known numbers in which plenty of chord work hides behind a familiar melody, for instance: any arrangement of Schubert's Serenade; Fauré's After a Dream, transcribed by Guy Maier; Simple Confession by Francis Thomé; Rachmaninoff's Elegy; and the old favorite, Melody in F, by Rubinstein. There are many more, with Debussy's Etude pour les accords topping the list in the highest grade. This is a real "humdinger," in front of which confidence wabbles, and fingers balk.

Chord study is advisable for all, because it develops the "feel" of the keyboard, and helps greatly in making technic secure.

What Is Style?

In the auditorium of that large elementary school a program is being prepared. The teachers have been careful in their selections for both music and drama; but as always happens on such occasions, the original Czerny edition has it all there is more talent available than op- staccato; Adolphe Wouters' Belgian ediportunities and disappointments are in- tion (prefaced by Gevaërt), all legato; evitable.

One little girl looks crestfallen. She wanted to play Ecossaises, the number this Invention the way you did in the she had worked up for some contest as past, and remember what Shakespeare

"Sorry to have to turn you down," the it applies perfectly to your case: teacher says; "It is too long. I only need exactly one minute and a half." "But," the youngster insists, "I can play

it fast, I can play it loud, I can play it 4, 8, 10: The soft, I can play it any way you want uctor. Colum-"What about playing it in the style of e RCA Victor

Beethoven?" "What's that?"

(Authenticity is certified.)

734

Universal Bach

Years ago when I was taught to play the Bach Two Part Inventions, they had the Bach Two Part Inventions they had ing Orchestra, to be done very monthly with very few stacctio notes. Now I pick up a Buson—3-D. action after hardeness to ture recont Perturn and I find that many passages are marked affection. In Number 6 almost all the eighth notes are so marked, beginning onts in the right hand.

Scherzo à la with the opening notes in the right hand. I was taught to play these very legato and have been teaching it this way for years. My sincere thanks in anticipation of your

n, conductor.

i Revueltas: ,ymphony Or-

Op. 44, No. 4,

ing Orchestra,

very valued opinion.
—(Mrs.) E. G., British Columbia. Your teacher was right, Busoni wailude and Love

The Teacher's Round Table

Conducted by

Maportigne and Berlioz: Symphony Orchestra, Artur chestra, conq

Stravinsky

ing with which

Philharmonic

conductor, L

Victor set DV-21. his group vary. The perfection of Brahms overture is praiseworthy, th Bruno Walter's earlier version e feeling that Walter is closest to entially German music, Szell plays Dances" in a healthy forthright little rhythmic subtlety. Talich, in and more often proves more satisfactory in this remances of Gershwin's buoyant and picture, none have given it more

on records than Bernstein. Moreover,

more tellingly realized dness and brilliance in the ord are especially rewarding. dents with this centuates the sentiment in the ment are requested to libut the overall effect is impres-to One Hundred and F accompanying tone poem by the a composer, Sylvestre Revueltas, oftriking contrast, Vigorous, barbaric,

often frenzied, it depicts the oppression d suffering of a secret society of African right. The adjudica Toes, The Hindemith studies for string are right. Yes, every have character and vitality which leachers

cause his music can be played in many

different ways and still remain admirable

Take the C minor Fugue from the first

volume of the "Clavicord," for instance;

I suggest that you continue teaching

said in the second act of "Hamlet," for

Busoni's, half and half.

but thinking makes it so."

wrong. How come? It's very or ably defines m National Convention ever you see in the way of tempi, shadings, attacks, or punctuation is but the idea of one editor in one edition. Bach himself left his manuscripts free from any indications, relying upon the discretion, the good taste of future interfriends at that time." preters. He could afford to do that be-

Contest-itis

The multiplication of piano contests, held everywhere, is the second musical epidemic assuming major proportions. It started mildly several years ago, increased from a drizzle to a shower, and now it is turning into a veritable deluge, Newspapers, magazines, radio broadcasts carry announcements of all kinds, national, state, county, city wide. It seems to split according to the atomic principle. It resembles an octopus whose tentacles "There is nothing either good or bad, stre/ch out and reach farther and farther.

ontaing entire good or bad, streich out and reach farther and farther.

Amakes it so.", with mude chiur, were I have traveled during the past

and the property of polymers and the past

with the Toscanhia and Purtygeer of youngsters whose interests was
sions, the emotion seems rese of solely upon an award or a classiPoulent: Concerts in D mijno of some sort. Besides, inquiries

Planes: Arthur Whittemore ay' suitable and brilliant contest pieces

with RCA Victor Sympho.' coming to this department. ComDimitri Mitropoulos, conduct, sits are received, oro, about unfair

Saint-Saesis: Concerts on Mere contestant was played write

Moiselvitsch with the Philip

Moselvitsch with the Contestant was played write

Moselvitsch with the Contestant was played write

Miselvitsch with the Philip

Moselvitsch with the Contestant was played write

Moselvitsch with the Contestant was played write

Moselvitsch with the Longily the outcome of contests is para
Vieuxtenges Concerts, Mose centered upon work and progress,

Jascha Helfetz and the Longily the outcome of contests is para
Six Malcolm Sargent, conduct, Walke Arabestone,

Manne Moselvitsch with the Moselvitsch with the Longily the outcome of contests is para
Six Malcolm Sargent, conduct, Walke Arabestone, Walker Arabestone, Bulard S.

Sir Malcolm Sargent, condu ount in all thoughts.

for the ultimate musical welfare of 42, Chopin, and Valse Impromptu, Liszt.

RECCvin, youngsters remain on the same piece many instances—this is fine for contests rationally under such conditions? For they really are,

Eminent French-American Pianist, Conductor, Lecturer, The Englis and Teacher "Requiem:" it

dynamic intensit applied to a set work is an awes garded it highly threatened with t peat it once more, the cnief ele-

f progress is "variety." This prinjust apply equally to technic and oire. The diet must be watched carefully by the instructor, who ct like a physician prescribing what st for his patient. nose who favor contests will argue t they act as a stimulant, an incentive

wards hard work. I do not share this opinion. I believe that they cause more harm than good, because they make the logical schedule go astray. And then, think of the inevitable deceptions when "I am planning to be present at the the results fall short of expectations. I Music Teachers National Convention at know of some cases, when hopes had Chicago, December 29th-January 1st, to- been raised so high, that failure and the gether with a fine representation from ensuing discouragement caused all music ETUDE, and hope to see many of our study to be abandoned; at least tempo-

rarily. In conclusion, I wish to state that I am not opposed to the principle of contests. But they should remain exceptional, and students should not run from one to another, much less take part in several at the same time. In doing that, they act unwisely, for their work becomes fractional and scattered. Instead, they should concentrate their efforts upon preparing themselves carefully, and consider an occasional contest, whatever its outcome, as a worthwhile experience. Thus, their normal studies would not be disrupted, and their chances of success

Schuett; Valse Chromatique, Benjamin have discussed this situation with Godard; Valse in E Major, Moszkowski; The Poulenc is witty, fact number of serious teachers who care Valse Printanière, Evangeline Lehman; poser has a gift for stylistic for a bit of fleeting glory than they Valse Romantique, Debussy; Valse, Op.

> ir pupils. Invariably we came to the The above are between grades 3 and nclusion that this multiplication of 6. All are brilliant, effective, pianistically ontests is harmful. In their eagerness to written numbers; and clever too, for in for an entire year. How can they develop —they sound much more difficult than

My First Day at the Conservatoire de Paris

From the Forthcoming Memoirs of the Famous Pianist-Accompanist



AT THE BENOIST'S "VILLA LUBA" Florence, Italy. Albert Spalding, André Benoist, and Jascha Helietz about 1926.

EELING very much like a lamb being led to the slaughter, I wandered through the long, dark corridor that led to the examination hall, escorted by an indifferent usher. The usher opened the door and pushed me through. I found myself on the stage facing a dark, gloomy rather small concert hall. On the stage was a grand piano, and on either side of the music rack was a lighted candle, Somehow I could think of nothing else but a wake! Through the gloom of the hall, from which the usual fauteuils had been removed, I could discern a long, green, baizecovered table, at which sat a number of solemn-looking gentlemen, some hearded some mustachioed, and all facing the stage. This, I thought, was the jury! And André Benoist

WITH PEN PORTRAITS OF AMBROISE THOMAS, CAMILLE SAINT-SAËNS, ALFRED CORTOT, JULES MASSENET

Mr. Benoist was barn in Paris, April 4, 1881. Among his teachers were Carnille Schiel-Saint and the famous French virtuous, Raoul Pagno. After four of Euro-Carela, event et America, and is best howen care the America, and is best howen care the America, and the State howen care the America and the Carela, Elevania, and Heifett. For hirty-four, years he was the occompaniate of Albert Spadileg, His published compositions include works for process the was the occompaniate of Albert Spadileg. His published compositions include works for process the was developed to the Carela of the America and the Amer are sure ETUDE readers will enjoy, as we have enjoyed it.

what a jury! I did not find out until later who the examination. As I went past him he patted my shoulmembers were. The president was the Director-General of the Conservatoire, Ambroise Thomas, composer of "Mignon," "Hamlet," and other operas. On his right sat Camille Saint-Saëns, of the sardonic tongue and pronounced soprano lisp, On the left sat the venerable César Franck, already rather feeble, but yery kind and benevolent, Further down the table sat Jules Massenet, at that time in the middle of his love affair with the gorgeous American soprano, Sybil Sanderson, who was the antithesis of the popular conception of the conventional prima-donna, for she had the face of an angel, the figure of a Venus, and a voice of unparallelled beauty. Massenet was also the romantic type so favored by novelists when they write about an artist or musician; with his delicate features surmounted by his shoulder-length mane of iron-gray hair he made a really impressive figure.

It was fortunate for me that at that time I did not identify the world-famous celebrities who were to pass on my worthiness as a student. As it was, I wobbled onto the stage, completely forlorn, until I spied in an unobtrusive corner the beloved face of my teacher, Émile Decombes, in whose classes I had been allowed to be a "listener," or as the French put it, "auditeur," during my year of probation after flunking my first curled mustache like the (Continued on Page 772)

der. saving. "Ca ira, mon petit" ("It will go alright, my little one"). Suddenly, all seemed bright again, and since my bearded and benevolent professor had confidence in me, I would justify it. And with the disappearance of my nervousness and fear I picked my way through several works I had to play, and did not do too badly. Then came the sight-reading test, which had to be done from manuscript, to make it more difficult. To make it even worse the manuscript was written for the occasion by Massenet, who proverbially wrote flyspecks! By that time, instead of being nervous, I was angry clean through. Consequently I plunged in the best way I knew how, and read the two pages more glibly than I could have done under normal conditions. For a passing mark you were allowed three mistakes per page, but it seems I had made only two, When I arose from the piano chair, I thought I could detect some nodding of heads among the "Vehmgericht" sitting in judgment. Again a pat on the shoulder from dear Decombes, then back to Papa and Mama, who were waiting with trepidation in the outer vestibule. My father had the gift of looking terribly impressive, as he never sallied forth without a Prince Albert coat and high silk hat, under which he wore an up-

Music and Study







ANDRÉ BENOIST

JACQUES THIBAUD TODAY

"MUSIC STUDY EXALTS LIFE"

DECEMBER, 1948

Igor Stravinsky and the Greek Tragedy

by Francesco Santoliquido.

doubtedly the last two great geniuses who have appeared in the musical world.

Forty years ago, in 1909 (I was very young then), I published a small book entitled "Le Dopo-Wagner: Claudio Debussy e Richard Strauss," in which I explained the new technics of Debussy's musical art, and immensely praised his "Pelléas et Mélisande," which appeared to me right away as a miracle. Of course I claimed that Debussy was a revolutionary and an in-

Debussy did not like my book! He did not want to be called a revolutionary or an innovator, and he let me know that he considered himself a Classicist, emanating directly from Rameau and Couperin. This is why in my previous article, "Where is Music Going?," I said that real innovators often do not know that they are such, and even do not want to be considered so.

I don't know what Stravinsky thinks of himself, but I imagine that perhaps he also, like Debussy, wants to be considered a Classicist. Anyhow, he has found (as did Debussy, but in another direction) a new way of expression, and has created a new musical sensibility: But all along his career he has transformed himself, and in "Oedipus Rex" I think he has given us the full measure of his genius. I affirm that nobody had succeeded before him to give us such a deep, powerful, and genial musical interpretation of the Greek Tragedy. It needs a giant to dare to reëxpress in music the wonderful work of Sophocles, and to give us such a powerful musical interpretation of it.

In Sophocles' work human destiny is regulated by divine and mysterious decrees. A tremendous pessimism pervades that immortal tragedy, whose author once said: "Not to be born, that is the greatest of all

How could Frederic Nietzsche affirm that Schopenhauer was mistaken when he wrote that the Greeks were pessimists? Nietzsche only felt in them the exalted dionysiac spirit. Did he not write, "I am a son of



DEBUSSY AT HIS HOME IN PARIS from "Claude Debussy," by Vallas

▼GOR STRAVINSKY and Claude Debussy are un- Dionysos"? Both pessimism and the dionysiac spirit are in the Greek tragedles, and Igor Stravinsky gives is a wonderful interpretation of both. His "Oedipus Rex" makes us think of Michelangelo and Dante.

In fact, the Greek Tragedy is at the summit of human literature. Any of us reading Aeschylus or Sophocles feels purified and ennobled. The moral order which regulates the life of the universe pervades those immortal works. All crime must be punished and explated on this earth. This law of a merclless Destiny is what creates the atmosphere of "Oedipus Rex."

Igor Stravinsky has surrounded the unfortunate Theban king with an immortal musical halo, The human contents of Sophocles' tragedy find in Stravinsky's music accents full of a new light and a power of language unknown before, which adds to that dreadful story a tremendous power of suggestion, so as to make us shudder and shake our souls from their stupor,

Stravinsky fully realizes his personal musical vision of the sorrowful story, with that marvelous richness of orchestral technics which is his unrivalled specialty. His musical construction is at the same time powerful and simple, just what was needed to express in sounds the work of Sophocles. (Power and simplicity; those are the real greatnesses of a work of art!) Stravinsky obtains, with the simplicity of his thematic schemes and the power of his rhythmical dynamism that wonderful primitive atmosphere and archaic flavor which are needed to reach into the depths and communicate to us musically the pathos of the antique Greek tragedian.

Classic music indeed, this of "Oedipus Rex!" It makes us think of a new Bach, miraculously reborn in Stravinsky's soul . . . This amazing musician, who pretends to hide his emotions and says he does not want to give out the secret of his soul, has found in "Oedipus Rex" a musical language so singular and new that it seems to transport us into a far-away unknown world, out of our own environment into a mysterious, ancient age of which we had forgotten the existence. At the same time, with his austere and archaic purity of form, he attains the miracle of a new classicism.

"Oedinus Rex." in Stravinsky's musical interpretation, is a transfiguration of the sufferings of all human kind, With this music Stravinsky has found the path which brings him to the highest summit of his art, and it is to be hoped that he will give us soon another example of his wonderful musical interpretation of the Greek Tragedy.

EDITOR'S NOTE: Santoliquido is one of the most individual of the Italian masters of today, Those who read his previous article in ETUDE are acquainted with his fine, broad appraisal of contemporary musical conditions. In the present article he states that "Oedipus Rex" "makes us think of a new Bach miraculously reborn in Stravinsky's soul," It is remarkable to note in this connection that in 1926 your Editor had an extensive interview with Stravinsky (published in August 1926) in which the composer stated most emphatically the influence of Bach upon his work. Stravinsky wrote:

"Every composer must see and hear his artistic visions with his own eyes. Chopin, for instance, saw his piano in a totally different manner from that in which I see it. Through the better part of his life he wrote melodies for the piano which could be played by other instruments and even sung by the voice with quite as great facility Yet Chopin is known pre-

"MUSIC STUDY EXALTS LIFF"



IGOR STRAVINSKY

eminently as the composer for the piano. Please do not think that I do not admire his works enthusiastically. It is merely that he had other gods than mine. Aesthetically, he belonged to another age. Chopin is not my musical god. I have higher honor and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt, nor to the nineteenth century, but rather 'way back to John Sebastian Bach, whose universal mind and enormous grasp upon musical art have never been transcended. One must go to the door of Bach and knock if one would see my musical god.

"I am sure that the native ear, that is, the ear undistorted by musical convention, will find in the music that I am composing new auditory suggestions of my great love of the master of Eisenach. Possibly a badly trained ear might say that it is a caricature of Bach. Yet I am convinced that in Bach the composers of the future will find immense inspiration. There is an organic character to his broad and rich art that carries with it not only the promise of immortality but also a kind of ever vernal character. Unlike the music of many of his contemporaries, it can never grow old.

"Those who see in my music a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries, But we must realize that the polyphony of today should be differently employed from that of the polyphony of other days. Consider the difference in the speech of the Elizabethan period in England or the France of Racine and that of today.

"Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished, he would be amazed. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city, so utterly different from the quiet Thuringian village of Eisenach. What would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the subways, the radio? He would probably think that he had stepped out into an insane asylum filled with crazy people running hither and thither

Biographical Note

ORN in Palermo, Sicily, Astolfo Pescia revealed his instinctive feeling for music by singing folksongs for his grandmother while he was still a baby. He sang in the choir of his church, and pursued serious studies with his mother. A gifted musician, she prepared him for his first examination at the Palermo Conservatory, where he immediately won half the Government Prize award. The next year, he won the full award, which was granted him for seven consecutive years. At the Conservatory, young Pescia studied piano, violin, and harp, together with the full course in theory, harmony, and composition. At the same time he played accompaniments in vocal studios and rediscovered his natural affinity for the voice. Before he was eighteen, he was known as the foremost accompanist of Palermo, Next, he studied voice under several distinguished masters, including Lombardi (teacher of John McCormack), Guarino, Ricci, Carrelli, and Cucciolla (teacher of Pasquale Amato). Though not yet twenty, Pescia's gifts as a teacher were so marked that Maestro Cucciolla invited him to teach with him and, at his death, left the young man in charge of his studio. Later, Pescia established himself in Rome, where he was on the Examining Committee of the Muzio Clementi School, Professor of Singing at the Princess Mafalda Ladies' Institute, and teacher to the Princess Maria di Savoia. He also taught in Switzerland, He acted as coach to Gigli, who engaged him as the teacher of his daughter, Rina; and to Grace Moore, who urged him to come to the United States as Head of the Vocal Department of her Grace Moore School of Singing. Also, Miss Moore sent her now famous protegée, Dorothy Kirsten, to Maestro Pescia, in Rome. Miss Kirsten remained there for one year and then continued her vocal studies and operatic coaching in New York (1940) when Maestro Pescia came to this country on Miss Moore's invitation, In the following conference, Maestro Pescia outlines some of the fundamental principles of his method.

Real Start of Vocal Study

"Before there can be any question of singing, there must be a sound natural production. We use the word 'production' freely enough, but how many really understand what it means? Production means the allimportant mechanism of singing-and it begins, not in the throat, but in the brain! In all other branches of music, the student finds an instrument ready for him; and his use of that instrument can be physically guided by his teacher. He can literally be shown how to hold his hands and arms. The teacher can put his own hand on that of the student and correct faulty postures or uses. In singing, this is quite impossible! No one can really show you what to do with your larynx, your vocal cords, your chambers of resonance. The best he can do is to explain. Thus, it results that the teaching abilities of the teacher enter into a peculiarly close relationship with the learning abilities of the student! The best teacher in the world can do little for a pupil who does not (or cannot) understand, For this reason, I say that the real start of vocal study takes place in the mind. The student must learn the physical and acoustic sensations of the correct vocal act-the use of the breath and, most important of all, the functioning of the larynx and the vocal cords, And he must learn by sensation because, quite simply, there is nothing else to guide him.

"In my opinion, the proper place to begin actual vocal work is not in the breathing apparatus. Many teachers, I know, start their pupils with studies in breathing, but I cannot agree with that. Why? Because correct breathing alone is no assurance of good singing, the object of which is not merely to breathe but to convert breath into properly vocalized tone. That is the goal! For this reason, I do not like to confuse my students with the double problem of breathing and converting breath into tone. No, I believe that the first step is to learn to use the breath in vocalized tone. At the beginning, the student may have but a short breath: but even then, it is better that he begin by learning what to do with it. This proper use of the breath centers, not in the diaphragm, but in the vocal instrument itself-the larvnx.

DECEMBER, 1948

VOICE

Maestro Astolfo Pescia

Singing Means Production!

Internationally Distinguished Teacher

We must not confuse tone itself with pitch (or range).

We know that the vocal cords naturally become longer

or shorter according to the lower or higher pitches

they are required to sing. What is more important to

remember, however, is that the normal position of the

larynx must never shift, or change, as the pitch varies.

Always, for any pitch, the larynx must remain in the

low-lying position where Nature has placed it; and

always, the breath must pass through the exact mid-

dle of the vocal cords. Any deviation of this procedure

kills tone. Place your fingers at the base of your throat

where the vocal cords lie, Sing a tone and feel the

vibration. Now, slowly, sing up and down the scale and

see what happens to this vibration! If it does not re-

main in exactly the same spot, if it seems to move

upwards as your tone moves upward in pitch, the tone

is incorrectly produced, and will sound choked. I can-

not overstress the point that the lengthening or short-

ening of the vocal cords (or changes of pitch) is an

entirely automatic function of the cords themselves,

unaccompanied by any changes in the rest of the vocal

mechanism. We do not move-the larynx does not move

-the breath does not move. All the different tones

must be produced from exactly the same place in the

throat, by a breath that must pass through exactly

vowel sounds. Very often, when a tone becomes thick

(and when the position of the larynx shifts), the cause

of the trouble is an unconscious loss of pure vowel

sound and a consequent creeping in of consonantal

stricture. Thus, the singer should early accustom him-

self to practicing every note in his voice on every vowel

sound-not just one scale on one vowel, but every tone

on every vowel! He should take care that there be no

tightening in his throat, no movement of the larynx

(except, of course, the vibration itself which, strictly

speaking, is not a movement of direction). Since any

upward motion of the vocal cords produces choked

tone. I advocate opening the mouth with a good yawn-

ing sensation, the lower jaw well dropped. This helps

A Continuity of Vocal Production

correct tonal production, his task is to acquire con-

tinuity of correct production-to keep all his tones

good. To secure this continuity, one must forget about

range, or registers of voice; instead, think of the voice

as a single, uniform, unbroken tissue-a wonderful

natural fabric, like many yards of shimmering silk,

without any break or change, Quality and texture must

remain the same, no matter how low or how high the

tones to be sung. With other instruments, there is a

tendency for tone to become thinner as it grows higher

mains one unbroken tissue-one even column, chang-

ing nothing of its shape or quality. When ascending

"Once the student has learned the sensations of this

to keep the larynx where it belongs.

