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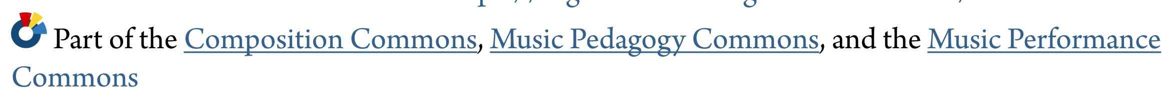
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November 1946

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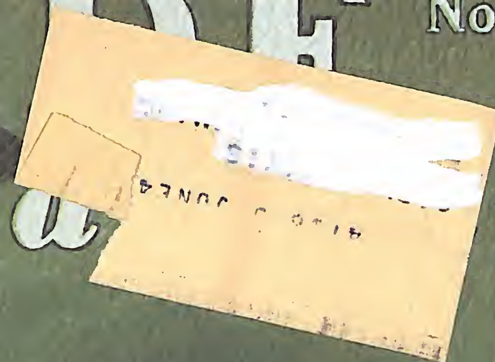

ELIZABETH ALEXANDRA MARY WINDSOR, Mus. Bac.

Her Royal Highness, Princess Elizabeth, Heiress Presumptive to the Throne of Great Britain, after receiving the Degree of Mus. Bac. from the University of London last summer. The Degree was presented by the Princess' great uncle, the Earl of Athlone, Chancellor of the University. Princess Elizabeth has been an enthusiastic music student since her childhood.

Priority-Deserving Piano Numbers by American Composers

The Green Cathedral — Carl Hahn, Arr. by Bruce Carleton
Prelude-Arabesque — James H. Rogers
Aspiration — Ethelbert Nevin, Op. 20, No. 5
Barcarolle — Charles Gilbert Spross
Country Dance — Alexander MacFadyen
Prelude in E♭ Minor — Reginald De Koven, Op. 103, No. 2
Valse Capricetta — Charles Huerter
Eili, Eili! Paraphrase — Mana Zucca, Op. 131
Valse Triste — A. Walter Kramer, Op. 27, No. 2
Minuet a l'Antico — W. C. E. Seeboeck
Incantation — R. Nathaniel Dett
Night Song — Lily T. Strickland
Birds at Dawn — Fannie Dillon, Op. 20, No. 2
Song of the Sea — Harriet Ware

The Following Lists Represent Other Piano Solos Appealing to Critical Interest and Developed Taste

W. CAVEN BARRON
Lullalo .50

HOWARD BROCKWAY
Serenade, Op. 28 .50

FRANCIS H. BROWN
Minnehaha (Laughing Water Polka) .40

CHARLES WAKEFIELD CADMAN
To a Comedian .40
Three Moods .50

CHARLOTTE E. DAVIS
Valse in A Flat .50

REGINALD DE KOVEN
Down the Bayou .50

A. WALTER KRAMER
Rhapsody .75

ALEXANDER MACFADYEN
Minuet L'Antico .50
Nocturne .50
The Swan .40

ARTHUR NEVIN
The Fire Fly .50
Neath the Balcony .40
Toccatella .75

ETHELBERT NEVIN
A June Night in Washington .75
March of the Pilgrims .50
Mon Desir .40
The Nightingale's Song .50

JAMES H. ROGERS
Prelude .30

GERRIT SMITH
Alpine Rose .50

JOHN PHILIP SOUSA
Petit Menuet .30

CHARLES GILBERT SPROSS
Album Leaf .50
Time of Lilac .40

HARRIET WARE
The White Moth .40

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The World of Music

THE OPENING PERFORMANCE of the fall season at the City Center Theatre, New York, in September, saw the New York City Opera Company give a truly outstanding performance of "Madama Butterfly." Camilla Williams, sensational young Negro soprano, headed a cast of inspired singers, and with Laszlo Halasz conducting, the presentation, according to the opinion of the critics, "was a thoroughly professional job, smooth and integrated in song and action, and it had that extra something which you might call art."

THE SAN FRANCISCO Opera Association opened its twenty-fourth season on September 17, with a performance of Wagner's "Lohengrin," conducted by William Steinberg. Four members of the cast made their San Francisco debut: Astrid Varnay, Set Svanholm, George Czaplicki, and Nicola Moscona.

THE MUSICIANS EMERGENCY FUND is planning a series of three concerts this season to raise funds for its work in providing free musical instruction to disabled veterans, in hospitals. The artists taking part in these concerts are Patrice Munsel, Robert Casadesus, James Melton, Lauritz Melchoir, Eleanor Steber, Licia Albanese, and Ezio Pinza.

PATRICE MUNSEL

THE DETROIT SYMPHONY ORCHESTRA, in commemoration of the fiftieth anniversary of the death of Johannes Brahms, will perform all the major works of the great composer during the season of 1946-47. Josef Gingold, concertmaster of the orchestra and Georges Miquelle, first 'cellist, will play the Double Concerto.

MAX PRESSLER, eighteen-year-old pianist of Tel Aviv, Palestine, is the winner of the $1000 Debussy award, in the contest sponsored by the E. Robert Schmitz School of Piano. The second prize of two hundred and fifty dollars was won by Olga Barabini of New York City.

LILY PONS recently received the honorary degree of Doctor of Music from the Adelphi College, Garden City, Long Island.

NEW YORK UNIVERSITY has honored the memory of Sidney Lanier, poet and musician, by placing in its Hall of Fame a bust of the distinguished artist, together with a suitably inscribed tablet. The unveiling took place with appropriate ceremonies on October 3.

GEORGES ENESCO, widely-known Rumanian composer, has been honored by his country with the issuance of two stamps; which stamps also mark the twenty-fifth anniversary of the Bucharest Philharmonic Orchestra, conducted by Enesco. On one stamp is a likeness of Mr. Enesco, while on the other is a fragment of the score of his Second Rumanian Rhapsody.

THE ORIGINAL SCORE of Alban Berg's opera, "Wozzeck," one of the most important operatic works of the period just following World War 1, was presented by the composer's widow to Oxford University. Berg died in 1935. The American première of this opera was given in Philadelphia in 1931 by the Philadelphia Grand Opera Company, with Leopold Stokowski conducting.

PAUL HINDEMITH, has been commissioned by the Dallas Symphony Orchestra to compose a symphonic work. This is the first of such commissions which will be set up annually by the Texas organization.

THE JUILLIARD MUSICAL FOUNDATION has commissioned seven leading composers to write works for the concert hall and for teaching purposes. These commissions, according to William Schumann, president of the Juilliard School of Music, "constitute the first steps in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces." Four major works will be written by these composers: Ernest Bloch, a short work for solo instrument and orchestra; Burrill Philips, a full-length opera; Douglas Moore, a chamber music work; Bernard Rogers, a short orchestral work especially for performance by the Juilliard Orchestra. Darius Milhaud, Alvin Etler, and Alexei Haieff have accepted invitations to write a group of elementary, intermediate, and advanced piano pieces, respectively.

THE TOBIAS MATTHAY Memorial Trust has been formed in London to honor the name of the late distinguished pedagog. The purpose of the trust is to endow a Student Fellowship at the Royal Academy of Music, where Matthay spent so many years of his life. The Fellowship is to be awarded to a senior student of exceptional ability. The American Matthay Association has already made a generous donation to the Trust.

NICOLAI MALKO, well known conductor, is filling a number of important guest conducting assignments in Europe. His engagements include the London BBC Orchestra, Societe Symphonique of Brussels, Belgium, and Societe des Concerts, Paris. Anne Brown, soprano and Isaac Stern, violinist, appear as soloist on some of the programs. Mr. Malko is due to return to the United States in November to fill a number of important assignments.

NICOLAI MALKO

THE PAUL HIRSCH LIBRARY, one of the most valuable of the smaller libraries of its kind, has recently been acquired by the British Museum. Comprising about twenty thousand volumes, the library contains such unique rarities as the 1600 edition of Peri's "Euridice" and a large collection of theoretical books up to the beginning of the nineteenth century. The library is the result of the collecting genius of a German, Paul Hirsch, who in the middle 1930's, when the danger signs of Nazi Germany made him sense the oncoming storm, got out of the country with most of his valuable collection, which is now safely housed in the British Museum.

AN INTERNATIONAL FESTIVAL of music and drama will be held in Edinburgh, Scotland in 1947, running from August 24 to September 13. Among the artists already announced to take part are, Todd Duncan, Negro bass, Artur Schnabel, pianist, and Bruno Walter, who will conduct the Vienna Philharmonic Orchestra, and the Glyndebourne Orchestra. A number of dramatic presentations will be included in the program.

ALEXANDER BRAILOWSKY, Russian pianist, recently scored a sensational personal and artistic success in Buenos Aires, when he gave a series of twelve recitals, each of which filled to capacity that city's famous opera house, the Colon Theatre. Mr. Brailowsky has concertized regularly in the South American country for twenty-two years and has built up a tremendous following of enthusiastic lovers of his musical art.

ALEXANDER BRAILOWSKY

THE CHICAGO OPERA COMPANY is including in its seasons repertoire two productions to be sung in English: "The Emperor Jones," by Eugene Gruenberg and "Amelia Goes to the Ball," by Gian-Carlo Menotti.

The Choir Invisible

GILMORE WARD BRYANT, composer, writer, teacher, died at Durham, North Carolina, on September 9, aged eighty-seven. He was the founder of the Southern Conservatory of Music, at Durham.

FRANKLIN WHITMAN ROBINSON, musician and teacher, and founder of the National Orchestral Association died on September 16, at Northwest Harbor, Maine, at the age of seventy-one. He had been a pupil of Dvořák and MacDowell.

DR. HENRY S. FRY, distinguished organist and choral conductor, for thirty-four years organist and choirmaster at St. Clements' Church, Philadelphia, died in that city on September 6, at the age of seventy-one. He had been editor of the Organ and Choir Question and Answers department of THE ETUDE for twenty-two years and had made many friends through his ability to give practical aid and timely advice to organists and choirmasters throughout the country. He was widely known in the organ world, and was a member of the executive committee and a former Dean of the Pennsylvania Chapter of the A.G.O., president of the American Organ Players Club, member of the Philadelphia Music Teachers Association, and director of the Choral Club of the Musical Art Society of Camden.

DR. HENRY S. FRY

Competitions

THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Student Division of the National Federation of Music Cluhs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and full details may he secured from the chairman, 115 West 73rd Street, New York 23, N. Y.

A PRIZE OF one hundred dollars is offered by Monmouth College for the best setting of a prescribed metrical version of Psalm 121 in four-part harmony for congregational singing. The contest, which is open to all composers, closes on February 28, 1947. All details may be secured from Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit of the Jewish people." The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

AN AWARD of one hundred dollars is offered by the H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any composer residing in the United States or Canada. The text, which must be in English, may be selected by the composer. Manuscripts must be submitted not later than January 1, 1947; and full details may be secured from the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

THE UNITED TEMPLE CHORUS announces the third annual competition for the Ernest Bloch Award for the best new work for women's chorus based on a text taken from, or related to the Old

(*Continued on Page* 660)

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Artistic Temperament

WE HAVE KNOWN many impresarios, including Heinrich Conried, Giulio Gatti-Casazza, Oscar Hammerstein, Andreas Dippel, Edward Johnson, Fortune Gallo, Henry Wolfsohn, Richard Copley, Daniel Mayer, Haensel & Jones, Frederick Schang, Evans & Salter, Arthur Judson (who, by the way, once edited the Violin Department for THE ETUDE), and many others. For these gentlemen who plan the business affairs and often determine the success of great musical artists we have a kind of bewildered astonishment coupled with unlimited admiration. In the first place, the business of managing artists is one of an infinite number of details, subject to innumerable conditions beyond the control of anything short of the Almighty. In the second place, the impresario must have the gifts of a bank president, an advertising man, an industrial production manager, a traffic engineer, a whilom valet, a couturier, a father-confessor, a lion tamer, an astrologer, a wet nurse, and an ambassador at the Court of St. James. The weather, transportation, illness of the artist or some member of the artist's family, political and economic conditions, and many other factors may turn the manager's investment at any moment into a total loss, as many impresarios have found. Not the least of the manager's worries is the so-called "artistic temperament." One of the shrewdest of all managers, the late Henry Wolfsohn, used to call artistic temperament "just plain artistic lunacy, without which both manager and artist may fail."

On the whole, however, we have found most artists extremely well balanced, sensible, stable citizens who take a serious, sober aspect of their art and their responsibility to the public, and are as dependable in meeting their platform obligations as is a great surgeon in the operating room or a lawyer in the Supreme Court in fulfilling theirs.

Some managers we have known have had quite as much "artistic temperament" as their artists—Oscar Hammerstein, for instance. Oscar, however, had a form of release which always seemed to steady him. A cigar maker in his youth, he invented a very ingenious machine for cutting cigar wrappers, upon which he received fine royalties. When things got too "hot" for him in the managerial bull ring, he would withdraw to the restful relaxation of his machine and cut a few Sumatra wrappers. Huge and reckless plunger that he was, Oscar always retained a kind of basic common sense. Even this, however, did not save him from disastrous failures.

We know of one very successful foreign-born manager who was always able to control himself before a cantankerous artist but who, thereafter, would withdraw in a rage to a room in his office and "put on an act" of tantrums which Hitler himself could hardly have equalled. True, he did not get down on his hands and knees and gnaw at the rugs, but we did see him tear a telephone book to little bits and then pick up the pieces.

One of the busiest managers of artists in America, Salomon Hurok, has recently published a book, "Impresario,"* which we have found most interesting. It is another of those amazing stories of the opportunities in America, the land with streets of gold as well as a few baser metals. Hurok, in a very frank manner, tells how he managed to sneak out of Russia, wading across a chilly, shallow lake, passing through all kinds of vicissitudes in European countries, and landing in America in May 1906, with three rubles in his pocket. Starting as a peddler, then working in a can factory, a pie bakery, an ice cream factory, and selling

FEODOR IVANOVITCH CHALIAPIN
His artistic temperament was a nightmare to his managers.

newspapers, he always had before him the desire to be an impresario. Thereafter began the remarkable procession of artists which has made him an international figure in his field. Among his greatest achievements was the management of Feodor Chaliapin, who like Caruso was one of the dominating figures in operatic history. Managing Chaliapin apparently was not unlike managing a cage full of tigers, monkeys, and humming birds. Chaliapin, notwithstanding all his genius and charm, was as imperious as Catherine the Great. Once in Chicago, Hurok, with his Russian Grand Opera company, was about to realize his dream of presenting Moussorgsky's "Boris Godunov" with Chaliapin in the stellar role. Hurok had invested a fortune in the production, and great care was taken to please Chaliapin. For the Coronation Scene, Hurok bought (at great expense) a handsome Persian chair. The first act went finely. When the intermission ran up to thirty-five minutes, Hurok dashed behind the scenes where he found Chaliapin calmly sawing an inch off the feet of the precious chair. The height did not please him. Finally the second act began at 11.30, which meant that Hurok would have to pay huge additional costs for overtime. But that is just one incident in the life of a Hurok. He has been manager for Zimbalist (his first client), Pavlowa, Artur Rubinstein, Marian Anderson, and many famous ballet stars, including Isadora Duncan, whom Hurok worshipped artistically, but who led him a managerial chase wild enough to drive any ten men insane. Isadora was an amoral creature with such fascination that most people who knew her and admired her overlooked her shortcomings.

Maurice Dumesnil, eminent French pianist, teacher, conductor, and author, was musical director, and for a time, manager for Isadora on a six months tour of South America. Acute observer that he is, very little escaped his sharp, shrewd, artistic eye. He embodied this in a fascinating book, "An Amazing Journey."*

*"Impresario. A Memoir." By S. Hurok. Random House.

*Published by Ives Washburn. Reprinted by permission.

(Continued on Page 618)

H. R. H. Princess Elizabeth Becomes a Bachelor of Music

OUR English cousins are unreservedly proud of the impression which H.R.H. Princess Elizabeth has already made upon the other nations by her dignity, grace, and sincere activity during the War. Her sympathy in the joys and sorrows of the people has been deep and unaffected.

Few people know that like her great namesake, Queen Elizabeth, four centuries ago, Princess Elizabeth is a skilled musician.

When on Wednesday, July 10, the Earl of Athlone, Chancellor of the University of London, invested the Princess with the hood of the Degree of Bachelor of Music, he said in part, to the graduates:

"Your Royal Highness:

"The world is at your feet. Do everything in your power to make it a better and a happier world than the one in which you have grown to maturity. 'Live as long as you may, the first twenty years form the greater part of your life. They appear so when they are passing; they seem to have been so when we look back to them; and they take up more room in our memory than all the years which succeed them.' That was the view expressed by Southey. James Russell Lowell once wrote: 'If youth be a defect, it is one we outgrow only too soon.' For myself I see no defect in the quality of youth nor, I think, did Wordsworth when he sang:

'There was a time when meadow, grove and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.'

And my commentary on Southey is that it is not beyond the power of mortals to keep even into the sere and yellow leaf something of the glory and the freshness which is the very salt of life.

"And now to end. None of you, I feel sure, will ever forget this day. It is a great gladness to all of us that this Ceremony has taken place in our own home after six years of exile by the waters, not of Babylon, but of Cam, of Isis and of other streams. I salute your future adventures by whatever rivers they may lie. I wish you very well.

"And to you, Your Royal Highness, I re-affirm our duty and our deep affection."

Her Majesty, the present Queen of England, is also a musician and has the Degree of Doctor of Music.

Music Rhythms Affect Brain Rhythms

by Edward Podolsky, M. D.

Musical Therapeutics (healing the sick by music) is gradually breaking through the nebulous observations of well meaning idealists and coming under the more precise critical observations of scientists. It is a vital step in all medical progress to make no positive assertions until sufficient clinical tests offer evidence beyond a doubt, that methods have been developed which will in the greater majority of cases prove valuable. Dr. Podolsky has interested himself in these matters for years. —EDITOR'S NOTE.

WITHIN recent years it has been ascertained that the brain functions in rhythms. In 1923 Professor Hans Berger was the first to demonstrate in his physiological laboratory the presence of rhythm in the human brain. He made a great many tracings on strips of film and found that these brain waves were constant in frequency and that they were influenced by various physical and mental states.

It has been found that musical rhythm has a profound effect on brain rhythms and thus on brain function. However, this is but one of several theories. One of the most recent is that of Dr. Ira M. Altschuler, noted psychiatrist, who has been using music to treat some of his mentally deranged patients.

It is Dr. Altschuler's belief that the therapeutic principle of music rests upon the close affinity between the human organism and rhythm as well as upon the symbolism inherent in musical sounds. The chief significance of music as a means of healing, lies in the mechanics of the human brain and the way musical sounds reach and affect it. Music, according to Dr. Altschuler, is first perceived by that part of the brain known as the thalamus. The thalamus is one of the older portions of the brain, and it is the seat of all sensations, emotions, and aesthetic feeling. That is why music is so important as a therapeutic agent.

Stimulating the thalamus automatically incites the cortex of the brain, the seat of the higher elements which are involved in thinking and reasoning. Thus, through the help of music, physicians are able to reach the innermost mental life of the mentally deranged person. Music in addition to its capacity to replace various morbid states such as delusions, hallucinations, depressions and fears, definitely commends attention. Once attention has been gained the patient can be shaken out of his morbid mental state.

Dr. Altschuler is one of the most careful of modern students of musical therapy. He has thoroughly analyzed musical design and has found it to consist of various components which variously affect the listener. He has found that different instruments have different effects on the listener, a violin and flute having the greatest appeal. He also found that a trio of stringed instruments is more effective than a single instrument when used in hospitals for treating the insane.

This psychiatrist has also found that such elements of music as tone, rhythm and tempo, contrasts in shading (fast-slow; high-low; loud-soft) and volume and intensity, each plays a role in influencing the listener. In addition to music's capacity to attract attention, it is also capable of modifying the mood, stimulating the imagination and intellect. Physiologically the response of the nervous system to low-short music is quieting, to short-loud music, stimulating. Loud sounds are stimulating because they are associated with danger; soft tones are quieting because they are associated with the gentle tones of nature.

Together with Dr. Bessey H. Shebesta, Dr. Altschuler conducted a series of experiments on insane patients at the state hospital at Eloise, Michigan and succeeded in producing a quieting effect. They found that soft music was thirty-five per cent more effective than the wet pack which is used routinely in quieting insane patients.

Music therapy was begun at Eloise in 1938. At the present time more than a thousand patients have been treated with music. They receive music in the wards for half hour periods five times a week. For each ward there is specially selected music. For the violent patients soothing music is played. For the depressed and lethargic patients lively, stimulating music is prescribed.

When music is played it has been observed that these patients as well as normally healthy men and women react to it by tapping their feet, drumming their fingers or swaying their bodies in time with the music. This indicates that the music is beginning to have effect.

Dr. Altschuler enumerates the following chief attributes of music for mental patients:

1. Capacity to produce changes in metabolism, respiration, blood pressure, pulse and endocrine and muscular energy.
2. Ability to command attention and increase its span.
3. Power of diversion and substitution (as distracting from morbid states and replacing wholesome feelings and ideas).
4. Capacity to modify the mood.
5. Capacity to stimulate pictorially and intellectually.

How Peace Came to Zdeborice

by Erna Buchel Koehler

WHEN the long awaited Day of Peace came to the village of Zdeborice, in the stricken land of Czechoslovakia, there was mingled with the relief and thankfulness in the hearts of the townsfolk a great sadness, the gaunt, tragic looking woman confided to the four young Americans quartered in her house the past several weeks, as they stood before her tiny patch of garden and looked down the street.

With deep emotion, she explained that the beautiful organ in the village church, three hundred and fifty years old, their treasured organ which had outlasted three churches, would not on this Day of Days, when life began again, call the faithful to their prayers. Its golden voice had been hushed since the first days of the war, when their beloved organist who had served them for years, marched away with the other men of the village to answer his country's call. The silence of their organ was deprivation almost too great, for the village had suffered and sacrificed so bravely.

Tears of hopelessness ran down her cheeks. "It is the same grief in the hearts of us all; there is no one left in the village to play our organ. Its golden tones have brought hope and comfort, joy and cheer to us and to our forefathers." She covered her face with her thin hands.

A new light sprang suddenly into the dark eyes of the youngest of the youthful Americans. "I can play your organ for you," he said; then added, diffidently, "Not, perhaps, as you are accustomed to hearing it played, but—" he moved a pebble with the toe of his stout boot.

The woman started, removed her hands from her face, stared at the young soldier. "You will play our organ?" Tears came again into her eyes. "God will bless you for this." She clutched his arm. "Come—come—"

She hurried him down the street. The three other young soldiers followed closely. More and yet more G.I.'s joined the procession, hastening they knew not whither nor wherefore.

They sought first the Mayor of the town, and then the American authorities.

Later in the day, when the hour for the Peace Services arrived the beautiful old organ, hushed the long, weary war years, pealed forth its glorious, golden tones, calling worshippers from far and near. And they came, laughing and crying, their babes in their arms, clutching young children by the hand, old men and old women who scarce could walk, young maidens, and youths who had lost an arm or a leg.

THE VILLAGE CHURCH AT ZDEBORICE

Soon the old church of Zdeborice was filled to overflowing, and those who could not enter in knelt on the ground outside the sacred walls—acres and acres of bowed worshippers, with aching hearts, thanking God for Peace, thanking God for the blessed boy who played for them their beloved organ.

How Melodies Come

A Conference with Oscar Straus

Renowned Composer

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

An almost legendary glamour surrounds the name of Oscar Straus. Foremost representative of the "great tradition" of light opera, his lilting melodies—from "The Waltz Dream," "The Chocolate Soldier," and a score of other popular successes—are as beloved today as when they first took the capitals of Europe by storm, nearly forty years ago. Born in Vienna, and expressive of the peculiarly indefinable Viennese verve, Mr. Straus developed himself as a thorough and scholarly musician before attempting to produce "hits." He studied first in Vienna and later in Berlin, notably under Max Bruch, of the Berlin Hochschule für Musik, where he came into contact with Brahms, Hans Richter, von Bülow, Joachim, Nikisch, Anton Rubinstein, and all the great figures of the 1890's. Fortified by a solid musical background, Mr. Straus followed the advice of the great Johann Strauss (no relation) and devoted himself to the music of lighter vein for which his natural bent best fitted him. With the appearance of "The Waltz Dream," in 1907, he was launched on the reputation which his subsequent works not only justified but increased. There is not a country in the world that has not sung, whistled, and thrilled to his haunting music. Some years ago, Mr. Straus came to the United States for the fifth time, where he continues his activities as composer and conductor. He has appeared with notable success as guest conductor of the New York, Boston, Chicago, Detroit, Rochester, Minneapolis, Montreal, and St. Paul symphony orchestras, and is at present rehearsing an orchestra of his own for a cross-country tour. In the following conference, Mr. Straus outlines for readers of THE ETUDE his views on the origin of melodies. —EDITOR'S NOTE.

"HOW do melodies come? That, alas, is a question that no one can answer," asserts Mr. Straus. "If we could formulate a system for inducing melodies, life would be a simple matter of applying the rules and producing hits! No form of artistic creation is really predictable, and the creation of music is the most ephemeral of all. A painter usually paints something he has seen; a writer sets down definite experiences—but a musician? He occupies himself with intangible emotions.

"There are various ways of composing, of course. Sometimes a melody drifts into one's mind from apparently no source whatever. Sometimes—and this is especially the case in writing for the stage—a scene, a locality, a bit of action, a line of the lyrics inspires a corresponding flow of musical thought. Again, some composers work entirely with their brains, their ideas, while others develop melodies with their fingers, playing them on the piano with a bit of adjustment here and there until the final tune emerges.

OSCAR STRAUS

"In my own work, I have but seldom composed with my fingers. It has happened that, simply while improvising for my own amusement, I have hit upon a happy combination of notes which promise a good melody. But that is only the start. For the most part, I work from the musical ideas in my mind. Again, it has sometimes happened that a melody comes to me which seems interesting enough to use in an operetta; then the lyricist writes his words to suit it. But for the most part, I write my melodies to suit the words, the situation, and the moment of action for which they are to be used. In general, I should say that this is the better plan. There must be unity in a finished stage production, and this unity is best achieved when the music is planned to suit the action.

Melodies Come Out

"There is only one general proviso for the writing of melodies. That is that they reflect, as naturally and sincerely as possible, the inborn aptitudes of their composer. In other words, melodies do not *come*—they simply *come out!* I can speak feelingly on this subject. My own training lay along strictly serious and classical lines, and not until I broke away and developed the lighter tendencies within me, did I find complete satisfaction.

"When I had completed my studies in Vienna, it was my plan to go to Paris to work under Leo Delibes, that master of lighter music. Unfortunately, however, Delibes died and I had to make other plans. So I found myself in Berlin, working under Max Bruch who was a strict classicist, with no sympathy for light music and little desire to adjust himself to the more modern manifestations. I remember that he recognized as *music* nothing later than Mendelssohn and Schumann! Bruch even disliked Brahms—though whether for purely musical reasons it is hard to say, in view of a little *contretemps* that took place between the two. Bruch once showed Brahms a manuscript of his own. Brahms looked it over carefully and then remarked, 'I note from this manuscript, Herr Bruch, that you have a clear and beautiful handwriting!' After that, Bruch was less enthusiastic about Brahms!

"The Waltz Dream" Is Created

"He kept me at earnest, classical composition and finally assigned me the task of writing a Requiem. I worked at it and Bruch was very pleased with the results—but it got so depressing to me that I simply could not finish it. Lighter strains—my own strains—ran through my head and I was anything but happy. When any of these lighter airs came to light, Bruch would look serious; once he told me that if ever I wrote 'light things for the stage,' he would cease to acknowledge our acquaintanceship! And despite this, the light melodies came to me. So, when I got home after the academic year, I secretly and with great trepidation sent to the great Johann Strauss a number of things which I had never dared to show to Bruch. And, to my joy, Strauss encouraged me to do the thing I had always longed to do—write for the light opera stage! But *how* my ideas came to me, I have no idea.

"'The Waltz Dream' grew out of a strange coincidence. Walking down Vienna's Prater one day, I stopped at one of the excellent out-door cafés there and found that the entertainment consisted of an all-girl orchestra, very capably directed by a girl violinist. 'There,' I said to myself; 'that would be a wonderful situation for a typically Viennese operetta.' But a good idea is useless without a story, and the thought left me. Then, sometime later, I chanced to pick up a book of adventures by Hans Mueller—I was not looking for material; the thing was a mere chance—and found a story about a girl-violinist who goes on tour, falls in love with a dashing young lieutenant who returns her affection, only to find that he is a prince in disguise, destined to marry a lady of royal blood. There was my plot, involving my girl violinist in a completely suitable stage action! 'Waltz Dream' was the result and from that day to this, it has never been off the boards of some theater, in some part of the world. It was the first operetta to be produced in liberated Paris, some months ago—indeed, it even appeared in various cities during the German occupation. But then my name was removed as its composer. (The unspeakable Nazis not only burned books and music; they made free use of all works that brought them any advantage, either removing the names of their authors and composers, or substituting names of their own invention. Happily, steps are now being taken to restore such works to their rightful owners.)

Then "The Chocolate Soldier"

"'The Chocolate Soldier' came a year after 'Waltz Dream,' and it has no special 'story.' The play was adapted from G. B. Shaw's 'Arms and the Man' and it is the adaptation, of course, and not the Shaw original which I set. The *My Hero Waltz* was written to the lyrics and to suit the situation. I liked the melody as it came to me, but I hardly suspected that it was destined for the popularity which it has been lucky enough to find—had I known so, I should most certainly not have used that theme at the beginning of the First Act! In its original (Vienna) version, the waltz enters only the second finale and is then heard no more. By the time the production reached London and New York, however, the melody was well known and it was thought wise to use it more frequently throughout the piece. Oddly enough, 'The Chocolate Soldier' has always been more popular with English-speaking audiences, while 'Waltz Dream' has been more *en rapport* with the European temperament. Perhaps because 'Waltz Dream' is more typically Viennese (in setting as well as in music) and therefore more sentimental!

"I have always tried to adapt my style to the demands of the play being (*Continued on Page* 646)

JOHN PHILIP SOUSA

CHARLES T. GRIFFES

FERDE GROFÉ

DAVID GUION

Photo of Mr. Griffes from "Charles T. Griffes—The Life of an American Composer," by Edward M. Maisel, courtesy of Alfred A. Knopf, Inc., Publisher.

What Is "American" Music? What Music Is "American"?

by Frank Patterson

One of the shorpest, cleorest, and straightest thinking of oll American writers upon music is Mr. Fronk Patterson, whose wide international experience commonds the respect of all musicians. Mr. Patterson wos Chairman of the Music Committee of the American Section of the International Society for Contemporary Music. He also has written "The Perfect Modernist," one of the most practical ond interesting treatises upon modern music. He has given in this article a serious and moture glimpse of his opinions upon American music todoy. The reader moy not relish his opinions, but Mr. Patterson is honest ond fearless, and his onalysis is incisive and cleor os usuol. His estimate of the position of Mr. Ferde Grofé is one in which the Editor has always concurred. —EDITOR'S NOTE.

THESE ARE real questions, and not easy to answer. Oh, no; by no means! There has been so much controversy, so much boasting about what we have done, what our influence has been all over the world—nothing to be proud of, to be sure! A lowering of standards in popular music, a jazzing of the music of the most cultured countries of the world, the birthplaces of our own civilization and culture, of our own forefathers.

But is this jazz idiom "American"? Certainly it had its birth in America; but does that make it American? Let us say: "*No!*" to begin with, and then discuss the matter. The origin of the word, Jazz, has been traced to a verb in the French Creole dialect, *Jasser*, meaning to joke or to chatter. The old Negroes in the French quarter of New Orleans, the *vieux carré*, had a common term "Jass'er up," long before the development of modern Jazz. Jazz is, obviously, inspired by the Negro. This does not mean that it has been made by the Negroes themselves. What it does mean is, that white Americans have felt the gaiety and the tragedy of the race and its American background, have borrowed its musical idiom, its African rhythms, and have attuned it to the taste of America as a whole. But is it American?

A Matter of Controversy?

What is "America?" What do we mean by it? Surely it must be what has grown up here in America through the centuries since our forefathers came over here from Europe, not the growth of any one race, but the growth of our life as a whole—the Melting Pot and the broth it has cooked. Is that a fact, or is that, too, a matter of controversy?

Well, most people will agree that it is a fact; most of our ways and habits, North, South, East, and West, have fitted into the same general pattern, and it is, generally speaking, impossible to put the finger upon any one influence, English or Irish, German, French, Italian, or of anyone race or creed. That is true of the commonplace of daily life, business and pleasure. But it is not true of jázz, not true of our so-called American folk music from the days of Foster on to our own day. Foster had already seen the picturesque and pathetic Negro Old Black Joe; and he did just what many composers have seen fit to do since; he used the Negro sentiment when it suited him, and used the memories of European idioms at other times. People have said that this latter was English, if so, then the former was African. That is clear.

But if our daily life, our manner, our slang, and all the rest of it, have become American with the passing years, and without preconceived intent, without the special influence of any single race, why cannot American music follow the same pattern of evolutionary development? It seems evident that it must do so if we are ever to have any music that may be called really American.

Jazz, to go back to that all-important problem, always loses some of its character when it is used in "serious" music. That fact has been emphasized upon numerous occasions, not only by music-critics, but also by conductors of symphony orchestras, by concert artists.

The reason is obvious: take the rhythmic beat out of jazz and it ceases to convey the jazz impression. That is true of the music of Gershwin, the most influential of the composers who have experimented on the unification of the two modes. That fact lessens the importance of jazz as a factor in serious American music. What is left? Well, there is first of all, the musio of those who have followed in the footsteps of Grieg, through his pupil Percy Grainger, as arrangers of national folk music. The best known of these is David Guion with his cowboy songs made into piano, and subsquently orchestra fantasies. Does that make the music essentially American? Certainly not! The use of folk songs has nothing whatever to do with the nationalism of the result. Of course not! Are the Spanish rhapsodies of composers from a dozen European countries "Spanish" music? To call them so would be pure nonsense, as it would be nonsense to call the "Italian" Symphony of Richard Strauss "Italian" music; to call "Carmen" a "Spanish" opera—and endless similar examples might be cited. No! To begin with, the very first essential of the writing of American music must be that the writer is a born American, child of the sort of Americans that have made America, America; that is, the majority.

A Purely American Flavor

But even then, is what they write such as may be termed "American" in the sense that it has a truly American flavor, some slight difference that distinguishes it from European music? Look at this European music. It is all split up by its national traits. German essence is the most universal and therefore, the least easily recognized. The difference between the German and the Italian is clear enough. The French, having been for so many years imported—as is our American music—has only in very recent years become recognizable (and that may be merely the passing influence of a single composer). The Russian, the Hungarian, the Spanish, and the Norwegian, are universally recognized. But where do we come in?

Speaking as an individual (and individual opinion is far from being a scientific approach) I find that Ferde Grofé in his "Grand Canyon Suite" has done something that has a purely American flavor. Why? I cannot put it into words, for the sound of music is as impossible to describe as is the effect of a perfume. It makes a distinctive and (*Continued on Page* 645)

The Wit and Humor of Musicians

by Paul Nettl

Dr. Paul Nettl, distinguished Czechoslovak musicologist has an international reputation in his field—EDITOR'S NOTE.

THE INTENSIVE intellectual occupation of the creative musician of higher type makes regular recreation almost an absolute necessity. It is, therefore, only natural that in the lives of great musicians there is a mixture of serious work and merry carryings on. In this sense the words of Goethe fit musicians:

"Tages Arbeit—Abends Gäste
Saure Wochen—frohe Feste." *

Thus wit, comedy, and humor are necessary and welcome supplements to serious musical creation.

It is a well known fact that many serious people occupied with intellectual work, in their free time like to "let themselves go." They speak nonsense like children and behave almost like babies. According to Freud it is commonly observed that this intellectual disposition is explained by the wish inherent in human beings to return to their childhood.

In this respect Mozart was perhaps an eternal child. In his free house he devoted himself, with his sister, his wife, and his friends to the greatest nonsense, behind which, however, not infrequently a good portion of real wit and humor were hidden. His puns are very difficult to translate from German into English or even to explain to English-speaking people, but are very funny to those who understand German. It is not unusual that what is witty and humorous in one language seems senseless and silly in translation. Hence English-speaking people will have difficulty in understanding Mozart's "gibberish." When, in 1787, he traveled to Prague, he wrote to his friend Jaquin about his traveling companions: "Now farewell, dearest friend, dearest Hikkiti Horky. That is your name, as you must know. We all invented names for ourselves on the journey. Here they are: I am Punkiti. My wife is Schabla Pumfa. Hofer is Rozka Pumpa. Stadler is Natschibikitschike. My servant is Sagadarata . . ." These are syllables such as little children stammer, but simultaneously there is therein good-natured mockery of the Czech language, which Mozart knew only imperfectly, and which, at that time, was considered the language of peasants and servant girls.

Mozart's Comedy

And then Mozart's letters to his nice cousin in Augsburg, his "Baesle"—they are full of slippery references which can hardly be repeated in English. Many biographers have reproached Mozart that he sometimes let himself go too far. But that is characteristic of Mozart, that in his idle hours he let himself slip, so to say, into the depths of experience, into coarse comedy. Mozart's letters to his "Baesle" almost remind one of the *romantische Ironie* of Heinrich Heine who, after a deeply conceived poem suddenly became trivial and banal, and let his emotions turn toward the comically ridiculous. In the midst of a hundred childish verses and not quite respectable puns, Mozart scribbled a sentimental ode to his cousin which went thus:

"Dein süsses Bild, o Bäschen
Schwebt stets vor meinem Blick.
Ich seh' es wenn der Abend
Mir dämmert. Wenn der Mond
Mir glänzt, seh ich's—und weine
Dass du es selbst nicht bist."

("Thy tender face, O cousin
Floats ever before my gaze,
I see it when the evening
Approaches. When the moon
Shines bright, it's there—I weep
Then that really thou'rt not here.")

And under it he signs himself:

"Finis opus coronat. S. V. P. T.
Edler von Sauschwanz"

Mozart indulged in low comedy not only in his letters and conversation, but also in his canons. At that time it was smart in Vienna to go to the Prater, a large amusement park similar to our Coney Island. The nobility, on Sunday, drove there with coach and four, the poor people with one horse, and the very poor—in which class the Mozarts often found themselves—walked. And so Mozart, on September 2, 1788 (K. 558) composed, when presumably his wife was insisting on going to the Prater, the following canon;

Gehn wir in Prater, gehn wir in d'Hetz
Gehn wir zum Kasperl, zum Kasperl.
Der Kasperl ist krank, der Bär ist verreckt
Was tät ma' in der Hetz draust?
Im Prater gibt's Gelsen, und Haufen voll Dreck . . .

Many of these canons are so slippery that they scarcely could be printed in German with their full text.

Mozart's wit and humor was that of the harlequins and clowns of the eighteenth century and expresses the coarse Salzburg *milieu* of that time.

Not all of the great masters left behind them documents of humor. And still there was scarcely a great musician who was unable to laugh heartily and play tricks. The master of masters, Johann Sebastian Bach, himself, seems not infrequently to have displayed a fine sense of humor. Thus we know that when he wanted to go from Leipzig to Dresden to attend the opera he said to his son Friedmann: "Let's go and hear some of those lovely Dresden ditties again." His attitude toward the opera is characterized completely in these few words. More than in his letters and sayings, Bach's humor is expressed in his secular cantatas and in some of his instrumental works. I think particularly of his *Capriccio on the Departure of the Beloved Brother* for harpsichord. Witty—to be sure, only understandable to the professional—it is when, in the fugato theme, in which the dangers which threaten a traveler are described, the answer to the theme, instead of a fifth above, falls in a fourth. It is possible that the talented "Bach Guild," who heard the piece for the first time, understood the joke immediately. For us moderns not so used to polyphony, the laugh will be a bit tardy. Merrier and wittier is the *Bauernkantata*, in which Bach assigns a vigorous joke to the orchestra of a sort that had better not be expressed in words. In Dr. Drinker's translation the text to this section does not seem so bad as in German. The young peasant—bass—addresses the peasant girl in a recitative as follows:

"Now Molly, won't you give me a kiss?"

and the girl answers:

"If you could stop at that.
I know you old Gorilliar,
You'd just get more and more familiar."

The Bach joke consists of having the orchestra, as an answer, play a folk song, the text of which is decidedly direct in its meaning:

"Mit mir und dir ins Federbett
Mit mir und dir ins Stroh.
Da beisst uns keine Wanze,
Da beisst uns auch kein Floh."

The reader of these lines feels a shock. But one must not forget that the Germans—nor for that matter other Europeans—in Bach's time, were not a people of particularly polished customs. But let us not be unjust. Even in the French courts of those days there was coarseness as we can see from memoirs of the time; for instance, in the letters of Liselotte of the Palatinate, who writes of so-called "wit and humor" among the noblest French aristocrats.

But let us remain a while in the German Baroque age. Let us imagine the old cantors, kapellmeisters, and organists as they gathered at an inn for a glass of beer and a pipe of tobacco. There was much talk of music and musicians. Anecdotes were told and particularly musicians who did not know their trade were raked over the coals. A reproduction of this atmosphere is found in the satirical musicians' novel *"Der Musikalische Quacksalber,"* ("The Musical Quack") by the famous composer, Johannes Kuhnau (1660-1722). Kuhnau was a great organist, predecessor of Bach in the "Thomaskirche" and a highly cultivated man. At that time there was a mania in Germany for Italian things. Every musician who wanted to make any claims had to have traveled or lived in Italy, and if anybody had an Italian name, it helped him not a little. This Italian "fever" Kuhnau castigated humorously in his novel which appeared in Dresden in 1700. The hero of the novel occupied in Italy a very modest position, as copyist or assistant to some famous composers. This sufficed for him to set himself up in Germany as a "famous Italian virtuoso." His father had borne the name "Teueraffe" ("Dearmonkey"). And what did our "virtuoso" do but translate the name into Italian, twisting it into that of a famous Italian noble family "Caraffa." Caraffa now has sent to himself, from all sections of Europe, letters with the pompous address: *"Dem Wohl-Edlen, Hochlöblichen und Unvergleichlichen italienischen Virtuosen Pietro Caraffa,"* but prudently he does not give his exact address, so that the letters must go from one house to the other, to find the "world-famous virtuoso." Soon it spreads like wildfire that a musical celebrity is in Dresden. Now there are invitations and honors in confusion.

A Charlatan Unmasked

The Dresden Collegium Musicum sends a delegation with the humble request that he take part in its meetings. He pretends to be coy. But the Dresdeners are not only good musicians, but also good judges of human nature. They soon recognize him in his complete ignorance for the charlatan that he is. They arrange it that he has to show his art and when there is no way out for him but to compose a madrigal, the poor fellow is tremendously embarrassed. He drums on the table, he whistles, he hums, he growls, but no melody comes. The sweat drips from all his pores—not the trace of an idea. Then after three hours, three melodies occur to him—those of three well known popular songs. After much racking of his brains, he decides, finally, from these songs to make a fourth. The result is what can be expected, and one can also imagine how the Dresden musicians nearly doubled up with laughter. In Leipzig, Caraffa has even a worse time. There the students harness him together with another ridiculous musician, urge them into farcical attacks upon each other, and finally drag them into a tribunal in a comical, mythological masquerade.

(The second part of this interesting and colorful article will appear in December.)

*"Hard work—In the evening guests
Unhappy weeks—joyful festivals"

Piano Fundamentals

by Dr. Orville A. Lindquist

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NOTHING is more foggy than the atmosphere surrounding the teaching of piano. The ideas held by teachers regarding the various fundamentals of piano playing are as far apart as the two poles. Let us look at a few of these fundamentals, commenting on each. Perhaps we can clear up the atmosphere a trifle.

Equally successful piano teachers say this:

(1) *Sit high at the piano. Sit low at the piano.*

It is very important that pianists have a loose hanging arm. Sitting low makes it easier for the player to relax the arm. However, most artists sit high enough to have a slight downward slant from the elbow to the wrist. It might be advantageous for a pupil who is inclined to be stiff, to sit low. Such a one would do well to sit close to the piano when practicing; he will find this an added help toward relaxation. After he feels that he is more relaxed he can take a higher position at the keyboard.

(2) *Sit with the body erect. Bend the body forward.*

Physiologists tell us that it is easier to keep the arm loose when it hangs straight down from the shoulder. Leaning forward puts the upper arm in this position. Perhaps that is the reason most pianists lean forward when playing. Players who sit erect are apt to be tense; especially is this so if they sit very still.

(3) *Keep both feet on the pedals. Keep the left foot back on the floor, a little back of the soft pedal.*

Josef Hofmann says that one should, at all times, keep both feet on the pedals. If Mr. Hofmann does this he probably is the only pianist who does. Certainly, when playing a heavy passage, or one up in the high treble, one is able to keep a much better balance if the left foot is drawn back a little. Modern players do this more than players of the past. The theory back of it is that, in this position, the two feet and the buttocks act as a tripod, which makes for a better balance. The higher up the keyboard the playing is done the farther back the left foot is drawn.

Fingers and Wrist

(4) *Keep the wrist high. Keep the wrist low.*

A happy medium would seem to be best for the wrist—about the same as it is kept when walking.

(5) *Keep knuckles down so that the back of the hand is on a level. Keep the knuckles raised so that the hand assumes the same shape as when holding a tennis ball.*

The higher the knuckles are kept the less strain there is in lifting the fingers. Pupils with tight hands would do well to keep the knuckles raised, but the player with supple hands might prefer to have the knuckles down. However, teachers should not insist on pupils with tight hands keeping them down.

(6) *Fingers should be kept curved. Fingers should be held straight so that the cushion of the finger strikes the key.*

A fellow teacher of mine once fell asleep while giving a piano lesson. He slept throughout an entire piece, in blissful ignorance of all the faults of his pupil, when suddenly he was awakened by a crashing chord at the end. He jumped up like a Jack-in-the-box and said, "Curve your fingers."

I was once a pupil of this same teacher—I hope not this particular pupil—and can readily see why this was his first thought on awakening, for he was a stickler for curved fingers. Perhaps that is why I, after thirty-eight years of piano teaching, still feel that there is nothing of more importance to the pupil, than that he should always, when possible, curve his fingers. Of course, this is not always possible. Any hand with not much lateral reach, must of necessity keep the fingers straighter than others. In scales, all hands should keep the fingers curved; in arpeggios the small hand, or tight hand, would need them straighter.