"The best production of singing tone is effected on

the same middle distance between the vocal cords.

Music and Study

SECURED EXPRESSLY FOR ETUDE BY MYLES FELLOWES



A Conference with

ASTOLFO PESCIA

How Tone is Produced

"The production of singing tone results from the passage of breath through the vocal cords-in exactly the right place! By its own nature, the breath passesexactly in the middle of the tiny space between the cords. Thus, the management of this invisible and untouchable vocal mechanism is controlled solely by the sensation that results when the breath passes through this right place. This sensation is one of correct vibration. I say 'correct' vibration, because there must be just the right amount, neither too much vibration (which is a poison to good tone), nor too little (which defeats tone). That correct amount of vibration, caused by the passing of the breath in the one and only correct place, is what we mean by production. It is the only means of producing correct, beautiful tone.

in pitch, With the correctly produced tones of this "Now, as to the voice-box, or larynx. This important marvelous natural instrument, however, this is not organ lies low in the throat, and it must stay there! the case! On high tones or low tones, the voice re-

> tones sound thinner in quality, the singer reveals a "When correct production has been understood, the next step is to put it to use-(Continued on Page 772)

marked lack of schooling!

"MUSIC STUDY EXALTS LIFE"

ETUDE

Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the MTNA, Founded December, 1876, at Delaware, Ohio

Conducted by

Dr. Theodore M. Finney

Head, Music Department, University of Pittsburgh Editor and Chairman, Archives Committee of the MTNA

Who Runs the MTNA?

VER an average period of about ten years, the membership rolls of the MTNA will contain approximately twelve thousand names. Of these, only a few maintain their memberships from year to year. This is due to the fact that annual meetings are moved from one city to another and are limited to the localities where hotel accommodations and possibilities for interesting programs are adequate and attractive. The policy of rotating meeting places is as old as MTNA, and the opportunity thus gained to serve a large number of music teachers who live and work in widely separated places has always seemed desirable. The attendance of thousands who come to meetings over a period of years, when the meeting they attend is near them, more than offsets the fact that only hundreds maintain a year to year affiliation. This situation -however desirable it is from some standpoints-has its drawbacks, which seem to center around the question asked at the head of this paragraph: "Who runs

Benjaham to meetings knowing that plans have been made, meeting rooms secured, programs and concerts arranged. This preparation has to go on all year, and it has to be done within the framework of what is possible in the convention city. It has to be based, moreover, on guesses not only as to what the attendance will be but how the interests of members when the distributed over meetings that must be considered to the conditions inevitably develops a small amount of friction, People attending for the first time are occasionable of the conditions inevitably develops a small amount of

sionally tempted to preface their remarks with the phrase: "If were running this—." These remarks are invariably good-natured, because everyone realizes, after a moment of thought, what a blg undertaking a convention is. The suggestions following the phrase are often worth hearing; the people who are interested enough to make them ought to know how they can be of real help to the MTNA. Its continuity depends on

How It Is Organized

The organization of MTNA is set forth in its Constitution. This document is amendable. In fact, it is amended often enough so that the person interested in studying it ought to look in the latest "Volume of Proceedings" to see its most recent form. Originally MTNA was intended to be a congress of representatives of state organizations. Such an assembly is still retained in the Council of State and Local Associations which has now, however, the status of a Standing Committee. Since 1906 the control of the organization has been vested in an Executive Committee, Three members of this committee are elected each year from among MTNA members, by vote of the membership at the Annual Business Meeting, to serve for three years, This nine-member committee may add to its membership, for one-year terms, a limited number of members who have already served on the Executive Committee, This represents the democratic element of MTNA government; all members of the Executive Committee first came to that position by vote of a quorum of the entire membership of MTNA.

When the Executive Committee is fully constituted

"MUSIC STUDY EXALTS LIFE"

each year-its three-year and one-year members elected-it then elects, from among its own membership, the officers of the organization: President, Vice-President Secretary, Treasurer, and Editor. The President apnoints the Standing Committees, and what special committees seem necessary for the progress of MTNA, The whole organization is then ready to move forward into its next year's program. In the hands of this compact group of men and women are the responsibilities for planning the Annual Meeting-place, program, atendance, publicity-for keeping and budgeting accounts, for publications, and for the general progress and welfare of the organization. An immense amount of work is involved, but MTNA has always depended on the willingness of a few people to devote themselves wholeheartedly to the advancement of the musicteaching profession. Since 1930, for instance, presidents of MTNA have been Howard Hanson, Donald M. Swarthout, Albert Riemenschneider, Karl W. Gehrkens, Frederic Stiven, Earl Moore, Edwin Hughes, Warren Allen, Glen Haydon, James Quarles, Russell Morgan, and Raymond Kendall. A list of the activities, interests. and accomplishments of these men-which, incidentally, could be made mentally by most readerswould cover the vast field of American musical enterprise during our time, MTNA has been in good hands!

Our original question then, would have an answer which must be tabulated as follows in a kind of MTNA

President: Raymond Kendall,

Mr. Scandall is a native of California, educated at Contiental College, Stanford University, and Cornell University. He has taught at Whittler College, Stanford, Dartmouth, and Michigan. During the war he was Music Coordinator and Director of Activity Services for the USO, Music Consultant for USAFI and the Secretary of War. He has been Executive Secretary for the Rachaminof. Proceedings of the Rechamble of the Armonical College of the Activity Services of the Armonical College of Music Part and the Secretary only Tressurer for a number of years, This year he is Administrative Head of the College of Music, University of Southern California at Los Angeles, He will be in charge at the Chicago meeting.

Vice-President: Leo C. Miller.
Dr. Miller was born in St. Louds, where he has been an active musician all his life. His training was received at the Kroeger School, Washington University, and in Germany, where he made his debut in 1913. His participation in MTNA extends back for boyard the time of the present writer that the members of the Executive Committee have depended on his literest, advice, and help, He has given recitals and lecture recitals in both America and Europe, and has maintained his own studio in St. Louis since 1916. He represents, always with sympathy and understanding, the

viewpoint of the private teacher.

Secretary: Wilfred C. Bain.
Mr. Bain is a native of Quebee and was educated at
Houghton College, Westminster Choir College, and
New York University. He taught at Central College,
Houghton College, was Director of the School of Mussic, North Texas State College, Denton, Texas; and is
now Director of the School of Music at Indiana University, He is active in MENC. (Continued on Page 713)

tened to the "angelic symphony," as Milton called their song, were rustics, rude and simple men. Some of our later carols even use the phrase, "silly" shepherds, in referring to these unlearned men. At least, however, the shepherds were wise enough in their day and generation to recognize beauty when they came upon it, and if that is silliness, the world always has need of it. The Angels' Song has appealed to hundreds of musical composers, and for centuries has formed an integral part of the Christian Liturgy, Bach, of course, made a setting of the words of the angels, "Glory to God in the highest, and on earth, peace, good will toward men," and Beethoven's sublimest creative energies were expended on a setting of this same Angels' Song, Both Bach and Beethoven composed settings in the bright, festal manner, and in both the

W ITH the Holiday season once more beckoning us to renewed enjoyment of the Christmas spirit, we may see helically the contraction of the Christmas spirit.

tion to that perennially fascinating subject, the his-

tory of carols and of caroling. Christmas without The

Christmas Carol, of course, is absolutely unthinkable.

The very word itself haunts the memory with a faint

jingle-jangle of sleigh bells across the powdery snow,

and again evokes in the memory the refrain of the

angelic choir singing one starry morning that love-

If we want to be strictly chronological we shall ob-

viously have to give the Angels' Song priority. Theirs

was the first Christmas carol. The shepherds, who lis-

liest song of them all, Gloria in Excelsis Deo.

settings in the bright, festal manner, and in foot the Hohe Messe and the Miss Solemnis, the Glorias are masterpleces of coruscating iridescence, flashing with energy. Since we can never hope to recapture the exact strains to which the angels sang their song those long centuries ago, every composer has a right to present us with what he considers to be the ideal setting of

Joy the Keynote

Throughout the Middle Ages painters, sculptors, and musicians immortalized the Nativity in a series of stunning conceptions which modern artists still find it impossible to surpass. Anyone who has even casually strolled through the Metropolitan Museum of Art or the National Gallery knows what a tremendous proportion of the historic masterpieces in those museums depict the Madonna and Child. The typical keynote of these pictures is joy. And this is precisely the typical note of the carol. During the Middle Ages the carol was often something more than a joyous song in honor of the Christ Child; very often it was a joyous song accompanied by dancing. Dante used the Italian equivalent of the word "carol" to mean a dancing choir, and pictures all the saints caroling in Paradise. Chaucer, in the gay tale of a Canterbury pilgrim, mentions a carol by name, a carol which, by the way, is still sung today in its original Latin form. Nicholas a college sport and man about town, sings the carol at night to the accompaniment of his "gay psaltery," a stringed instrument with a delightful tinkle, Chaucer gives the name of the carol Angelus ad Virginem, and the words quite naturally go on at charming length to recite the story of the Angel Gabriel's visit to Mary.

A Particular Favorite

Shakespeare's age was the heyday of caroling. In his "Midsummer Night's Dream" Shakespeare adds up all the details of a gloomy time, and one of the details would be absence of hymn and carol, Caroling was such a popular sport that each season of the year, not only the Christmas season, had its own particular repertory of carols. In "As You Like It" Shakespeare gives us the words of a fetching carol, which the two singers in the play are supposed to sing off key (delightful thought), with a "Hey, nonny, hey nonino" refrain. A few years after Shakespeare's death caroling had so lost its Christmas connotation, and indeed its religious connotation, that certain zealous reformists in England and in New England tried to suppress carol singing entirely. The idea of too much dancing with caroling was repugnant to some of the Puritan worthies, although they were quite willing to acknowledge the propriety of religious dancing. Did not Psalms such as the 149th and 150th specifically enjoin dancing as an act of worship, and did not King David dance a frenetic ballet before the Ark of God?

Carol singing came into its own again during the nineteenth century. In Dickens' "A Christmas Carol"

Carols and Caroling

by Robert Stevenson

he pictures for us an urchin placing his fracted nose against the keyhole of Ebenseer Serooge's door, and piping out the place of "God rest you merry, gentlement of the place of "God rest you merry, gentlement, in his valiant effort to spread Christmas cheer, Serooge chases him away. The really popular carols of our day are not medieval carols, but rather carols of the eighteenth and nineteenth cen-

turies. The premier carol of them all remains, without doubt, Hark! the Herald Angels Sing, Some might choose Silent Night, Holy Night, for first place, or some other personal favorite, but Hark! the Herald Angels Sing, has undoubtedly received the greatest amount

of official recognition. The words were written by Charles Wesley, and his first line has been considerably changed. How many today know that the first line was originally, "Hark, how all the welkin rings!" The word, welkin, is a dictionary word, and today rings few bells. Many of the greatest carols have been changed, some slightly, some considerably, in order to reach the greatest number of people. Charles Wesley and his more famous brother, John, were always interested in giving the common man a break, and both of them readily chopped up the hymns of other writers in order to make hamburger when the original meat was a little too tough. Their hymn books are filled with adaptations from other authors. Charles Wesley owes a debt of gratitude to the dynamic Whitefield, who first replaced his "welkin" line with our familiar, "Hark, the Herald Angels.'

Music for this carol was written by Felix Mendelssohn exactly a century after Charles Wesley wrote the words. Mendelssohn, we may safely assume, knew nothing of Wesley's carol, since the words were unknown in Germany. Strangely enough, Mendelssohn wrote the music as the second number in a festival chorus for men's voices with brass accompaniment. The words were in honor of Gutenberg, the inventor of printing, Mendelssohn himself conceded that his music was better than the original words, but he thought the music hardly suitable for sacred words. He wrote: "There must be a national and merry subject found out, something to which the soldier-like and

buxom motion of the piece has some relation, and the words must express something gay and popular as the music tries to do it. It will never do to sacred words." Even Mendelssohn could be

Written a few years before Hark! the Herald Angels Sing was another popular Christmas song, Joy to the

ORGAN

World. A popular show on Broadway just recently, has had the same wonderful title. The very reverred and decorous Dr. Issae Watts, suther of the very reversed and concettably for the property of the concettably for the property of the pro

Music and Study



CHRISTMAS CAROLERS OF THE FAMOUS ST. PETER'S CHOIR
St. Peter's maintains at choir school conducted after the English tredition.
The School was founded in Philadelphia in its Meals Gilbert. Mus. Sec.
Choir Day's South of the Christman St. Ch

Testament Psalm, the one numbered ninety-eight. Compare if you will, watts' words with the latter half of that Psalm, and see if you discover the kernel of thought which Watts never allowed himself to be too litteral when he salways to the salways the sal

The music, according to the hymnals, was written by Handel. The music was (Continued on Page 774)



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THEODORE M. FINNEY
Editor

ETUDE

DECEMBER, 1948



A CHRISTMAS PERFORMANCE OF HANDEL'S "MESSIAH" GIVEN BY THE HASTINGS COLLEGE FESTIVAL CHOIR AND ORCHESTRA, HASTINGS, NEBRASKA

Choral and lestival performances have a long tradition on Hastings College campus. This performance was Corol and lestivel performances have a long tradition on Hantings College compus. This performance was given in the municipal auditorium which sents treesty-lives handed above, the contract of the country of the contract of the contract

The Music Education Curriculum

Some Observations and Reactions

Part Two

by William D. Revelli, Mus. Doc.

TN THE October issue of ETUDE, the writer presented some observations and reactions relevant to the music education curriculum as it now functions in our universities and colleges.

In the following discussion, which is concerned with the same subject, further consideration will be devoted to the course content of the present-day curriculum and suggestions presented for its improvement.

It often has been said: "Our less talented and serious university music students are to be found in the Department of Music Education; our music education curriculum provides only meager opportunity for the study of music; its requirements are so broad in scope and so diversified in design that it is quite impossible for the student to fulfill its demands in the space of four school years." In response to such statements, a word or two in defense of the curriculum is in order. That the program is both broad in scope and diversified in content is true. The very nature of its responsibilities to the children of our public schools makes this a dire necessity. That the program attracts the less talented or serious music students is not entirely true; and that the content of the curriculum necessitates a lower level of technical proficiency, as well as general artistic attainments, cannot be denied However, many highly talented and ambitious music students not only are enrolled in the music education program, but do not permit its vast range of courses

to hinder their progress, nor deter their development of musical and professional achievements.

True, such students are in the minority. Nevertheless, they are representative of many who tend to prove that music educators can also be musicians. With each succeeding year the music education entrance requirements of our colleges have become more rigid, and the curriculum more elaborate. Whereas, the program of the past devoted little attention to technical proficiency and artistic performance of the student's major instrument, today's curriculum not only places great emphasis upon this phase of the student's musical background, but also we find many of our schools of music requiring graduate recitals of the music education majors. This step certainly has done much to encourage "music in music education."

Another important change in the curriculum is the emphasis now placed upon the requirement of an aca-

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

as well as consider requirements in theory, piano, ensemble, major and minor instruments, music literature. semble, major and academic courses thesis, recital, directed teaching, and academic courses have been and are continuing to be improved. Our have been and according designers have done well in providing their program with the "new look"; and in providing their program although its face has been "lifted," many wrinkles

in its broad educational scope, rather than as the

In keeping with these and other curriculum changes.

we find necessity for the addition of many new courses.

as well as considerable revision of those offered in the

previously mentioned training of a musician.

remain, and it is doubtful that they can be erased by the mere change of a page number in the college catalog, or by additions to an already grossly overloaded curriculum.

It is at this very point that our music education curriculum is proving a failure in properly preparing its graduates for the years ahead. We cannot continue to augment the student's load, without giving due consideration to his capacities for fulfilling such requirements. The weakness of the present curriculum lies not so much in its content and requirements, as in the inability of the students for whom it was designed to effectively carry out the program in the time limitations of four years. It would seem that in the development of the present program and with its increased demands, little or no consideration was given to the background of the candidates for whom the program was planned. Who are the future music educators of our schools? Where are they? What is their musical background? What are we doing to acquaint them with the requirements of our program, and what are they doing to prepare themselves to meet its demands? These and many more related and pertinent questions could be answered to the mutual advantage of student and college, if our school of music and secondary school music educators were more closely associated when developing their respective programs.

Better College Preparation Needed

At present, there is a definite tack of coordination and integration of the secondary school and university music education programs, and because of this situation our students are encountering many unnecessary

Too often we find the high school graduate entering the portals of the university school of music totally ignorant of the basic entrance requirements, and too frequently, ill-prepared to meet them. Altogether too many students who are deficient in their preparation of various entrance requirements are forced to experience both "heartaches" and "headaches" because of the present lack of integration of the high school and college music education programs.

A well integrated course of study for high school music students should include preparation in meeting college music entrance requirements, as do programs of English, history, mathematics, and science. Such programs at least inform the high school student of the basic requirements and thus provide time for his preparation of same. It does not seem logical nor practical to await the student's matriculation at college before advising him of his deficiencies. If a plan such as mentioned were realized, a majority of our music education students would enter college more adequately prepared to meet the curriculum requirements, and thus would eliminate the major deficiencies now

found among our freshmen music students. Such a plan not only would avoid many of the penalties now being inflicted upon music education students, but also would do much to erase the discredit which such students eventually reflect upon our music education curriculu n and public school music program If we will permit ourselves some serious study of the

music education curriculum as it functions today, we will find that it does very well in its over-all demands and if properly applied, should produce well-prepared demic minor; that is, the development of the program and if properly applied, should produce wear properly applied. so much with the design of the program as with the failure of students to carry that program. If the requirements of the corriculum are faithfully followed, we will find a large number of its candidates automatically eliminated before they register, while others will fail long before they can wear a "cap and gown. The problem facing us is simple: Either we must in-

sist on our students meeting every requirement and without deficiencies, on we (Continued on Page 716) DECEMBER, 1948

N THE first article on the alto clarinet a brief resumé of its history was offered and suggestions were made concerning reasons why it should not be subjected to destructive criticism simply because of the lack of knowledge concerning its proper use. It was indicated that the problems of playing the alto clarinet would be approached in this article by means of offering the differences involved between the basic procedures necessary in playing the soprano clarinet and in playing the alto clarinet.

In the first place, due to the fact that a larger aircolumn is involved in the production of sound on the alto clarinet, it will be found that somewhat more breath will be required to fill the tone of the instrument to the proper level. With this added quota of breath will come the necessity of a somewhat more pronounced breath support as concerns the introduction of the breath into the instrument.

In the second place, the mouthpiece and reed of the alto clarinet are larger than the mouthpiece and reed of the soprano clarinet, due to the proportions necesary to balance the larger air column of the instrument. Because of this difference in size, it will therefore be necessary to take a slightly longer 'bite' on the nouthpiece of the alto clarinet. This 'bite' will be onger by comparison, but not actually longer by reation. It will be in direct proportion to the increase n size and should be not less than five-eighths of an nch. This will permit at least one-half inch of the sed to be taken into the mouth as "free-reed,"

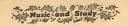
Thirdly, due to the longer 'bite' and larger reed, the ongue will strike the reed at a slightly lower point by omparison than on the B-flat soprano, but again, his will be directly proportional to the increase in size of the reed and will place the tongue in contact with the vital focal point of the reed. The action of the tongue will be the same as is usually employed in articulation on the clarinet, with the exception that morthodox methods of articulation will be found almost impossible. It will be necessary to articulate in the simple and correct style of articulation in which the tip (or about one-quarter of the end) of the tongue will strike the tip (about one-quarter inch from the end) of the reed, and the tongue will strike the reed from underneath, or from straight behind, and not from above the reed. The striking point of the tongue will be determined of course by the size of the tongue and its normal position in the mouth, which will vary with each individual, but the normal articulation will be found best in every case,

Playing Position

The angle of the alto clarinet mouthpiece in the mouth is correctly provided for by the angled construction of the mouthpipe or neck, and the same angle as that used in the normal soprano clarinet embouchure should be adopted. It will be found however, that if the player is accustomed to an extreme angle of the clarinet with the body, whether it be acute or obtuse, the alto clarinet will necessarily have to be held at less acute, if the angle is acute, and less obtuse, if customarily obtuse. The reason for this convergence toward the norm of the extreme angles is occasioned by the fact that the alto clarinet is held with a neck-strap as well as with the thumb-rest, and these two means of support tend to strike a balance when holding the instrument which is usually more constant than when playing the soprano clarinet. It is quite wrong to hold either the alto or bass clarinet on the side, as in playing the saxophone. These instruments must be held directly in front of the body.