A curved finger is apt to be more firm at the first joint than a straight one. This is an extremely important point; indeed, so important that, strange to say, all piano teachers are unanimous in believing that the first joint of the fingers should be firm. There is nothing they so dislike as caved-in first joints. The trouble with such a pupil is that the finger is kept too relaxed. Yes, *too relaxed* are the proper words. There is no such thing as double-joints. The cure for this fault must be mental; all the exercises in the world will not help. The pupil must have a mental idea as to just what the feeling should be in his finger. If the pupil whose fingers cave-in will curve his fingers and scratch his fingernails on a board, or other flat surface, he will quickly understand what the muscular condition of a firm joint feels like.

Fingers and Scales

(7) *Keep the little finger side of the hand up. Keep the little finger side of the hand down.*

The older school of piano teachers taught that the weak side of the hand should be raised. The modern school, dating from Leschetizky, teaches that it should be down. Teachers of each school are so sure they are right that, in an article such as this, it seems best to keep silent on the subject. By no means do all of the good pupils come from any one school.

(8) *In scales and arpeggios pass the thumb under the hand in order to make a legato key connection. Do not try to connect keys in scales and arpeggios.*

The legato in scales and arpeggios is achieved, not by key connection, but by rhythmic motion. Without any attempt at passing under the thumb, the C major scale can be played very legato with this fingering, 123451234512345, or the arpeggio like this 123512351235. On the other hand, this scale and arpeggio can be played with perfect key connection and still be not at all legato in sound. Nevertheless I believe thumb-passing and hand-shifting will always be an important part of scale and arpeggio practice. In the scales, pass the thumb under when the second finger plays its key. The most important thing about hand-shifting is that the thumb must be relaxed at the wrist-joint. If this joint is stiff it will cause a turning out of the hand at the wrist. Scales should be played with a quiet hand.

(9) *Play octaves with action at the wrist. Play octaves with action at the elbow.*

Most octaves are played with the action at the wrist. However this all depends upon the size of the hand. If the hand feels strained when making the octave span, the wrist should be raised and the octaves played from the elbow. Small hands should play octaves in this manner. Even large hands should play heavy octave passages with the wrist arched and action at the elbow. A good example of octaves played in this manner are the opening measures of Chopin's *Scherzo in C-sharp minor*.

ORVILLE A. LINDQUIST

(10) *Strike chords from above. Play chords close to the keys.*

The artist who raises his hand head-high for a chord is usually doing it for the psychological effect it has upon his audience. Invariably, when he has some honest-to-goodness chord work to do, he keeps close to the keys. A chord can be played just as loud at the keyboard as it can be from on high. When a pianist plays one from a height the movement downward is not necessarily a swift one. The muscular contraction which produces the chord takes place at the keyboard.

(11) *Play chords with a downward impulse of the wrist. Play chords with an upward impulse of the wrist.*

It seems natural for some pupils to play chords with a downward impulse of the wrist, while others take better to the upward impulse; especially when playing widely spanned chords the latter method should be used. These two methods are not so opposite as they seem. Could we see the inward working of the muscles we would find that, in both cases, the same thing occurs.

(12) *Put the pedal down after the beat. Lift the pedal on the beat.*

These two rules for pedaling are really not contrary to each other; both are correct, but one is better to teach than the other. Most teachers tell their pupils to put the pedal down after the beat. Of course this is true but the rule is too indefinite. For instance, if you play the *Doxology*, changing the pedal on each chord, and counting four to each chord, you will find that the pedal depression can come on any of the counts 2, 3, or 4, but, in order to have a good legato there must be an uplift of the pedal at the instant each chord is struck. This old hymn tune makes an excellent pedal exercise for the study of pedal legato. But remember! Always up, not down, on the beat.

Well, it is quite a mess, isn't it. Perhaps Leschetizky had something of this in mind when he said, "There are no good teachers, only good pupils." But Leschetizky, himself, is proof that his saying is not one hundred per cent true. However, I must confess that I would hesitate to subtract more than five per cent from that one hundred. The best teacher in the world cannot make a dumb pupil play well, nor can the worst teacher in the world stop a good one from doing so.

Is it any wonder that so many young teachers are at their wits' end as to what they should do? If there are any such reading this article I can encourage them some by telling them this: Always keep fingers curved when possible, their first joints firm, and, at all times, a loose wrist. These really are the great fundamentals. The teacher that teaches them will not go very far astray.

"And So to Music"

A Delightfully Quaint and Picturesque Glimpse Of Music in England in the Seventeenth Century As Seen Through the Diary of Samuel Pepys

by James I. Brown

Samuel Pepys 1633-1703, (usually pronounced Peeps to rhyme with jeeps) was the very individual and original son of a London tailor, who by reason of his cleverness, enterprise, and ambition rose to a position in the Naval Office (Secretary of the Admiralty). His diary, written in a kind of cryptic shorthand, is so graphic, so distinctive and so individual that it is referred to continually as a guide to intimate social, political, and cultural conditions of the time. Music was Pepys' avocation and love.
—EDITOR'S NOTE.

"AND so to bed" is the famous signature of that most interesting of diarists, Samuel Pepys. For over nine turbulent splendid years (1660-1669) Pepys recorded in a secret shorthand impressions of his beloved London, a London stirred by the Restoration of Charles II, the Great Fire, and the devastating Plague.

"And so to my musique" introduces us to a less known but equally interesting side of the many-sided Pepys, Pepys—amateur musician. And he it is who gives us such an unforgettably living picture of the place which music occupied in the English society of his day.

To be sure Pepys the musician is often at odds with Pepys the important public official, the Clerk of Acts in the Naval Office. After playing a bit on his sister's viol he writes: "fearful of being taken with musique, for fear of returning to my old dotage thereon, and so neglect my business as I used to do." But he is finally forced to admit that he cannot but give way to "musique and women" whatever his business, for "musick is the thing of the world that I love most."

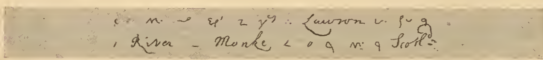
When he describes so vividly the Great Fire, it is the musician in him that leads him to notice, as the Londoners are fleeing by boat on the Thames, that "hardly one lighter or boat in three that had the goods of a house in, but there was a pair of Virginalls," a popular stringed keyboard instrument of the day.

Bit by bit the countless allusions to musical matters scattered through his *Diary* bring us to an understanding of the meaning and place of music in the hearts of the people of Restoration England.

Photo from Illustrated London News

SAMUEL PEPYS
A newly discovered portrait of the famous diarist.

MRS. PEPYS AS ST. KATHARINE
Pepys referred to her as "my wife, poor wretch."



A SAMPLE OF PEPYS' CURIOUS, SELF-DEVISED SHORTHAND IN WHICH HE WROTE MOST OF HIS NOTES

There was little if any formal evening entertainment then; in fact it was hardly safe to venture out. Evenings at home were the rule. So Pepys has a singing master to teach his wife. At first he has no patience with her when now and then she sings a note out of tune. He writes, "poor wretch! her eare is so bad that it made me angry, till the poor wretch cried to see me so vexed." He decides not to discourage her, however, for he sees she has a mind to learn just to please him.

He is disappointed that she learns so few songs, so he makes a new bargain with her teacher, namely to pay by the song instead of by the lesson. Before long, however, it is a different story. He tells us about singing with her "till twelve at night with mighty pleasure to ourselves and neighbors" who opened their casements to listen. He is forced to admit that his wife was "more musical in her eare than ever I thought she could have been, which rejoices me to the heart, for I take great delight now to hear her sing."

But Pepys is not content. He thinks how happy he would be to play duets with his wife on the flageolet as well as to sing with her. He finds her a good teacher and for the next few months keeps wishing she would practice. Soon she is able to "make out a tune so prettily of herself, that I was infinitely pleased beyond whatever I expected from her." There follow records of many enjoyable evenings spent with his wife "at our flageolets," testifying that another of his fondest hopes had been realized, she "taking out any tune almost at first sight, and keeping time to it."

Servants were also brought into the family musical circle. Pepys was always concerned about the musical ability of his "boy" and his wife's "woman." Almost all of their servants—and there was quite a changing procession during the nine diary years—were taught by Pepys to play different musical instruments and to sing. One of his "boys" could not sleep one night, waking "about four o'clock, and in bed lay playing on his lute, till daybreak." Often the four of them would spend a musical evening, as when he writes: "my wife and Mercer and Tom and I sat till eleven at night, singing and fiddling, and a great joy it is to see me master of so much pleasure in my house."

A Wide Variety of Instruments

The great variety of musical instruments in vogue in his day is surprising. Pepys mentions twenty-five in all, many of which he himself played quite frequently. Everyone from his Lord Sandwich to barbers and footmen seemed to be somewhat actively musical. To be sure the music was not always of the best. Pepys hears a "short, ugle red-haired slut" playing, but after such a "country manner" that he was quite bored. Again he took "mighty sport" at hearing a clerk sing out of tune in church. But by and large people seemed to play and sing passing well.

Of the instruments, a number were played by plucking or twanging, such as the lute, harp, and guitar. The lute was a particularly popular solo and accompanying instrument. Some recommended quite seriously that a "lute should be kept in a bed which is in constant use" as all too often the string tension forced the belly of the lute to collapse. Pepys was able to avoid that trouble, evidently by loosening or removing the strings when not playing it regularly. On a certain Sunday, for example, he writes: "Today at noon (God forgive me) I strung my lute, which I had not touched a great while before."

His chief trouble with his lute was keeping it in tune, a common difficulty. According to one writer, if a lutenist reached the age of eighty, you could be sure he had tuned sixty years, and of a hundred players, especially amateurs, scarcely two could tune with accuracy. For that reason it was said that "in Paris it costs as much money to keep (Continued on Page 654)

Great Masterpieces Resurrected on New Records

by Peter Hugh Reed

Copland: A Lincoln Portrait; The Philharmonic-Symphony Orchestra of New York, with Kenneth Spencer (narrator), conducted by Artur Rodzinski. Columbia set X-266.

Thompson: A Testament of Freedom; The Boston Symphony Orchestra and the Harvard Glee Club, conducted by Serge Koussevitzky. Victor set 1054.

Both of these works are musical tributes to the democratic spirit of America. Both are interesting, if controversial experiments in music. There is a simplicity and directness to Copland's score which is disturbed by the oratory of the speaker at the end. Lincoln is depicted by the spoken, rather than the sung, word, which may prove disturbing to some in repeated performances. Thompson, one of the finest choral writers of our times, utilizes for his text selections from the writings of Thomas Jefferson. This text being prose presents many problems of setting words that are not sympathetic to musical sound. There are deeply impressive moments to this score and others which are not so communicative. Both works are well performed and recorded.

Respighi: The Pines of Rome. Columbia set 616; **Franck: Symphony in D minor.** Columbia set 608; **Weinberger: Schwanda—Polka and Fugue.** All performed by the Philadelphia Orchestra, conducted by Mr. Ormandy. Columbia disc 12372-D.

The sound of The Philadelphia Orchestra in these records is magnificently reproduced. Respighi's work appeals primarily for tonal coloring and sumptuous orchestration; that is its only inspiration. Admirable for its directness of line and avoidance of emotional excesses, Mr. Ormandy's reading of the Franck work does not have the same freedom of expression one finds in the Monteux version, but for sheer beauty of orchestral sound it cannot fail to impress. The excerpts from "Schwanda" are most impressive—for the first time on records these pieces emerge with a welcome realism in sound and effect.

Orchestral Feasts

Brahms Symphony No. 1 in C minor, Op. 68. Columbia set 621.

Tchaikovsky: Nutcracker Suite, Op. 71a. Columbia set 627.

Wagner: Siegfried Idyll. Columbia set X-265. All performed by the New York Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski.

Rodzinski's Brahms' First is one of the best performances on records. His substantiation of the lyrical qualities of this score is unusual, and the care in which he molds his phrases and observes the dynamic markings of the score bespeaks a sympathetic interpreter. There are none of the romantic excesses of the recent Stokowski version. His treatment of the fanciful "Nutcracker Suite" is cogent and especially appealing for the fine solo playing. And his *Siegfried Idyll* has considerable charm in its chamber-like qualities (he employs a small orchestra).

Tchaikovsky: Symphony No. 5 in E minor, Op. 64; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1057.

A polished performance, beautifully recorded save for the loss of some woodwind passages in the background, but lacking in the freshness and enthusiasm of the Beecham version.

SERGE KOUSSEVITZKY

Stravinsky: Four Norwegian Moods; The Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Columbia disc 12371-D.

Mozart: Overture to The Escape from the Seraglio; The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 11-9191.

Stravinsky turns Griegish in his short piece based on some Norwegian tunes, but does not refute his modernism. This music will not appeal to everyone. Beecham's latest addition to his recorded Mozart is a disc that belongs in everyman's library.

Massenet: Le Cid—Ballet Music. Victor set 1058.

Strauss, Josef: Village Swallows Waltz. Victor disc 11-9189. Both played by the Boston "Pops" Orchestra, conducted by Arthur Fiedler.

The ballet music of "Le Cid" is based on Spanish dance patterns; it is cleverly made but lacking the spontaneity and élan of true Spanish music. Mr. Fiedler gives it a fine performance. The waltz by the younger brother of Johann, Jr. may not have the inspiration of the latter's most familiar works, but it has an undeniable charm of its own. Its straightforward performance by Fiedler and his orchestra do it justice.

Bach: Concerto in D minor; Eugene Istomin (piano) and the Busch Chamber Players, conducted by Adolf Busch. Columbia set 624.

RECORDS

The young pianist, a pupil of Rudolf Serkin, is a capable performer, but lacking in sensitivity. Mr. Busch's direction is stylistically admirable but he confuses the issue by having the pianist play with the ensemble throughout, thus making it practically impossible for one unfamiliar with the score to ascertain when the piano is actually a solo instrument and when it is not. The older Edwin Fischer performance (Victor) is greatly preferable.

Brahms: Hungarian Dances; Erica Morini (violin) and Artur Balsam (piano). Victor set 1053.

Boccherini: Sonata No. 2 in C major; Gregor Piatigorsky (cello) and V. Bavlovsky (piano). Columbia disc 71785-D.

Benjamin: Elegy, Waltz and Toccata, and **Harris: Soliloquy and Dance;** William Primrose (viola) and Vladimir Sokoloff (piano). Victor set 1061.

Prokofieff: Sonata in D major, Op. 94; Josef Szigeti (violin) and Leonid Hambro (piano). Columbia set 620.

Geiringer has said that Brahms in his Hungarian Dances not only preserved the characteristic qualities of Gypsy music but contrived to give it "an artistic form which raised it to a high level." Miss Morini has a true flair for this music and she plays six of the dances here in a wholly admirable manner. The Boccherini is a lightweight opus distinguished here by the rich and flowing tonal qualities of the 'cellist. It is Mr. Primrose's persuasive artistry which distinguishes the music he elects to play. His use of two instruments—one supplying a bolder, broader tonal quality in the Benjamin work and one yielding a more mellow sound in the Harris score—immeasurably enhances the composer's causes. The Benjamin work has an intensity of emotion owing to composition during wartime. It is an ingenious and appealing score. The Harris possesses a rhythmic spontaneity and flow not always encountered in his music. His *Dance* is skillfully contrived and his *Soliloquy* has a heartfelt quality. There can be no question that Mr. Szigeti likes the Prokofieff sonata, for he plays it with sympathetic feeling and technical brilliance. The work appeals to us for the adroit manner in which the composer has handled his material which is far less persuasive and inspirational than we find in some of his earlier works. It is a pity that a better balance was not obtained in recording, for the violin dominates over the piano.

Lieder and Arias

Schubert: 19 Songs From The Maid of the Mill; Lotte Lehmann (soprano) with Paul Ulanovsky at the piano. Columbia set 615.

Celebrated Opera Arias; Bidù Sayao (soprano) with the Metropolitan Opera House Orchestra, conducted by Fausto Cleva. Columbia set 612.

Mahler: Songs of a Wayfarer; Carol Brice (contralto) with the Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set X267.

Mme. Lehmann has proved time and again that she is one of the most gifted living lieder singers, but in her latest set she lets us down badly. Her tonal quality is often brittle and her pitch is not always perfect. The recording also is unkind to her voice, and one feels this set is not representative of the lady at her best. Miss Sayao remains one of the finest singers of our day—her treatment of text reveals a rare artistic sensitivity. Although not equally persuasive in all her chosen arias, she certainly commands respect for her performances. The excerpts from "Manon" and "La Bohême" compete with the best. More successful in her lyrical work, her florid singing remains somewhat studied. The Negro contralto, Carol Brice, possesses a beautiful voice and understanding of the music she sings. These are early Mahler songs, folk-like in quality but richly and clearly orchestrated in a characteristic manner. They are, in our estimation, a rewarding example of a composer who is too often unjustly disparaged. Mr. Reiner is completely *en rapport* with the singer, and the recording is splendid.

Recommended: **Song of the Black Swan** (Villa-Lobos), and **Perpetual Motion** (Novacek), Ricardo Odnoposoff (violin) and Otto Herz (piano) (Victor disc 10-1228); **Four Mazurkas, Op. 50** (Szymanowski), Artur Rubinstein (Victor disc 11-9219); **The Merry Widow—Waltz and Vilia,** Eleanor Steber (soprano) with orchestra (Victor disc 11-9218); and **Ma Belle from Three Musketeers** (Friml), and **Juanita** (Spanish Air), Robert Merrill (baritone) with orchestra (Victor disc 10-1239).

The Etude Music Lover's Bookshelf

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

by B. Meredith Cadman

Music of the Past Fifty Years

"Changing Forms in Modern Music." By Karl Eschman. Pages, 180. Price, $2.50. Publisher, E. C. Schirmer Music Co.

Dr. Eschman has written what many will consider to be the most important book in its field yet done by an American author and, in the opinion of your reviewer, one of the keenest and most understanding books upon Modern Music. It is a book for well trained musical sophisticates familiar with the out-of-the-ordinary music of the modern concert repertory. To those who, owing to their taste and restricted experiences, look upon modern music as riots of discord, the work may bring some elucidation. American music may be proud of this keen, finely balanced, and penetrating attainment of the Jessie King Wiltsee Professor of Music of Denison University.

Creative Appreciation of Music

"Listening to Music." By Edward J. Stringham. Pages, 479. Price, $5.00. Publisher, Prentice-Hall, Inc.

Not everyone can study music through learning to play an instrument. Naturally, many books dealing with music appreciation have been written to meet the needs of those who prefer to listen to music creatively. Edward J. Stringham, Professor of Music at Queens College of the City of New York, out of his rich, practical experience, has produced an admirable volume. gives generous consideration to the compositions of unusual paintings and numerous appropriate notation examples add to the interest and value of this practical book, which also includes comparisons between the schools of music and of painting.

What is Modern Music?

"Music in Our Time." By Adolfo Salazar. Pages, 367. Price, $5.00. Publisher, W. W. Norton & Company, Inc.

A rich and understanding appraisal of the developments and trends in music since the Romantic Era, by the most distinguished Spanish musical scholar of our time, this work immediately becomes a "must" in the library of the serious advanced student of the art. The book is so competent and so comprehensive that its critical value will serve as a guide, leading from Bach to the most modern composers of today.

Mr. Salazar, who now lives and works in Mexico, gives generous consideration to the compositions of Debussy, as the protagonist of a distinctive movement, quoting Charles Koechlin, the French musicologist, thus:

"Debussyism was not the work of Debussy alone but a traditionally logical stage of modern evolution."

American composers are given liberal attention in this comprehensive volume.

Musical Fairy Tale

"Wee Robin's Christmas Song." By Elsie-Jean. Pages, 26. Price, $1.50. Publisher, Thomas Nelson & Sons.

There is always a demand for illustrated books of simple, engaging tales to read to children. Here is one which will make them ask for more. At the end there are three little songs by the author.

Perfect Partnership

"The Unashamed Accompanist," by Gerald Moore. Pages, 84. Price, $1.50. Publisher, The Macmillan Company.

Once, in a café in Budapest, your reviewer met that inimitable gypsy violinist and conductor, Radics Bela, court performer for the bewhiskered Emperor Franz Joseph. It was in a little private dining room, located so that we could hear dimly the old Zingaro's band some two hundred feet away. Our host asked the aged fiddler to play an ancient Hungarian folk song. With the first few strokes of his bow, his orchestra commenced to accompany him, although the players could not see their conductor. The union of player and orchestra was so perfect that your reviewer felt that it was an ideal he had never hitherto heard.

Accompanying, at its best, is perfect partnership. That fact is something which many artists and many accompanists never realize. Because Gerald Moore commenced his clever book, "The Unashamed Accompanist," with a chapter on "Partnership," your reviewer was immediately interested.

The book is a small volume, but one of high potency to those who wish to become fine accompanists. A player may have the technic of Liszt, Godowsky, and Horowitz combined and yet be a miserable accompanist. All readers of The Etude have heard several of this type. Gerald Moore shows, in a few paragraphs, those sensitive traits and common-sense observations which make for a perfect unity on the concert platform. This group of common-sense essentials has made him one of the most sought accompanists in Europe. For instance, listen to this from his chapter on "The Artists' Room":

"*Do not* go into the Artists' Room and say you are tired. If your singer asks you how you are, you must answer 'Fine.' You may be wracked with lumbago, have shooting pains in the head, have a touch of indigestion, and be limping with in-growing toe-nail, but to any questions concerning your well-being, your invariable answer is 'Fine.'

"A friend of mine once talked too much. He was the leader of an orchestra and shared the Artists' Room with the conductor. For the sake of something better to say, the conductor asked the leader how he was. My friend replied: 'Do you know that after our three-hour rehearsal this morning I went straight home and have been teaching ever since. I am whacked.'

"He dropped into an armchair. The conductor was furious. He complained to the management, and asked them what sort of concert would it be when his leader arrived exhausted. Thus we may crawl on all fours in an exhausted condition to a concert, but we must walk into the hall as if we are as fresh as paint."

Mr. Moore is at present under contract to the Gramophone Company (Victor) of London.

Photo by Lassalle

GERALD MOORE

BOOKS

American Musical Pioneer

"Lowell Mason." By Arthur Lowndes Rich. Pages, 224. Price, $3.00. Publisher, Chapel Hill, The University of North Carolina Press.

The story of Lowell Mason has been told many times but never with such comprehensive attention to essential details as in the new study of the life of our famous American musical pioneer, by Dr. Rich. Entirely apart from Mason's musical achievements, Dr. Rich brings out the fact that Mason first of all was a normal, wholesome type of American business man with a zealous interest in musical education. In 1812 he was a successful young banker in Savannah, Georgia. Shortly thereafter, he started to compile a collection of psalm and hymn tunes, including melodies from Handel, Mozart, and Beethoven. He peddled the work around among the leading publishers of Boston and Philadelphia, but none would undertake it, despite the fact that young Mason was willing to forego royalties. The Boston Handel and Haydn Society sponsored the work and during the ensuing years (1822-1858) some 50,000 copies were sold. It was the basis for the fortune that Dr. Mason earned from music and was titled "The Boston Handel and Haydn Society Collection of Church Music." He had no thought of taking up music as a profession and in fact refused to let his name appear as editor (for the first editions), fearing that it might injure his interests as a bank officer.

Mason, all in all, was a born educator, who employed music as it had not been employed in extensive manner before in the training of children. As a disciple of Pestalozzi in America, he rendered great service in making clear the principles of the great Swiss educator.

Dr. Rich has included in his fine volume an excellent digest of Dr. Mason's educational theories, which all teachers should read.

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer, and Teacher

Cannot Use Pedals

I am twenty-nine years of age now, and for the last three years I have been practicing the piano in my spare time when I am not working. I can play third grade music, and some fourth grade. To a great extent I have been my own teacher, but I have had three teachers, none of whom have been completely satisfactory. When I was young, I had polio, and now cannot use my legs, so I am unable to pedal the piano. Do you know of any mechanical device I could use to substitute for the pedal, or could you suggest some music in particular I should practice that would not require the use of pedals?
—H. M. L., Indiana.

There is no device on the market so far as we know which can substitute for the pedal; but you certainly should not miss a wealth of beautiful literature! There is Bach, in the first place: from the Little Preludes to the Suites (English and French) you have a quantity of pages which are admirable and which you will enjoy playing; the Bourrées and the Gavottes in particular. The same applies to Handel. Then, you have the harpsichordists of the eighteenth century, the Sonatas by Scarlatti, *The Cuckoo* by Daquin, *The Hen* by Rameau, *Les Fifres* by Dandrieu, and I only mention a few. You can play Mozart's *Turkish March*, the *Spinning Song* by Mendelssohn, Schubert's lovely *Scherzo in B-flat*. When you perform all these without pedal you will be nearer the proper spirit and style, than many students or even pianists who fall into the error of over-pedaling—or pedaling at all—when tradition requires that the greatest clarity be preserved.

Besides, you have at your disposal the considerable one-piano-four-hands repertoire! Since the pedals are always managed by the bass performer, you can play the treble part. Think of all the lovely music you will be able to enjoy; the original compositions of Haydn, Mozart, and Schubert, already or soon available in this country; Debussy's exquisite "Petite Suite"; Ravel's "Mother Goose"; and that real gem, the "Dolly Suite" by Gabriel Fauré.

So three cheers to you, and keep up the good work!

Music for Entertainment

I am still young—seventeen years to be exact—but I graduated from high school last spring and find that I must begin to build upon whatever career I plan to take up. I have always assumed—naively perhaps—that a person was prone to do better work and go farther in whatever field he was most interested. That is why I had planned to study music—piano and voice—with the entertainment field in view. I do not expect to become a concert pianist. I favor radio.

Is it your opinion that I might come to dislike music for having made it my life work in this field, as surely as if I were to try to be a concert pianist or opera singer?
—M. L. B., Arkansas.

You are very correct in your assumption that one always does better work and goes farther in a profession which one loves and enjoys. If you feel genuinely attracted to music fit for entertainment—and I mean even real popular music—why should you refrain from your impulse, why not specialize in that field and become outstanding in it? You say that you do not expect to become a concert pianist, and you probably are very wise since this career presents innumerable difficulties and requires years and years of hard work, not to speak of the natural gifts which must be there in the first place and by the Grace of God. But remember this: to sing or play a popular song with good taste and charm is much more difficult than the majority of people realize. What matters in the end is the degree of artistry which you will reach in your pianistic and vocal interpretations.

I do not think you will ever regret having chosen this means of expression, if it is an answer to your personal feeling and desire.

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

Too Old?

I have taken lessons for ten months. I practice from five to eight hours daily. I appeared in a recital with ten other students, several having studied five and six years. The audience claimed I far surpassed the other students, and found it hard to believe I had studied such a short while. I am willing to endure the hard work it takes to make my ambition recognized. I am able to play publicly Chopin's *A-flat Polonaise*, *Clair de Lune*, *Liebestraum*, and *Hungarian Rhapsody* No. 2.

Being twenty-eight years old I have been told I am too old.—I. L. S., Indiana.

If after ten months study you can play the above compositions, it is nothing short of a miracle! Of course I take it for granted that you play these difficult works in the original text and not some of the many simplified arrangements which are available. However, I want to warn you against the acclaim bestowed by the audience attending a students' recital. I think you would be wise to go for an audition before an expert musician whose opinion would be both authoritative and unbiased. What matters is not that you play those pieces, but *how* you play them. Frankly, your age of twenty-eight is a serious handicap. Rather than saying "you are too old," I would rather say that you are no longer at an age when most can be made of the natural gifts which may be yours. At six or seven for instance, which I consider a favorable age to begin piano study, the structure of the body is in the process of developing. The muscles are supple, the joints flexible. The brain is like a sponge which absorbs and retains easily. This receptivity causes the absorption power to increase during the ensuing years of the growing period, like the traditional snowball. Such a foundation will last a lifetime. Later on these conditions cease to exist. Look at the acrobats, at the ballet dancers; most of them start when they are three, and they can do so because their drilling is purely material, mechanical, and does not involve the brain.

However, age knows exceptions and there have been cases when late starts turned out remarkably well. Let me tell you the story of Raoul Pugno. He had settled down to the routine job of teaching harmony at the Paris Conservatory and being in charge of the organ in the church of Saint-Eugène. In his spare time he wrote operettas or piano pieces. One day they persuaded him to play the Grieg Concerto with the *Société des Concerts*, the finest orchestra in Paris. It was such a triumph that Pugno's name spread like wild fire all over Europe! Overnight his reputation had become second only to Paderewski. He soon worked up a repertoire of concertos and for two decades his services as soloist were sought for by the leading world organizations. I must repeat, that was a rare exception. But it proves that sometimes "when there is a will there is a way."

Dr. Guy Maier's
New Feature
The Pianist's Page
Will Begin in the January Issue

Extending the Repertoire

I would like for you to suggest some music for my son's use. He is seventeen years old and has studied piano since he was five. He has been studying sonatas for several years along with other music, and owns the Beethoven "Pathetique," the "Moonlight" Sonata and the Beethoven Op. 57, the Schubert A major No. 2, and the Grieg Sonata Op. 7. He memorized the two middle movements of the latter for a spring recital. Going on from this group, what sonatas would you suggest he would enjoy playing for melody, and pleasure? I heard a Schumann Sonata played from Ohio State radio station several weeks ago that had some lovely passages.

Also he plays pieces like *Clair de Lune*, *Lotus Land* (by Cyril Scott) and so forth. Could you suggest something in this line? He is asked to play before several small groups locally during the winter and likes to add to his repertoire.
—Mrs. V. H. S., Ohio.

Since your son seems to feel a special inclination towards sonatas, why not make his repertoire more complete both at the beginning and the end of the list? For instance: before Beethoven I would like to see Haydn and Mozart, whose sonatas are so melodic and enjoyable, to use your own words.

The Schumann Sonata that you heard over the radio is probably the second, Op. 22 in G minor, the most often played because of its harmonious proportions as compared with the first one in F-sharp minor which is somewhat lengthy and over-developed. But the latter contains a *Romanza* which I consider one of Schumann's most admirable and poetic pages. It can be used effectively over the radio.

Following Schumann the logical sequence calls for Chopin, Liszt, and Brahms. However these masters' sonatas involve tremendous technical and musical problems, and I would say the same about the more recent sonatas by D'Indy, Dukas, and Stravinsky. Therefore I would advise your son, at least for the immediate future, to turn towards some works which will satisfy him; MacDowell's superb "Eroica" for instance, or the "Keltic"; then from abroad, Ravel's Sonatine, and the one by Kabalewski. The latter two will add much freshness and coloring to his repertoire.

You tell me that he likes *Clair de Lune* and *Lotus Land*. He could use the equally poetic *Reverie* by Debussy, and the famous *Lento* in D-flat by Cyril Scott; also by the latter the lesser known *Asphodel*; and still in the same mood, Palmgren's *May Night*, Ravel's *Pavane*, Fauré's *Barcarolle* No. 4.

Although both you and I. L. S. do not mention any author's name, I would wager ten to one that it is the *Clair de Lune*, Debussy's, of course! This makes me very happy, as it shows the great degree of popularity which our great master's music has now reached.

Small Hands

I have a piano pupil, age fourteen, who is very capable but who is handicapped by the smallness of her hands. She is of small build and I wondered if you could suggest any studies that might help her. She cannot play this chord in one stroke:

Most four note chords are too difficult, and five note chords impossible.
—E. S., Maryland.

You can help your student at the keyboard, and away from the keyboard.

As a daily diet I suggest the book by James Francis Cooke called "Mastering the Scales and Arpeggios," which was written especially to meet the same difficulty which you are having with your

(Continued on Page 645)

Developing Technique

A Conference with

Simon Barere

Distinguished Russian Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

After Simon Barere's sensational Carnegie Hall recital last winter, public and critics alike agreed that the American musical world had found a master pianist, whose artistic thought and sheer virtuosity are equalled by few. Born in Odessa, Russia, Mr. Barere's gifts revealed themselves in an unusual way. One day, when he was a small child, his parents found him lying rigid on the floor, as though in a trance. Frightened, they rushed to the boy. He waved them away, however. No, he was not ill; he felt perfectly well—but someone was playing piano in the apartment below, and he could not tear himself away from the music!

At fourteen, Barere was accepted as pupil by Mme. Annette Essipoff, the wife of Theodor Leschetizky, and one of the world's greatest pianists in her own right. He was her youngest pupil, and remained with her until her death, when he continued his studies under Blumenfeld. It is from Mme. Essipoff that Mr. Barere learned to acquire his phenomenal technique. When young Barere was ready to begin his own career, there began the series of world-political disasters that trapped him at every turn, and the successful emergence from their effects offers but further proof of his mastery. The First World War, the Russian Revolution, and passport difficulties greatly delayed his leaving Russia, so he limited his activities largely to the country of his birth, winning wide recognition both as a virtuoso and as a Professor at the Kiev Conservatory. Just as he was earning a foremost rank in England and in other European countries, he was caught in Hitler Germany and had to spend further years marking time against the onrush of personal and professional dangers. Only since his arrival in the United States is Mr. Barere beginning to find the peace of mind to work as he wishes—and the first results of such work are sensational critical acclaim.

Even in an age of advanced technical proficiency, Mr. Barere's virtuosity is amazing. For years, it was found impossible to secure a recording of Schumann's Toccata, because the piece was too long for one side of a disc, and too short for two sides. Simon Barere is the first pianist ever to have recorded that work on one side of a disc. And yet he is by no means a "mere technician." His round, singing tone, and his sensitive, penetrating interpretations mark him as a pianist of first rank. Since the development of technique is of chief interest to students, however, it is upon that topic that The Etude has asked Mr. Barere to speak. —Editor's Note

THE FIRST STEP in developing pianistic technique is to realize that *technique* is by no means a mere matter of speed. In nine cases out of ten, music students confuse a fine technique with the ability to play fast! Certainly, speed in playing is one of the results of technical mastery—but the two are not at all identical. Technique means control—of the fingers, the hands, the muscles, of the relationship between the notes to be played, of the dynamics; in short, control of everything that brings the printed page to life as music. *Technique* enters into the production of a fine singing tone quite as much as it does into the dashing off of fast passage work.

"How then, is such perfect control to be acquired? There is only one answer, and that is by slow practicing with particular attention to the evenness with which the notes follow each other. The young pianist can make no greater mistake than *to work for speed!* You have a fast passage to learn, let us say; how shall you set about learning it? Surprising as it may seem, the best way is to work as slowly as possible—not merely at the beginning of your study, but all the time! And while your fingers are working slowly, use your brain and your ear to check up on what you accomplish. First, you must get the notes 'into your fingers,' so that no difficulties of note-sequence or finger-passage remain. Next, you must watch out for perfect evenness between the notes. This evenness, of course, is the basis of sound technique. It is not difficult to let the fingers fall rapidly upon successive notes—the art lies in regulating the interval of time between the notes to absolutely equal rhythmic value. And that requires *control.*

Control Through Exaggerated Pressure

"An excellent way to develop such control is to exert a somewhat exaggerated pressure upon the keys. That is to say, when you practice a passage requiring a light touch, give the keys more pressure than you ultimately want. This pressure, of course, must always be exerted without strain. Keep your fingers strong but free; keep your wrist loose—'soft,' as I like to call it. Then, for purposes of practicing, press deeply into the keys, watching always for perfect evenness between notes. When you have thoroughly practiced your passage in this way, over a number of days, you may begin to release this exaggerated key-pressure and try the lighter touch which the passage properly needs. And when you do, you will suddenly find that its difficulties have solved themselves! A control will be in your fingers that will enable you to play the notes lightly, evenly—more quickly. Fast playing, then, develops only as the *result* of well controlled fingers.

"I consider it a great privilege to have worked under Mme. Essipoff, and, naturally, I learned a great deal from her. She had a unique way of teaching, however. She seldom explained anything. Instead, she would play for her pupils and expect them to imitate her. When one entered the room for a lesson, Mme. Essipoff would seat herself at the second piano and give the signal to begin playing. As long as she was satisfied, she said nothing. But when her pupil needed correction, she would interrupt his playing and play the faulty passage herself. Then one had to duplicate her performance! *How* one did it was no worry of hers! She accepted only advanced students, of course, and she believed that it was part of their training to accustom them to solve their own problems. In this way, I got into the habit of doing many things on the piano without being able to analyze or explain just how I did them. Not until I began teaching myself, and wanted to make things clear to students of my own, did I probe the ways and means of securing pianistic effects. For this reason, I always say that I have learned more from my students than from my teachers! The need for *explaining why* got me into the habit of thinking about technical problems which, in my own playing, I had worked out intuitively.

"Thus, each separate problem can be reduced to certain fundamental technical needs. In scale work, for example, the 'secret' is—not speed—but perfectly controlled evenness. I believe thoroughly in practicing scales, especially for less advanced students. But enough is enough! Twenty minutes a day of scale work should be enough to 'warm up' the fingers for controlled evenness. After that, the same basic principle of deep-pressured control can be applied to the passage work in the piece which one is studying. Actually, this results in even more efficient practicing, since one practices in order to play *music*, not scales! One must be careful, however, to practice the musical passages in the same way that one practices scales—slowly, evenly, with complete control.

The Arpeggio Problem Simplified

"The reason that many students find arpeggio work difficult is incorrect practicing! In most cases, attention is concentrated on the *first* note of the measure, or the note-group, and the other notes are allowed to fall in as best they may. To put it differently, the 'high spot' is reckoned as the passage of the thumb. Now, this is all wrong. *Each* note of the arpeggio must be given equal care. If necessary, arpeggios should

SIMON BARERE

be practiced with shifting accents—first with the strong beat, or accent, on the note played by the thumb; then with the accent on the second note; then on the third, and so on. When the exercise is completed with every note (and every finger) receiving an equal share of attention and control, the arpeggio-problem becomes simplified. And be careful that the *final* note sounds as clearly as the first!

"The development of a fine, singing tone is the foundation upon which all technique is built. Tone is more important than speed, if only for the reason that one *works for* tone, while speed results naturally from controlled fingers. The 'secret' of tone development is playing freely, without tension, with the fingers as close to the keys as possible, and releasing one note just before the next is sounded. The exaggerated finger-pressure of which I spoke before, is helpful here. Of course, the action of the piano itself must be understood. Tone is produced at the exact moment when the key's hammer strikes the strings. Thus, for a singing tone, the hammer must not strike the string too abruptly, too quickly. By slowly putting down the key, you obtain a richer, more mellow tone. If one does not understand this, it is quite possible to play slowly without playing slowly at all! That is to say, by sending down the key with a fast, sharp finger-stroke, one produces a brilliant, brittle, 'fast' tone, even though one counts a slow rhythmic interval between the notes played. Remembering to send the key down slowly, with deep, 'soft' finger-pressure, helps develop good tone. For this reason, I do not enjoy working *staccato*. I prefer to practice all passages *legato*, at first—even those which are ultimately to be played *staccato*. Again, I find the pure finger *staccato* more helpful than the *staccato* produced by hand or arm.

"Even in rapid passages, tone *quality* is of first importance. It was Chopin who lifted the *étude* out of the mechanical-exercise category and made it a vehicle of purely musical expression. Chopin's *Etudes* are music besides being problem-developers! The great difference between his *Etudes* and those of his predecessors is that Chopin's melodies sing. Thus, one thinks of them as melodies (which must be played fast) rather than as speed-drills (which may have a tune)! The difference is important!

"No matter how musically gifted one may be, he needs virtuoso technique to make his musical ideas come to life. Why is it that the simplest scale sounds wonderful under the fingers of a master? Simply because he has this virtuoso technique—the very way he touches the piano is in itself a performance. And that performance grows out of the technical sureness of perfect *control*. The virtuoso has more than fleet fingers! He has control over his fingers. He has control over dynamics; control over evenness. His spirit, his emotion, his interpretation has value only insofar as he can make it tonally noticeable through his fingers! Thus, the only secret of technique lies in the control one secures over one's hands. This, of course, is a very different matter from mere fast playing. The serious piano student should practice at least five hours a day, dividing his time among the various considerations of finger accuracy, finger surety, evenness, and drills. But the main thing is *slowness* and *evenness* in practicing. I agree heartily with Leopold Godowsky who said that the only test of whether you really know a piece is your ability to play it, not fast, but *slowly!*"

FLOWERS OF PUERTO RICO

This charming picture of Señora Rosita Escalona Nin and her more advanced pupils was taken after a students' recital given early this year. Señora Nin, after four years at the New England Conservatory, studied at the Curtis Institute of Music in Philadelphia, under the direction of Josef Hofmann, and was graduated with a diploma. She has given many concerts in Boston, Philadelphia, and Baltimore. Señora Nin is the wife of Salvador R. Nin, Puerto Rico's leading piano dealer. This picture came to us through the courtesy of the Baldwin Piano Company.

Americans Spend Billions for Music

by George Tucker

The following is a release from the Associated Press, written by one of that great organization's research experts. The estimate of an annual expenditure for music of $2,000,000,000 this year is, in the opinion of your Editor, very conservative, and might reasonably be raised forty to fifty per cent.
—EDITOR'S NOTE.

THE BILL for music in its various forms in 1946 in the United States will come to more than two billion dollars.

Surveys of the industry disclose that the public is buying radios, pianos, hurdy-gurdies, sheet music, recordings and other forms of musical entertainment to the tune of forty million dollars a week.

This does not include the millions spent in box office receipts for dance bands, symphonies and top-level concerts, for which no estimates are available. Nor does it take into account the aggregate salaries of professional musicians or the vast sums paid to music teachers in every city in the United States.

This year Americans will drop two hundred and fifty million dollars into juke boxes, in nickels, dimes and quarters. There is a juke box (coin-operated phonograph) for every five hundred persons in the United States. The price range is from $795 to $835 an instrument.

In 1939, last year of normal production, the public spent two hundred million dollars for new pianos, and forty million dollars for trombones, clarinets, violins and other musical instruments. With full production restored manufacturers predict gross sales of more than three hundred million dollars this year.

The heaviest outlay of cash for a single item, however, is the six hundred million dollars Americans will spend for new radio sets. Production currently is twelve million sets a month, at an average retail cost of fifty dollars a set. To service and repair these sets will cost the public an additional ninety to a hundred million. For servicing and repairing fifty-six million civilian radio sets in the United States in 1945 the total bill was sixty million dollars.

Records Boom

Last year tune-hungry Americans bought one hundred and fifty-six million phonograph records, for which, with needles and accessories, they paid one hundred and forty million dollars. This year, with production greatly accelerated, manufacturers say they will produce more than two hundred and fifty million records and that gross sales will top two hundred million dollars. Of this approximately forty million dollars will be for classical recordings, and one hundred and sixty million dollars for popular.

Next in importance is the ninety million dollars the public will spend on thirty top motion picture musicals. Editors of film trade papers estimate that the average good film musical attracts a gross gate of between three million dollars and $3,500,000, with supers such as Bing Crosby vehicles grossing $4,500,000.

This year the industry will release about thirty top musical pictures in anticipation of a ninety million dollar box-office gate.

The sales of sheet music are almost impossible to estimate. Major distributors, however, claim that about fifty major publishers will do a twenty-three-million-dollar gross business.

Box-office receipts for the Metropolitan Opera Company for the fiscal year ending May, 1945, for performances in New York City, were $1,391,000; out-of-town performances $520,624, and for broadcasts $159,443—a total of $2,071,067—and the receipts this year are expected to be even greater.

Concert bookers say Americans will spend more than one million on ballet in 1946 and another million for choral groups. (*Continued on Page* 653)

The Singer and Specialization

A Conference with

Zinka Milanov

Dramatic Soprano of the Metropolitan Company

SECURED EXPRESSLY FOR THE ETUDE BY ALIX B. WILLIAMSON

The Metropolitan Opera's *primadonna assoluta* for Italian repertoire, Zinka Milanov, the great Yugoslav dramatic soprano, has made possible within the past few seasons revivals of "La Gioconda," "Norma," and "La Forza del Destino," which had not been performed at the Metropolitan since the days of Rosa Ponselle, and "Un Ballo in Maschera," which had been out of the repertoire for twenty-four years following the retirement of Emmy Destinn. Possessor of a phenomenal two-and-a-half-octave range, Mme. Milanov is often regarded as having two voices in one, for the fact that she has been able to encompass both the florid coloratura singing of a *Gilda* or a *Violetta* and the full, dramatic tones of an *Aïda* or *Tosca*. She is also believed to be Toscanini's favorite singer, chosen by the great maestro for no fewer than thirteen appearances as soloist under his baton in Salzburg, London, New York, Buenos Aires and other musical capitals of the world. Mme. Milanov began her vocal studies with her brother, Bojidar Kunz, and later enrolled in the Conservatory at Zagreb. She made her operatic debut as *Leonora* in "Il Trovatore" at the Zagreb Opera House in 1927, and her Metropolitan Opera debut in the same role on December 17, 1937. Since her arrival in the Western Hemisphere, she has also been starred during the grand opera seasons in Chicago and San Francisco, as well as at the Teatro Colon in Buenos Aires and the Teatro Municipal in Rio de Janeiro.
—EDITOR'S NOTE.

ZINKA MILANOV

OFTEN young singers, preparing for careers in opera, ask me, "How is it possible for one singer to do justice to roles as different in vocal and interpretative requirements as *Gilda* and *La Gioconda?* Would it not be better for me, as a student, to concentrate on one field instead of trying to learn both lyric and dramatic roles, and to forget about the dramatic-coloratura roles like *Norma* which have been mastered by only a handful of sopranos in the entire world?"

My answer to these youngsters is very simple. "If you want to be a good all-round singer, like the great prima donnas of the last century," I tell them, "avoid the modern tendency toward specialized activity and arbitrary classification of talent. Don't let a teacher, or anyone else, tell you that you are a lyric soprano and so must learn only a stated few roles, or that your voice is too full and 'dramatic' for coloratura work. Find a musical mentor who realizes that no two human voices are really any more alike than two sets of human fingerprints, someone who can help you evalute the possibilities and problems of your own vocal equipment. Learn how to use this equipment, as a virtuoso learns to use the violin, for the accurate and effortless production of beautiful tone. Instead of trying to fit your voice into a conventional pattern, explore and develop its special potentialities. Then you will be ready to choose music, not on the basis of who has sung it before, but by the only valid criterion, which is whether or not *you* are vocally and temperamentally suited to it."