The general embouchure formation should be a little more forward when playing either the alto or bass clarinet. This may be considered as a fourth variation of the usual procedures. The smile muscles may be slightly relaxed and a more pronounced 'OOOO' formation of the oral cavity should be maintained. This can be illustrated by the mouth position adopted when a long, low whistle is being formed by the lips. Such an embouchure formation will prevent the common fault of exaggerated tenseness of the embouchure and will help to avoid the breaking of the notes, B-Natural, D, E, F, and G in the clarion register, especially on the

A fifth variation from the accustomed style of play-BAND and ORCHESTRA ing the soprano clarinet will be noted in the need for several adjustments in hand position, Essentially the Edited by William D. Revelli hand position when playing the alto and bass clarinets



The Alto Clarinet

Part Two

by Professor William H. Stubbins

will be the same as on the soprano clarinet, except that larger keys must be manipulated. The covered tone-hole alto and bass clarinets have been found wholly satisfactory, and the open tone-hole models are decidedly obsolete. For anyone to make an estimate of the facility of these instruments, based on a knowledge of only the open tone-hole models, would be as erroneous as to estimate the facility of the clarinet based on an acquaintance with the simple Albert system, The covered tone-holes eliminate the stretches which were such a hindrance to facile technique on the older instruments and this may well be one of the reasons why many people are not really acquainted with the alto and bass clarinets and think them difficult to play.

Nevertheless, larger keys must be manipulated, and this in itself is a slight difference which it is necessary to become accustomed to in playing. The position and use of the left forefinger, however, is a real difference between the soprano and the alto and bass clarinets. It will be found that on the alto and bass clarinets a plateau key, similar to that found on the oboe, is used for the forefinger of the left hand. The tone-hole covered by the action of this key is necessarily larger than is correct for the proper speaking of the harmonic register, but must be made so in order properly to tune the E-B and F-C Chalumeau to clarion register, Therefore, a small speaker aperture has been drilled in the finger plate which activates the pad that closes this tone-hole; this aperture is opened by a sliding motion of the forefinger when the harmonic register is desired. Such motion causes a small aperture which makes possible the correct production of the harmonic register, without opening the entire tone-hole, and at the same time permits the use of the entire tone-hole when the aforementioned tones are played. When playing any note above C above the staff, the left forefinger must open only the small aperture, and not the entire

A Serious Defect

The aperture for this purpose must be in this first tone-hole key, or there will be literally no fingerings for any note above C on the instrument. In this connection it is interesting to note that one of the bestknown manufacturers of musical instruments in this country does not provide this necessity on the bass clarinets which it makes. This is a serious mechanical fault, and points with shame to the lassitude and lack of knowledge so prevalent in this field.

While speaking of mechanical necessities of the alto and bass clarinets it is well to mention one other matter of vital necessity which should be observed carefully in the selection of an instrument. This necessity is the low Eb key which should be on all alto and bass clarinets, not because of the fact that there are many low Eb's to play, but because the addition of this key in the construction of the clarinet permits an added resonance of B Natural, third line, Without the low Eb key, the resonance of this pitch is very dull, and on both the alto and bass, such dullness is most pronounced.

To continue with our discussion of the differences of the alto clarinet, it will be found that a sixth varia-

tion in the basic application of the usual techniques is the adjustment of the reed and mouthpiece. Although these two important factors are essentially the same as the soprano clarinet, it is true that a slightly closer lay and slightly softer reed in comparison to the lay and reed used on the soprano clarinet will give better results. This is particularly important to those who desire to change from the soprano to the alto or the bass. The following rule will be very helpful: Whatever the strength of reed, or whatever the opening of lay used on the soprano, a slightly softer reed

and closer lay should be used on the alto. The literature for the alto clarinet is, quite simply, most of the literature for the soprano clarinet, This small body of original compositions includes those by Mozart for the Bassett horn, many additions from the saxophone repertoire, and much fine music as transcribed from viola and violoncello literature.

An important fact which should be recognized in respect to the belief that there is no literature for the alto clarinet is the unfortunate assumption on the part of most people that both the alto clarinet and the bass clarinet are limited in range to C above the staff, as written for these instruments. Nothing could be more indicative of the lack of knowledge concerning them. The normal clarinet range is readily playable on both of these instruments and an extension of the harmonic register of the alto clarinet is possible, which carries it at least a seventh above the normal range of the soprano (not in pitch but as written for the instru-

Suggested Material

As far as teaching material for the alto clarinet is concerned, any good basic method for soprano clarinet may be used. The problem of range having been solved, any clarinet music automatically becomes available.

In addition to basic methods, all of the études and studies for soprano clarinet are in good order. In particular, the "Thirty-Two Etudes," by C. Rose; 'the "Etudes Progressives et Mélodiques," by Jeanjean, and the "Etudes de Genre et d'Interpretation," by Perier are exceptionally fine.

As far as solo literature is concerned, the same is true as has been said of the teaching material. A partial list of numbers from soprano clarinet literature which have proved exceptionally effective in my work is here appended,

First and Second Concertos	Von Weber
Concerto, Opus 107 (Particularly the	Adagio) Mozart
Pantasia and Rondo (from the "Qui	ntet for Clarinet
and Strings")	Von Weber
First and Second Arabesques	Debussy
Clair Matin	Jeanjean
Deuxième Andantino	Jeanjean
Arabesques	Jeanjean
Romance	Gaubert
invocation a Euterpe	Dvck
Sarabande et Theme Varie	
Cantilene	Decruck
Canzonetta	
Mélodie	Cocquard
Fantasie Caprice	
Premier Fantasy	Marty
Sonata, Opus 167	Soint-Soons
	····· Danie-Dacie

An interesting solo program, (Continued on Page 776)

Brahms and His Famous "Lullaby" by Elizabeth Gest

and best loved melodies in musical literature. More arrangements have been made of it than perhaps of any other melody-even Brahms himself heard some of them.

We usually think of Brahms as bearded, for it was during that period of his life that most of his portraits were made, but it was the younger Brahms, the smooth-faced Brahms who wrote the Lullaby (Wiegentied), he being thirty-five years of age at the time of its composition in 1868. There is a published photograph of him at the age of forty-two, showing him still beardless, and it was not until several years later, when he was nearing fifty that Hanslick wrote of him, "Brahms is cultivating a patriarchal beard." Perhaps he liked beards, as apparently did Verdi and Tchaikovsky and a few other composers, (César Franck seemingly preferred a compromise.)

The opus number of the Lullaby is 49, No. 4, showing that the composer had already travelled far, having written a piano concerto, a quintette for piano and strings, the difficult Variations on a Theme by Paganini, and the trio for horn, violin, and piano, to mention a few of his consequential compositions. Sometimes it is only the writing of large compositions, or the painting of large canvases that generates the power to compose or to paint a miniature with exquisite and winsome simplicity. Simplicity, sometimes of itself, bespeaks greatness, and such is the simplicity

The World's Most Famous Lullaby Written By a Bachelor

It seems strange that the world's top lullaby should have been written by a bachelor. Bach, with his twenty children, should have been, by the nature of things, the lullaby writer par excellence, but Brahms, by a sort of proxy, wrote this for the infant son of his friends, dedicating the song to the young mother, Frau Bertha Faber. This was his gift-the best kind of gift a composer can ever offer-to the Faber family and to posterity.

Who was this Bertha Faber, the inspirer of the Wiegenlied, or Cradle Song, as it is sometimes called? As Bertha Porubsky, a young Viennese singer, daughter of an Evangelical minister, she had been a member of the Ladles' Choir in Hamburg when Brahms was its conductor. When he left this position the ladies of the Choir presented him with a silver inkstand, Perhaps they held a whimsy that the silver inkstand for his creative pen might, in a small way, help to compensate for the lack of the "silver spoon in his mouth" at his birth. Bertha married a well-to-do young man, Arthur Faber, and it was for their child that Brahms wrote the Lullaby from his retreat at Bonn and sent it to Bertha with a note: "You will not take it (the dedication) amiss? I always wanted to ask your permission but my pen was, of late, so busy with boring revisions that it quite unlearned the well-mannered amble of correspondence," With this he sent a companion note to the husband: "Frau Bertha will realize that I wrote the Wiegenlied for her little one. She will, however, find it quite in order, as I do, that while she is singling Hans to sleep, a love song is being sung to her-My song is suitable for boys or girls so you will not have to order a new one each time." An honest humorist was Brahms! The key of the manuscript was E-flat, but in a letter to his publishers, the Berlin firm, Simrock, he wrote in 1875 a request that the key be changed to F. The first edition of the song bore the

HO does not know the Brahms' Lullaby? Who has not sung it, or played it, whistled it, or at least heard it? For it is one of the best known the same for Brahms a typical Viennese V During the Hamburg days, 1859 to 1861, Bertha sometimes sang for Brahms a typical Viennese Waltz-song by Alexander Baumann, Du meinst wohl, du glaubst wohl, and Brahms cleverly used this as the basis

July De plant of the

of his piano accompaniment, syncopating the beat and combining with it the appealing melody which was a part of himself. Concerning this Waltz-song Hermann Dieters wrote: "Brahms informed me that he had used



IOHANNES BRAHMS

in his accompaniment of the Wiegenlied the air of a waltz which was known by the lady to whom the song is dedicated." Thus it is established that the accompaniment had Viennese, if not earlier folk-song content. Furthermore, Brahms himself admitted he had the Waltz-song vaguely in his mind when he wrote to Arthur Faber: "Frau Bertha would do me a great favor if she would write out for me this same love song, Du meinst wohl, du glaubst wohl, with the words and music, I have it vaguely in my head but now you must put appropriate verses with it." Brahms therefore made Bertha's gift-song a pleasant memento of those Hamburg days by incorporating in its accompaniment the waltz he heard her sing. A cavalier was

As the years passed, the composer enjoyed keeping in touch with his friends and companions through correspondence and retained his friendship with the Fabers to the end of his life.

In 1876 Brahms received a letter from another of his friends, Elizabeth von Herzogenberg, in which she

cious kindness of Bertha Faber, as follows: "We are better off here. There is salmon and char in plenty. though the prices are so exorbitant we seldom have either; on the other hand cutlets and bacon-cakes are within our reach. Best of all, a certain B.F. (Bertha Faber) of Vienna sometimes sends us a wonderful meat pudding for supper; and when we go to see her she stuffs us with the unrivalled Aussee brand of Lebkuchen (gingerbread). The poor woman (Bertha) has suffered so much just now in the sudden death of her father . . . but she bears up bravely for her mother's sake." (Such a letter, written in Germany seventy some years ago might well have been written in America today, with its familiar cry of high prices and low budgets.)

Origin of the Lullaby's Words

The poem of the Viennese Waltz-song was very old. Already, at the end of the fifteenth century one version of it was known as a love letter, and Brahms may have heard a version of it when but a child. One version opened with the words Gute' nacht, mein kind: Brahms used the words Guten abend, Gut' nacht. Wherever the words may have originated, the Lullaby. with its cameo character rapidly became popular, and Simrock submitted to Brahms a second verse, selecting some of the lines from a book of children's poems published in 1849. Two of the chosen lines did not fit the melody as Brahms thought they should, so he asked his poetic friend, Hermann Levi, for his opinion of an alteration, evidently feeling the judgment of a friend and poet more trustworthy than his own, He may not have been anticipating Levi's startingly frank reply: "Neither I nor anyone else knows how to do anything with the second verse of the Lullaby." Brahms therefore let the words stand as submitted and wrote resignedly to Simrock, "Since I can think of nothing better you must continue with the printing." Six months later he sighed, "I wish it went better there." A perfectionist was Brahms, On one occasion he made the remark, "Do you suppose that my songs occur to me ready made? I have tormented myself in curlous ways with them. Do you know-but do not take this too literally-that you must be able to whistle a song; then it is good."

A great genius, paradoxically, often increases his own strength through being unconscious of it; such strength is found in humility. Brahms was humble. He used to say, "One can never hope to get up to the level of such glants as Bach and Beethoven. One can only work conscientiously in one's own field." Once, when asked to fill in a biographical blank, he wrote: "I have had no experiences I could communicate, I have attended no high schools nor institution of musical culture. I have embarked on no travels for purposes of study. I have received no instruction from eminent masters." No. Being great without knowing it, he dld not feel the urge to list the experiences usually published with pride by lesser lights. Nevertheless, he did receive a degree of Doctor of Philosophy at Breslau in 1861.

An Old Coat for a Concert

His characteristic indifference to superficial matters also shows at the time he was invited to conduct his second symphony at Dusseldorf, What would have been a thrilling focus point for most composers concerned him very little, or he would not have written to Bertha's husband: "They want me to go to the Festival, which means dress coat. I must think it over." This was followed by a letter to Bertha two months later: "Your husband fails to send me an old coat." By the end of another month his friend Elizabeth von Herzogenberg writes to him: "The worthy bearer of these lines is taking a hat, which you will be kind enough to appropriate for your own use."

Of the Lullaby, Brahms left two manuscript copies, the original one which he had written on the back of another lullaby, and the copy he made for Bertha; but the arrangements made by other musicians have been without number-arrangements for voices with piano and with other instruments; for combinations of voices, for solo instruments, and combinations of instruments. Brahms himself heard some of them, for they began to appear soon after the song was published. One day perhaps, when the beard concealed most of his face except the twinkle in his eye, he said to his pubspeaks of the conditions of the times and of the gra-

The Little Finger and Staccato Bowing

"My first question concerns bowing. In short stokes of moderate tempo at the frog, either leaving the storage of the frog, either leaving the storage of the concentract the weight of the upper bow? It seems to me that if the stroke is done with the wrist, the little finger has a "2" Thank you for your authoritative aggressions on the observer, me is improving. I can produce a fairly when I by to apply it in competitions on two or more notes to abow, it fails and often dependent of the produce of the contract of the contr

One can take it as a fundamental rule that the little finger should be on the bow-stick whenever the lower half is being used. As you say, the weight of the upper bow must be counterbalanced, and the little finger is the agent to do it.

I rather think that the reason your finger has a tendency to lift from the stick is because you take too long a Down stroke and not enough Up stroke. In practicing the Wrist-and-Finger Motion, the player must be very careful to see that at the completion of the Up bow the elbow, wrist, and knuckles are in a straight line, and that the little finger is well curved. Most violinists, when they are studying this motion, are afraid to bend the finger as much as it should be bent: they are subconsciously afraid that t will not balance the bow if it is noticeably curved. Therefore, they cannot take as much bow as they know they should be taking, and endeavor to compensate for this by taking more bow in the downward direction-which of course will cause the finger to leave the stick. This, I suspect, is what is happening in your

Your aim, then, should be to take more bow in the upward direction and less in the downward. Try to feel that the little finger is pushing the bow along. As you acquire this feeling you will gain confidence in the balancing power of the little finger and, in addition, a much greater degree of flexibility.

With regard to your vibrato, it seems probable that you are trying to vibrate rapidly before you have acquired the necessary relaxation, and also that you have not sufficiently diversified your practice material.

The ability to produce "a fairly smooth and even" vibrato on long notes does not quite justify the immediate use of an emotional vibrato in solos. The vibrato must be absolutely smooth and evenand relaxed. If I were you I would forego the use of nibrato in solos until a little more preparatory work has been done on it; unless, that is, it appears spontaneously, which will very likely be the case.

Your practice material can be considerably expanded. Long tones are certainy good, but they are not the whole story. You should also practice short notes of two seconds and one second duration, with separate bows, but connecting the tones so that the vibrato passes from Martelé bowing, too, is very helpful in developing the vibrato on short notes.

Your next step should be the practice two notes, each of two seconds' duration, to a bow. Then four notes. Then allow only one second to a note, Later, take eight notes to the bow. If you work along these lines you will soon develop a dependable vibrato

taneously strong and as well maintained as that of the third finger.

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Conducted by

Harold Berkley

creased.

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Prominent Teacher

and Conductor

many slow scales for a couple of weeks,

you will have no difficulty in acquiring

the necessary coordination between the

movements of the thumb and those of the

hand. When this is gained you will find

that your technical fluency is much in-

Does the Bow Leave the String?

"In a recent issue of ETUDE you advised Miss N. G. of Illinois that the martellato passages in certain measures of the Vivaldi-Nachez A Minor Concerto should

be played at the frog for best effect. Should the bow leave the string after each note? (2) At what tempi should the three

Owing to the weight of the bow, it is

almost impossible to produce a satisfac-

tory staccato or martellato effect at the

frog without lifting the bow. In the

measures you mention, and in all similar

passages, the required effect cannot be

obtained unless it is lifted. How much,

however, depends on the technique of

should be approximately as follows: Al-

legro, 1=88-92; Largo, 1=52-56; Presto,

I do not have the space here to discuss

your third question, but I have answered

it in the Questions column, and it prob-

Fourth Finger Troubles

"Can you help me with my problem? .

Many violinists are troubled as you are.

The fourth finger is naturally weak; no

matter how much one practices, it can-

not become as strong as the other fingers.

But that is no reason for being discour-

aged: it can be strengthened far more

than most people realize. I suggest that

you practice consistently the following

three exercises for the next two or three

(1) Slow trill studies with the third and

fourth fingers, lifting each finger alter-

nately as a pianist would, and being sure

that the fourth finger grip is as instan-

(2) Octave scales and arpeggios on one

-Miss M. L. R., Idaho,

The tempi of the three movements

the player and the exact effect desired.



No question will be answered in ETUDI unless accompanied by the full name and address of the inquirer. Only initial or pseudonym given, will be published

But you must have patience. And, above all, do not try to vibrate rapidly until your vibrato is perfectly relaxed and controlled at a moderate speed.

Thumb Position in Descending Scale

"When shifting from the fifth to the third position in a descending scale or arpeggio, my thumb does not move into the third position but merely bends outward, thus <, and remains so until I shift to the first position. Will you kindly advise me if this is satisfactory, and, if not, what steps I might take to correct it

ably will appear in this issue. Your method of shifting is faulty, and you should try to correct it as soon as possible. The bent shape of your thumb cannot help creating a tension in your hand, which must adversely affect the "Can you help me with my problem"...
I have such trouble getting a good tone
on notes I must play with my fourth finger. Can you tell me how to strengthen
the finger, or what else I should do to
make a good tone with it?" fluency and accuracy of your technique. The movements the thumb should make

are much more easily demonstrated than described, but I will do the best I can. Let us first determine the shaping of the thumb in an extended third-position passage. It will be about opposite the second finger, and the neck of the violin will be resting on the second joint and not down at the bottom of the V. In the fifth position, the tip of the thumb should be in the curve of the neck, and the knuckles one note to the next without break. The of the hand brought around so that they are about opposite the tips of the fingers. In shifting from the fifth position to the third, the thumb should slide back to its of fairly slow slurred notes. At first take accustomed third-position shaping. If you are playing a rapid descending scale this shaping can, of course, be only momentary, for the thumb must slide back beneath the neck in preparation for the shift to the first position.

If you have the patience to practice

Music and Study string, using the fourth finger only. Practice these slowly, and at first without vibrato. Later, when you are conscious of

a solid grip and a solid tone, you can well use the vibrato. (3) Shifts of an octave on one string, first finger to fourth. Treat these melodically, and strive for the best tone and the most expressive vibrato possible on

each note. In Book III, Section 2, of Sevčik's "School of Violin Technics," you will find many exercises that will develop the strength of your fourth finger. But you should play them as if they were melodic phrases; that is, with vibrato, and with a full consciousness of the tone quality you

are producing on each note. The fourth finger, however, is not alone responsible for the tone it produces; the bow, too, has an important rôle to play. Many players, too aware of the finger's seeming weakness, unconsciously cramp the bow stroke when they are using that finger. This, of course, exaggerates any weakness that may be inherent in the tone. Instead, the bow stroke should be faster and somewhat lighter. Taken in this way, almost any fourth finger note will sound satisfactorily, even while the finger is in process of being strengthened

One suggestion I should like to make: when you have a long, sustained, and expressive note, take it with the third finger rather than the fourth, if you possibly can. No matter how well, developed your fourth finger may be, the third will always produce a better vibrato.

A Mechanical Problem

"My violin problem is how to get the tail-piece gut to hold. My method is burn-ing the ends of the gut, but it always pulls out. What do you advise?"

—Miss N. K., Virginia.

Putting on a new tail-gut is not so easy as you think. Many violinists who attempt their own repairs run into the same trouble you are having. It arises, of course, from the fact that the knots are not pulled tightly enough.

Professional repairers, having tied the knots, put the short ends of the gut in a vise and pull with all their strength, Then they burn the ends down quite close to the knot. This burning not only causes little knobs to form, it also causes the gut behind the knobs to expand, thus tightening the knot still more.

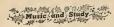
If you do not have a small vise in your house, you should buy one, for only by using it will you get those knots really

However, it is my personal feeling that all violinists should have a professional do their repairs. Many a good violin has been ruined by inexpert tinkering. Moreover, there are always little things to consider that are not apparent to the layman's mind. The tail-gut, for example, must be measured with great exactness, for if it is too short or too long the tone of the violin will be adversely affected.

The violinist should make it his business to play his instrument, leaving to other, more qualified hands the repairing of it. This is particularly important when the interior of the violin is concerned. For instance, thousands of instruments, from Strads down, have been irreparably harmed by amateur soundpost setters.

ETUDE

months:



Material for Harmonic Ear Training

Q. I am interested in ear training, par-ticularly the chordal progressions. I have someone to play them for me but this per-son knows nothing about harmony of could you suggest some mad your helpful columns in EPUDE. Thank you. —W. R.

A. Any simple harmonic material is suitable for your purpose, and I advise you first of all to get out your own harmony note books and have your pianist play the chords that you wrote when you began to study harmony. The pianist will of course have to play the chords slowly, you writing them on staff paper as well as you can and then comparing what you have put down with what you originally wrote. Easy hymn tunes are good for this purpose too, but if you want material which has been organized for this specific purpose I suggest that you look up the two books entitled "Aural Harmony," written by Franklin W. Robinson some years ago. They are published by G. Schirmer but may be secured from the publishers of this magazine.