A Return to First Principles

The procedure which I suggest is in reality, of course, neither more nor less than a return to operatic first principles. For those convenient labels which draw such fine distinctions between kinds of voices are a fairly recent development in the history of music. Just as an example, today florid singing has become the special province of very high soprano voices, and consequently the word "coloratura" has come to suggest not only a vocal technique, but a vocal quality. Yet in the days of Handel and Gluck, there were coloratura bassos and coloratura contraltos. Indeed, even down to the beginning of this century, every singer was expected to have mastered the intricacies of coloratura singing; and conversely, mere vocal agility and prettiness of tone were not enough, but had to be backed up with reserves of strength and dramatic power. Thus, to the great classical composers of opera, the standard for judging whether a given soprano could sing a particular role was not an adjective limiting her to "lyric" or "dramatic" work, but merely her ability to compass with ease the highest and lowest notes of the score. That is why a role like that of Bellini's *Norma* was not considered extraordinarily difficult in 1831, when the opera was first performed, even though by today's standards it requires two different kinds of soprano voice—the dramatic and the coloratura.

A Trend Toward Specialization

Considered objectively, the trend toward vocal specialization is not hard to understand; for it represents an artistic course of least resistance. The singer who uses only that register of his or her voice which is naturally easiest, and who treads the beaten path of singing a standardized set of concert songs and operatic roles, has far less thinking and worrying to do than the one who adopts the perfectionist creed that produced great singers in earlier days. Pure vocalizing is terribly tedious; yet there is no other way to the flexibility and speed of execution whose lack is often concealed, nowadays, by sheer volume of sound. Perfect ease and control of sound production from top to bottom of the vocal range, with every tone equally clear, true, and beautiful, comes only through months of rigorous drill in the fundamentals of sound production; and the limitations of contemporary singers are largely due to their unwillingness to impose such strict discipline upon themselves. Many a soprano who thinks she has no low register is actually the victim of slipshod training, which has never shown her how to use the lower tones of which she is physically quite capable; and many a singer who is afraid to attempt a high *C* could have learned, through properly directed exercises, to produce that note without the slightest strain. In other words, the difference between a wide working range and a small one is very often a difference not of vocal endowments, but of vocal techniques.

When the voice as an instrument has been perfected, today's singer faces another and equally important problem—that of mastering different styles of singing. It is a problem which did not greatly trouble the consummate vocalists for whom Handel's operas were written, because eighteenth-century opera was rather a set of vocal show-pieces than an attempt at dramatic composition. But with a century and a half of operatic development behind them, the leading singers of our own Metropolitan Opera's "Golden Age" were expected to convey to their audiences both the aristocratic grace of Mozart and the Teutonic mysticism of Wagner, as well as a bewildering variety of intermediate moods and manners of expression. That they did it quite successfully is shown by the fact that Lilli Lehmann sang the delicate phrases of *Marguerite* in "Faust" as effectively as the trumpet tones of *Brünnhilde;* that Lillian Nordica had a working repertoire ranging from *Aïda* to the *Donna Elvira* of "Don Giovanni"; and that Emma Eames was as famous for her *Juliette* and *Pamina* as for her *Tosca* and *Santuzza*. There is no good reason why this broad interpretative scope should be so exceptional in modern times. Singers were not born with greater vocal and expressive gifts fifty years ago than they are today; it is only that their concept of what a single voice can and should do was sounder than the current one.

Actor and Vocalist

After all, the essential characteristic which distinguishes operatic singing from other forms of the vocal art is its fusion of the musical and the dramatic, and its full meaning as a communicative medium is realized only by the singer who cultivates the actor's as well as the vocalist's viewpoint. I need scarcely point out that the actor's approach is the very antithesis of specialization—that no one who is satisfied to be type-cast can hope to build a distinguished career in the theater. Similarly, the operatic artist must always be learning new roles, not by rote nor through a coach's cut-and-dried "interpretation," but through searching out for himself or herself the deepest emotional meanings of the words, the subtlest inflections of the music. And it is at this stage of musical study that conscientious early training in pure vocalism begins to be handsomely rewarded; for when the knowledge of how to sing has become second nature, the printed notes of a score are effortlessly translated into sound, and all the singer's faculties can be concentrated upon the refinements of dynamics, the delicate shadings of tone and the dramatic urgency which can make an operatic hero or heroine come to life for an audience.

VOICE

Artistic Temperament

(Continued from Page 603)

It is one of the most breath-taking expositions of artistic temperament we have read. Isadora was miserable if she did not have the best of everything money could buy, although at times she may have had nothing with which to pay the bills. Yet later she refused to accept her own money, awarded her by the Russian courts, at the death of her husband, whom she had supported and who made her his heir. M. Dumesnil writes of an incident in Rio de Janeiro:

"After signing the register at the hotel, Isadora inquired of Monsieur Charles if he had Pommery Greno 1904 in his cellar. Upon his negative answer, she requested that a case be sent as soon as possible, from downtown. Then the climax came:

"'Can you recommend me a good place for automobiles, a really good one? I want the very best; either a Packard, a Lincoln, or a Cadillac. I'll take it by the week.'

"Of course, Monsieur Charles knew a place, and he would be pleased to help her.

"'When does Madame need the automobile?'

"'As soon as possible. Can I have it tomorrow morning?'

"'I'll call up right away, and let you know within five minutes.'

"Left alone with Isadora, I tried to talk common sense:

"'Isadora, please excuse me for speaking like this, but do you realize that for a week we have been absolutely broke? Why, we haven't even a nickel! It was mighty lucky that on the boat meals were included in the tickets, otherwise we would have starved to death. I don't blame you for wanting to have a car, but why don't you be sensible and get a nice little Ford, until good money starts coming in? Then you can have a Rolls-Royce if you wish, with a chauffeur to go with it!'

"But she discarded the idea:

"'Oh, no, I must have a nice, big car. I'll take it by the week, just like the apartment. In the meantime, we'll give the first concerts, and when the bill comes, we'll have the money.'

"'Yes, that's very nice and logical, if the concerts go well. But if they don't, what will we do? This is just one more case where that little word "if" makes so much difference.'

"'Eh, bien, nous serons perdus!' ('Well, we will be lost!')

Due to bad management, only seventy-five seats for the first Duncan performance in South América were sold. Then the miracle occurred. The audience went wild over the ballet and succeeding houses were sold out completely. Perhaps it may be wise to have the artistic temperament which cannot be satisfied with anything less than a Rolls-Royce, although one's pocketbook is empty!

Dorothy Caruso, in her singularly alluring "Enrico Caruso. His Life and Death," gives innumerable evidences of artistic temperament on the part of the great tenor, which at the time were as natural and irrepressible as a sneeze. On the tenor's famous tour to Mexico he tells, with his inimitable spelling, how his performances were influenced by letters from his wife. If he did not receive a letter he was in despair, and blamed the condition of his voice upon it.

When we went to visit Caruso, we always had our pockets filled with Russian cigarettes with cotton-stuffed mouthpieces, because the first time we were in the green room in the intermission during one of his performances, he was in a rage at his dresser, who had not provided them. He was certain the next act would suffer because of his lack of Russian cigarettes.

The "artistic temperament" of the great De Pachmann (and he *was* great when he was at his best) was not exactly artistic temperament, nor were his eccentric exhibitions on the concert platform "temperament." We have always been of the opinion that De Pachmann was far from being a normal human individual. Once we called upon him at his hotel. Condé Nast and Heywood Broun were there at the same time. Before the arrival of the other guests, we (the editor) chanced to see De Pachmann in his bedroom, partly concealed behind a heavy curtain. He did not know of our presence. He was standing before a mirror, gesticulating to himself, patting his hands and the top of his head and making all kinds of monkey-like grimaces. Again, upon an occasion in New York, at the home of the late Arnold Somylo, then manager of the Baldwin Piano Company, De Pachmann announced the discovery of a new drink. This he prepared by hollowing out the heart of half a watermelon and then filling it with a bottle of red wine, which he proceeded to drink until the liquid cascaded down his dress shirt. It was particularly embarrassing, as we went part way home with him in the subway and his appearance suggested a murder in the Rue Morgue. Again, at a luncheon with us in a leading New York hotel, he painstakingly washed his knives, forks, and spoons in the finger bowl and then, after eating each article on the menu, washed the implements again in the finger bowl until its contents looked like *Potage Parmentier* or some other thick concoction. After this, he took the finger bowl and solemnly drank its contents. Kindly critics sometimes assumed that De Pachmann's stage antics were shrewdly worked out tricks of showmanship, but the things we saw him do in private were anything but "putting on an act." Any psychiatrist could name his malady.

Who cares, moreover, whether Richard Wagner climbed trees, walked on all fours, or crawled under the piano when afflicted with what was charitably called "artistic temperament"? One page of "Die Meistersinger" condones for it.

America owes a great debt to its managers of artists, for providing and arranging tours so indispensable to its artistic development. They deserve rich rewards for suffering the tortures of Hades which are sometimes necessary in order to produce results.

The Ideal Piano Light

by John C. Heberger

I HAVE TRIED many lighting arrangements in my quest for something that would properly light my piano music without glare. There was always that annoying blinding spot near the center of the page, and I had resigned myself to my old gooseneck lamp which was as good as anything. A blue "daylight" bulb, as well as other special lamps, did not help. An "indirect" lamp used an enormous amount of power without getting the light where it was needed, so back to the gooseneck, which I used until it occurred to me to try one of those silver-capped bulbs in it. A sixty-watt size gives a comfortable, diffused light which is appreciated when one spends hours at the piano; and it costs only a few cents more than a plain bulb.

New Keys to Practice

by Julie Maison

X

If you shortweight your analytical practice, you will soon find yourself outdistanced. For it is the overweight in thought and work that paves the way to success.

Being out of practice means that fingers and keyboard are no longer one. Notes are missed and tone is weak as fingers slip on keys that seem unfamiliar. The first step towards getting back into practice is to unite hands and keyboard again. Begin with simple finger gymnastics on five-finger positions, transposing them chromatically, ascending and descending, and playing them within the range of one octave.

When you find difficulties for both hands at the same time, learn to move your eyes without moving your head. We hear much about "stiff wrists," but little about those equally serious problems—"stiff ankles," in pedaling, and "stiff eyes," in interval spacing.

Musical Blessings

A Thanksgiving Editorial

THE American custom of giving thanks to God at the completion of our harvest season is one of the greatest festivals we have had come down to us from our ancestors.

Our troubles are trivial in comparison with the disasters which Mankind has heaped upon itself in almost all other countries. It may take some time to clear up the mountains of debris (human and material), after the greatest war hurricane in history.

We cannot expect human beings to be restored to normalcy with the first call for peace.

We cannot reconstruct the lives and buildings demolished overnight.

War may end, but its scars are still there.

It is our obligation for the future security of the entire world, including ourselves, to leave nothing undone to heal these scars and help restore the afflicted.

Our blessings, in comparison with the rest of the world, have been munificent. The vast fields of grain; the great oceans of food; the endless vines hanging with purple grapes; the glorious orchards heavy with golden, crimson, and russet fruit; the whole land bursting with the riches of Nature. All these riches have bestowed upon us the God-given opportunity to help others. We shall not fail to grasp that opportunity.

As we prayerfully thank the Almighty for His goodness, American musicians will not fail to remember the bountiful blessings they have received this year. Many musicians in other countries are having a life and death struggle for the barest, meanest kind of an existence. We, personally, have sent many $15.00 packages to Europe through CARE (Cooperative for American Remittances to Europe, Inc.). Perhaps you know of some suffering musicians in Europe with whom you would like to share your blessings.

THANKSGIVING GREETINGS TO ALL!

The Bachs and the Organ

by William Clyde Hamilton

SOMETIMES in musical literature our introduction to a composer and his works is under the most unfavorable conditions. Every musician and every music-lover has met Johann Sebastian Bach. This composer, who revolutionized music, is the most misunderstood and badly played composer in the history of music. He has become an untouchable tyrant to be adored by the serious student and hated by the non-serious student.

Bach was born the day before spring, March 21, 1685, in the town of Eisenach. He was the son of Johann Ambrosius Bach who was an accomplished musician. Ambrosius Bach had a twin brother and it is said that the wives of these men could not tell them apart. They were alike in everything they did—speech, style of music performed, and methods of teaching. When one was sick the other became sick too. They died within a short time of each other when Sebastian was only ten years of age. Sebastian's older brother Johann Christoph took the orphan and his brother to live with him. Soon Sebastian became a choir boy of excellent voice and studied at a German gymnasium as was the custom of choir boys of that period. At the gymnasium whose library was filled with masterpieces he was introduced to the greatest music of his time. After his voice changed Bach became a violinist and was of such value that he was retained for a short time in the gymnasium.

His first position of major importance was at the New Church in Arnstadt where, in 1704, he became organist. He had much time here for composition and organ practice. It was here that he laid the foundations for his mastery of the organ. At Arnstadt Bach had a rather difficult time upon occasions. He overstayed his leave when he went to Lübeck to hear the great organist, Buxtehude. Buxtehude played on a well built organ and was famous for his pedal passages and unusual fugues and figures—long flourishing arpeggios which he did in a masterful style. Bach learned much from Buxtehude and we see examples of this man throughout the writings of Johann Sebastian. When he returned, late, to Arnstadt he was summoned for explanation by his superiors and his excuses were accepted. At the same time they enjoyed the opportunity to tell Bach that he wasn't playing exactly as they desired and that he was old-fashioned, which was true. Later Bach took a young lady into the church and "made music"; and his superiors, upon ascertaining this unheard of situation, remonstrated with him painfully—so painfully in fact that he soon left Arnstadt and went to Muhlhausen.

A Need for Discipline

The music situation in Muhlhausen was at a horrible state. Bach could play beautifully but he was no organizer. He could not pull order out of choas. He had very definite religious conceptions of his own which were exemplified in his compositions, but, when he was confronted with the Pietism movement in Muhlhausen he was hopelessly at sea. Bach had choir trouble at Muhlhausen also and in this type of difficulty he was completely lost. Later at St. Thomas it was necessary for the rector to attend the choir rehearsals in order to discipline the choir, for Bach could not do this.

It was a happy day for Bach when he left Muhlhausen to become the court organist and chamber musician to the Duke Wilhelm Ernst who was extremely fond of music and who allowed Bach to do almost as he pleased. At Weimar Bach gave to the world some of his greatest compositions both for the organ and orchestra. It was at Weimar that Bach spent a month in prison. On November 2, 1717, Bach resigned his position there and the Duke had him arrested and kept in custody for a month.

From Weimar he went to the Cöthen Court which offered no musical opportunities as far as the church was concerned. Here Bach was well appreciated by the music-loving Prince Leopold and it was a happy experience for the sensitive artist. Once the musician and the prince went on a long journey and when they returned Bach learned that during his absence his wife had died and had been buried. A year and a half later he married Anna Magdalene Wilken who was quite a musician herself and helped Bach in copying and orchestrating many of his writings. She outlived the master by two years and following his death she found it necessary to beg from the Council because of her destitute condition.

From Cöthen Court, where he was very happy, Bach went as cantor (a step-down really) to the famous St. Thomas Parish at Leipzig. There were four churches in this parish for whose music Bach was responsible. In addition Bach was required to teach three hours each day in the St. Thomas School. He paid someone else to teach Latin courses but managed to teach the singing classes himself. Here for almost thirty years the man labored and composed in pleasure, or turmoil, through many ups and downs. Much of his time was spent in arguing with his superiors, and yet he found time to write such compositions as his famed "St. Matthew Passion" and the "B minor Mass." If tradition serves correctly he wrote more than two hundred odd cantatas while he was the cantor, in addition to a great many other compositions.

J. S. BACH
From a contemporary Viennese medallion.

There are many "George Washington" type of stories about Bach. There's the story about his fight in the street while in Leipzig; the story how he dressed as a humble peasant and begged for an opportunity to play an organ in a church so that he could astonish the organist with his virtuosity. Then there is the story quoted by Marpurg concerning a journey from Hamburg to Luneburg where Bach, hungry and penniless, was standing in front of an inn. Windows opened and herring-heads came out with Danish ducats in each head. There may be truth or not in these stories—it really makes little difference—the main point is that Bach was "human" and that he composed "human" music.

Concerning Bach's Children

Bach had twenty children most of whom died in their early youth. Of those that reached manhood four are particularly interesting. The first we shall dismiss quickly because he is interesting in only one light—that he was of weak intellect. Tradition depicts him from an imbecile to an idio-savant. He was named Gottfried Heinrich and was represented in the estate by a guardian. The first of his sons, Wilhelm Friedemann, obtained a certain success as a composer and organist. He was soon addicted to drink and became a vagabond, deserting his wife and children. Carl Philipp Emanuel Bach was an outstanding son who obtained great position in the musical world. For his entire life Carl Philipp Emanuel was a respected and revered musician and enjoyed fame of a much wider dimension than his father, Johann Christian Bach became the most famous of them all. He left Germany in early life and went to Italy where he composed many operas and where he was unequalled in the world of music. From Italy he went to England and then to Paris where at all times he was entertained by the greatest as the foremost musician of his time. It is to this man that biographers refer when they say that Hadyn and Mozart loved Bach and followed him so closely. Mozart was a famous man when he first saw the Well-Tempered Clavichord and he spent many hours with it marveling at its construction. A survey of the music of the Bach sons will reveal a great deal concerning the music of Hadyn and Mozart. The F minor Sonata of Johann Christian sounds more like Mozart than Johann Sebastian Bach, for the younger Bach was the bridge between the baroque music of his father and the classical music of Mozart and Hadyn.

Sebastian is a sad man when you see him in the eyes of his children. With the exception of Carl Philipp Emanuel and Johann Christian his children were not the type in which he could see a reflection of himself. That he loved his family is well known by his letters and a review of his accounts.

It is good to picture the Bach household. Here the old man sits at his table writing a cantata that must be carried to the rehearsal. It is late at night and there is much copying to be done. Anna Magdalene sits beside him copying the orchestral parts. Later the children assisted their father in copying music. Much of Bach's music was written as exercises for his children, and it is no wonder that they became so famous in the world of music since they were required to master the exercises by a doting father.

Understanding Bach

Throughout this country every student of the organ probably is working on a Bach composition. It may be one of the simple preludes and fugues or it may be a simple chorale. In some places the larger creations of the famed composer are being studied. On the other hand, a number of excellent students regularly give up organ study because they find the music of Johann Sebastian Bach too difficult to learn and they see no reason why they should be forced to master such intricate contrapuntal numbers.

Let's examine why Bach is so badly played and so universally hated in some communities. Every teacher of music should read the (Continued on Page 648)

ORGAN

Making Music Count in High School

Teen-Agers Take to Music

Dept. of Visual Education, Portland Public Schools.

THE PIANO IN THE MUSIC ROOM IS THE HARDEST WORKING MEMBER OF THE CLASS
Here a group seizes a few minutes before class to indulge in a little harmony.

by Norma Ryland Graves

Miss Graves has caught a graphic picture of the interest shown in music by "teen-agers" in Portland, Oregon, which should help teachers in other sections. —EDITOR'S NOTE.

A SMALL hand excitedly waved a program before the startled eyes of the instructor of Music Appreciation at Jefferson High School in Portland, Oregon. "Oh, Mrs. Charlston, lookie! She signed it, and talked to me, n'everything!"

In her eagerness to tell all that she had seen and heard, thirteen-year-old Joan, freshman of four days' standing, leaned over the teacher's desk. "I brought back programs and pictures of her for all the class, too—for their scrapbooks," she added proudly.

"That's grand, Joan," smiled her teacher. "Just wait until I take the class roll and then I want you to tell us all about Marian Anderson's concert last night."

Any outsider stepping into the music room on this particular midwinter morning would have sensed excitement in the air. It reached a climax when, after routine clerical duties had been disposed of, their instructor turned with: "Now the report, Joan. If I were you I would come down to the front of the room," she encouraged, "so everyone can hear."

But the frightened little freshman who came slowly down the steps to face her classmates was not the bubbling-spirited Joan of the preceding few minutes. Give a musical report before the class? She couldn't. In her embarrassment she stood first on one foot, then on the other.

"Tell them just what you told me," urged Mrs. Charlston, "and don't be afraid, Joan. That is one thing I hope all of us will learn before the end of the semester," she commented matter-of-factly to the group. "To speak naturally about the music we hear and tell how we feel about it. What kind of dress did Miss Anderson wear, Joan?"

Thus put at her ease, Joan started and in a few minutes lost her fright as she described the artist's appearance, and of her own personal delight at meeting her during the intermission.

"When I told her I liked *Ave Maria* best, she just smiled and said, 'Did you really?' Just as if she were glad to hear what *I* liked. Are all musicians like that, Mrs. Charlston—so modest, I mean?"

The question opened a lively discussion of the singer's life. As each student studied the picture before him, heard a classmate's report of how the artist looked and what she sang, she no longer seemed "just another musician." She became a part of their own life—a personality whom most of them would like very much to meet and know.

This incident might well have happened in any other of the twenty-three Music Appreciation classes taught in the six Portland academic high schools. It gives a better understanding of why the teen-agers are taking to music.

Four years ago, J. W. Edwards, Assistant Superintendent of Portland schools, instituted the present program of compulsory music-art classes for first-term freshmen. He felt that such a course would provide a cultural background for them. (It is interesting to note that Mr. Edwards himself is not musical—in his earlier educational career he was an athletic coach).

The huge task of "selling the music program" was entrusted to the progressive and enthusiastic Music Supervisor, Karl D. Ernst. He soon discovered that it required expert salesmanship.

Calling together the teachers from the six academic high schools, he found that some of them were not at all enthusiastic about the new program. Their classes were large—they did not have text books; there was little equipment in the way of records, pictures and background material. There was no school music library. Many of their students (principally boys) rebelled at taking a "sissy" subject.

"We are just like policemen with baseball bats," they wailed. "Imagine trying to get music over to them when they have made up their minds that they don't want it."

That was a challenge to Mr. Ernst. By means of monthly meetings held in his home wherein there was round table discussion of problems, where methods and means of popularizing the course were discussed and ideas "swapped," he gradually imbued them with his own enthusiasm. Results began to show in the classes.

What is the picture in 1946? In six schools, twenty-three Music Appreciation classes with an average enrollment of thirty-five. In some of the smaller high schools, where it is taught the first nine weeks only, instructors are advising a full eighteen weeks' course and the students want it.

During the war when emphasis was laid on such needed subjects as mathematics and languages, the Boys' Glee Clubs, Mixed Choral groups (all elective groups) doubled in size and have continued to expand. In some of the schools, upper classmen are demanding an elective Music (*Continued on Page* 648)

Dept. of Visual Education, Portland Public Schools.

A QUARTET REHEARSES THE WEEKLY "FRIDAY-FOR-FUN" PROGRAM

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

A New Approach to the Teaching of Drum Rudiments

by Robert W. Buggert

THE TEACHING of drumming has been greatly influenced by tradition, and methods of instruction have improved very slowly. Most teaching has been based upon the technic used for parades, and with this type of drumming being taught beginners, a radical change was necessary before the student could play well in the concert band and orchestra or do professional work. Although only a small percentage of the drummers in the school music organizations of the country plan to become professional players, all students should be taught by methods which do not hamper them if they should decide upon drumming as a career. Correct teaching methods save time for both the young player and the teacher; and, in addition, many of the more common faults will not be present. The following methods of teaching have proven themselves by producing good results in a satisfactory length of time.

Rolls and Preliminary Exercises

The "Da da Ma ma" roll is excellent for exhibition purposes; but being a very difficult rudiment to play smoothly and requiring the utmost of control, it should not be a study for the beginning drummer. Before doing any of the rudiments, a student should learn to play single strokes correctly. Whether he begins with the right or the left hand is relatively unimportant if the teacher will insist upon ambidexterity and constantly demand equal tone and technic from both hands. Previous to playing alternating single strokes, it is advisable to play one hand strokes evenly with a firm but relaxed stroke. (Exercises 1 and 2)

Ex.1
R R R R etc.

Ex.2
L L L L etc.

After one hand strokes are played with adequate control, work on the alternating single strokes should begin; usually this may be introduced during the first lesson. (Exercise 3)

Ex.3
R L R L R L R L etc.

Errors in making the stroke are very often the result of playing too slowly. The correct speed depends upon the aptitude of the student, but the strokes must be played fast enough to keep both sticks in motion at all times. An inferior aetion is likely to occur when a stick is held motionless while waiting to play the next stroke. A good tempo for the majority of students is approximately one hundred and twenty strokes per minute. Many will be able to go faster, although a slower tempo may be necessary for a few. The sticks should be raised ten to twelve inches high, and it is important that both the right and the left strokes be the same.

Alternating Strokes

When control at the above tempo has been mastered a tempo of two hundred and forty strokes a minute may be reached by most beginners. When alternating single strokes can be executed evenly at this tempo, they may be divided into groups of three, five, seven, and nine. The first of these, three alternating single strokes, is two groups of three strokes each followed by a short rest. It is advisable for the drummer to count aloud; counting must be short, crisp and precise. (Exercise 4)

Ex.4
R L R rest L R L rest
Count 1 2 3 1 2 3

No accents should be used until single strokes are played accurately and with control. Five, seven and nine alternating single strokes are played in the same manner. (Exercises 5, 6, and 7)

Ex.5
R L R L R rest L R L R L rest
Count 1 2 3 4 5 1 2 3 4 5

Ex.6
R L R L R L R rest L R L R L R L rest
Count 1 2 3 4 5 6 7 1 2 3 4 5 6 7

Ex.7
R L R L R L R L R rest L R L R L R L R L rest
Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

The division of alternating single strokes into even numbered groups creates patterns of a non-alternating character. These are the four, six and eight non-alternating single strokes. (Exercises 8, 9, and 10)

Ex.8
L R L R rest L R L R rest
Count 1 2 3 4 1 2 3 4

Ex.9
L R L R L R rest L R L R L R rest
Count 1 2 3 4 5 6 1 2 3 4 5 6

Ex.10
L R L R L R L R rest L R L R L R L R rest
Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

When all single stroke patterns are played correctly and with ease the rebound may be added, and work on the double stroke rolls may be introduced. Tempo again is important, and the rebound is executed with more ease by the young drummer if he is playing approximately three hundred and four single strokes per minute or—in more musical terms—eighth notes at the tempo of one hundred and fifty-two quarter notes per minute. These tempo markings are arbitrary and will vary with the ability of the student, but it must be remembered that it is difficult to obtain the correct rebound when playing single strokes too slowly. Experience will help the teacher to know the exact time for introducing the rebound and the most satisfactory tempo to employ.

When applying the rebound to the measured single stroke patterns do not rebound on the last note of the group. The three alternating single strokes automatically become a five stroke roll; the five single strokes becomes a nine; seven a thirteen; nine a seventeen; four a seven; six an eleven; and the eight single strokes produce a fifteen stroke roll. (Exercises 11-17)

Ex.11
R R L L R rest L L R R L rest
Count 1 2 3 1 2 3

Ex.12
R R L L R R L L R rest L L R R L L R R L rest
Count 1 2 3 4 5 1 2 3 4 5

Ex.13
R R L L R R L L R R L L R rest
Count 1 2 3 4 5 6 7
L L R R L L R R L L R R L rest
Count 1 2 3 4 5 6 7

Ex.14
R R L L R R L L R R L L R R L L R rest
Count 1 2 3 4 5 6 7 8 9
L L R R L L R R L L R R L L R R L rest
Count 1 2 3 4 5 6 7 8 9

Ex.15
L L R R L L R rest L L R R L L R rest
Count 1 2 3 4 1 2 3 4

Ex.16
L L R R L L R R L L R rest
Count 1 2 3 4 5 6
L L R R L L R R L L R rest
Count 1 2 3 4 5 6

Ex.17
L L R R L L R R L L R R L L R rest
Count 1 2 3 4 5 6 7 8
L L R R L L R R L L R R L L R rest
Count 1 2 3 4 5 6 7 8

Actual rhythmic rotation has not been used because most students at this stage do not count time well enough to understand, but the teacher must realize that when the rebound is added, the strokes are doubled.

Using the above methods many young players will be able to execute all the drum rolls in a comparatively short span of time.

The "Da da Ma ma" or Long Roll, necessary for contest, solo and exhibition drumming may be studied when the player contemplates this type of work; it may be introduced sooner to progressive students and used as an exercise to develop better control. Rolls, upon being executed correctly, should be practiced with various degrees of volume.

(The second part of this discussion on the teaching of drum rudiments will appear in the December issue.)

BAND and ORCHESTRA
Edited by William D. Revelli

A Worth While Goal for Young and Older Singers

by George Chadwick Stock

THOUSANDS of young men and women throughout the United States will take their first lessons in singing during the months of September and October. It is safe to say that every one of these beginners is filled with the desire to sing well. It is necessary, however, for each one to understand that final success in this, as in all other undertakings, depends upon mastery of unvarying fundamentals, earnestness of purpose; which means a fixed determination to win out, and unbounded enthusiasm, plus *intelligence.*

In order to attain success as a singer, you do not need to possess a voice of exceptional power and range; neither is it necessary for you to surpass the world in vocal agility, range, or in astonishing climactic and dramatic outbursts.

If you have a musical voice you can make it of rare quality if you work under inspiring guidance. You can achieve distinction as a singer by coming into a full realization of the power and influence of the spirit of truth and sincerity in song. Become a devotee at the shrine of pure music, and you will learn how to refresh the world with a delightful simplicity of utterance in song.

The world hungers for such a message and you will do more for the love of good singing through simplicity of achievement in the art of presenting folk songs, ballads, and sacred songs of worthy composers, than can ever be accomplished by austere and sophisticated forms of vocal music. The more pretentious creations are restricted in scope and performance and necessarily confined to metropolitan, or in other words to sophisticated localities.

There is an immense field in which the singer of melodious songs can work. Equipped with twenty or thirty songs that have become a part of his very soul, each one of which he is able to sing with abandon and utter forgetfulness of self and auditor distraction, he will find friends and admirers wherever he goes.

Let him fill his mind, imagination, and innermost personality with a group of really true and tuneful songs, no matter whom the composer, and he can travel and sing with unqualified success for years, repeating the same old songs; old songs that are ever new because of being sung with inspired feeling and varied interpretative values.

Try to perfect yourself then for this choicest as well as most useful sphere of performance. It is a goal worth striving for and it is within reach of a talented singer who really tries.

An Admonition: Constant endeavor to do one's best, lessens the censure of one's just soul for unintentional human errors.

MUSIC ON THE HIGHWAY

Wm. A. Bowes, amateur musician, and Portland's city commissioner of public works, stands with a pretty shopper under one of the signs which he originated and which he feels contributed much toward making Portland, Oregon, the safest city in its population group in the nation. James McKenna, for years of the staff of the Theodore Presser Co., told us of this smart street sign on all of Portland's main highways, and Samuel C. MacPherson, another employee who has been with the company for thirty-three years and who some time ago visited Portland, procured this picture for us.

An Old Irish Friend

by William J. Murdoch

DOWN through the centuries—just how many no one can be certain—has come to us what has been pronounced by authorities, more enthusiastic than grammatical, "one of the most perfect simple emotional tunes in existence."

Perhaps you know it as *Danny Boy;* or as *Would God I Were the Tender Apple Blossom;* or as *Farewell to Cucullain.* Perhaps you know it by its generic title, *Londonderry Air.* Whatever title and lyrics apply, the melody remains one of the most exquisite ever created and one that is played, hummed, and sung wherever English is spoken or understood.

The date of its origin and the name of its composer are uncertain, but it has all the characteristics of a genuine folk tune, say experts. It first appeared in print as part of a collection of old Irish folk tunes compiled by George Petrie and published in 1855. The composer was listed as unknown.

Petrie, an Irish painter and musician who devoted many of his life's years (1789-1866) to collecting old Irish airs, brought the *Londonderry Air* to first general public study through the foresight of a Miss Jane Ross, of Limavady in County Derry, who heard a peasant singing the tune on market day and jotted down the notes.

It is interesting to note that there are certain music students and historians who believe Miss Ross may have misinterpreted the rustic vocalizer's rhythms. They suggest the error in copying, since the *Londonderry Air* in its present meter is unlike other Irish folk tunes in meter, and that the original tune was a three-in-a-bar instead of a four-in-a-bar as presently rendered.

Be that as it may, the tune, which takes its name naturally from its point of origin, although there are some who believe it was originally an English tune transplanted to Ireland centuries ago, was first set to lyrics by Alfred Perceval Graves.

Graves, a poet, inspector of schools, and a leader in the revival of Irish letters until his death in 1931, wrote two sets of lyrics under the titles *Would I Were Erin's Blossom O'er You,* and *Emer's Farewell.* Katharine Tyan Hinkson gave it the "apple blossom" interpretation, and Fred E. Weatherly saw and heard it as a tribute to "Danny Boy." Percy Grainger called his beautiful instrumental version of the melody *Irish Tune From County Derry.*

It was Fritz Kreisler, however, who broadcast the notes of the tune, already loved by Irish folk song devotees everywhere, to the greatest appreciative audience. His transcription, called *Farewell to Cucullain,* in which the air was interpreted as a lament over an Irish chief, popularized it to its present extent, most authorities agree.

Regardless of its title and lyrics, its presentation and interpretation, it remains the *Londonderry Air*—shrouded in mystery, steeped in beauty.

I Want to Know

Most of the friends of Paderewski, recognizing his great natural genius, point to the fact that he practiced more persistently than any of the great virtuosi. To him, triumph was not merely the result of a gift, but the product of long, hard hours of grueling labor. He frequently practiced seventeen hours a day. He was a great believer in the economical efficiency of the studies of Carl Czerny. Madame Modjeska, when she visited his home, said that he never appeared before luncheon but his practice was heard from early morn. Immediately after lunch he was at the piano again, working, working, working.

"Who hears music, feels his solitude Peopled at once."

ROBERT BROWNING:
"Balaustion's Adventure"

Mughouses, which were centers of song, were once famous in London. The last was demolished in 1936. Each patron had his own mug for beer or ale, and joined in the singing, accompanied by a harp. When all is said and done, irrespective of whether you, good reader, are an enemy of alcohol, the inns, taverns, and tap houses of the world have bred many who later, in more sober surroundings, became musicians of note.

"When people hear good music, it makes them homesick for something they never had, and never will have."

E. W. HOWE: "Country Town Sayings"

The ocarina, which so many service men have employed at the front, is supposed to be derived from a similar instrument played in Africa, by Kaffir tribes, who used the hollowed, dried skin of an orange for the purpose. It was first seen in Europe during the nineteenth century. Because it is light, cheap, and easy to play, G. I. Joe has found great solace in tooting upon it.

"It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the poetic sentiment, it struggles—the creation of supernal beauty."

E. A. POE: "The Poetic Principle"

To Our Readers

The content of text and music in this issue of THE ETUDE is in no way reduced. Owing to the acute paper situation, however, the paper in THE ETUDE is much lighter because, for the time being, adequate paper is unobtainable. Our mills promise us paper of former ETUDE weight to accommodate expansions of our publishing plans (after a period of a few months). The national paper shortage has forced this condition upon us for which THE ETUDE is in no way responsible. We appreciate the understanding, patience, and indulgence of our readers.

Some Studies of Mazas

Their Application to Modern Violin Technique

by Harold Berkley

HAROLD BERKLEY

FASHION has its cycles in teaching just as it has in most human activities, and violin teaching is no exception. For a period of years certain books of studies are considered indispensable; then their popularity will gradually wane, and for perhaps a couple of decades they will be used comparatively little. But the upswing inevitably occurs, and after a few years these same books are again acclaimed by almost every teacher.

At the present time the three books of Mazas' Studies are beginning to emerge from a period of undeserved neglect. It is not easy to understand why they should ever have been thought unnecessary, for the first two books, at least, have one quality possessed by no other studies of the same grade—they teach the student to combine the study of technique with the acquirement of a flexibly musical style of playing. Each study is built around some specific technical problem, and at the same time it calls for expressive playing. The student who, at this stage of his advancement, learns to combine expression with technique has learned something that will be invaluable to him for the rest of his days.

Tone Coloring

Moreover, the Mazas Studies offer a wide variety of material for the development of bowing technique, and they are easily adaptable to the requirements of the present-day school of bowing. In the hands of a resourceful teacher, these studies can be an absorbing experience for any intelligent young violinist.

Consider for a moment No. 1, in G major. Carefully explained, this single page will open new horizons to the imaginative student, for it contains almost all the esssentials of expressive playing. It will teach him how his tone may be shaded and colored by varying the speed of his bow stroke, by using different degrees of bow pressure, and, most important and interesting, by changing the point of contact between the bow and the string. At first, he should be encouraged to make the *crescendi* and *diminuendi* by increasing or decreasing the speed of his bow. Naturally the effects will not be very pronounced, but the pupil will soon realize that he has at his command a beautifully subtle means of shading his tone. When he has come to this realization he should be taught to combine increased or decreased pressure with the changing speed of the bow. At once the *crescendi* take on added power and intensity, and afford greater contrast to the *diminuendi* which inevitably follow them.

Then comes the coloring of the tone by varying the point of contact between bow and string. The teacher should demonstrate how a *crescendo* can be effectively made merely by drawing the bow nearer and nearer the bridge, and a *diminuendo* by letting it approach the fingerboard. While he is demonstrating this, the teacher should also point out how the color (*timbre*) of the tone changes as the bow approaches the bridge or retires away from it. The distance from the end of the fingerboard to the bridge is about two and one-quarter inches, but within these narrow limits lie the innumerable tone-colors of which the violin is capable. The pupil who begins the study of tone-shading and tone-coloring is entering a territory to which no violinist has yet found the limits. It should stir his imagination.

In studies No. 7, 8, 18, and 27, the student can later carry on the development of the principles he learned in No. 1. Being more melodic in style, these studies encourage practical application of the technique of expression, and the pupil should be urged to do full justice to them.

No. 5 commands attention. Quite apart from its great value for developing good intonation, it is one of the few studies in this grade that call for a really expressive détaché. Too many pupils, when a *crescendo* is needed in a détaché passage, try to produce it by pressing more heavily on the bow. This study is an excellent medium for teaching them that such a *crescendo* is better made by taking gradually longer bow strokes, and a *diminuendo* by taking gradually shorter strokes. Only if a really powerful *crescendo* is required should the bow pressure be increased, and even then it should not be used until the length of the stroke has been increased almost to its possible limit.

A solo of very moderate difficulty, but which calls for an extremely flexible and expressive détaché, is the *Allegro* by Fiocco, arranged by O'Neill. It should be played by every student who has attained facility in the first three positions.

One of the commonest rhythmic faults, frequently to be detected even in the playing of violinists whose study of Mazas is many long years behind them, is the inability to make clear the difference between dotted rhythm and triplet rhythm; such as:

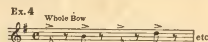
Carefully studied, No. 9, should eradicate this fault—at least until the pupil takes for granted his control of the rhythm and again becomes careless! The teacher must impress on him that the rhythm is based on a group of four notes and not on a group of three:

and not

When this rhythm is played at a slow tempo—as, for example, in the famous F-sharp major *Largo* from Haydn's Quartet in D major—even an experienced player is well advised to hear mentally the recurrent sixteenths in each dotted group. If he does not, the final sixteenth of the group will almost certainly be played too soon and held too long.

No. 11 is perhaps the finest bowing study in this book, for it can and should be used in four different ways: in the upper third of the bow martelé; in the lower third, the bow leaving the string after each note; with the Grand Détaché, allowing no perceptible break between the notes; and finally with the Whole Bow Martelé.

The value of this last bowing has been stressed a number of times in these pages, but it cannot be stressed too often: no other one bowing exercise so quickly develops coördination in the bow arm or brings into play more of the basic motions of bowing. With this bowing, the study should be practiced in the following manner:



Although the pupil's ultimate goal should be to use the whole length of the bow very rapidly, he should at first be content to take rapidly only the first four or five inches of the stroke, allowing the bow then to move more slowly so that he may observe the motions of his arm. From the beginning, however, he should start each note with a sharp accent, and make a pronounced pause after the stroke in order to prepare for the next accent. The technique of this bowing was described in detail on the Violinist's Forum Page of THE ETUDE last month, so there is no need to go into it again.

Skipping a String

After the pupil has attained to some mastery of the Whole Bow Martelé he should begin to work on the Grand Détaché. This bowing, of which the opening section of Kreisler's *Prelude and Allegro* is a notable example, presents no great difficulty when neighboring strings only are used; but when the bow must skip a string, a much greater degree of control is necessary. To connect two tones smoothly, even though a string must be skipped, is extremely difficult, but the practice needed to gain this technique has a profoundly beneficial effect on a student's bow arm. As there cannot be any pause between the notes, the initial accent of the Grand Détaché is made by taking the first few inches of the stroke very rapidly and then sustaining the rest of the bow rather more slowly.

Some elementary methods, notably that of Nicholas Laoureux, have very good studies for the Whole Bow Martelé and the Grand Détaché. The pupil, of course, cannot be expected to master these bowings at such an early stage, so he should return to the practice of them whenever he comes to a study that can be adapted to their use. Fortunately, there are a number of such studies—the No. 27 of Wohlfahrt's Op. 45, the No. 11 study of Mazas, the No. 7 of Kreutzer, No. 30 of Fiorillo, and others.

Most students are told to practice No. 12 at the point of the bow; some are told to practice it in the middle also; to very few is it suggested that the study be practiced in the lower third. (*Continued on Page* 650)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

A Reader Tries His Hand at an Answer

Q. 1. In your "Questions and Answers" section of the July 1945 issue of THE ETUDE there appeared a question concerning popular music in general and more particularly two of Irving Berlin's songs: *White Christmas* and *Easter Parade*, which the writer claims are the exact copy of each other but in thirds.

I am not acquainted with the songs and at this date have been unable to secure them, but I have wanted to take advantage of your invitation to some reader to help in the matter. I believe that what Mr. Berlin meant may have been a contrapuntal question, in that the one song is an imitation in thirds of the other. I am not a contrapuntist and, I repeat, I have not looked at the songs, nor do I even know them "by ear." However, I would appreciate it very much if you could tell me whether or not they are as I have stated.

2. Is it possible to secure a copy of Garland's "Popular Songwriting Methods" through the publishers of THE ETUDE?
—S. M.

A. 1. Thank you very much for your response. I doubt, however, if you have hit upon the solution of this problem. I know the two pieces in question, and cannot see that one of them is simply an imitation of the other in thirds. And if they could parallel each other in thirds (which they do not), they would bear a harmonic relation to each other, not a contrapuntal. Even though I feel you are wrong in your analysis, I nevertheless appreciate the interest you have shown, and invite you to write again anytime you wish. Perhaps some other reader will send us further information on this matter. I am frank to say that it still puzzles me.

2. Any book recommended in my column may be secured through the publishers of THE ETUDE, providing, of course, it is still in print.

Shall I Teach My Own Child?

Q. I have been a teacher of piano for many years, and now I have a son who is three and a half years old, and I would like to start his musical education. Will you please advise me concerning methods and materials. This boy is keenly interested in the piano and he can already find all the notes on the keyboard. He also walks, runs, and claps his hands in good rhythm to little games we play at and away from the piano. So far I have done nothing about trying to teach him to read or even to play by rote. Will you make suggestions, and will you tell me whether or not you think it advisable that I teach him myself or employ another person to do it?—J. E. C.

A. I am a firm believer in the vocal approach, so my first suggestion is that you sing to your boy every day, using short, simple songs dealing with subjects within the range of your child's experience, and written in the correct compass for his voice. The range of the songs should not extend beyond the limits of the treble staff, that is, from E (or E-flat) to F (or F-sharp). As I write this reply I have before me a book of songs for small children, and as I leaf through its pages I find such titles as *Blow, Winter Wind, In Candy-Land, Animal Crackers, Marching Song, Good Morning, Merry Sunshine, Bow-wow-wow, Twinkle, Twinkle, Little Star;* and so forth. Most of them are either four or eight measures long, and if you will sing such songs to your boy every day, he will soon begin to sing parts of them back to you, and this will give you the opportunity to teach him to sing lightly and true to pitch.

My second suggestion is that you continue the rhythm work that you have already begun so well, playing little pieces written in different varieties of measure and with different rhythmic styles, and encouraging your boy to make physical responses that are appropriate to the music. If you improvise, I suggest that you sometimes "make up the music," asking him to listen closely and do what the music tells him to do. Vary the tempo sometimes, and encourage him to follow changes in dynamics as well as in tempo.

Finally, I suggest that you allow him to play some of the little songs that he has learned to sing. This may begin at any time when he wants to do it, and perhaps his mother will play an accompaniment part of the time, thus introducing the idea of ensemble playing. This playing will lead naturally into observing the notation, and he will probably be greatly interested to have you explain to him how the notes in the book correspond with the music that he has learned to play and to sing. You are right in your feeling that these early activities should be on the play level, but even play is more fun if it is sometimes guided a bit so that one may do it better. But beware of becoming bossy or dictatorial. There is far too much bossing and criticising in early music study, and that is why children so often become fearful. It is also the reason so many of them want to stop taking lessons.

Just how long you yourself ought to continue to direct your child's musical education depends entirely on how it goes. On general principles I advise you to do it yourself as long as he continues to be interested and is willing to take your suggestions. But I warn you that in most cases the time soon comes when someone from outside the family can get better results than the mother, and when this time arrives you must take the situation gracefully. For the present, however, let him have the fun of playing at music with his own mother; and let her have the fun of doing it!

I wish more mothers were interested in the musical development of their own children, and I hope some other mother will read what I have written and will put it into effect in the case of her own child. Musical education should begin in the home, and the first steps are so simple and easy that any intelligent mother ought to be able at least to start her child on the right path.

Shall I Try for a Degree?

Q. I am a piano teacher in a large city and have gained the reputation of being a fine musician and a strong and inspiring teacher. In your article "Prescription for the Music Supervisor" appearing in the April 1944 number of THE ETUDE, you said that being a fine musician is to you the most important thing in the preparation of the school music supervisor or teacher, so I feel that you would say the same thing for the preparation of the piano teacher.

I enjoyed reading this article because it describes me in many respects. I happen to be one of those fortunate children whose mother decided even before they were born that they should study music. My teacher was carefully selected and because of him and my mother I had a wealth of experience during my school days. From the fifth through the eighth grades I was school pianist, which meant that I played the school marches and did quite a bit of accompanying. The year I was graduated from eighth grade I was pianist for the chorus which sang at the joint graduation exercises of all the eighth grade children. They sang Strauss' *On the Beautiful Blue Danube*—and that was a great day for me. My parents and my piano teacher were very proud of me. During those years I was also pianist for our Sunday School and Christian Endeavor Society, receiving a small salary for this playing. The influence and guidance of my mother during those early years played a very important part in making me the success I am today.

And now, here is my question: When I went to college—no degree was offered in Music Education. I studied four years, taking the required work in applied music, theory, and music education; but I did not have the academic courses that are now necessary to get a degree. Do you feel that I ought to go back to college for further work so as to receive a degree even though I am married and have a family? I shall appreciate your advice.—E. S.