We Stand Corrected! Some time ago one of the questions that was sent to this department asked

us to state the source of the theme song used on the "Lone Ranger" radio program. I replied that I had never happened to hear this program (I live in northern Michigan where we have many beautiful lakes and streams, but poor radio reception!), but that the Radio so much good piano music available that Editor of the Cleveland Plain Dealer had it does not seem fair to single out some informed me it came from the third particular book or series of books and movement of the William Tell Overture. recommend them above all others, I sug-Soon after this answer appeared in gest that you write to some reputable ETUDE, I began to be deluged with let- music publisher such as the publishers of vacation from your family and your ters from various people, all of whom told ETUDE asking them to send you a selecme that the theme song derives from the tion of their highest class piano material, fourth movement, not the third, To all of Grades I to IV. Now examine and play these people I extend my sincere thanks through all the things they send you, for the correction; but to the one person taking careful notes on each one, purwho merely scolded me for not listening chasing the ones you like best and reto the program myself, I merely remark turning the others. In this way you will that it is very easy to criticize, and it gradually be able to improve the quality seems to be especially easy for those who of your teaching material, and this will do not know all the facts. To the others naturally result in more interest on the I say: "Thank you for reading my page, part of your pupils. I am greatly in and thank you especially for your help favor of selecting the material for each individual student, rather than giving in making it as perfect as possible." each one the same books and pieces. As for your methods, I like the idea of

A Teacher Needs Advice

A Teacher Needs Advice

Q. When I was a gift I studied pinn
for about seven years, but since that time
I have taught shool for two years
have the studied pinn
for about seven years, but since that time
I have the studied pinn
for a studied p when they are in the fourth grade. Prease tell me whether you approve of my plan. I should like also to have your suggestions concerning materials, and also about such matters as hand position, finger action, etc. In fact, anything that you can do to help me be a better plano teacher will be greatly appreciated. —Mrs. V. C.

A. I do not ordinarily recommend specific materials because there now is tion and analysis, and other details that so that you play on the nails. The notes musical flow to the entire composition.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



learning the scales and key signatures as

you are doing, and I am greatly in favor-

of teaching children to transpose their

little pieces from almost the very be-

ginning. But why wait until the fourth

grade before introducing minor? The

minor mode is no more difficult than the

major, and there is no reason why chil-

dren should not learn to play in minor

keys almost as soon as they begin major.

You are right, though, in emphasizing

sight playing, and I suggest that you

have each of your more advanced pupils

buy an inexpensive book of community

songs and play through the entire book-

perhaps one song each day. An ordinary

hymn book is good for this purpose also.

ing the accompaniment while some of the

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

more. By the way, singing with good tone published as a popular song under the quality and legato will have a great effect title Anniversary Song and may be obupon your pupils' piano playing; and the tained through the publishers of ETUDE. work in elementary music theory will help It is stated on the printed copy that it is them to read with greater intelligence by Al Jolson and Saul Chaplin, based on and facility.

position. My suggestion here is that you Jolson and Chaplin, though this is not yourself take a sort of "refresher course." stated definitely. So far as I know, the In other words, if you want to become a original melody by Ivanovici had no fine teacher you yourself ought to be words. It is an old Viennese waltz which doing some studying under someone who at one time enjoyed considerable popuknows much more than you do; and if larity. I know nothing of its being reyou yourself are learning correct hand lated to any Jewish hymn. position, finger action, and so on, then you will also be learning these things from the standpoint of teaching them correctly to your pupils. Why not take a

Rhapsody in Blue Q. Will you please tell me how to play the following passages from Gershwin's Rhapsody in Blue:

(a) The trill on the last page (b) The glissando brillante on Page 26 (Harms edition).

A. (a) Play the octave A-flat in the right hand, and the A-natural in the

Gooda balaba habaha I advise you to encourage your pupils to If this is too difficult, shorten the trill

left hand thus-

sing as well as to play, one of them plays to six, or even only four, notes.

on the upper staff are to be played with the left hand (L.H.). I would use the third finger for each of the C-sharps. You will observe that the left-hand triplets are spaced quite evenly above the glissando, there being four glissando notes to the first C-sharp, and five for each C-sharp thereafter. Although it is not necessary to keep this distribution absolutely exact, by approximating it fairly closely you will be more likely to bring the two hands out together rhythmically at the end of the measure,

Waves of the Danube

Wares of the Dantibe
Q. Would you tell me if there are words
to Wrees of the Danube, written, by
Pantonkel's Far the present of the Danube,
The present of t

A. The song you heard in the movie will cause them to appreciate the music was based on Waves of the Danube. It is a theme by Ivanovici, and is from the I am sorry that I cannot advise you Golumbia picture "The Joison Story." I with regard to such matters as hand assume, therefore, that the words are by

Why Are There Four Staffs?

Why Are There I out Sullys.

Q. 1. Why are the last two pages of Rachmanianff's Prolude in C-sharp Minor written on four staffs instead of two? Wouldn't have been just as easy to have written it on two staffs and 20 depends of the property of the staff of the property of the staff of the property of the staff of the

A. 1. It would, of course, be possible to write this music on two staffs instead of four, but there would then be so many notes on each staff that the music would be more difficult to read. Another yet more serious objection is that the melodic line would not then be so clearly seen in distinction to the accompaniment chords.

9-8, which is the measure-sign of Clair de Lune, is often called compoundtriple measure. This means that the measures consist of three beats which are divided into smaller parts, usually three,

123 456 789 Instead of feeling and counting nine distinct beats in each measure, the performer should feel three larger beats and divide each of them into three smaller

divisions, as if they were triplets. But the second beat of Measure 18 and each beat of Measure 19 are divided into two instead of three parts. That makes each eighth note actually worth one and a half beats instead of only one, and that is the reason you are finding fewer than nine beats in these measures. But when performing this piece, do not count nine beats to each measure; rather, (b) Play the notes on the lower staff count three large beats to each measure others sing. This could be worked nicely with the right hand as indicated (R.H.), and divide each into two or three parts into a weekly class meeting at which you doing the gillsando with the third and as may be necessary. You will find that might introduce them to chord construcfourth fingers, with the hand inverted this will give a much more fluid and



Mr. Ju Chien-lee, actor famous for warrior parts, and Mickey Kwan, boy acrobat, members of the Chi-nese Cultural Theatre Troupe, take formidable poses in a scene representing a nocturnal duel-

RIENDSHIP between nations depends upon understanding," said Miss Averill Tam of Shanghai, China, who recently appeared in this country with a troupe of Chinese actors and musicians on a good will tour of major cities and universities. "Nothing speaks from the heart of one country to that of another with so great an appeal as native art," added Miss Tam. "The true expression of the life of the people can be seen in its painting, heard in its music, and enjoyed in its drama."

Whatever one's opinions on Chinese politics may be, one can still enjoy and appreciate their music and drama when one understands the underlying significance of each. The visit of the Chinese Cultural Theatre Group in this country affords Americans an opportunity for learning more of this expression of

A national news magazine wrote of the New York performance, "The music was the hit of the show," and told of the amazing effect on the audience of some of the unusual musical instruments used, dating far back into the mists of legendary history in their

Composed of eight musicians, the orchestra presented several concert numbers and solos. That many Americans failed to understand and enjoy the music is attested by the remark of the news magazine critic that one of the instruments sounded like a dried pea being dropped into a pot from a height!

The most outstanding instruments were two archaic harps, considered ancient even in the time of Confucius, who lived some five hundred years before Christ. The seven-stringed ching and the twenty-five-stringed sê produced a most unusual harmony as they were plucked by two musicians who showed great control of wrists and fingers in producing the ringing tones which have been described as "melody in indescribably ethereal diminuendo," An understanding of nature, an appreciation of quiet, and a sense of calm were induced by listening to these ancient instruments.

Descriptive Music Plus

Mr. Sung Yue-tuh, leader of the musicians, played a most amazing solo on the pi-pa, a guitar-like lute, which indicated the complete sounds of a battle which took place in the Third Century B.C. His nimble fingers depicted the massing of the troops, the march, the gallop, the drums, bugles, the chase, the scaling of the city walls, the ambush, the battle, the war cries, the final fall of the city, and the tragic suicide of Prince Hsiang Yu of Chu. Some of these sounds were indicated by the twanging strings of the instrument, others by running chords, and still others by the rapid tapping with incredible dexterity and speed, of the musician's fingers on the board of his instrument. The picture was so vivid that one who heard it will not soon forget its haunting effect.

DECEMBER, 1948



Music Means "Joy" in Chinese

The Chinese Cultural Theatre Group Affords an Opportunity for Americans to Learn of Cathay

by Bertha Ashton Gardner

Mr. Sung is chairman of the Chinese Music Research Institute, active in reviving the ancient music of his country which was becoming a lost art. He also has mastered the difficult playing of the phoenix flute, socalled because its sweet tones are said to have caused the Phoenix Bird, legendary in Chinese symbolism, to dance in time with the notes of the flute.

It was a real pleasure to see the clever way in which Mr. Hahn Chen-han played the drum and bronze gongs, striking them at just the right time to indicate the beat for the entire group. He used a small mallet to strike the wooden block, and its hollow sound brought forth a murmur of appreciation from American audiences. Mr. Hahn is also a violinist of note in Shanghai, where he will be a member of the municipal council upon his return home. Not only does he play both Chinese and western style violins, but he has made no fewer than five of the latter himself, importing special woods from Europe for the purpose.

Sweetness characterized the unusual sound of the butterfly harp, as played by Dr. Chu Ven-yee, who daintily hit the steel wires of the instrument with two bamboo quills. A singing smoothness was the dominant quality of the two-stringed Chinese fiddles played by Dr Chow Wei and Mr. Tsao Su-chep. The sheng, or mouth organ, is said to be the oldest musical instru-

ment extant, and it was played with finesse by Mr. Sung Shek-sing, who brought forth melodious sounds from its depths. The instrument is made from a calabash attached to bamboo shaped like the wings of a bird.

If one listens to these sweet-toned instruments, one hears the swaying of a tree under the wind, the ripple of water on sand, or the notes of birds. Chinese music, so different from our own music, has great harmony and can contribute much to our understanding of nature, if we will be patient in listening for these underlying sounds.

The Chinese word for music is the same as that for "joy," "happiness," or "to rejoice," which gives a good clue to its underlying meaning for them. Music was placed among the first accomplishments of civilization in ancient China, and its origins date back to 2486 B.C. in the Shang dynasty. Legend tells us that the Emperor Huang-ti sent a man named Ling-lun to Tashia, identified as ancient Bactria by its unrivalled splendor and beauty. In a valley he saw some pretty bamboos, all nearly the same height. He cut one of the bamboos and blew upon it. Two birds nearby heard the sound and they, too, uttered flute-like sounds in reply. Eleven other bamboos then were cut to reproduce the sounds made by the birds, (Continued on Page 786)



Members of the Chinese Cultural Theatre Troupe orchestra play classical numbers for convolescent soldiers in ward of Letterman General Hospital. San Francisco. Left to right, Mr. Hohn Chenban, eth-fit is stringed violin) Dr. Chow Wel, better with the manufacture of the control of in the world): Mr. Sung Yue-th, pipa (lute): Mr. Sung Shek Sing, di (flute): Dr. Chu Ven-yee, yang-chin (butterily harp): Mr. Tsao Chen-chuan, yuan (moon guitar).

Comeback-Words and Music

A Thrilling Conference with

The Number One Musical Heroine of World War II

SECURED EXPRESSLY FOR ETUDE BY ROSE HEYLBUT

Biographical Note

HEN lovely Jane Froman returned to the airwaves as star of "The Pause That Refreshes," over CBS, she took rank not only as a gifted and popular singer, but as one of the spunkiest personalities in the enterpopular singer, but as one of the spunitiest personalities in the effect tainment world. In February 1943, Miss Froman, at the height of her success, offered her services to entertain the armed forces and boarded a Yankee Clipper to join a USO company. The plane crashed over Lisbon and Miss Froman sustained all but fatal injuries. Her right arm was hurt and her right leg so badly shattered that the doctors advised amputation, But Jane Froman thought differently. After two months of hospitalization abroad, she returned home and set about finding a doctor with as much faith as she had. In the five and a half years since her accident, she has undergone twenty-five operations. At the present writing, she has just exchanged a large leg brace for a small one and expects to walk normally within six months. During four out of five of those years of coming back, she has appeared professionally.

Born in St. Louis, Jane Froman grew up in a markedly musical home at-mosphere. Her mother, an accomplished singer, was her first teacher and is at present instructor of singing at Stephens College, Columbia, Missouri. Five of her aunts were singers. While still small, Jane's family moved to Columbia, Missouri. She sang in church choirs as a child, but entered the University of Missouri as a Journalism student. After earning her A.B., she entered the Cincinnati Conservatory where she read ETUDE, worked at piano and harmony, and studied singing under the late Dan Beddoe. Her first public appearance was with Fritz Reiner and the Cincinnati Symphony, after which she was engaged for a weekly program on a local radio station. Subsequently she came under Paul Whiteman's management and earned a contract for country-wide network appearances. She stepped into radio limelight when she was engaged for the Chesterfield Program on CBS. Since then, she has been known and loved in every corner of the land. The spirit and spunk of Jane Froman, the American singer who triumphed gloriously over disaster, have made her the Number One Musical Heroine of World War II.

A Test of Faith

"The past five years have been enlightening for me. Lying flat on my back, buried in something like a hundred pounds of casts, I learned things that had never occurred to me before, I learned faith, I learned not to feel sorry for myself. I learned that, without work, I should have died, For about four months, I just lay there, thinking not-too-pretty thoughts. Then, one day, I just got to wondering. I wanted desperately to sing; still, I hadn't sung in so long that I wondered whether I could. There was a popular song at that time, about 'a sleepy lagoon, a tropical moon'; the words had a good OO that I could open up on-and so I just did! And it felt wonderful. The people in the hospital thought I'd gone crazy-that the leg pains had worked up to my head-but that didn't matter. I could sing! Whatever else was wrong with me, the breathbellows and the voice-box were sound, and that was all that counted. Every day, I vocalized and I sang, and it took the 'I'm ill-I'm out-I'm blue' feeling out of me. Pretty soon I got the most pressing urge to go back to work.

"In November of 1943, nine months after my accident, I went into a Broadway show. Everyone was lovely to me. I was wearing a thirty-five-pound cast, I couldn't walk, and I had to be picked up and carried about, forty-four times a day-we counted. But they built a slanted prop for me to lean against, my gowns were made with full skirts, and the audience saw me just standing there. Since then, I've been working all the time (between operations, of course!) and I'm perfectly convinced that working, singing, doing things has brought me back. This conviction earned me a gratifying, if left-handed, compliment! In the spring of 1945, it occurred to me that, if I could work at all, I could go back to Europe and be of some possible help to the hospitalized GI's. In three months, I traveled thirty thousand miles, visiting camps all over Europe and singing in my casts. The wounded men seemed to like that, They said, 'Well, gosh-if a mere girl can do it, so can I!'

"Yes, singing helped to bring me back, and people have asked me just how. There are two answers. First, there was the sheerly spiritual lift of working at the job I love best. And, in second place, there was the physical lift of drawing



a good breath; giving it good, healthy support; and opening up on good, free tone. The sheer physical rightness of good singing habits does something to the

No "Tricks" in Singing

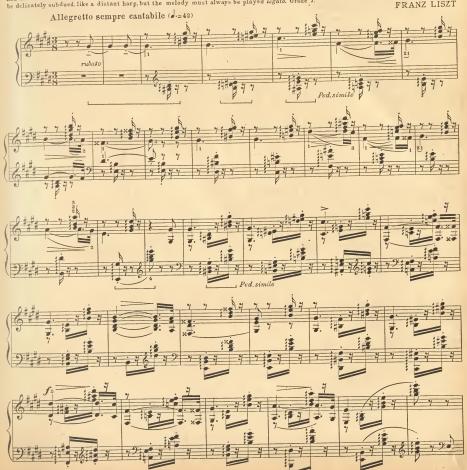
"Fortunately for me, I was given a good vocal foundation, and in offering counsels to young singers, I stress that first and most. There are no 'tricks' to singing. It should be thought of as an entirely natural function, based on the natural, abdominal breath. The good singing breath begins in the abdominal muscles, and the vocalized tone sits upon it. Since my accident, I have necessarily had to do nearly all my vocal work sitting down-and it makes no difference whatever if that deep, supporting breath is in good order.

"Another important factor in good vocal emission is ease. We have all seen singers who come out on the platform, settle themselves in the wing of the piano, and then begin to go through a series of wriggling gestures, straightening themselves up, placing themselves into position, getting themselves fixed. It looks highly professional-but it isn't! The moment you see a singer getting herself fixed, you may know that she isn't in good shape to start with. Good natural posture, good habits, good breath control, require no wriggling alds at the last minute. To sing well, one must be completely at ease. Being free, re-laxed—at ease—should be a habit. Only then do breath and tone come without

"Whatever field of singing you hope to enter, put yourself through a thorough basic-training of classic literature. Many young singers seem not to realize that work in popular songs requires just as much musical background as work in Lieder. The classic songs have definite vocal values. The long line of the classic phrase, the need for pure vowels in classic diction, the even scale, the careful dynamics—all these are a necessary part, not merely of mastering classic repertoire, but of developing the voice. My professional work has always been in the more popular field. Yet my basic training was exactly what it would have been had I aimed at Carnegle Hall and the opera, Speaking from the purely vocal viewpoint, Begin the Beguine must be sung exactly as you would sing an aria from 'Samson et Dalila!' We often hear that a background in the classics is invaluable as a means of building musicianship and taste, and so it is. My point, however, is that this classical background is equally valuable as a means of

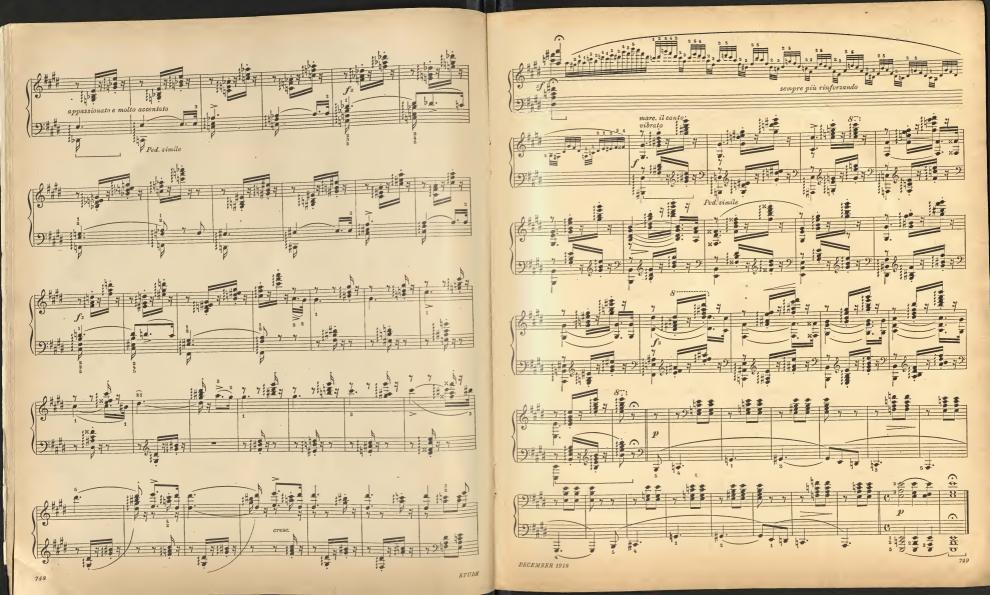
"To touch briefly on this matter of building taste, I am grateful that my early studies gave me the experience of great music. Of course I love the ballads and the hit-tunes that make up the popular literature—they are gay, they are timely, they give you the lift of lightness that everybody wants. But we want other values, too—the values that make it possible for great music to endure. I took up my singing, that day in the hospital bed, on the popular lagoon song; but once I found that I could sing—when the emission of tone was no longer a novelty or a thrill, the song I found myself coming back to, over and over again was Connaistu le pays, from 'Mignon!' (Continued on Page 778) CONSOLATION

This is the sixth in a series of tone pieces for piano by Liszt. The series appeared in 1850 when the composer was thirty-nine years old. He was very happy at the time because he was enamoured of the Russian-Polish aristocrat, Princess Carolyne Sayn-Wittgenstein, whom he had met at Kiev and whom he expected to marry. At his death she inherited his belongings and allof his manuscripts. The accompaniment must be delicately subdued, like a distant harp, but the melody must always be played legato. Grade 7.



entire body.

DECKMBER 1948





In playing this composition as adapted for piano, one must always have in mind that it was written originally for the fiolin and that it must

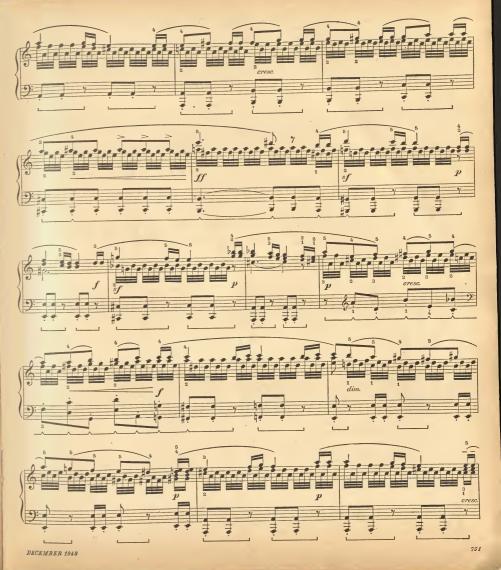


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DAINTY MISS



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FOOTLIGHT FANCIES

Much of the charm of this work lies in its syncopation. Play the right hand in strict time until the rhythm of the syncopated melody is fixed in your mind; then play the left hand in strict time. Then put both hands together and practice them until the piece flows smoothly.



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GYPSY LAMENT



DECEMBER 1948



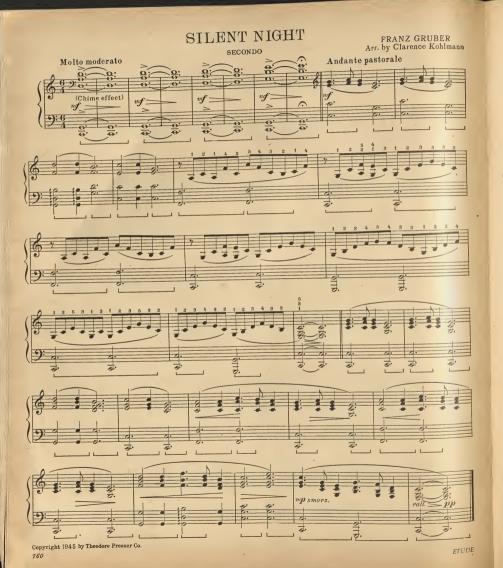
DREAM HOUSE This is a day of dream houses, and thousands of young people are dreaming of homes for the tomorrow, which we hope will not be too long in coming. The melodies are simple but charming. Grade 3. Moderato cantabile (=96)

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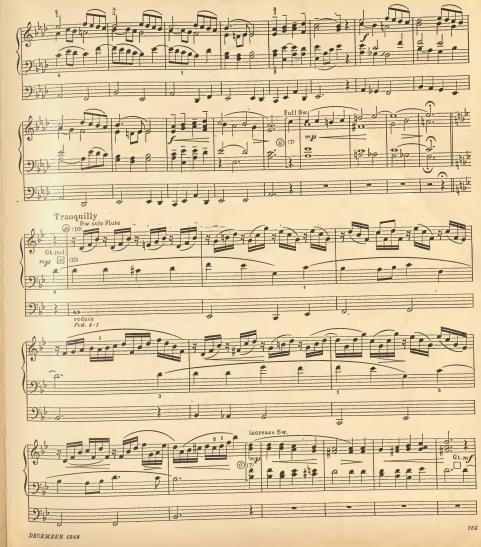
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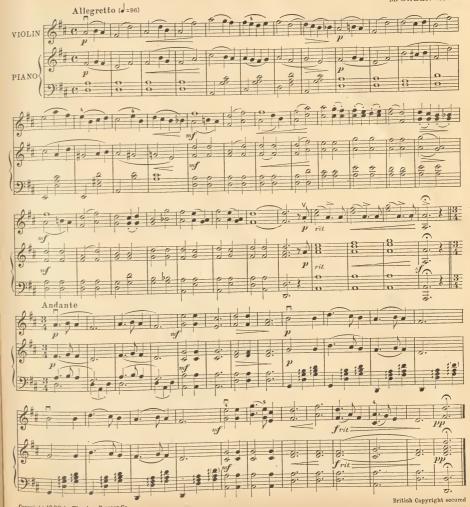




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CHRISTMAS BELLS

M. GREENWALD



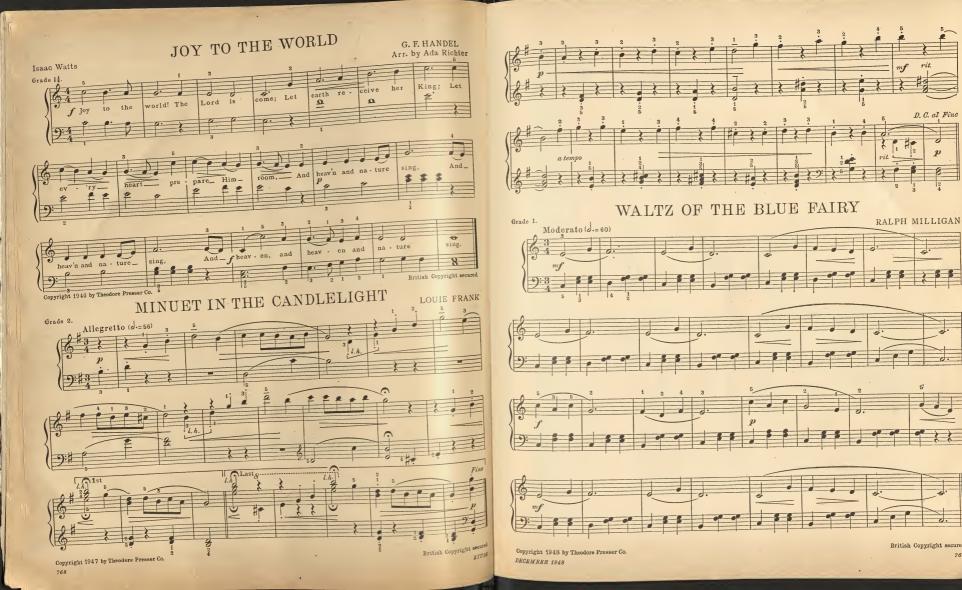
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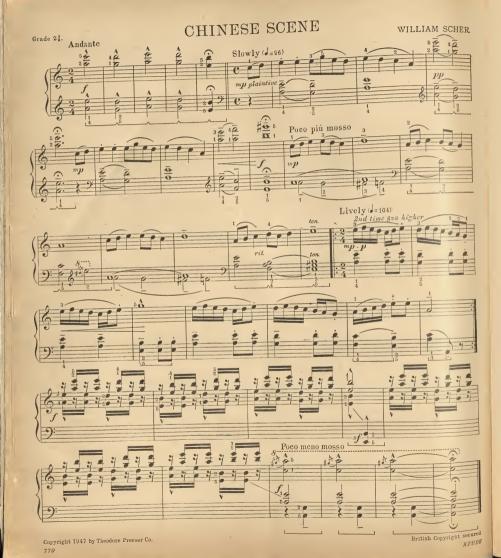




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Great Russian Music of Yesterday

(Continued from Page 731)

recent enthusiasm for Tchaikovsky which has spread over the entire world.

"At the beginning of this century, Tchaikovsky was not nearly so popular as he is now. Those years—perhaps the most interesting in musical development-introduced the taste for novelty. Tradition counted for less than innovation. Those were the great days of Debussy, R. Strauss, Schoenberg, Stravinsky; and new works were examined less for depth of content than for startling departures of form. With the "Sacré du Printemps," however, the fund of pure novelty seemed exhausted. Still, the wish for novelty continued; and many composers who really had nothing new to say kept on trying to be 'clever.' They feared to show their real selves; instead, they hid behind the mask of what they wished the world to think them. This was the era of artificial cleverness. Butart demands more than cleverness; it requires sincerity of soul. We discovered this with the War. The suffering, the fear, the hopelessness of those years changed our habits of thought. We cared less for cerebral cleverness; we turned more to human heart and soul. Thus, the day of the musical masquerade ended abruptly-and Tchaikovsky, who knew the secret of pouring out his heart and soul, quite suddenly became an idol. Tchaikovsky never pretended to be clever; he wrote what he felt and consequently revealed both the greatness and the weakness of sincerity. Since the present trend in music is toward complete human and spiritual sincerity, Tchaikovsky is a better guide than the purely cerebral

"To return to the development of Russian music, there may be a valuable lesson in the way this music reached out into the world. We find that Russian music became known in exact proportion to the abilities of the artists who interpreted it. The world became enchanted with the Russian ballet because Russia was able to send out dancers like Pavlova and Nijinski. Russian orchestral works came to the world through great Russian conductors, Russian opera found its way to the world-stage when Chaliapin and Baklanoff carried it there-when they died and no other great Russian singers came to take their places, the vogue for Russian opera declined. The constant renewal of the ranks of great Italian and German (or Scandinavian) singers may explain, in part, the continued appreciation of Italian and German opera. It is the great interpreter who keeps alive the music of his land.

"My own part in the development of Russian music is but a small one-yet one that is full of happy memories. During my childhood, the great figures in St. Petersburg were Rimsky-Korsakoff, Liadoff, Glazounoff, and my father. Stravinsky was known only as the son of his father, a famous singer, Rimsky was a frequent visitor at our home, and I should, perhaps, have many memories of him; but only one stands out. That was in 1908. My father was on his way to Paris to conduct Rimsky's "Snow Maiden," and the master came to the station to see us off. It was an old wooden station, smoky and dusty from the woodburning stove, and through the haze

there suddenly loomed the great, bearded figure of the venerable master. As he embraced my father and wished him well, people around us whispered, 'Seethere is Rimsky!' I was nine years old, and very proud to be a part of that group Liadoff I knew better. At least, I remember him better. He often came to us, and was always kind and jolly. He was very stout and enjoyed his food. Once, for supner, we had blini-delicious little Russian pancakes. Liadoff adored them. He accented several servings: then, turning to me, he said, 'I shall eat twenty-five of these-then I shall explode.' Electrified, kept count, Indeed, he did eat twentyfive blini and I waited, breathless, for the concussion that must result from the exploding of so large a man. But what happened? Nothing at all! I loved Liadoff dearly, but it took me a long time to get over my disappointment.

"Glazounoff was also a big, stout man, He was chief conductor of St. Petersburg. but my father often substituted for him in his periods of recurrent illness. Glazounoff was of a type that, alas, seems to be disappearing. His whole life was devoted to music-he talked music, made music, lived music, was interested in nothing else. There were often times when he did not know where tomorrow's breakfast was coming from, but that did not trouble him. A good, rousing musical discussion was enough for Glazounoff, I remember that he once came to my parents in Paris and arranged to dine at a restaurant. Naturally, my parents took me along. But when the great moment arrived and the waiter stood by us with the bill-of-fare, Glazounoff forgot his dinner. Turning to my father, he began, 'Ah, dear Nicholas-you remember that beautiful section for oboe in the second movement of the Brahms? Ah, how magnificent!' For a long while, the oboe section in Brahms held the two gentlemen and dinner had to wait.

"All that belongs to a different daydifferent world-and the memories are bitter-sweet. It is a privilege, however, to have assisted, if only in a small way, in the development of a Russian national school that made its way into the world through splendidly gifted composers working together in a true spirit of human brotherhood."

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ETUDE has continually received from subscribers young and old letters which are very stimulating to us. Here is one from a friend in Arkansas:

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"High Tone and How to Sing Them'

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Singing Means Production

Continued from Page 737)

to make it result in beautiful tone! How? also, that what often may seem like a Here again the answer is not breath sup- breath problem becomes readily corrected port, but placement. (By way of a paren- once the student concentrates on the thesis, it is interesting to see that this correct passage of the breath through the commonly-used term, support, is really a vocal cords (as I have explained). false expression! It is, obviously, a translation of the Italian appoggio. But that ly recommend them, because I firmly bein itself is not a natural term in vocal lieve that the student should never work care. Like the terms 'open' and 'closed' out a new pocalise without the guidance tone, it is at best an arbitrary expression, of the teacher who understands his invented by teachers to suggest an ap- throat, its structure, and its needs. Until proximation of what does not really the student has perfected an exercise to exist!) This placement—the Italian im- the point where he is able to serve as postazione—is the sole means of giving his own guide and control, he should life to the vocalized breath. It means the sing it only in the presence of his teachexploration, by the vocalized tone, of the er, Not before he has grasped and exvarious chambers of resonance. The perienced the correct sensations under breath rises into them, as though they the control of his teacher, is he ready to were the sounding-boards of a violin, sing anything alone! and comes out as sounding, resonant, and "In one sense, though, the best teacher resonated tone. And that is what gives is-Nature! Coming back to what I said tone its carrying power! It is the life- in the beginning about a clear mental blood of singing, and needs even more understanding of the vocal act, we have care for soft tone than for loud tone! only to see what Nature has done in the

construction of our throats, Find out Natural Breathing

where Nature has placed the voice-box-"As to the breath itself. I think it is deep in the throat-and keep it there! ninety per cent a natural thing! Cer- Find out the exact spot where Nature has tainly, some help can be given to the ordained the breath to pass-exactly in student who finds any marked difficulties, the middle of the small space between For the most part, though, the breath is the vocal cords-and let it pass there! natural-unconscious, spontaneous, Like Find out how Nature has prepared the trill, it can be explained but not resonance chambers, and use them! That mechanically demonstrated. I have found, is production."

"As to exercises, I cannot conscientious-

My First Day at the Conservatoire de Paris

(Continued from Page 735)

and the day was saved.

marked that, being in my first year, it features completed the picture. might be wise to wait until I saw what As everyone knows, a class in any in-

opened, and, with a black moroccan Camille Decreus, and without being deleather attaché case filled with sheet liberately mischievous, he was either in music under my arm, I started, accom- trouble himself, or getting someone else panled by the ever-present "gouvernante," into trouble. He was without a doubt the for the Shrine of Music. I must admit most gifted boy of all. He had a way of that, in spite of my apparent jauntiness, looking at a composition, playing it over my heart was going pit-a-pat. We finally a couple of times, and it was imbedded arrived at the great door in the Fau-

Frenchmen we still see in story books. bourg Poissonière and I was 2t last alone All this did not prevent him from pos- The haughty concierge, upon reading my sessing a devastating sense of humor name on a list, condescendingly told me which he was not averse to using even where to go. The old, gloomy building against himself. However, this time he was full of dark corridors, permeated by thoroughly puzzled me, for he gravely musty and dank odors, From what I examined my neck, front, back, and sides, learned later, it had been a military barthen looked at me quizzically and said, racks before being turned to its present "Well, the guillotine didn't do such a use. From the room next to the one to thorough job today after all," upon which which I had been directed issued forth Mother and I went into peals of laughter brazen sounds, and to my horror, I found that it was the class of Monsieur le Pro-It took three days of waiting before fesseur Cerclier, who taught (of all the verdict came. Three days of finger- things) the trumpet! The class I entered, nail biting and heart fluttering, At last consisted of about twenty boys, Naturally, the official-looking document arrived, they were all talented! But they were not One Benoist, André, was accorded the all angels. Far from it! Although one of honor of becoming a student of the Con- them did look like one. His name was servatoire National de Musique et de Armand Ferte. He wore his very blond Déclamation at the expense of the Ré- hair shoulder length in what you would publique Française (Liberté, Egalité, today call a page-boy bob; but this bob Fraternite). To say that we were elated had been carefully curled around a curlwould be an understatement. I was for ing stick. The front was cut in bangs. A buying a cane at once, but my father re- rosy complexion, and beautiful, regular

the customs were in the classes. After stitution of learning always contains an all this was not the time to show off. imp of some kind, and our class was no At last came the day when classes exception. The imp in this case was called

(Continued on Page 782)

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PIANO

others.)

Q. I have been studying voice for two years and do choral club work as well as church singing. Recently I have been troubled with my throat becoming dry, either during singing or before I begin to sing. I know that part of this is due to a nervous condition, but thought that you might help me with some simple remedy for temporary relief. I will be ever so grateful for your reply.—S. M. M.

A The fact that you have not been troubled A. The fact that you have not been troubled with this dry thoat before and during singing until just recently, seems to indicate some rather slight disturbance of the natural func-tion of the mucous membrane lining the cavi-ties of the throat and nose. Thousands of ties of the throat and hose. Indusarias of lozenges and throat gargles, which purport to relieve this condition, are available and easily and cheaply purchasable in every content does store. However, as you seem to have a voice, and "do choral work as well as church singing," we would advise you to consult the best helpful. Listen to as many radio programs as known throat physician in your neighborhood. He will be able to determine accurately just to nose upon which you are scheduled to appear to the control of the control of

Singing at Twenty-six?

Should She Consider Making a Career of the Shigning at Twenty-day. Americal, and I have a child of three years. I have eltespus loved to adapt, but until seem months ago had not considered sungers day of seventy-one years who takened sungers day of seventy-one years who takened sungers day of seventy-one years who tracking a few students here, and started singing lessons with her. She has end it of the opinion that I have all the question of the students of the opinion that I have all the question of the students of the opinion that I have all the question of the students of the opinion that I have all the question of the students of the opinion that I have all the question of the students of the opinion that I have all the question of the students of the opinion that I have all the question of the students of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the question of the opinion that I have all the

plan a currer—D. S. F.

The great cell vet for Angeles and its adjacent before the cell with your absolutions that we would healtste to recompact, and conductors that we would healtste to recompact and conductors that we would healtste to recompact and the control of the cont

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A. The question resolves itself entirely into whicher or not your voice has settled sub-like this refer although the circuity for you to be able to stand the process and question up to the most famous singing teacher in your neighborhood, and ask his frank and homes! An uncrowded profession . . you. Learn with sound re-cordings in 30 days. We pro-

2. It would be much wiser to wait until you 2. It would be much where to wait until you have consaided the singing teacher before you start practicing operatic arias; therefore we refmin from recommending any. If he decides that you are ready for study, he wu, if he course of daily excettee annual youngs at first. 3. Chicago is one of the greatest music centrel.

ters in America and many famous singing teachers live there. We would hesitate to recteachers live there, we would nesize to rec-ommend any in a city which contains so many. You have plenty of time to decide whether or not you may some day develop an operatic voice. It is certainly impossible that you should have it at the present moment.

Some Songs for Various Occasions

Some Songs for Various Occasions
Q. I am eighteen puers of one, a mezo ordifferent opers of one of the second of the operation of the operat

A. Your question covers an enormous amount of territory and a detailed answer and cheaply purchasable in every corner drug would take up more space we fear than the drug would allow us. We can only make a wide, and "do choral work as well as church six." He will be able to determine accurately just the ones upon which you are seneture to appear what the trouble is [If it detties], and to suspect a safe and sound remedy which should succeed the control of the control

Simusitia Again
Q. I ardenful enter to give all my time to
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trans passages of the mucous sometimes found?

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Carols and Caroling

carols, we can still maintain, are not

more than two hundred years old. Music

of the Middle Ages, like the speech of Chaucer, has to be studied in order to be

Nowadays carol singing has captured

the fancy of English speaking countries

throughout the entire world. Where

Carol Societies abound, and where whole

books of carols (for instance, "The Ox-

ford Book of Carols") are issued in fre-

quent editions, the future of the noble

art of carol singing is assured. Wherever

the spirit of joy asserts itself, there is

the true home of the carol. With joy in

the heart, singing becomes easy and even

inevitable, Some Christmas music, like

Irving Berlin's White Christmas, culti-

vates the winsome, nostalgic note, but

the more typical carol spirit is the happy-

go-lucky mood of Santa Claus is Coming

to Town, and the other songs in which

Carol singing does its good work when

a misanthrope, a Scrooge, if you will

have it that way, once again goes back

to the earlier, better times, and hears

the angels singing. In their mood of joy

and of urgency, even the most veritable

Scrooge finds a rebirth into a new hap-

piness in living, the kind of rebirth the

angels so exultantly anticipated, because

this day of all days is the birthday of the

Test Your Teaching

Methods

(Continued from Page 730)

8. If a young child, after six months

of lessons, inquires about the differ-

ence between Major and Minor, do

(a) explain the structure of the

(b) teach the Major and Minor

half tones in each? .

attention?

Major and Minor scales and

the location of whole tones and

triad, how to change one into

the other by altering the mid-

dle note, and bring the differ-

ence in sound to the child's

happy and Minors are sad?

(c) simply say that Majors are

9. If Susle, age ten, after two years

friends sing and play it, do you:

of lessons, decides that she wants

(a) reply, that you' don't approve

(b) permit her to play one "popular

signed program?

10, If little Joe, in the midst of the

very important to him, do you:

lesson, prings up a topic that has

no connection with music, yet seems

(a) cut him short, asking him not

(b) devote a maximum of three

(c) let him go on for any length

minutes to it, hoping to gain in-

formation regarding his inter-

ests and to win his confidence?.

of time to make him happy?.. []

thing else?"

(c) answer "Certainly; if that's

of it and that you won't each

song" in her weekly assign-

ment, provided that she does

justice to the rest of her as-

what you like, why play any-

"popular music," because all her

dropping the old one altogether?...

King, the King of Love and Peace,

his sleigh hells get properly lingled.

appreciated.

(Continued from Page 739)

we might better say, suggested by a phrase from Handel's chorus, Lift Up Your Heads, from the "Messiah," with a soupcon from the tenor recitative, Comfort Ye, thrown in for good measure. The truth is, that none of the really popular carols was written by a famous composer, if we except Hark! the Herald Angels, which, as we have seen, was never intended for a carol. The composers such as Franz Gruber (Silent Night), Lewis Redner (O Little Town of Bethlehem), and Richard Storrs Willis (It Came Upon the Midnight Clear), and many others too numerous to name, were all humble musicians, with no title to fame except the writing of one carol melody.

Perhaps this is as it should be. Since the angelic song came not to the Wise Men but to the Shepherds, perhaps it is eminently fitting that our most popular carols should have been written, not by learned composers, but rather, by everyday musicians whose affinity to the shepherds seems more marked, The Wise Men came with gifts of frankincense and myrrh, and our wisest composers have offered tributes such as the "B Minor Mass" of Bach and the "Solemn Mass," but the really popular note has been struck by those composers who are nearer the shepherds than to the Wise Men,

Models of Simplicity

Silent Night was written by a humble pair of men, a village priest and a village organist of Austria. It was written for a specific occasion, and neither of the two foresaw its eventual popularity. O Little Town of Bethlehem was also written for a specific occasion, and not until many years after it was first performed by a children's choir at Holy Trinity Church in Philadelphia did it spring into prominence as a Christmas carol. Redner, who wrote the music, was a Sunday School Superintendent, Would that more of our Sunday School Superintendents had his gift of melody! Evidently it was written in great haste, yet it hardly betrays the twenty-four hour period in which it was composed, unless by its utter simplicity and spontaneity. Another carol has for the composer of its music not a Sunday School Superintendent, but this time a preacher! We Three Kings of Orient Are, with its suggestive rhythm and minor-major shift. seems quite a sizeable musical accomplishment, when we remember that not only the music but also the words were written by the same man, the Rev. John H. Hopkins, Jr., an Episcopal clergyman. His father, by the way, was a bishop.