A. I am glad to have you pay tribute to your mother and your home. There are too many children now-a-days who take everything for granted, and their lack of gratitude to their parents for the toil and sacrifice that music study and other home advantages often involve—this lack of gratitude troubles me greatly. I hope that your mother is still alive to enjoy the love and appreciation of her child.

As to your question, my answer is No. If you were teaching music in the schools and needed the degree in order to get a teaching certificate, I should probably be compelled to answer differently. But since you have apparently established yourself professionally in your own community, I advise you to forget credits and degrees. By all means keep on studying—both music and other subjects—in order that you may "keep green at the top." I suggest this because I believe that human happiness eventuates only when an individual continues to grow and to strive toward still higher levels. But I feel that far too much emphasis is being placed on credits and degrees, and far too little upon the joyful experience of learning something that the individual needs and wants.

Double-Jointed Thumbs

Q. In my class of forty-two, I have six little girls who have double-jointed thumbs. They consequently find it almost impossible to keep the second joint of the thumb from sinking in when a key is struck with the thumb. I use Louise Robyn's technic studies, but they don't seem to correct that fault as she tells us it can be done.

I have noticed that in every case the child has fat, chubby hands, short fingers, and weak joints. But I have been able to strengthen all of them except the thumb.

Could you help me? I don't want to waste any more time with the kind of work I am giving them; that is, just watching the finger and having me hold it in place while five-finger work is done in the lesson period. That isn't enough. Thank you for whatever help you can give me.
—Mrs. H. B. L.

A. I have shown your letter to my friend Neva Swanson, and she has given me the following advice for you:

"The problem you mention is a difficult and tedious one, but it seems to me that you are on the right track. The Robyn material and methods are good. But I must warn you not to try to rush this matter. It takes a long time to correct double joints, and haste can be fatal.

"The chief thing to watch is that the student have a good hand position, with fingers well rounded, and a good high arch for the hand. Also, do not put too much pressure on the thumb, for that just causes the joint to collapse all the more. You must be willing to sacrifice tone and legato for a long time until the thumb is strengthened. Also see to it that the student does not put too much of the thumb on the key, and be careful to have him concentrate on raising the thumb from the wrist.

"A good exercise is to practice raising the thumb while you slowly count three, being careful to raise the thumb from the wrist, keeping the thumb joint firm, and using the side tip. Then drop quickly and lightly on the key. At first practice without producing any sound at all, and then eventually produce only a light tone."

The 'Cellist Looks Ahead

A Conference with

Edmund Kurtz

Noted Russian 'Cellist

SECURED EXPRESSLY FOR THE ETUDE BY ARTHUR B. WILSON

On his return to the United States from a two-and-a-half-month tour of Australia under the auspices of the Australian Broadcasting Commission, Edmund Kurtz will be soloist with more than ten major symphony orchestras throughout this country, and will fill many recital engagements, as well. He will also have the honor of premièring with the New York Philharmonic Symphony Orchestra a new 'cello concerto written for and dedicated to him by the French master Darius Milhaud.

A native of Russia and member of a distinguished musical family, Edmund Kurtz studied his instrument under such renowned teachers as Julius Klengel and Diran Alexanian, and enjoyed considerable success throughout Europe as a youthful prodigy, following his sensational concert debut at the Sala Bach in Rome at the age of thirteen. He also had the unusual experience of playing the famous Saint-Saëns 'cello solo, The Swan, as accompaniment for the immortal dance interpretation of it by Anna Pavlowa, in almost all of the great theaters of Europe.

Following seven extensive tours of Australia and New Zealand, and a tenure as Professor of Music in charge of the master 'cello class at the University of Melbourne, he came to this country in 1936 to accept a post as principal 'cellist of the Chicago Symphony Orchestra under Frederick Stock and remained with this organization for eight years. In 1944, he resigned to devote himself exclusively to a solo virtuoso's career, auspiciously launched by an invitation from Arturo Toscanini to play the Dvořák Concerto with the NBC Symphony under the great maestro's baton, and by a contract with the RCA-Victor Company for a series of notable Red Seal recordings.

Today, Kurtz's mature mastery of his instrument is communicated to his audiences through the medium of one of the most perfect 'cellas in the world, the priceless "Hausmann (ex-Fountaine)" Stradivarius, made in 1724. He is also the owner of a rare Domenico Montagnana 'cello and of a historic collection of François Tourte Bows. —EDITOR'S NOTE.

"HOW did you happen to choose the 'cello as a solo instrument?" This question is invariably put to me by backstage visitors after each of my concert appearances. Hearing it repeated over and over again for so many years—whether in Europe, Australia, or the United States—has brought home to me the full measure of discouragement which the 'cello student must face while preparing for a professional career. For the sake of those students of today, in whose hands the musical future rests, I should like, therefore, to examine and explain some of the reasons why it has been taken generally for granted that the 'cello is unsuited for solo concert work, and at the same time to suggest some eminently practical steps which these students themselves may take toward overcoming that popular misconception.

In the past, there was no great school of 'cello playing comparable, let us say, to the schools of Tartini, Viotti, Vieuxtemps, Wieniawski, Joachim, and Auer, which explored and codified violinistic techniques and passed along to future generations a reliable set of basic precepts. There were, to be sure, a number of outstanding 'cello players—Bernhard Romberg, Justus Dotzauer, Friedrich Grützmacher, Alfredo Piatti, David Popper, and Karl Davidoff, to mention just a few; yet it is interesting to note that none of these was entirely successful in proving the 'cello's right to consideration as a solo instrument quite on a par with the violin or piano. The eminent Polish critic and musicologist, Joseph W. Von Wasielewski (himself a violinist), wrote in 1894 that 'cello technique "has reached so great a degree of perfection that it seems scarcely possible it can rise much higher, although the violoncello cannot rival the violin in brilliance and agility." It was not until the very end of the nineteenth century that Wasielewski was proven wrong by Pablo Casals, whose concert performances demonstrated for the first time that the 'cello was capable of musical effects as widely varied and as satisfying as those associated with either the violin or the piano, and whose work as a teacher has done much toward establishing new standards of sound 'cellistic practice.

Paradoxically enough, Casals' service to the 'cello has been rendered through giving primary consideration not to the technical demands of the instrument itself, but to the much more important task of making music. Though his art is solidly founded upon the achievements of the nineteenth century's master 'cellists, he has gone far beyond them in his broad concept of the 'cello's musical mission, and at the same time has worked out revolutionary new ways of achieving correct dynamics, combined with a true virtuoso use of *rubato*. His methods of fingering and bowing, too, represent a tremendous advance in 'cello technique. This is not to say, however, that Casals' actual fingering and bowings should be followed to the letter by other 'cellists. For the artist achieves perfection not through following certain rigid mechanical patterns, but through interpreting each composition in terms of the use of bow and fingering which, for him, is easiest and most natural.

Students and teachers can continue to build the great 'cello tradition, for which foundations have so recently been laid. I cannot repeat too often, "Go back to original scores and try to interpret what the composer intended, instead of relying upon instructions set down by 'editors' who, in many cases, overlooked the problems confronting a 'cellist in actual performance." Most of the editions available today present old-style fingerings and bowings which make a clear-cut and well-balanced rendition literally impossible. In the matter of bowing, for example, standard editions often assign far too many notes, sometimes as many as three whole bars, to a single stroke of the bow; and no 'cellist in the world could make every note of such a passage sound when it is performed exactly according to these directions. It is no wonder, then, that 'cellists of the past, with few notable exceptions—making their way, so to speak, along a falsely marked trail—have tended toward mediocrity, and that the 'cello itself, from the very beginning of its history, has been typed as a sort of musical work horse, indispensable to the well-rounded string ensemble or symphony orchestra but denied any great measure of glory in its own right.

EDMUND KURTZ

The Need For Better Editing

Innumerable specific instances can be cited in which 'cellists must simply experiment until they find the best way to fulfill the composer's dynamic and melodic concepts in each bar of a given work. Many standard editions of 'cello masterworks repeatedly call for the execution of *crescendo* passages with a bow-stroke leading from frog to point (that is with the bow drawn across the strings outward from the instrument), and *diminuendos* with a stroke from point to frog. The 'cellist can make his dynamics much more reliable by making sure that most *crescendos* are played with a bow-stroke beginning at the point, where pressure is naturally lightest and the volume of sound naturally smallest, and ending at the frog, where the weight of the player's hand and arm can give body to the climax of the passage. *Diminuendos* should preferably be played, for the same reason, from frog to point of the bow; for even if these effects are achieved through reversed bowings, they are the result of artificial control and needless effort on the part of the performer.

Another 'cellistic problem comes to mind in consideration of such a work as Chopin's beautiful G-minor Sonata, Op. 65, which many critics have condemned because there are passages in which the piano part quite outweighs the voice of the 'cello. The fault in this instance, as in many others, is only partly that of the composer (since a first-rate 'cellist and pianist, working together, can overcome the problem of poorly-balanced sonorities). The real difficulty arises because some edition has provided the piece with bowing instructions which make it impossible for the 'cellist to play *forte* certain phrases which Chopin has clearly marked *forte*.

Another serious defect of old-style 'cello technique lies in the practice of using a *glissando*, which destroys the clarity of the musical line, in order to eliminate a break between notes lying far apart on the strings. Actually, stretching of the fingers should be employed for all intervals up to a fourth, even when a slide could be used and would be easier; and *glissandos* should not be used as mechanical shortcuts, but should occur only in those rare instances where they are unmistakably part of the musical pattern. The best solution of this particular problem is to learn how to use all four strings, in the (*Continued on Page* 655)

"... right good partners, too"

WILLIAM GILBERT SIR ARTHUR SULLIVAN

by Charlotte E. Braun

This sprightly article, giving a picture of the greatest verbal and musical operatic caricaturists of the last years of the Victorian Era, appeared first in "Forum" and is reprinted by permission. Copyright 1946, by the Events Publishing Co. —EDITOR'S NOTE.

IN 1869, England was living in the golden age of Victoria. It was, too, the golden age of the bourgeoisie, the era of sentimentality and the triumph of the common-place. In retrospect, then, it is hard to see how a musical phenomenon such as the Gilbert and Sullivan association could appear and flourish, unless it was decreed by fate that some leaven was necessary, even for the Victorian palate.

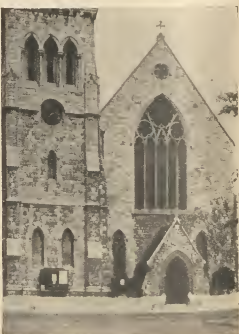
Perhaps that is why William Gilbert and Arthur Sullivan were bound to meet. It was a casual introduction, with little to indicate that it would lead to perhaps the most famous collaboration in musical history. At the time of the meeting, both young men had already attained a measure of popularity in their respective fields, but neither had as yet found the magic touchstone of fame.

Gilbert, the elder of the two by six years, came of a family of some means and was surrounded from early childhood by the literati and theatre people who were constant visitors at his home. At the age of two, Gilbert started his musical comedy career. He was taken to the Continent where, in Naples, he was tricked out of his nurse's hands by two bandits and held for £25 ransom. In later years he claimed to remember the incident perfectly and who is to deny it, for, again and again in his operettas, recurs the theme of infants exchanged in their cradles, or mix-ups caused by careless or stupid governesses. So, even at that early age, Gilbert was "gathering material" for his future works.

The sly wit that was to enliven the English comedy stage manifested itself early. At school, Gilbert was known as a sharp-tongued, touchy boy, quick to take offense and more ready to make enemies than friends. His intense competitiveness made him a good student. Many young boys run off to sea or to the circus: William Gilbert ran off to the theatre. Unfortunately for him, the director of the theatre he chose was an old friend of his father's and promptly packed him off to school again. Gilbert went on to take his degree at the University of London, but his spirit was still restless and he decided to try for a commission in the Army fighting the Crimean War. The war ended too soon —which was a lucky break for the English comedy stage.

As Gilbert had grown up in a literary atmosphere so Arthur Sullivan, the "Mr. Music" of the team, grew up in a completely musical family. Son of an Irish father and Italian mother, he was born in London in 1842. He was virtually raised on music, for his father played with the band at Sandhurst and Arthur was often allowed to sit in on a rehearsal and play one or the other of the instruments—usually in the wind section. It was this early band, rather than orchestral training, which gives Sullivan's music its distinctive character. It also explains his ability, in later years, to orchestrate his scores with amazing rapidity—he had acquired a knack for it by a process of musical "osmosis" throughout his childhood.

SULLIVAN'S BIRTHPLACE
In Lambeth, a poorer district of London.



ST. PETER'S CHURCH IN LONDON
Where Sullivan wrote *Onward, Christian Soldiers*.

His earliest public success came when he joined the choir of the Chapel Royal. He was immediately given solo parts to sing and won the praise of Queen Victoria herself, who sent him 10 shillings. Sullivan was already displaying the characteristics that were to make him such a popular figure throughout his life. Quiet, and physically rather small and weak, he had an almost uncanny faculty for making friends. This was true among his contemporaries as well as among adults. It was said later, that Sullivan made friends as readily as Gilbert made enemies. Strangely enough, the charm of the one and the biting wit of the other were later to blend into such a perfect whole.

The musical mentor of London, until the time of his death, had been Felix Mendelssohn. When Sullivan was 14 years old, it was decided to establish a music scholarship at the Conservatory at Leipzig in memory of this great favorite. The luck of the Irish was with Sullivan—he won the scholarship.

In Leipzig, as in London, Sullivan immediately became popular in the circle of young musicians at the Conservatory—in particular among the young ladies. In fact, so great was the young man's charm, that he became an object of rivalry between sisters and good friends. It cannot be said that he ignored their attentions, but Sullivan was a light-hearted seventeen at the time and he was enjoying his musical successes far too much to become a mere "ladies' man." As it was, he struck the happy medium between work and play and won the praise of his instructors as well as the admiration of the salons.

Joint Public Attention

Gilbert and Sullivan came to public attention at almost the same time. The former, after having spent several depressing years in the Education Department, had turned to law, but this proved unsatisfactory. In fact, Gilbert did little more than pay his annual dues. He was living in London's Bohemia, writing what he himself termed "doggerel." Still, despite the doggerel rhymes, the sharpness of the wit was not lost on the public. His work began to appear regularly in the publication *Fun*, a prototype of *Punch*, under the title, "Bab Ballads." Mostly, the ballads treated grotesque themes, or burlesqued serious ones and were illustrated by line cuts done by Gilbert himself. This was in 1861.

The following year, Sullivan (*Continued on Page 652*)

AU LEVER DU SOLEIL
(AT SUNRISE)

Gretchaninoff shows his mastery in the delightful simplicity and naiveté of this composition as much as he could in a symphony. That is, with an enchanting little melody he employs precisely the right artistic materials. Grade 3.

A. GRETCHANINOFF, Op. 173, No. 1

Andante con liberta — Moderato (♩ = 80)

mf poetico · *mp* · *mf* · *cresc.* · *mp* · *poco con moto* · *a tempo* · *espressivo* · *rall.* · Andante · *mf poetico e con liberta* · *pp*

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SERENADE TO A BLONDE

This work is as brisk as a walk down Broadway through the sparkling neon signs. It should be played with sprightliness and never with a suggestion of forcing the tone or the tempo. Grade 4.

RALPH FEDERER

Moderately (♩=72)

Light and "swingy"

mf with well marked rhythm

mp

ff

no pedal

mf

f

no pedal

ff

mf

mp

Pedal as at first

* Play single notes in left hand in their original position for an easier arrangement.

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To Coda

With clean-cut, incisive rhythm

no pedal

pp

f

pp (echo)

mp

no pedal

p

D.C.

CODA

fff

no pedal

JUMPIN' JEEPERS!

FRANCESCO DE LEONE

Don't mistake the intention of this composition. It should be played lightly without any suggestion of boisterousness. Grade 3¼.

Allegretto moderato (♩ = 72)

Scherz.

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MAZURKA

This, the simplest and one of the loveliest of all Chopin Mazurkas, appeared after his death. At first its authenticity was doubted, but now it is included in representative collections. It is not the Chopin of the great Sonatas, Ballades, Scherzos, and Polonaises, but rather the Chopin of the E-flat Nocturne. Grade 3.

Edited by Henry Levine

FRÉDÉRIC CHOPIN, Op. 67, No. 3
(Posthumous)

Allegretto (♩ = 144)

Published 1946 by Theodore Presser Co.

THEME FROM PIANO CONCERTO IN E-FLAT MAJOR

("EMPEROR")

LUDWIG van BEETHOVEN
Arr. by Henry Levine

Allegro M.M. ♩ = 132

1st time

Last time

Fine

poco meno mosso

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a tempo

cresc.

ff D.C. al Fine

THE CHURCH'S ONE FOUNDATION

SAMUEL S. WESLEY
Arr. by Clarence Kohlmann

Tempo di Marcia con brio

rit.

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a tempo

mf

rit.

f a tempo

mf ben marcato

r. h.

cresc.

f

rit.

a tempo

cresc.

rall.

ff

LOS DOS

This dance is indelibly Spanish. Do not let the "three against two" passage (see measure 24) bother you. Just repeat to yourself rhythmically, "One two- and three," a dozen times; then fit it to the first half of measure 24. Grade 3½.

(♩ = 76)

FRANCISCA VALLEJO

mf

p

ten.

ten.

mf

p

ten.

ten.

Gracefully

f

p

p

f

p

sf

Fine

8

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Persuasively

p *legato* *legato* *mf* *sf* *sf* D.C.

DOWN LULLABY LANE

This is one of the most alluring themes by Mr. King. Its harmonic treatment gives it an enduring character and real charm. Grade 3.

Valse languido (♩= 108)

STANFORD KING

p *cresc.* *mf*

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p *cresc.* Fine *rubato* *mf* *rit.* D.C.

HUNGARIAN DANCE No. 6
(EXCERPT)

SECONDO

JOHANNES BRAHMS

Vivace (♩=108)

f *p molto sostenuto*

più rit. *a tempo* *f vivo*

p *f* *fz* *fz*

fz *fz* *p legg.*

f *p* Presto *f*

HUNGARIAN DANCE No. 6
(EXCERPT)

PRIMO

JOHANNES BRAHMS

Vivace (♩=108)

f *sf molto sostenuto* *p*

più rit. *a tempo* *f vivo*

p *f* *fz* *fz*

fz *p legg. ma marc.*

Presto *f.* *p* *f.*

THERE'S JUST ONE SONG

Words and Music by
LUCILE SNOW LIND

Moderato con sentimento

mf — *rit.* — *a tempo* — *rit.* — *mp a tempo* — *cresc.*

There's just one song in ev-'ry flam-ing dawn, In ev-'ry twi-light af-ter day is gone; And stars sing when you pass a-long; They sing one song, One rap-trous song! They sing one song The whole night long.

Each ti-ny flow-'ret and each blade of grass Look up in ad-o-ra-tion when you pass And breathe a song of spring a-new Be-cause it's you, Be-cause it's you! They breathe one song: That I love you!

f — *ff* — *p meno mosso* — *rit.*

After 1st Verse

a tempo

long.

mf — *rit.* — *a tempo*

After 2nd Verse

a tempo

you!

rit. — *a tempo* — *cresc. ed accel.* — *ff*

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BERCEUSE

from "JOCELYN"

Edited by N. L. Frey — B. GODARD

Andantino M.M. ♩ = 108

PIANO

l.h. *p una corda* — *dim.* — *rall.* — *pp* — *p a tempo*

VIOLIN

Recit. con sordino — *p* — *f* — *dim.* — *a tempo* — *p*

tranquillo molto — *cresc.* — *f* — *p* — *cresc.* — *f* — Lento — *pp*

pp tre corde — colla parte — *pp sempre*

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Andante M.M. ♩= 69

Sul A

l.h.

pp con sordino

cresc.

f rall. pp a tempo

marcato

Fine

Andantino

p una corda

rall.

Quasi Recit.

mf a tempo tranquillo

pp p a tempo cresc.

f

pp tre corde

rall.

dim.

cresc

colla parte

D.S.

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HAROLD K. MARKS

Moderato

MANUALS

(A#) Sw. p

PEDAL

Ped. 52

Gt. [B]

mf

Gt. to Ped.

Fine

(E♭) a tempo

p (A#)

rit.

Sw. (F#)

dim.

mf (F)

f

D.C.

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WIGWAM DANCE

H.P. HOPKINS

Grade 1.

Moderato (♩= 72)

1st time — Last time — *Fine* — *D.C.*

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THE COBBLER

WILLIAM SCHER

Grade 2.

Moderato (♩= 66)

1st time — Last time — *Fine* — *r.h. over l.* — *rit.* — *D.C.*

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NOVEMBER NIGHT

Grade 2¼.

Quietly (♩.= 54)

MILO STEVENS

cresc. — *rit.* — *a tempo* — *cresc.* — *Fine* — *cresc.* — *rit.* — *D.C.*

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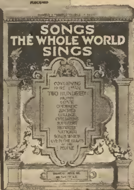

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The Teacher's Round Table

(*Continued from Page* 612)

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Silent keyboards have not been manufactured in quantities for years. The Virgil Piano School Company has been able to furnish a few second-hand claviers. Their address is Bergenfield, New Jersey.

What is "American" Music?

(*Continued from Page* 606)

a direct appeal to the sentiments. But there is something about the Grofé music —and about other Grofé music—that has a sort of unaffected expression of what moves me in the American scene as I have seen it these many years.

Then there is Charles Ives. He is much thought of, and seems to be considered "American." According to Olin Downes in the New York Times, reviewers, after a recent performance of one of his early symphonies, were unanimous upon the "national quality of the music."

Well, there we have something definite, just as definite as a comment, once read somewhere upon the music of Roy Harris, wherein he was called "the most American of American composers." Both of these composers are of the "dissonant" school and their music is spoken of as "racy" and full of vitality. Aaron Copland is also of the dissonant schools, less so in the "Lincoln" than in "Music for the Theatre;" but is his music "American"? I cannot see the Americanism in any of these works. I simply cannot see how they could appeal to the taste of the average American, as an expression of the feelings of that American.

I was in Paris when the first exhibition of the paintings of the Cubist School and the wild lucubrations of the Dadaists were given to the world. I became convinced that the reason these people presented their art in that manner was that they were talentless and had nothing to say, and wished to call attention to themselves by recourse to the bizarre. If a composer gave birth to an idea which he considered beautiful, he would not risk spoiling its chance of public acceptance by burying it in discords. Music that is overloaded with discords is ceasing to be heard on our programs. The general public still clings to genuine music.

The most gifted of serious American composers was the late Charles T. Griffes, composer of *The White Peacock, The Fountain of Aqua Paola, The Pleasure Dome of Kubla Kahn,* and other works possessed of real beauty splendidly conceived and executed. But it is pure modern French. Without Debussy and, perhaps, Ravel, Chausson, and César Franck, it could scarcely have been written. That does not, to my mind, lessen its value. Beauty is beauty, and where it comes from does not matter. Its derivatives are inessential.

It seems fair to say that among distinctive American composers John Philip Sousa must take first rank, just because he is not distinctive. There is no Spanish, or Latin-American, or African, or Hungarian, or Russian, or Oriental influence in his music. It is of a universal sort, basic, as German music is universal and basic, and this is its greatness and the reason, no doubt, why it is accepted, universally and without comment, abroad. And what can music representative of the American melting pot be but universal?

What, we may ask, is our American characteristic, not of a group, but of all of us, not of today, but of all the days since the first of our forefathers settled on these shores? One answer may be made which will hardly be disputed: Energy! Energy, and all that goes with it: courage, vigor, vim, push, go-getedness; and the music of Sousa is made up of all of those qualities.