There is a large class of popular carols whose authorship is completely lost in the shades of night. No one really knows who wrote O Come All Ye Faithful in its original version. Neither does anyone know who wrote The First Nowell. Yet it seems likely that even Adeste Fideles (O Come All Ye Faithful) was not written before the middle of the eighteenth century. At any rate, the first instance of the tune and words together seems to be in a collection from the Year 1751. We have many carols, the words and music of which go back to the Middle Ages, but somehow or other their archaic flavor has not won them anything resembling the popularity of this eighteenth century Latin carol. The really popular

NAGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. About 1903 our local church installed a two-manual, pedal organ bearing the name whose name we are sending you is still manual. That she following stops (named). Accurring reed organs, and may have some or buildings, and the quadrant or buildings, and the quadrant organization of the control of the con our buildings, and the question comes up as the behavior to buy a new organ or repair the analysis and the stops need work. Would be suggest you correspond with the manuals and the stops need work. Would the manuals and the stops need work. Would give the manuals and the stops need work. Would give the statisfactory to re-work this old instruction of the statisfactory to re-work this old instruction of the statisfactory to re-work this old instruction of the statisfactory to re-work the suggested to take over the necessary repair work. Please five me the address of the maker.

A. The organ you refer to is made by one of the best firms in this country, who put out a very excellent instrument. We suggest that you contact the manufacturers, whose address we are sending, and solicit their advice Personalty, we feel that the repair and address we are sending, and solicit tuel advice. Personally, we feel that the repair and possible remodeling of your present organ would be the most satisfactory. If you have any money to spare beyond these requirements, possibly some addition could be made. The makers would be very glad to advise you as to the best procedure along these lines, and we are sure you could rely on their suggestions.

Q. Will you please make some suggestions as to ways to use the 16' and 4' couplers on my organ. It is a three manual organ, all with 16's and 4's...V. M.

A The fact that you say nothing of 8' couplers leads us to believe that you have only the 16's and 4's, which is somewhat unusual, as 8' is the normal. The natural function of the 4' coupler is to add brightness, but since this would add an octave to stops in use on the coupled manual, you will have to be careful to avoid too many or too harsh would throw the tone quality out of balance in the higher registers. A couplet manual, as this of the 15th Palin which would be particular to the higher registers as a company of the particular to the coupled manual with the 15 couplet. On the coupled manual with the 15 couplet. On the coupled manual with the 15 couplet unded. When we say "coupled" manual we of course mean the manual which is coupled on the coupled on the particular to the cone you are setulately behind. For inc. course mean the manual which is coupled to the one you are actually playing. For instance, the "Swell to Great" coupler means
that you would play on the Great, and the
Swell would be "coupled" to it. These are
just general principles to follow, but if you
will spend some time experimenting.

Q. I would like to get some suppendent on
playing chimes. If it is customery to play a
will spend some time experimenting
and are suppendent on the couple of the customery to play a
will spend some time experimenting
and the couple of the customer of the customer

is no longer in existence. The organ has been the principal control of the We have cleaned it thoroughly, not to it. We have cleaned it thoroughly, but the believes seem to be given from the product of the principal control of the principal contr these the bellows didn't work at all. Most of the stops and couplers work, but two do not. What should I do about them? It has a set of chimes,

holes you covered up are probably escape accompaniment.

organ tone, Could you recommend one

A ETITLE does not recommend any particular instrument, but we are sending you the names of firms making electronic instruments, and suggest that you write them for their literature, and the names of local dealers where you could obtain demonstrations.

Q. I toolua appreciate some injoination about making out a program for the dedication of an organ. I have an idea as to a regular program for an organ recital, but am not sure as to the correct procedure for a dedica-

A. The musical portion of such a service would comprise three elements, the organ, the choir, and soloists. The organ numbers should be chosen with a view to bringing out the best effects of the organ, by which we mean the general ensemble tonal qualities, any special solo stops, and the effective combinations in soft and moderate groups, keeping in mind at all times the fact that the organ is an instrument of worship, praise and prayer. The choir anthems should be largely of a festival and praise nature, and there are several settings of the 150th Psalm which would be particu-

that I am wondering what stops to use with the chimes to give the best effect. The chimes O. I recently bought a small reed organ, so the special recently bought a small reed organ, so the special recent replaced with the right hand on the Green which needs some repeting and I am use the special recent replaced with the right hand on the Green was a special replaced. I make the special recent replaced with the right hand on the Green was a special replaced by the special recent replaced by the special representation of the special recent recent recent representation of the special recent recent

A. This question of accompanying chimes is but some of the hammers need near pelies and one of two do not hit of the belief. Can they be fixed? How do I to po about fixthing a few two does that statistics?

A. Read organs are so little in use today that it is very difficult to mis service may be a fixed to the statistics.

A. Read organs are so little in use today had it is very difficult to mis service may be a fixed to the price of the book to you had it is very difficult to mis every second to the price of the book to you had it is very difficult to mis every second to the price of the book to you had it is very difficult to mis every second to the price of the book to you had it is very difficult to mis every second to the price of the book to you had been the price of the book to you had been the price of the book to you for just this one article, which we would be worth the price of the book to you for just this one article, which we will be the price of the book to you for just this one article, which we had been to be the price of the book to you for just this one article, which we will be the price of the book to you for just this one article, which we will be the price of the book to you for just this one article, which we will be will be more than the price of the book to you for just the price of the book to you for just the price of the book to you for just the price of the book to you for just the price of the book to you for just the price of the book to you for just the price of the pr



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The Alto Clarinet (Continued from Page 741)

five-year college program is the answer the first full recital to be played on the to the problem. Some colleges now realto clarinet in the United States, was quire five years for the completion of the presented at the University of Michigan last year by Mr. Frederick Eggert, who is that this extra year would do much to at present the Band Director at Texas eliminate the numerous deficiencies now State Teacher's College, San Marcos, found among our present students. Such Texas. His program is illustrative of a extension of time would also permit our careful selection from the field of literacollege music students to give more atture as mentioned above. STUDENT RECITAL SERIES tention to the academic curriculum which is more and more becoming a vital

Frederick C. Eggert, Alto Clarinet James L. Merrill, Piano assisted by

Warren Bellis, B-flat Clarinet Bernard Leutholtz, Alto Clarinet Charles Hills, B-flat Clarinet Robert Sohn, Bass Clarinet Rackham Assembly Hall Friday, April 16, 1948, 8:30 P.M.

PROGRAMPurcell-Stubbins Courante Prelude Allemande Minuet From the original for two bassett horns Adagio Andante Minuet and Trio Minuet and Trio

Alllegro Rondo Mr. Eggert and Mr. Leutholtz Allegro Adagio Rondo Intermission

NocturneField-Stubbins *Scene and Air from "Luisa di Montfort"Bergson *La PlayeraGranados *Arabesque No. 2 Debussy Three Clarinet Quartets ReverieDebussy-Howland

X-298 Intermezzo from "Goyescas" Granados-Howland ScherzoPowell minor; Byron Janis (plano). Victor disc 12-0379

Mr. Bellis Mr. Eggert Mr. Hills Mr. Sohn

The Music Education

Curriculum

(Continued from Page 740)

even though they have failed to meet the

near future the musical directors of our

program requirements.

Chopin: Barcarolle, Op. 60: Artur Ru-(This recital is presented in partial ful- binstein (piano). Victor disc 12-0378. Satie: Trois Morceux en forme de fillment of the requirements for the degree of Master of Music in music Poire: Robert and Gaby Casadesus (duopianists). Columbia set 763. education.) *Arranged by Frederick Eggert.

Bizet-Horowitz: Variations on Themes from "Carmen," and Chopin: Mazurka in F minor, Op. 7, No. 3. Victor disc 12-0427, Prokofieff: Toccata, Op. 10, Debussy: Serenade for the Doll, and Poulenc: Presto. Victor disc 12-0428. Schumann: Träumerei, and Mozart: Rondo à la Turca. Vladimir Horowitz (piano). Victor disc 12-0429.

development of such a program,

Many educators have suggested that a

necessity to the properly prepared music

educator. Of equal importance, the addi-

tional year would also permit our music

students to partake of the cultural and

social activities as offered by our univer-

sities and which for the most part have

been, in the past, denied many music

Despite the skepticism of cynics who

would belittle and criticize music educa-

tors, condemn their curriculum, and un-

cation, I am confident that we will

eventually realize the solution of our cur-

rent problems and thus achieve further

New Musical

Wealth on Record

(Continued from Page 732)

Bach Fantasia and Fugue in D major:

Guiomar Novaes (piano), Columbia set.

progress in the years ahead.

education students.

All of these recordings command the must lower the hurdles so as to permit respect of the reviewer. Arrau's performthose who are incompetent to pass by, ance of the Albéniz music fully substantiates its charm and unexpectedly intensified emotional appeal, Moreover, the It is not essential that we establish piano tone is rich and varied in repromore intimate relationships and closer duction. The Bach, by Novaes, more cooperation with our secondary school familiarly known as Toccata and Fugue. music educators. We must establish is cleanly played with sensitivity and means for providing assistance in the artistic reserve, and the Bach-Liszt, by development of the high school music Janis, offers a competent performance in curriculum which should include theory, which the fugue is taken at a rather fast music literature, and the study of piano pace. Chopin's Barcarolle emerges from for all music students who expect to its latest record in a highly personalized make a career of music. In brief, colleges interpretation by an artist who knows should assist in the guidance, prepara- how to get results in tonal coloring in tion, and development of a pre-college climaxes. The music of Eric Satie has an music program for our high school stu- atmosphere and style of its own. Satis dents. We must provide them with as was a satirist, as his name for this work complete and thorough musical back- -Three pieces in the shape of a pearground as is possible, and thus prepare conveys. But beneath his irony lies a

them for the music education curriculum delicate perception and a cultural refineas it is now set up by our university ment that gives his music distinction. schools of music. It is hoped that in the The Casadesus team plays this work de-(Continued on Page 777)

high schools and the faculties of our col-CLASSIFIED ADS lege music education departments will coordinate their efforts in the study and

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

A Guarnerius for Appraisal

W. H., Ontario-From the description you F. de S., Madras, India-Sebastian Wagner W. H., Ontario—From the descriptors of the descriptor of a large family of violin nerius or it might be only a fair copy. A verbal merius or it might be only a fair copy. A verbal merius or it might be only a fair copy. A verbal merius or it might be only a fair copy. A verbal merius or it might be only a fair copy. A verbal merius or it might be only a fair only a fair to the control of the c

Violin and Flute Duets

Miss E. I., Georgia—I suggest that you write to the publishers of The Exual for a catalog of violin and flute duets. They can give you a

A Word of Appreciation

A Word of Appreciation

D. W., Connecticut—I fully agree with the ideas expressed in your letter and wish I could print them. Unfortunately, the space at my disposal is very limited. Thank you for

Slim Fingers No Handicap

F. F. C., Ohlo—If, as you say, your thirteen-year-old student is talented, ambitious, has a good ear, and loves the violin, then I can see good ear, and loves the violin, then I can see no resson why she should give up the study of it merely because her fingers are so slim that she cannot stop a perfect fifth. Probably her fingers will become a little larger as she gets older. Anyway. I have known many give lithists who had the same difficulty with the nevertheless played deviced by the because of the control of th ly tone. Your pupil should have the strings of her violin spaced a little more closely, both on the bridge and on the saddle. Any competent repairman can do this, and it has little or no

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effect on the tone of the violin.

semble.

programs.

Legacon, Asia—It was a pleasure to hear I must tell you that I think you would be from a reader living in such a far-off country.

Good reports have resched me about your consequence of the first whom the second maken price is the property of the first whom provided the property of the first whom price to the first whom price is to be first whom price to the first whom price the fi "Medio Fino" on the label of your violin are
E. C. Z., Ohio—For appraisal "Medio Fino" on he label of your violin are the trade mark of a commercial French firm in of your violin are Mirecourt. Violina bearing this trade mark and your violin 1 suggest that or 1.2 C. Z. O.lib.—For appraisal and certification of your violin 1 suggest that or 1.2 C. Z. O.lib.—For appraisal and the created Mirecourt. Violina bearing this trade mark and your violin 1 suggest that Co. 1.20 West \$520 dollars. It would interest me to hear how your violin work is progressing and what you are. violin work is progressing and what you are nois. But don't be surprised if you find that it is studying.

Does anyone ever quite equal the

Rosé (piano). Victor set 1232.

DECEMBER, 1948

Not Richard Wagner's Family

nerius or it might be only a fair copy. A verbah description is of no value properties of the management of the might be supported by the mining the order send it for approach to The Braidoh Wurltzer Co. 120 West 42nd Street, New York, N. 1, think you should know that the possibility of the violin being a genuine Countries in very remote. The mining the mining the mining the mining the mining the mining the management was continued and the mining the mining the mining the management of the mining the There is no evidence that the great kichiard Wagner was a member of this family—Wagner is a common name in Germany. (2) There really is no book that explains to the inexperienced amateur how to repair and adjust Miss E. I., Georgia—I suggest that you write to the publishers of frue Evous for a catalog of violin and flute duets. They can give you much longer list than I have space for here with the control of t obtainable from The Rudolph Wurlitzer Co., 120 West 42nd Street, New York, N. Y. An-other book that would tell you something is E. Heron-Allen's "Violin making as it Ws and Is." This book, which is published in England, has been out of print for a number of years, but I am glad to say that it is available once more, and may be secured through the publishers of ETUDE.

A. W., California—From your description, your violin might well be a genuine Didier Nicholas Ainé. If in good condition, and made personally by the elder Nicholas, it could be worth four hundred and fifty dollars; if made in his commercial shop, or made by the people who took over the rights to his name and who took over the rights to his hame and trademark, it would be worth at most two hundred and fifty dollars. The label you transcribe seems to be a repairman's label, very probably Hungarlan.

New Musical Wealth on Records

(Continued from Page 776)

lightfully, with a rare uniformity of en- ander Schneider Quintet. Columbia set

superb quality of piano tone that Horo- The Brahms is played with an artistic

witz produces from the record? The restraint and tonal beauty which are ad-

magic of his playing is revealed in every mirable, but one feels this work asks for

one of these compositions, generally fa- more ardor and intensity than is con-

miliar to his admirers as encores in his veyed here. The Mozart, one of the com-

Brahms: Sonata in D minor, Op. 108: formed with admirable artistic com-

Mozart: Quartet in G minor. K. 478: famous Viennese waltz composers are

George Szell (piano) and Members of wholly delightful and diverting. They

Budapest Quartet, Columbia set 773. were originally written for a chamber

Joseph Lanner, and Josef Strauss: Alex- played in the recording,

Viennese Waltzes by Johann Strauss, group of five string instruments, as

Mischa Elman (violin) and Wolfgang patibility surely deserving of a better

766

. G. H. L., Michigan-Both the makers you From Far-Off Asia

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Comeback-Words and Music

(Continued from Page 746)

some prefer OH, and so on, I have an into vocal form,

and I like it because it takes in all the You might call it a health hint, or a I weighed one hundred and forty-eight vowels. The musical pattern of this ex-beauty hint, depending on your point of pounds! Looking in the mirror, I was ercise is the simple scale. Using one view, I have found that I sing better horrified. But then I noticed an odd breath for each degree of the scale, sing when I am not too thin. I realize per- thing, Despite having been ill, I had more the syllables HUNG-YEE-OO-OH-AH, feetly that the fashlonable figure is all endurance in singing than I had ever Then another breath, and the next step in favor of taking pounds off. The singer, had before! At present, I weigh one humof the scale, on the same five syllables, however, must also realize that she is dred and twenty-eight pounds (no, I and so on, through your entire normal dealing in body-weight, exactly as the have not dieted; the twenty pounds disrange. Start each tone very softly and planist or violinist is doing. And to win appeared naturally, in proportion as my "I spoke a while back about opening up enlarge it, dynamically, as you feel yourconduction of actual life got back to normal) and I feel betself 'opening up'. You will observe that body weight must be there. I have always ter and sing better than when I was at a good supporting breath, its next need is the final OO-OH-AH of this little drill been slim-loo slim, in fact. My big one hundred and three pounds, Certain. for proper resonance. This is best are perfectly normal vowel sounds. Pre- problem was to put on weight and it was ly, I am not advocating excessive stout-

achieved by sending the tone through the ceded by the HUNG-YEE, however, they always a difficult thing for me to do. My ness! That is as unwholesome as it is chambers of resonance on a pure vowel take on greater carrying power, It is this normal weight used to be around one hunsound. Many singers have 'favorite' carrying power that is the very soul of dred and three pounds, and while I never ficient body weight to reinforce the body vowels; some find that EE gives them resonance, My 'Hung-yee' drill did me had any distinctly vocal problems, I did for endurance, better freedom in opening up resonance, worlds of good when I was getting back find that I had less endurance than I "Regardless of a singer's vocal procould have wished. Well, during these ficiency, I suggest keeping in touch with Thave another vocal hint to offer past years of illness, my doctors took to choir work. There is that about ensemble Beddoe, at the Cincinnati Conservatory, which isn't really a vocal matter at all! building me up. When I left the hospital, singing-particularly the ensemble sing-



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in a choir and I shall end there! For the lower lip placed slightly over the m a chart and comes a time when lower teeth, is the accepted and most the big, spectacular engagements are no successful embouchure for clarinet and longer advisable. Then comes the great saxonhone. question: What next? For myself, it will be the choir. I have sung 'In my Father's house there are many mansions' about two thousand times, and sooner or later. I'll start on the third thousand, Perhaps I realized, during the past five years, that I was passing through one of those mansions, on my way to others. Perhaps it was that which helped me to come

Rand Questions Answered bu Dr. William D. Revelli

Organizing a Band

Q. I am attempting to organize a Community Boys' Band. Can you help me with the following problems?

1. What beginners' methods are best for our use?
2. What books are available that would

3. How often should we rehearse, and how long do you recommend we hold each rehearsal?

4. What make of clarinet reeds do you

R. V., Moorpark, California.

A. 1. There are several excellent band methods available for your purpose. Some to Band Playing," "S.Y.B. Method." These methods may be procured through the publishers of THE ETUDE. There are also several other popular and successful methods which would prove useful to your group. I suggest that you look over all the methods available and select the one that is most adaptable to your particular needs and situation.

2. (a) "Band Betterment," by Edwin Franko Goldman; (b) "Getting Results With School Bands," by Prescott and Chidester; (c) "Success in Teaching," by Righter.

3. I suggest that you hold daily rehearsals and that they be limited to one hour; particularly if you do much full ensemble playing. Immature embouchures can not stand long rehearsals, since they tire quickly and must be given frequent

4. I prefer the Van Doren, Martin, and Saccone clarinet reeds, Nos. 2 or 21/2, for the beginner

Teeth and the Mouthpiece

Q. We have been questioning recently whether or not the upper teeth should touch the mouthpiece in playing the clarinet and saxophone. A good saxophonist with whom I talked recently, remarked that touching the teeth to the mouthplece was the old method. Some clarinet meth-ods suggest that the teeth touch the mouthplece; others say not. Does it really make much difference?

—C. L. W., Enterprise, Kansas.

some methods and players still recom- wheels of MTNA running mend that the upper teeth should not rest upon the mouthpiece, since this is these officers do their work alone. The the accepted modern method of em- other members of the Executive Commitbouchure on clarinet and saxophone. The tee, the chairmen and members of the older methods recommend the double lip standing and special committees, the embouchure. (This is the system which Senate of Past-Presidents, all make their teaches both lower and upper lips be contributions. Most of all, each individual drawn over the teeth.) However, this member who is a member because of his teaching is obsolete and is rarely taught interest in the work of MTNA is an imduces the best results is the most de- tion functioning.

DECEMBER 1948

ing of inspired music-that helps the sirable. The modern method of placing mg of inspired the entire being, I began the upper teeth on the mouthniece, with

> Concerning the Bassoon Q. I would much appreciate some in-formation relative to bassoons. Will you please tell me in how many systems the bassoon is made; also, which system is most widely used?
>
> F. M. R., Phoenixville, Pa.

A. The two most common and at present only bassoon systems in use are the French system and the Heckel system The French system is not used very extensively by modern bassoonists. It is a slightly smaller bore instrument and its fingering is somewhat more complicated than the Heckel, Practically all professional bassoonists prefer and play the Heckel system bassoon.

Music Teachers National Association

(Continued from Page 738)

NATS, NASM, Phi Mu Alpha, and has been MTNA Secretary since 1944. Treasurer: Oscar W. Demmler,

Mr. Demmler, a life-long Pittsburgher was educated at Columbia University, the University of Pittsburgh, Pittsburgh Muof the more successful methods are as sical Institute, and Carnegle Institute of follows: "World of Music," "Easy Steps Technology. His career has been made in the Pittsburgh Public Schools, where he is now Supervisor of Instrumental Music. Oscar is so well and affectionately known by those who have worked with him that it is difficult to think of him except by his first name. He was Assistant Treasurer of MTNA from 1924 to 1930, Treasurer from 1930 to 1942. In 1942 he tried to retire and succeeded to the extent that he exchanged titles with Mr. Kendall, who had been appointed Assistant Treasurer in 1942. When Mr. Kendall was elected President in 1947 the Executive Committee insisted that Oscar again take over the work of the Treasurer's office. So from 1924 until at least 1948, he has been involved in MTNA Editor: Theodore M. Finney.

The familiar green volumes have had four editors since the series began with the book covering the 1906 Oberlin Meeting. First was Waldo S. Pratt, who as President, Treasurer, and Editor did the work from 1906 until 1915. The 1916 book was edited by Charles N. Boyd. Beginning with 1917 and extending through 1938, volumes for a whole generation were edited by Karl W. Gehrkens. As the successor to Pratt, Boyd, and Gehrkens, the present editor would rather preserve a humble silence.

These, then, are the people whose duties, outlined by a Committee Report which may be seen in the 1935 Volume, A. I am quite surprised to learn that involve the responsibility for keeping the

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The Musical Christmas of Yesteryear

(Continued from Page 727) the exact date is unknown, In New York these early colonies soon established the Christmas music of the Church of England. Festive carols held sway, but in 1756 William Tuckey, at one time vicarchoral of Bristol Cathedral, in England, led the Christmas services in St. Paul's Church probably the best of their kind up to that time in the New World, Trinity

ites and the New England troops often

"Let tyrants shake their iron rod, New England's God forever reigns."

a particular celebration of Christmas, ances were unanimous in the declaration delightfully. The children sang one Ger-Church soon followed with elaborate there were occasional musical observa- of their superiority to any ever given in man and eight English verses. . . . Many Church soon followed wan encourage there was occasions made the day, and one or two notable this town. Some of the parts electrified of the neighboring inhabitants came to services including selections from fairs of the day and out of the whole auditory, and nothwithstands visit us. . . . We entertained them with Christmas was a festal season during Michael's Church, in Marblehead, Mas- ing the sanctity of the place and day, music."

(possibly the first in New England) on frequently irresistible. The performers Christmas. The pastor of this church amounted to about one hundred, and apwrites in a letter dated December 24, peared to embrace all the musical excel-1787: "As tomorrow is Christmas we in- lence of the town and vicinity. We shall tend to introduce chanting into our not particularize, but some of the solos church"; and a week later he writes: merited every praise. The choruses were "It was done before a very crowded audi- sublime and animating. All the parts of ence of Churchmen and Dissenters, and the Chapel from which the music gallery to general acceptance"; and he adds that could be seen were full to crowding." he believes his to be, "almost the only The concert ended with the Hallelujah church on the continent in which this is 'Chorus, which led another enthuslastic

took place on Christmas Eve in Boston. nation." The Treaty of Peace with Great Britain, Christmas concerts were somewhat after the Revolutionary War, had been regular in New England after this time, signed at Ghent on Christmas Eve. 1814. for not only did the Handel and Haydn and Boston had celebrated this with a Society give them, but other musical orgreat choral jubilee two months later. So ganizations and cities followed the Bossuccessful was this festival that it was ton lead. In those days the audiences determined to attempt something perma- were patient as regards programs, for nent on the same lines. As a result, the the concerts began at six o'clock and Handel and Haydn Society was organ- lasted well into the night. The Handel ized and gave its first concert on Christ- Society of Salem, for example, gave a mas Eve 1815, in King's Chapel, There concert on Christmas Eve. 1817 (adverwas much excitement about the event. tised as an oratorlo at the Baptist Meet-Two days before, the Columbian Centinel ing House) in which the program conprinted a long editorial on the subject. sisted of fifty-nine compositions selected The concert was in three parts, consist- from the works of more than a dozen ing of selections from the compositions American and European composers, A of Handel and Haydn, and began at notice regarding this event in the Salem six P. M. Tickets were one dollar each, Gazette gives a most unusual application but anyone buying four tickets received of the "bar" in music:

used for some of the accompaniments. and a half cents." There was also an orchestra of ten members. This orchestra was the Philharmonic, the first orchestra in American history, for it must be remembered that instruments in the early days, but there the Moravian orchestra performed the is an account of the music played in a the Revolutionary War. The soldiers were accompaniments of only sacred services, church at Bethlehem, Pa., on Christmas fond of gathering around the camp fires while this Boston orchestra often played Day, 1743, The instruments used included and singing choruses led by their fifers. symphonies by Adalbert Gyrowetz, and the violin, the viola da braccio, the viola even an occasional symphony by Haydn. da gamba, flutes, and French horns. One Three days after the concert an inter- of the earliest references to trombones vented their fervor on his vigorous esting essay was published in the Co- comes from the same town, when in 1754

ceived two extra ones free.

And slavery clank her galling chains; to the feelings experienced in attending to her parents, describes the Moravian We'll jear them not, we'll trust in God; to the inimitable execution of a most Christmas: judicious selection of Pieces from the "We began with music. There were Fathers of Sacred Song. We can say that four violins, two flutes, and two horns, While New England did not believe in those who were judges of the perform- with the organ; which altogether sounded

sachusetts, they introduced chanting the excitements to loud applause were

critic to write: "There is nothing to com-In 1815 an important musical event pare with it. It is the wonder of the

a fifth gratis, while those buying six re- "Tickets may be obtained at Cushing & Appleton's, Henry Whipple's, and S. The chorus consisted of ninety gentle- West's book-stores, and at the bar of the men and ten ladies, while an organ was Essex Coffee-House. Price, thirty-seven

Viols and Trombones

Little is known regarding the musical lumbian Centinel regarding the event: a number of them were brought from "We have not language to do justice Europe. Some years later a girl, writing

in the life of America since it became a conductor, nation. We can claim a number of fa- In the meantime Lombard had become miliar carols but practically all customs an enthusiastic American citizen. All in observance of the day came from other who visited his magnificent new home, lands. As we look back to early colonial above which the Stars and Stripes always days, we may often wonder why the early flew, were received like royalty. The prejudices and dislikes of Christmas mu- palace had its own theater and opera sic and its celebration were tolerated by house. Lombard maintained his own sympeople who came to America to escape phony orchestra and opera company, religious persecution in other lands,

Thendore Presser

(Continued from Page 728)

superior suburban homes for his em- enormously impressed that he slept in a ployees. He purchased a large tract of room that had been occupied by Liszt. ground on the outskirts of Philadelphia Rubinstein, Verdi, Gounod, Massenet, and and erected twenty-eight residences and most of the great Russian, English, an apartment house group, as well as a French, Austrian, German, and Scandilarge central heating plant. The homes navian composers, as well as by many were modern and were rented at a price foremost statesmen and writers. Mr. almost one-half of customary rentals. Presser was delighted with this experi-For economic and social reasons such ence. He said, "I had always worked so projects are rarely successful, largely be- hard that I had come to feel there was cause of the heterogeneous demands of something iniquitous in having a good the employee groups, and the impossitime. From Lombard I learned that it bility of conducting such an operation was a good thing to have 'sprees' of fun. without mounting costs. The taxes of I resolved to have more fun in my life." the residents and the surrounding prop- Lombard when in America became a erty holders began to soar immediately, visitor at Mr. Presser's home and at and that raised the living costs of the mine, also. Although he had a most proresidents of Presser Park. After two found and serious side to him, when he years, and the expenditure of nearly a was a host or a guest he inspired unmillion dollars, Mr. Presser realized that controlled laughter and merriment. Mr. his well-intentloned experiment was inexpedient and unsatisfactory to those mentor of joy and happiness." whom he desired to benefit, As he was not interested in continuing the experi- bard once showed me a large stone wall ment merely as a real estate venture, covered with wisteria, saying that it was he exchanged the suburban properties the most valuable thing he possessed for a large central city hotel owned by because: "Mussolini built it with his own a real estate promoter. Later he sold the hands. He used to laugh, then. That was

He visited many countries, transacting stance of the endless opportunities which business with numerous music firms. At awaited all who live in America and who Leipzig he revisited his old haunts, but are wise enough to take advantage of found few friends of his student days. them. During the first World War Lom-Two things impressed him immensely bard opened his house to American tourupon this trip. One was a visit to the palace "Chateau Trevano" at Lake Lu- His multi-lingual and histrionic gifts gano, one of the most beautiful Italian made him an ideal secret agent for his lakes. It was the residence of that amaz- adopted country. After Lombard's death ing French-American, Louis Lombard, Kaiser Wilhelm, once a guest at Lomwho had acquired this fabulous regal bard's home, tried to purchase "Chateau home built by a Russian baron and multi- Trevano" and transfer his tree-chopping millionaire. Lombard himself seemed like activities from Holland to the beauties a story-book character. He was slender, of Lake Lugano. short-hardly over five feet-and as agile as an antelope. His wit and repartee were (This biography will be continued in the unforgettable. He had come to America as a youth with fourteen dollars in his pockets and a fiddle under his arm. He established himself as a teacher in Utica, New York, and ere long had a prosperous conservatory under his direction. His brilliant mentality and his Napoleonic nervous energy made him hosts of friends. One day Lombard, with his original ideas upon finance, went to Wall Street, New York, with some of his earnings from the conservatory. Contrary to all rules, he played the stock market quite differently from the manner of the times and after a few months found himself a multi-millionaire. He married

a charming American lady of immense

wealth. He sold his conservatory, and

decided to live abroad, where he might

About the turn of the century Mr.

with which he produced his own compositions and those of many of the contemporary masters, who did not disdain lolling in his incredible atrium (with its two-hundred carrara marble columns, and with a balustrade supported by two thousand sparkling cut glass balusters), and sitting upon divans which had supported many different royal persons of started to build a village later known as Europe, including Queen Victoria, This Presser Park, with the idea of providing did not interest Mr. Presser, but he was

At Lugano before World War II Lomhotel, realizing a profit of about one mil- before he learned to frown," Tempora mutantur et homines deteriorantur!

Presser used to say, "Lombard was my

Theodore Presser continually referred Presser went abroad with his first wife. to the example of Lombard as an inists stranded in war-clouded Europe.

> next issue and will give full particulars about Theodore Presser's first steps in phllanthropy.)

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1401 Steinwoy Bldg., New York City My First Day at the Conservatoire de Paris (Continued from Page 772)

not stay there long, but whatever he pen, and sometime later, on the excuse touched had grace and charm without that in the hurry of leaving some of us effort. He was lazy, slow to concentrate had left some books behind, we sneaked on any given subject; and for that rea- back and cleaned up the mess without son was always near the top of the class, anyone becoming the wiser. Decreus beinstead of number one, as his great gifts came one of the most sought-after piano would have entitled him to be. What teachers in Paris, and in the last years pranks dear old Camille could play! He of his life was Director-General of the was about four or five years older than Conservatoire of Fontainebleau. He died I was, which was thirteen, and considered while in office, loved and regretted by all quite young at the time. Camille was who knew him. therefore the lady killer of our group, The real cock-o'-the-walk was a chap which I can assure you was precoclous, called Alfred Cortot. He was about the to put it mildly. The young ladies of same age as Decreus, and there the re-Papa Saint-Saëns' piano classes looked semblance ended. For, where the latter with undisguised approval on Camille's- was lazy, the first was indefatigable. He sturdy, athletic figure, surmounted by would have lengthened his day to twentyclassic features and golden locks. When- eight hours of practice, if he could ever he was missing from our class, one Where Decreus, in spite of his apparent could be sure to find him in some neigh- flightiness, was loyalty personified, Corboring empty classroom, immersed in an tot would have used any means to arrive interesting tête-à-tête with a similarly at his ends, which in his case was fame missing talent from the female class. and power. He was also the Beau Brum-This part of his life remained a deep mel of our group. When he wore his hair secret from the powers that were until "à la Bressant" (pompadour), all the the end; for no one would turn informer boys would wear it that way. When he on so fine a pal. But Decreus almost came began to sport a cane, we all bought to grief one day. He loathed the sol/ège canes. When he wore certain clothes, we and harmony classes which entailed a all tried to be similarly attired. And good deal of midnight oil burning, and there the imitations ended. We just could where one had to show in concrete form not keep up the pace of his work, nor in black and white what one had really did any of us care to. Is it any wonder accomplished. There, charm of manner that Cortot, in the end, graduated ahead and fascinating ways were useless. He of everyone? And this, in spite of the fact had warned us that when the next class that he was not endowed with the talent took place he would not only see that he of the least of us. But a worker he was, got out of it, but that we all got out of and that won the day for him. How he it. He explained that he had a rendezvous strutted! One of the professors who unthat could not be broken; for the young derstood his character thoroughly was old lady in question was not only beautiful, Saint-Saëns of the caustic tongue. It was but carried, along with her undoubted a part of his duties to go through the pulchritude, a thoroughly satisfactory solfège and harmony classes to see how

was that infernal smell? We opened all a dulcet lisp from the Master, "Oh, do the windows in spite of the bitter cold, not let us exaggerate, my little one." but the foul air persisted and in fact. It is certain that Cortot achieved fame grew worse, One could hardly breathe, as a conductor and pianist, though not I had dropped a paper on the floor, and as composer, which had always been one owing to the draught caused by the open of his goals. He did for a while also windows, it had flown under the grand achieve some degree of power, but that piano. On reaching to pick it up, I no- was during the Nazi occupation.

do? We were soon to find out.

in his brain and hands. Of course, it did traitor were found. But this did not han-

dot or dowry, as we call it. Of course we the students were doing. The usual proall sympathized with him, but what to cedure would be to ask the student what instrument he was studying, and the an-This particular class began in the pre- swer would generally be, "Master, I play scribed orthodox way. Suddenly we no- the violin," or flute, or 'cello, or whichticed the professor stop examining pa- ever was his major. When Saint-Saëns pers and sniff the air suspiciously. There- came to Cortot that day, he asked, "And upon, those of us who were not afflicted you, my little one, what do you play?" with head colds also began to sniff just "Master," came the reply from a slightly as suspiciously as the professor. What inflated ego, "I am a pianist." Came in

ticed tiny pieces of glass lying about the Another personality of that period that floor, and Eureka! the mystery was fascinated all who came in contact with solved. Someone had thrown some Chi- him was Reynaldo Hahn, He was a real nese stink balls under the piano so that clown by nature, and despite the fact that the room became uninhabitable. And he was quite a bit older than any of us, who had thrown them? I leave it to you having left the Conservatoire two years to guess! The next moment the pro- before my entrance, he liked to continue fessor dismissed classes for the day, and his acquaintance with the younger ele-Camille, with the most innocent face, ex- ment. I well remember one rather stuffy pressed his mournful regrets at being party given by one of the professors (I deprived of further learning! I was, up think it was Louis Diemer, one of the to that time, the only one who knew the greatest pianists of that time). Of course, truth; also, I was in honor bound not tea was served along with cookies. The to divulge it. But, thought I, suppose the ladies present kept their knees close toconcièrge comes in to clean up before we gether, though their skirts reached the can do away with the evidence, we are floor, and their eyes cast down when a lost. For such a prank would never be man addressed them. We had heard that excused, but be considered open rebellion. Hahn, whose rather ribald mind couldn't The consequences-dismissal from the bear such attitudes, had been invited. We school for the whole class, unless a knew that he would scarcely make an ap-

ETUDE

pearance, for he loathed such parties, ure with hands folded together behind Suddenly a commotion was heard in the his back, his little gray head, ornamented front vestibule, and into the room burst by white side-whiskers, tilted forward a toreador, clad in full Spanish regalia! and lost in reverie, like a gentle bird. He In his hand he had the tea tray, which was of Belgian extraction, and this was he used as a tambourine, shaking it in one of the reasons the chauvinistic the air with a couple of spoons rattling French government had been slow in recagainst it, or knocking it against his heels ognizing his great genius. So to eke out in the maddest fandango ever seen! a living he was compelled to play the Imagine what pandemonium broke loose, organ at the Church of St. Sulpice, and especially when he went to the piano and give private lessons in piano and organ started a polka, and we boys began ask- at ten francs each! ing the tightly corseted females to dance. One morning, on arriving at the Con-They were too flabbergasted to refuse, servatoire, we noticed César Franck The professor's wife thereupon thought scanning the bulletin board, and just it best to swoon and was carried out, to be near him we did the same. My comwhich gave us complete liberty. It was panions were Camille Decreus and Ar-

one grand party! Of the many celebrities I failed to ap- move with loving interest, Suddenly we preciate in my childhood days, several saw him put his hand to his head reel stand out in my memory. There was of a little, and settle down to the ground course our Director-General, the vener- like a deflated balloon. Panic-stricken, able Ambroise Thomas. We knew he had we ran for an usher, who reverently carcomposed the operas "Mignon" and ried the frail little body to a room and "Hamlet," and the fact that a man had laid him on a couch. A doctor, hurriedly composed an opera already entitled him summoned, pronounced him dead from a to a certain amount of respect in our heart attack. To say we were griefchildish brains. So we respected him, But stricken would be an understatement. he was so old and decrepit that this Musical Paris went forthwith into respect was in reality mere lip service. To mourning. When I think back on the us he was merely a rather nice old gen- struggle for recognition this modest and tleman, none too clean nor well-groomed, self-deprecating little man had during who once in a while would come to the his long career, it is a wonder that he classes to see how things went. He did had the courage to write the magnificent not say much, and that little sounded works he left behind as a real monument more like senile doddering. So we dis- to his memory. It is a parallel to the life missed the great Thomas with "Un grand of Georges Bizet, who died of a broken compositeur, et c'est tout!"

Jules Massenet. He was verging on old such a genius being compelled by povage; for was he not thirty-six or thirty- erty to do hack arranging of piano parts seven? He was very handsome, with for the orchestrations of Camille Saintclassic features and gray hair worn in Saëns! Yes, it was he who wrote the a long mop, à la Liszt. His innumerable piano part, arranged from the orchestra love affairs, culminating in his "liaison" score, for the celebrated Andante et with the reigning queen of song and Rondo Cappriccioso, by Saint-Saens. And beauty, Sybil Sanderson (la belle Ameri- the story goes that he received the mucaine), had made him the hero par ex- nificent sum of twenty-five francs for cellence of the Conservatoire, both to the this work. He had, beside his poverty, male and female students. He also taught another great handicap. There was great harmony and counterpoint for the usual rivalry between himself and Charles stipend the great French Republic grant- Gounod, who had just had an enormous ed its civil servants, aside from a pretty success with his "Faust." Gounod was a purple or red ribbon you could wear in devout Catholic, and in his case "more

the kindly and benevolent old gentleman, fluence in musical circles was limitless. whom all called affectionately "Papa On the other hand, Bizet was of Jewish Franck." Yes, it was César Franck who origin, and according to all reports of was considered by most students the the period, Gounod was none too hapreal genius of French music. We would pily disposed toward what he called "the follow him for blocks through the streets little Jewish upstart." One need go no as he trudged along, his green umbrella further in guessing as to the whys and tucked under his arm, a short, squat fig- wherefores of Bizet's end.

mand Ferte, and we watched his every heart when his great opera "Carmen' The real romantic figure to us was failed with the French public. Imagine royalist than the king." He was known The veneration of everyone went to to be bigoted in the extreme. His in-

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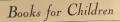
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ability to make the work varied and the "Hunting and Fishing Game," have interesting. The wise teacher will culti- cards marked with a letter each reprevate opportunities of entering into the senting a key. The pupil draws a card activities of her pupils outside of the les- and then gives the signature for the key son period. The value of the "personal on the card drawn out. The old game. touch" cannot be overestimated, and fre- "I'm thinking of something," can be quent meetings of groups of students, at played as a musical game in this way the studio or in the teacher's home for "I'm thinking of the fourth tone in the an evening of musical games and other Key of D," and so forth, forms of entertainment, furnish an op- Not even a whole evening, nor every portunity for insight into the character meeting, need be spent in musical games.

ideas and games which are delightful tunity for the teacher to read or tell if played as a pastime. These games can- the story of some musician's life, or to not take the place of fundamental prin- include a little History of Music. ciples, but rather are an aid in drilling The same thing done over and over

natural rivalry in scale contests, musical or pictures relating to any phase of games, and many such schemes that interest that is associated with music. are helpful in awakening interest, Some- Scrap books, or anything which gives thing which appeals to the pupil's sense the student a feeling of creating someof humor and presents new ideas in thing, are always an inspiration. terms of things he already understands, As musical knowledge develops and will arouse interest, especially if there interest in these group meetings grows, is some competition involved.

interesting if a small prize is given to Music by correlation of music and every the winner. Try to discover the pupils' day activities. For this, the teacher must hobbies and devise some little prize be prepared to play some numbers, and along those lines. Most children have the also to have some of the more advanced collecting instinct at certain ages; they students play. Records may also be collect pictures of favorite movie stars, used. While most schools have some of match books, stamps; they are fond this work in their curriculum, there is of pets, sports, sail boats, ship and plane never enough time in the crowded school models, and so on. Pictures of their day for learning to enjoy listening. There favorites can often be found in maga- are several splendid texts on Music Inzines, and if mounted by the teacher tegration written for the public school make attractive and inexpensive little teacher which are also very valuable for prizes. Looking up these pictures and ar- the private teacher.

student interested. "Bingo," or "Housie Housie," as it is arrangements of music which may be called in some sections of the country. used. These numbers are to be prepared Have fifty cards (more can be added as guests. Let this evening be the goal tomusical sign on each. These are placed compelling incentive to the pupils, face down on the table and the children Group meetings of one type or anin turn pick one up. The next child an- other are a much needed factor in swers immediately; if correct he stays in private teaching. They afford the needed the game. After each child has had a inspiration of working with others on turn, the cards are shuffled and the some project pertaining to music, and children remaining in the game continue. games and contests satisfy the competi-The one who answered correctly in his tive spirit in youth. For the average turn and is last at the table wins a young music student, every lesson needs

The older children have fun in select- Private teaching or the individual lesing the name of a composer and seeing son has many advantages over group how many words can be spelled by using instruction, but the occasional group only the letters in this name. They also meeting does furnish a needed stimulalike to have one child spell a musician's tion, and the pupils are receiving the

DECEMBER, 1948

HE pupil's attitude toward music another name which begins with the often depends upon the teacher's last letter of the one just spelled. For

In fact, discussions of the various inter-Any ingenious teacher is able to invent ests of the students will afford oppor-

fundamentals and will help to give a in the same way becomes monotonous, clear and correct mental picture of them. even games. Some evenings could be Fundamentals should not be "given in used in making musical scrap books. doses": children seem to have an aversion If this is not feasible in the teacher's for too much telling "how and why" home or in the studio, let the pupils in learning to play the plane. Anything make the books at home, bring them to which will introduce the spirit of play the meeting, and spend part of the time into the piano lesson will be welcomed. looking at each other's books. Their scrap Teachers recognize the value of good books may contain programs, clippings,

there is an opportunity for the teacher Competitive games can be even more to introduce the study of Appreciation of

ranging them takes some of a busy Have as a project some subject of teacher's time, to be sure, but it pays in general interest; for example, transporthe end by helping to keep the young tation; for all children like to travel and to take trips. Select music which can be One game children love to play is correlated with the various modes of "Musical Bingo." In place of numbers travel; such as planes, trains, auto, have musical signs to fill in the lines. horseback riding, sleighing, and so on, The game is played just the same as There are many simple but attractive The winner of each game receives a red at the usual lesson period and home chip, and the one with the most red practice, and then when the project is chips at the finish of the game receives complete, have an evening at the studio, the prize. Then there is "Musical Quiz." with the parents and friends invited as the pupils' knowledge increases) with a ward which they work, and it will be a

the drive of some specific incentive

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Episcopal Book for Common Prayer. The discern much meaning in it, Eleventh Street, New York City.

28, 1949. All details may be secured from with wooden mallets. Mr. Thomas H. Hamilton, Monmouth Chinese history records a wonderful College, Monmouth, Illinois,

Clubs announces the seventeenth Bien- groups, played simultaneously upon more nial Young Artists Auditions, the finals than three hundred various types of in-103 East 86th St. (Park Ave.) New York City of which will take place at the Twen- struments. More than one hundred harps, ty-fifth Biennial Convention in Dallas, fifty flutes, several sets of stone instru-Texas, March 27 to April 3, 1949. One ments, two hundred guitars, and two thousand dollar prizes are offered in four hundred mouth organs were among the classifications: plano, violin, voice, and instruments played. Legend states that organ. Preliminary auditions will be held listening birds, charmed with the music, in the various states and districts during sang, and animals danced in time with the early spring of 1949. Entrance blanks the melodious sounds. and all details may be secured by writing This account resembles that of the to Miss Doris Adams Hunn, National Egyptian orchestra of six hundred cele-Chairman, 701-18th Street, Des Moines, brating the feast of Bacchus under Ptol-

Music Means "Joy" In Chinese

(Continued from Page 745)

and thus was formed the Chinese chro- them to safety. matic scale of twelve sounds.

ering complete courses is Piano, Voice, Orean, of the moon, including such symbolic with their gorgeous ocstumes, elaborate in, Cellic, Brass, Woodreade, and Precuision in, Cellic, Brass, Woodreade, and Brass, Composition, Church phases as the stirring of insect life, in- headdresses and wonderful pantomine, so, Matericker, Church, Cellic Brass, Matericker, Church, Cellic Brass, Matericker, Church, Cellic Brass, Material Church, Cellic Brass, Material Church, Church, Church Carlos, Material Church, Charles, Material Church, Church Church, Carlos Church, C tense cold or torrid heat, the clear light Several of them were famous in China, of summer, the coming of frost, the form- and brought all the traditional grace and ing of ears of corn and the bearding of poise of their art to our stage. In their wheat, the forming of ice and the fall- colorful costumes and in their stylized ing of snow. When one realizes this, the acting they created an unforgettable pic-"weird" sounds may take on a little more ture.

meaning to our western ears. the principle of "how many tones high," town, or broadcast over the radio, do not on the same basis as our key. Time is close your ears and your heart. Instead,

Oriental civilizations, Chinese music was greatly influenced by the science of numbers in its metaphysics.

It is important to remember that there is no fixed pitch such as we have; there-15; and all details may be secured from fore, the five tonalities of Chinese music matic scale, and the relation of the sounds between them will remain the same.

Harmonizing Nature

According to Chinese philosophy, man The sun is the synthesis of the masculine,

and the moon of the feminine; from the THE CHURCH OF THE ASCENSION, New marriage of these two, our planet, earth, York City, offers an award of one hun- was born. The earth produces soil; soil dred dollars for an original choral work combined with the sun produces fire; the for mixed voices, to be sung for the first soil, with the moon, water; and the union time at its Ascension Day Festival Serv- of fire and earth produces wood; while ice May 10th, 1949, under Vernon deTar, the subterranean fire and soil result in organist and choirmaster. The text to be gold, Many extensions of these combinaused is that of Psalm 24, "The earth is tions are found in Chinese muslc, which the Lord's," in the version found in the perhaps explains why our ears fail to

closing date is March 25th, and all de- Eight sonorous natural bodies produce tails may be secured from the Secre- the basis of Chinese musical instruments. tary. Church of the Ascension, 12 West Metal, stone, silk, bamboo, calabash, clay, animals' skins and wood are all utilized in the gracefully shaped instruments, so MONMOUTH COLLEGE, Monmouth, Il- dfferent from our own. The sound of linois, announces an award of one hun- metal was produced by bells, that of dred dollars for the best setting of a pre- animals' skins from drums, that of stone scribed metrical version of Psalm 90 for by a T-square of jade or other mineral, congregational singing. The competition that of bamboo by the flute, that of the s open to all composers and the deadline calabash by the sheng or mouth-organ, for submitting manuscripts is February and that of wood by the block struck

concert held in very ancient times, when more than ten thousand musicians in THE NATIONAL FEDERATION of Music a festival orchestra, divided into nine

emy Philadelphus, which is found in ancient annals.

Not all the appeal of the music played by these Chinese musicians is of ancient interest. That their goodwill is modern and genuine is evidenced by the fact that Mr. Hahn Chen-han, er-hu or twostringed fiddle player, was a major in the Chinese Guerrilla Army near Shanghai. and rescued no fewer than seven American airmen who were shot down by the Japanese, risking his own life to guide

The actor members of the troupe were These sounds correspond to the changes just as accomplished as the musicians.

So, the next time you hear Chinese The musical scale is composed upon music floating from some shop in Chinaeither two-four or four-four, and as in all remember that the willowy beauty of

Chinese bamboos is whispering in sweet tones, if you will listen carefully, and that the art of a great and cultured people is speaking to you, through the medium of sound and rhythm. Chinese mu-ATLANTIC CITY, NEW JERSEY sic brings all this and more to those who will make the effort to try to understand it.

Brahms and His Famous "Lullahy"

(Continued from Page 742)

you made a new edition in the minor key for naughty or ailing children? That would be still another way of increasing the number of editions." Yes, how would it be! And how would

it be if Brahms had heard the song jazzed and crooned? Would he have realized it was so good, so harm-proof, that neither jazzers nor crooners could hurt it? Or, in his humility, would he have doubted its lasting worth? It towers above us, strong with the strength of simplicity, beautiful with the quality of genius.

Other well-known lullables there have been, Brahms himself having written several. But as he reached the heights of secular beauty in his Wiegenlied, Franz Gruber reached similar heights of sacred serenity in his Heilige Nacht (Silent Night). One very old lullaby, second only to Silent Night in peaceful calm, is Sleep, Baby, Sleep, with its dozen or more translations from the German, A more ancient one, called the Virgin's Cradle Song, carries words from the third century, Dormi, fili, dormi. An early English Lullaby, also religious in mood, has changed only in the form of its words: "Lullay, lullay, lytle child, gwy wepy Thou so sore. Thou are bothln God and man, gwat woldyst Thou be more. So blyssid be the tyme."

Mozart and Schumann wrote Cradle Songs, Schumann's Opus 124 containing both a Slumber Song and a Cradle Song, familiar to most young pianists. Although Chopin called one of his pianistic charmers a Berceuse, it would seem that technical sophistication is not a requisite for a real Lullahy

In the operatic repertoire the most alluring lullaby is found in "Hansel and Gretel" where the children, lost in the woods, are lulled to sleep by the Sandman, or Sleep Fairy. (The Danes call him "O'le Eye Shutter.") Brahms himself wrote a settlng of the sandman folk song, Sandmännchen. The once popular Berceuse from "Jocelyn," by Godard kept the name of that opera alive for some time, but it seems at last to have put itself to sleep. There is a lullaby in the opera "Louise," by Charpentier, and Stravinsky has given us, in his "Fire Bird Suite," the Berceuse, or Lullaby of the Fire Bird, dark in color, nostalgic in feeling, with fantasy for its story. Gersh-Win, in a very different manner, included

est cradle song, unwittingly remains the

Letter from an ETUDE Friend

A Pioneer Teacher

To Time Erros:
Here is this old lady who has to get things
off her chest, every now and then, wanting
to add to Mrs. Guhl's article in the January
sic in a Small Toom. 'It was very good, and
after reading it I began to think pethags
"teaching and making music in a country
community" might make readers see that it
any are situated as I was, over forty years
ago, in a new country community and the seed of the see or four miles away (or more), they can bring to such communities much that will give pleas-

ure to all, young and old.

Forty years ago we didn't have many pleasures, we did not have telephones, radio, cars. ures, we did not have telephones, radio, cars.
R.E.A. service—not even a school. Wasn't long
till we did have a schoolhouse which also was used Sundays for church services.

We had an organ at that time in the school-house; I think my piano was the only one for several years. Our teachers were seldom mu-sicians, so in order that we had music for entertainments that they wanted to give, I was

entertainments that they wanted to give, I was called on to help all who wanted me. I look back sometimes and wonder how I did it. I had my family—my farm work. Then if I were due for a practice at the schoolhouse, for a program, I had to walk a mile there and a mile back again. It wasn't always easy to do. (Couldn't do it now.) I'm pretty old-fashioned in some ways. I

have a theory that if one has a talent and there is need for its use in the home or community, it's your duty to use it, and I still adhere to that idea.

I am not sorry for one minute for the hours

I put in helping our teachers and the young people. It comes back to me in words of praise, every now and then.

By this time there were young folks wanting plano lessons and I would like to tell you of a little incident that happened the other

I opened my door to admit a caller-a young

I opened my door to admit a caller—a young mother who was one of my plano pupils some twenty years ago. She was after some music. She was helping to put on a progam in her country community. I was so surprised, for I supposed she had dropped it long ago. I should say not! I handed her the song she wanted, she sat down and not only played

should be as if down and not only played it well but hummed as alto part. I asid to her. "Why, that was well done. I supposed you had dropped your playing long to the part of it for two summers and when she wanted

her to come the third summer, nothing doing; the just dieff if of: I caure I had many in this community of only technic, but for many occasions—parties, weddings, furerals, and our Sunday services. It wasn't so long, though, our long of the parties of the parti

win, in a very different manner, included a builday in his opera, "Pong and Bess."

Lullabies there will always be, for the sacless cradie-rocking instinct needs mustake accompaniment and merely changes with the sack of th so, that he more elaborate stage lul-lables; but among the lullaby writers.

Brahms, in giving the world its great-st condibut it's fun, and it is worth while.

—Mrs. T. J. W.,

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Junior Stude

ELIZABETH A. GEST

Why Guinea Pigs Have No Tails

(A Christmas Story)

by E. A. G.

The bunnies in the ground holes said.

When midnight came they talked among

MERRY CHRISTMAS

to all Junior Etude readers,

others give the fur."

NCE upon a time, so long ago, the Then all went home and pondered well animals on earth were very tame what they had heard. The foxes in the and they were levely to behold. grass land said, "Tis true, our fur is The foxes were like spun gold; the bun- soft and warm but winter time will soon nies, fuzzy white; the squirrels seemed be here. Let others give the fur." And made of velvet fluff; the guinea-pigs had then they went to sleep.

And one fine day the bluebells rang "Our fur is nice and warm but we have beneath the linden tree. The foxes, 'way nests to line. Let others give the fur." out in the grass land, heard them ring- And then they went to sleep. ing and said, "Oh, listen to the bluebells ring beneath the linden tree, What do "As soft as swan's down is our fur, but you think is going on? Let's scamper we're so small it would not count. Let down and see!"

The squirrels up in the tree boughs to sleep. heard them ring and said. "The blue- The guinea pigs in the tree trunks said. hells, 'heath the linden tree, are ringing "Our tails are soft and fluffy, We could loud and clear. What can it be? Let's not give our only mark of beauty. Let scurry down and see!"

The bunnies, 'way down in the ground The guinea pigs, they could not sleep, holes heard them ring and said, "Oh, lis- And all night long they thought of fur ten to the bluebells ringing. Something's and of the Infant Child from Heaven, going on, Let's hop along and see!"

The guinea-pigs, in hollow tree trunks, themselves and said, "We really do not heard them ring and said, "The bluebells need our pretty, fluffy tails and all the at the linden tree are ringing. Something others will give fur, so we must give some, must be going on. Do let us go and see!" too," And out they sneaked from cozy And soon they all had reached the lin- nooks. When they reached the hawthorn den tree. What do you think they saw? tree they offered up their pride and joy 10. Who were Melchior, Caspar, and Bal-A lovely fairy, ringing bells-bluebells, Canterbury bells, white harebells, coral bells-all the bells. And then she stopped, and lightly stepped upon a tortoise shell, so that the little friends could see and hear her, for 'twas a wondrous tale she had to tell.

"I'm glad vou're here in answer to the bells!" she cried, "I've come from far away to bring you tidings glad, Far off in Bethlehem there is an Infant Child from Heaven, high above, (She paused to sip a dew drop from a morning glory bloom.) "I heard the Angels singing Gloria in Excelsis, Gloria in Excelsis, far away in Bethlehem."

"Not really!" said the foxes. "Not really!" said the bunnies.

"Yes, truly," said the fairy, "And yonder it is cold. There's nothing there to keep the Infant warm." "A pity!" said the squirrels

"A pity!" said the guinea pigs.

"Yes, truly," said the fairy. "And now I ask from each of you an alms, a tiny

bit of fur, oh, just a tiny bit from each. and leave it 'neath the hawthorn tree. Tomorrow morn at sunrise time I'll come and find it there and make a fluffy robe to keep the Infant warm."

and gave away their only mark of beauty up the fur and make the cozy blanket -lovely, fluffy tails,

'twas nearly sunrise time. The foxes, they guinea pigs, but it is nice and soft and were much ashamed and in the grass it will warm the Babe in Bethlehem, And land hid; the bunnies, they were much now I must not linger for I hear the ashamed, and in the ground holes hid; angels singing Gloria, Gloria in excelsis. the squirrels, they were much ashamed Peace on Earth, Good will toward men. and in the tree boughs hid. The guinea Gloria in excelsis, Gloria." pigs were not ashamed, for they were quite content. They had no cause to hide, and went to gather milkweed down to make their nest-holes warmer.

And then at sunrise time the fairy flitted to the hawthorn tree to gather

for the Infant Child, "There's not much Then dawn began to light the earth; fur," she sadly said; "'tis only tails of

Close your eyes and listen well. Can you hear the angels sing, As they sang that first Nowell? Can you hear the Heavens ring? Gloria in excelsis. Gloria in excelsis.

Merry Christmas

thousand years ago in the little town of Pascuas. Bethlehem

Froehliche Weinachten In Holland it is them correctly.

People in different countries have their a little more complicated, for they say own ways of saying "Merry Christmas," Hartelijke Kerstrgroeten. The greetings according to their own languages, but of Finland and Denmark are rather hard they all mean just the same thing. They to spell, too, as Finland's is Hauskaa are telling each other to be merry and Joulua and Denmark's is Glaedelic Jul. glad and happy because it is Christmas; The Brazilians say Feliz Natale; in Swedbecause of what happened nearly two en it is God Jul; and in Spain, Felices

These greetings are not as easy for us In France the people say Joyeur Noël; to say as "Merry Christmas," but no one in Italy, Bono Natale; in Germany it is will mind at all if you do not pronounce

Ouiz No. 39

(Keep score. One hundred is perfect.)

1. In the Christmas carol, The First

Nowell, what does Nowell (or Noël) mean? (five points)

The squirrels in the tree boughs said, 2. Bach wrote a composition for Christmas What is it called? (ten points) 3. What carol comes from Wales? (five others give the fur." And they, too, went

> 4. Who wrote the carol melody given in this quiz? (Next page) (fifteen points) 5. In what city in America was the carol, Oh, Little Town of Bethlehem writ-

> ten? (fifteen points) 6. A celebrated carol comes from Poland. What is it called? (fifteen points)

The melody of what carol was written by Handel? (five points)

From which of his oratorios is it taken? (five points) Which well known carol was written

by Franz Gruber? (five points) thazar? (twenty points)

(Answers and melody on next page)

Hearing and Listening

do you merely hear it?

hearing things (unless they are too far violin! away to be heard), because we cannot ' Of course the violin must be fashioned any attention to them, or without realiz- glued together. ing what we are hearing.

ears when we hear.

turn your radio dial to good music, check used for these, and long ago, pear wood up on this and make sure you are listen- was employed. There are very few parts ing to the music and not merely hearing to a violin, but for this reason each part

Christmas Tree Puzzle



Each ball on the tree represents a letter, The central letters, reading down, will give something associated with Christmas.

1. A letter found on the keyboard; 2. Found on the staff; 3. A term relating to tempo, 4. A string instrument; 5. A short composition.

Wood for Violins by Roberta Moore

It seems strange that a few pieces of When you attend a concert or a recitai, wood, cut in certain shapes and glued or when you are getting good music on together, strung with a few pieces of catthe radio, do you listen to the music, or gut and bowed with a wisp of hair from a horse's tail could produce such beau-Hearing is automatic. We cannot avoid tiful tone. Yet, such, more or less, is a

close our ears as we can close our eyes; from fine materials by a master hand; we hear everything that makes a sound, and in the end, it must be played upon if it is near enough. It is so automatic by someone who knows how, or it will that we can hear things without paying continue to sound like pieces of wood

The woods used in making violins are But listening is not automatic. When selected with great care. Usually the we listen to anything we pay attention to varieties include sycamore or maple for it; we concentrate on what we are hear- the back, neck, bridge, and ribs; pine for ing; we really use our brains as well as the front and the sound post; ebony for our ears when we listen-we use only our the finger board and the little pegs that hold the strings to their proper pitch. The next time you attend a concert or Sometimes boxwood and rosewood are is very, very important.

ETUDE

Junior Etude Contest

The JUNIOR ETUDE will award three you enter on upper left corner of your attractive prizes each month for the paper, and put your address on upper neatest and best stories or essays and for right corner of your paper. answers to puzzles. Contest is open to Write on one side of paper only. Do all boys and girls under eighteen years not use typewriters and do not have any

under twelve years.

this page in a future issue of the ETUDE. the 15th of January, Results will appear The thirty next best contributors will re- in a later issue. No essay this month. ceive honorable mention.

Put your name, age and class in which vious page.

one copy your work for you.

Class A, fifteen to eighteen years of Essay must contain not over one hunage; Class B, twelve to fifteen; Class C, dred and fifty words and must be received at the Junior Etude Office, 1712 Names of prize winners will appear on Chestnut Street, Philadelphia (1), Pa., by Puzzle for this month is found on pre-

joyable as with a companion.

grandstand

Reaching the stream, the caravan

tried to cross initially by wading, but

turned over, directly in front of the

at last they had to build rafts.

6 During the race, one of the cars was

Due to strike in type-setters union the October issue was late. Contest results will appear in a forthcoming issue.

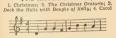
Hidden Composers Game

by Cameron N. Allen

THE name of a famous composer is 4. To travel alone is not nearly as enhidden in each of the following sentences. Parts of the names go from one word to the next, but no letters may be skinned. The first player to find all the names is the winner.

- 1. The sting of a bee, tho' venemous, is not fatal.
- Mary appeared rather late but looking very chic, hoping her appearance 2, Each time John patted his little dog would compensate for her tardiness. on the head its tail would wag ner-8. Sarah and Elsie won first and second places in the contest.

3. Before the recital Mary's chum, Ann, was very excited. QUIZ Answers and Melody



written by Mendelssohn; 5. In Philadelphia written by Mendelssohn; 5. In Philadelphia, Pennsylvania; 6. Good King Wenceslaus; 7. Joy to the World; 8. The Messiah; 9. Silent Night; 10 The three Biblical wise kings mentioned in the carol, We Three Kings of Orient Are.

1. Bee-tho-ven; 2. Wag-ner; 3. S-chum-7. C-hopin; 8. H-and-el.



Carolyn Nevins (Age 12), Lincoln, Nebraska, with her sisters at the sculptured Black Hills, South Dakota.

(Borglum carved these gigantic figures in the rocks, representing Washington, Jefferson, Lincoln, and Theodore Roosevelt.)



(Answers on this page)

Replies to letters on this page will be forwarded to the writers when sent in care of the JUNIOR ETUDE. (Remember it takes five cents for mail outside the United States, except Canada, Cuba, Hawaii and Porto Rico.)

DEAR JUNIOR ETUDE: Bee-tho-ven; 2. Wag-ner; 3. S-chum-ann; 4. Ravel; 5. Ross-inl; 6. Ver-di; 7. C-honjn: 8. H-and,=0

> I play almost anything I want to, or anyone wants me to, except boogie-woogie, and I also sing in our school glee club. I do not have to be told to practice; I have to be made to leave the niano.

Laverne Hill (Age 14),

I have given two piano recitals recently. I in the masterpieces of music.

Edith Ramoss Lateulade (Age 18).

DEAR JUNIOR ETUDE:
My cat. "Skeeters" likes music When I play
my harmonica he'll come and rub against my
legs, jump on my lap, and tub against my
legs, jump on my lap, and tub against the
harmonica. When I play the piano he jumps
up on the keyboard and lays down, but
when I play the clarinet he runs under the

From your friend, Judith Ann Pease (Age 12), Wisconsin.

Letters, which space does not permit printing, Letters, which space does not permit primach have also been received from Ruth Mariner, Cynthia Page, Janice Johnson, Arion Henry Menafee, Edgar A. Zeiglar, Patricia Fox, Vir-ginia Enriquez, Priscilla Colpitts, Sherrill Lang-ford, Tommie Jo May, Jack Beahrs, Mary Lou Rust, Lois Tyndall, Betty Jean Petras, Pegzy Lee Harbour, Richard Davenport, Diana Lilley Maralee Hostetler.

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