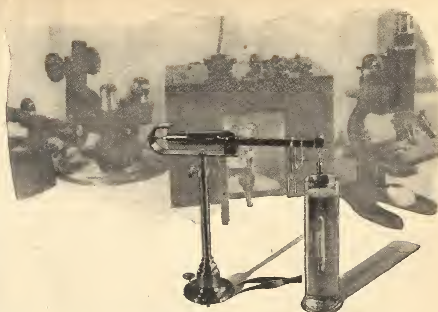
And there is another quality not so easily defined: Conservatism. Conservatism, and an absence of any sickly sentimentalism; a solidity along popular lines that is akin to the solidity of Beethoven. It is this that gives to the Sousa marches their ageless flavor, their lasting quality.

But just think how hard it must be to create along these lines and yet attain individuality and sustained interest! There is proof here of real genius, genius such as that of Johann Strauss, the Waltz King of Vienna, which lifts popular music out of its class and gives it a place beside what we call serious music.

The question naturally arises as to how this idiom may be assimilated into serious American music, that is: symphony, the sonata, the concerto, the symphonic poem? Attempts are being made by our composers to use jazz, African, and other exotic idioms, but is that not moving in exactly the wrong direction? Would not a frank acceptance of Sousa's conservatism, of his expressions of American energy—our basic characteristic—be more to the point?

A moment's thought suffices to convince one that the living music is not that which owes its existence to local idioms. Nowhere do we find lasting symphonic value based upon the "characteristic" rhythms and harmonies. I do not know why this is a fact, but a fact it most certainly is. The basic qualities of Bach, Beethoven, Brahms, are evident and indisputable; and is it not just a bit like our daily food rations: the solid things simply prepared?

Obviously, however, we are in a day and age of revolution; we demand new dress for the old tunes, new harmonies, new orchestral effects—but might it not be well for us to recognize the solid conservatism of old Father Sousa, and to build on that framework, instead of trying to make American music of modes alien to our shores?



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How Melodies Come

(Continued from Page 605)

set, and to the temperament of the people for whom I write. Thus, my Parisian operettas—notably 'Trois Valses,' and 'Mariette,' which I wrote with Sacha Guitry, for Yvonne Printemps—are somewhat different in character from my Viennese pieces. *Somewhat* different, but not entirely so—because, deep underneath a composer's conscious 'styles,' there lies the essence of the man himself and that does not change. That is true, of course, of the music of all composers; if their strains *come out* naturally, they must reflect the source from which they come. When one has made himself a thorough musician, he can write all kinds of music—light, serious, classical, modern; but always, the themes that spring most freely from one's innate endowment will sound best.

"Even though my formal studies did not encourage my native endowment, they furnished me with many interesting experiences. Chief among these was my acquaintanceship with Brahms. I knew him well—or as well as a young student could know him, for Brahms was a difficult personality. Kind at heart, he was brusque and harsh. One never knew how to take him. If, after some great performance, one complimented him, he would brush one off with an unencouraging grunt—if one failed to compliment him, he would feel insulted! Another interesting character was Hans von Bülow, a masterly musician but a strange personality. He loved sensation and would go to any lengths to secure it. Often he would turn around on the podium and direct speeches at the audience! I heard one such speech shortly after William II ascended the imperial throne of Germany. One of William's first acts was to dismiss Bismarck. Now, von Bülow greatly admired Bismarck. At this concert, von Bülow had given a superb reading of Beethoven's 'Eroica' Symphony. After, he turned and spoke to the house. He recalled the circumstances of Beethoven's dedication of that work (he had inscribed it to Napoleon, but tore off the dedication page when Napoleon made himself emperor), and said that, since the Symphony was now undedicated, he proposed to rededicate it himself—to the world's three great B's. Everyone expected that these would be Bach, Beethoven, and Brahms; but no, von Bülow announced them as Bach, Beethoven—and Bismark! The house was electrified. But that was not all! In announcing his imperial program, William had said that whoever did not like his decisions might 'brush the dust of Germany from his feet.' So, when von Bülow had finished his address, he took out his handkerchief, carefully *dusted his shoes*, and then spat! Official Berlin was sure that Bülow would be arrested—that he would certainly not be allowed to conduct again. But he did conduct. At his next concerts, the house was full of police, but von Bülow retained his post!

"If this has nothing to do with the composing of melodies, it is because I honestly do not know how melodies come! Perhaps the answer is that they come, if at all, when one is born with a gift for them. After that, they simply come out as the truest expression of one's personality. For that reason, the aspiring composer must be perfectly sincere in saying the thing it has been given him to say."

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Before me, a *Notary Public* in and for the State and county aforesaid, personally, appeared *James Francis Cooke*, who, having been duly sworn according to law, deposes and says that he is the Editor of THE ETUDE MUSIC MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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VOICE QUESTIONS

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Adolescent Voices, How Should They be Trained?

Q.—*As a teacher of eighth grade public school music and eighth grade choral clubs, I should like your advice please on three points; 1. How should I carry on vocalizing or tone work in the "warming up exercises" so as to get the best results without injury to early adolescent voices? 2. Is it safe to assign not too difficult tenor and baritone parts to newly changed voices? 3. What specific dangers should I avoid in training these children so as to protect and develop their voices?*—K. M.

A.—In the March 1942 issue of THE ETUDE there is an excellent article by John T. Wilcox, which treats of the adolescent voice and suggests exercises to develop and train it. Quite a number of books have been written upon this same and kindred subjects. Among them are "High School Music" by Dykema and Gehrkens, a large and comprehensive volume and "Music in the Junior School," by McKenzie. Frederick W. Wodell's book "Choral Directing" contains many valuable hints to the conductor. These books may be obtained through the publishers of THE ETUDE.

2 and 3—If the voices of the young people are taught with care, knowledge, and discretion, there is no reason why the boys, whose voices are sufficiently matured, should not be allowed to sing the tenor and bass parts. They should not be allowed to scream, shout or bellow. Nor should the most difficult music be attempted, particularly that which lies very high for the sopranos and tenors. This is a very usual mistake. Led on by an overreaching ambition, many a public school grade teacher is not content with simple music written within a moderate vocal range. He attempts to vie with the college choral society or the local oratorio society, often with quite disastrous results. Remember please, that these children should never sing too high nor too low, too loud, or too long at a time. Make their rehearsals short and if necessary have more of them. Give them a few minutes rest once in a while if possible. Never forget that they are not fully developed men and women, but adolescent boys and girls and that their musical training should be made a pleasure to them, rather than a mere task to be endured, for the sake of scholastic marks. If the teacher does all these things discreetly and well, he may be assured that the children will improve both musically and vocally and that their musical training in the grade school will be of inestimable value to them in after life. *En passent* it might be mentioned that the grade school teacher himself, can never know too much about the theory and practice of voice production, and that he should not stop studying just because he has a job as a voice teacher.

The Boy of Fourteen and a Half With a Well Developed Voice

Q.—*My son Joseph was fourteen in August. He is five feet nine inches tall and well built, and has a beautiful voice. I have taken him to quite a few teachers. They all comment about the bell like tones and beautiful quality of his voice. Some teachers say he should not sing during this period, others say he should; yet all say he should continue to take lessons. Should he, or is it just to get a pupil? Some say he will be a tenor, others a baritone. Can you tell at this time? They all agree that he is going through the change without a break. He takes E very easily, goes higher with the teacher. 2—Is there any place in New York where I can get an honest opinion of his voice? Singing lessons cost so much, but if I were sure I would not mind so much the expense. He also takes piano lessons to help his voice*—Mrs. R. T.

A.—According to your letter the many teachers whom you have consulted about your son's voice agree in describing it as one with "bell like tones of beautiful quality." They also report that he is going through the change of voice without a break, a rather rare phenomenon. This very unity of opinion among so many teachers should be very encouraging to both you and him. However, if you still have any doubts as to the honesty of these gentlemen, you should seek further until you find one in whom you have implicit confidence. New York is perhaps the greatest musical center in the world today. It contains a great number of famous music schools, conservatories, and colleges of the first rank and many world famous private teachers. Surely among this number you will scarcely need a new Diogenes with his lamp to find an honest man in whom you can trust. It is manifestly impossible for the editor of the Voice Questions Answered to single out one school or one teacher in a city where there are so many excellent ones. Nor could we venture an opinion as to whether your son will eventually become a tenor or a baritone without hearing him. Time alone can solve this problem for you. It may be that physically, mentally, and vocally he is unusually mature for a boy of less than fifteen. It is highly important that this question should be decided before he commences regular singing lessons, so that his vocal organs should not be strained. New Yorkers are always on the lookout for young men of exceptional talent and are unusually willing to help them along towards a career when they are found. If your son's voice is as rare as you say it is, if he is a fair musician and if he has a pleasant personality and moderately good looks, it should not be too difficult for him to win a free scholarship and in this manner to reduce the cost of his musical education. We wish you both all the good luck in the world.

Is She Soprano or Contralto?

Q.—*I am thirteen years old and have a sweet, full, and exceptionally strong voice and people find it difficult to believe I am only thirteen. My range is from F below middle C to A above the staff. When I sing words my best tone quality is from Middle C to F on the fifth line. I have been singing soprano in our church choir as they need sopranos badly. None of the anthems go higher than A and very few that high. Do you think that singing soprano is likely to be too much of a strain on my voice? I have been contemplating having my voice placed this summer and perhaps taking a few lessons. Do you think me too young?*—H. J. W

A.—It is extremely difficult to classify a voice from a written description. A personal audition would be much better. From your letter which tells us that you have an exceptionally strong, full voice for your age, that your range is from F below Middle C to A above the staff, and that your best tones are from Middle C to F on the fifth line, we should be inclined to believe that you have either a mezzo soprano or a contralto voice. Even though the soprano parts in the anthems that you sing in your choir do not go above A, yet they are apt to "lie" rather high, so that you would be singing a goodly proportion of the time in the upper register. Your letter sounds as if both physically and mentally you are unusually well developed. Whether or not you are old enough to sing in a choir and to take singing lessons depends largely upon these two facts. We would suggest that you consult your family physician and ask his advice. Also have an audition as soon as possible, with the best known singing teacher in your neighborhood and ask him to aid in classifying your voice. If both these men give you the "go ahead" sign, by all means take some lessons. Disabuse your mind that what you call "placing the voice" is a quick and easy process. There is no end to learning and the man who thinks he knows all about it is already on the downward path. You are very young, so learn to make haste very slowly. At first study simple exercises and comparitively easy songs for a year or two; then under a competent teacher gradually more difficult ones, reserving operatic and oratorio arias and the German Lieder until the muscles of the chest and the larynx are sufficiently developed to perform their difficult tasks without danger of strain. The modern tendency is to put boys and girls into choruses and choirs too early.

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The Bachs and the Organ

(Continued from Page 617)

existing biographies of Johann Sebastian Bach. In order to play the man's music it is necessary to understand the man. It is impossible to sing or play the last choral number in the *St. Matthew Passion* without knowing Bach's conception of death. How revealing are the interpretations of this chorale and some of the Chorale Preludes when Bach's philosophy of death has been mastered. Space does not permit a full explanation but suffice it to say that death to Bach meant fulfillment. Death was a triumphant medium by which man found himself and really began to live. Bach was not afraid of death and it was never a "dirge" to him. Consequently we do not find drip-pan emotionalism in his death-music. This philosophy of death was used later by Richard Wagner whose "liebestods" are masterful in their triumphant messages. The first approach, then, to playing Bach is to know something about this "human" man.

Bach is over-phrased more often than under-phrased. The clarity in Bach is obtained by long melodic themes being repeated in various voices. Students who are taught to play the B-flat Prelude and Fugue with over-phrasing will soon give it up. The fugue especially is lifted out of its sphere in the "Eight Little Preludes and Fugues" when it is divided up into four note phrases. You cannot modernize or emotionalize the music of Johann Sebastian Bach.

An approach to Bach must be different from the approach to other composers. In church music this is essential anyway and this factor in Bach makes him the outstanding medium for learning church music. Most of Bach's music is written in four, five, or six voices. Each voice has to be recognized and played over and over again until it becomes firmly fixed in the student's mind. It is dangerous to sight read Bach for there is too much there to be seen at one glance. Each voice should be taken separately until mastered. Then each hand should be played separately until thoroughly mastered. The hands should be played without the feet. After each part is thoroughly known they may be put together and care should be taken to play them very slowly at first. By this method Bach becomes a fascinating study. In teaching by this method the interest may be maintained by pointing out the excellent construction of the fugues.

Obvious? Certainly, all students of organ know that this is obvious—yet do they? In the last month I have met more than fifty students from all over the country who have been studying organ for more than a year. Approximately forty of them have never studied Bach at all and it was amazing to see and hear what the other students did when Bach was played at sight with all voices going in opposite directions.

To master the organ works of Johann Sebastian Bach is a life-time task. But, in studying Bach it is possible to prepare oneself for any situation that may be presented by any organ literature, including the transcriptions. To play the piano well a student must know the "Well-Tempered Clavichord"; to play the organ well a student must know the "Eight Little Preludes and Fugues" plus as many more as he can learn. Here is the foundation for all musical technique.

Making Music Count In High School

(Continued from Page 618)

Appreciation course.

The idea has even spread to the faculty personnel. Two years ago a Music Appreciation class from Jefferson High demonstrated one of its lessons before a group of some four hundred high school teachers.

"We didn't know how interesting music is," many of them commented at the conclusion of the program. "Why can't we have a faculty music class? When it comes to music we're dumb—those children know a lot more than we do."

Although the idea was impractical at the time, it has not been wholly abandoned. It is unfortunate that many academic instructors evaluate present music courses by the made-to-order classes of their own youth—forgetting that really progressive music instruction, like fashions, must keep pace with the period. As a direct result of the demonstration, however, several faculty members enrolled in the music courses offered by the State University.

Naturally all Music Appreciation classes in the Portland high schools are not taught the same way—there is no set procedure any more than there is a specified text book. The incoming classes are a fairly good cross section of life—some of them think music "high brow"; others are moderately interested, while a small minority love and appreciate it. The amount of enthusiasm aroused depends upon the personality of the teacher, the novel methods she introduces, and the facilities she has to draw upon.

Facts and figures tell many things, but they don't reveal the enjoyment and opportunities coming to these teen-agers as a result of the new course. Take Joan for instance. If she had not been enrolled in the class the pleasure of the Anderson concert would have been denied her, for she could not afford the price of the ticket.

As each freshman registers, he pays a fifty cent fee. Part of this money buys new books for the school's music library (twenty-five dollars additional being allowed by the superintendent's office), but the greater proportion purchases three series of concert tickets—part of the major artist series offered the people of Portland. A few days before each concert, names are drawn for two lucky members to represent the class.

Not very long ago one of the names drawn was that of a girl who could well

(Continued on Page 650)

ORGAN AND CHOIR QUESTIONS

Q. Can you tell me what stops to use in playing an electric organ? What stops usually go together?—J. W. D. K.

A. Since you do not send a list of the stops included in the organ to which you refer in your inquiry, we will give you general information as to the stops of the average organ. 8′ stops produce normal pitch, same as piano, 4′ stops produce a tone one octave higher, 2′ stops two octaves higher and 16′ stops one octave lower. These stops usually mix, though care must be present as to the use of 16′ stops. Since you do not state whether the organ is pipe or reed organ, we might say that on the reed organ the Vox Humana stop is usually the tremolo, and Sub Bass is a 16′ stop, appearing in the lower section only.

Q. What is the correct way of enunciating Alleluia and Hallelujah? What chords would you suggest for a mixed choir to use in ear training drills? How would you direct the Madrigal Fair Phyllis I Saw, *by John Farmer? The change of time bothers me. In directing* April is in My Mistress' Face, *by Thomas Morley, I am confused likewise by the change of time. If you find difficulty in answering the last two questions, answer the first. We are having quite an argument as to the proper pronunciation of "Alleluia." I think it should be pronounced Al-lā-lö-yäh.*—A. E.

A. We agree with your pronunciation of the word. The word Hallelujah is a Hebrew form of the same word. In reference to change of rhythms, mentioned in your other questions we refer you to Chapter XX of the book "The Art of A Cappella Singing" by Smallman and Wilcox entitled "Rhythmic Variety." We suggest the Tonic, Subdominant and Dominant chords for the ear drill.

Q. What would be appropriate pipe organ music to play at funeral services in addition to the hymns? We have a new two manual organ and the seating capacity is about two hundred and fifty. To give you an idea of my ability, I play for Sunday services, from such books as "At The Console" and "Chancel Echoes," by Felton; "Organ Music," Diggle; and the "Standard Organist."—F. J. R.

A. We suggest "Wedding and Funeral Music," edited by E. A. Kraft, which may be obtained through the publishers of THE ETUDE.

Q. Is there any way by which the keyboard of a large one manual reed organ may be separated from the organ proper in order to amplify the tones? If the organ is installed within a box only the amplified tones could be heard and the tone controlled more easily.—J. H.

A. If the keyboard can be removed mechanically, and the instrument will be used by the person installing the amplifiers, we see no reason why the instrument cannot be so treated. However, one prominent piano builder constructs a reed organ with amplifiers, and it is to protect you from possible infringement of the patents that we send you this advice.

Q. I have the opportunity to practice on a two manual reed organ with pedal board, but do not know what music to order because the instrument acts as pipe organ. I also want the names and prices of books for beginners and pedal studies for the organ.—J. H. M.

A. The adaptation of pipe organ music to a reed organ is possible, as you say, and we suggest that you request a catalog of organ music from the publishers of THE ETUDE, stating that you wish music for a reed organ. Pipe organ music will have to be adapted to the reed organ for registration, and slowness of speech of any reed organ. We suggest, in addition to requesting the catalog, that you investigate "Reed Organ Selections for Church Use,"—Ditson; "Classic and Modern Gems, for Reed or Pipe Organ," and "At the Console,"—Felton, all of which may be secured through the publishers of THE ETUDE. For study purposes we suggest "The Organ" Stainer-Kraft and "Studies in Pedal Playing"—Nillson.

Q. In our chapel we have an electrified reed organ. We are troubled with the fact that the organ is located in the balcony in the rear of the auditorium, and that it is inadequate for congregational singing. Our only plan to rectify the situation is to amplify the instrument. I have written to the builders of the organ but they could not give me any information as to how to go about this process. We would like to know how contact microphones could be used, how many we would need, and where would be the best location for them. We have a seventy-five watt amplifier in the building. However, the amplifier is at the rear of the chapel, and a cable of at least one hundred feet would be needed.—W. L. V.

A. If the builders of the organ cannot tell you how to place the amplifiers we cannot give you such information. The trouble is that reed organ tone does not carry unless it is amplified. We advise consultation with the builders of an amplified instrument, as to whether you would be free of their patents, as they may have bid on the placing of their instruments in the chapel, and such instruments are supposed to be used by the parties installing the amplifiers—however, there may be a difference in your specific case, and we advise consultation with them previous to amplification.

Q. Recently I have been playing at a small church (substituting temporarily). Is it possible to play legato in a fast hymn, such as "Holy, Holy, Holy?" Also in playing a response such as "The Lord Is in His Holy Temple," I find if I do not play the eighth notes staccato the congregation drags the tempo. Is it not correct to play staccato then? In directing the choir is it not proper for the singers to take a breath after each comma? I do not break the organ part at this time (at least not always). Is this correct? How is a tremolo passage treated (written for piano) on the organ? Would you advise using three part women's voices music, when you have only five singers to work with?—L. H. S.

A. We are taking it for granted that you refer to repeated notes instead of legato, and suggest that you play the repeated notes in the soprano part of both the hymn you mention and the response. We do not advocate the taking of a breath, nor a stop after each comma. Probably you breathe correctly in the organ part, and we suggest that you try to have the singers breathe in the same way, instead of making a stop after each comma. In a tremolo passage (written for the piano), we suggest that the principal note (if possible) be held while the accompanying notes are struck. If the singers for three part women's voices are well balanced, and produce a musical effect, we see no objection to using three part music.

Q. Will you suggest registration for a two manual reed organ for preludes, hymn singing, and soft interludes? I enclose list of stops included on the organ on which I play. The Clarinet on the Great manual is very strong, but if I do not use it, the tone sounds empty. If you can suggest a way to remedy this, I shall appreciate it. What is the indication of the number after the name of the stop, such as Swell Oboe, 8′.—E. H.

A. The registration for preludes depends on the number being played, character of the passage and so forth. For hymn singing much will depend on the heartiness of the singing. For hearty singing we suggest use of "full organ" usually available through the use of the pedal used for that purpose. The Dulciana or Salicional would be used as soft stop for Interludes and so forth. The Clarinet is usually a solo stop, and we suggest that it be reserved for such use. The number after the name of the stop indicates the pitch of the stop, whether it is 8′ (normal pitch—same as piano) or whether an octave higher or lower 4′ or 16′ respectively. You can test the pitch of the stops by trying them out individually. The Voix Celeste is an undulating stop, that is, out of tune with the Salicional, but usable alone, not in ensemble.

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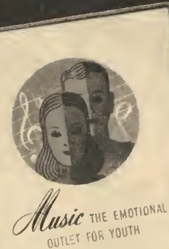

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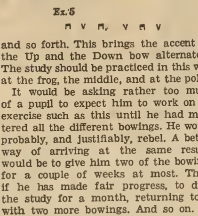
Some Studies of Mazas

(Continued from Page 621)

Nevertheless, playing it near the frog is the most effectual means of developing flexibility and coördination. When it is being studied in this way, the last two notes of each group should be thought of as two separate Up bows and not as two notes in one bow. In other words, between the first Up bow and the second, the hand should return to its original starting-point. The best results will be obtained if the bow strokes are made from the wrist, the arm remaining motionless except as it may rise or fall when lower or higher strings must be used.

The study should be practiced near the point, with firm accentuation, and at the middle, lightly. Another excellent way of using it is to discard the slurs, playing the triplets with the following bowing:

Ex.5



and so forth. This brings the accent on the Up and the Down bow alternately. The study should be practiced in this way at the frog, the middle, and at the point.

It would be asking rather too much of a pupil to expect him to work on an exercise such as this until he had mastered all the different bowings. He would probably, and justifiably, rebel. A better way of arriving at the same results would be to give him two of the bowings for a couple of weeks at most. Then, if he has made fair progress, to drop the study for a month, returning to it with two more bowings. And so on.

"Snapping" the Fingers

In the intermediate grade there are no better "finger-exercise" studies than Nos. 13 and 19. They are excellent for increasing the strength and independence of the fingers. However, their value is much enhanced, and noticeable results are obtained much more quickly, if they are played as a pianist would play them; that is, if each finger is lifted with alacrity and "snap" at the moment the next finger stops its note. When the studies are played in this way, only one finger will be on the string at any given moment. The finger should be lifted as high as possible—but remaining curved, of course—and they must fall on the strings with an instantaneously strong grip. This method of practicing finger exercises and trill studies is of comparatively recent origin, but a few days of experimentation with it should convince anyone of its value.

On the music it is indicated that Nos. 21 and 22 are to be played at the point. But if they are also practiced at the frog the resulting gain in flexibility of the wrist will very quickly be noticeable. When No. 21 is played at the frog it should be started with a Down bow as well as with an Up bow. Playing the upper notes with the Down bow calls for a greater use of the Rotary Motion of the forearm—see the November 1945 issue of THE ETUDE—than is needed when these notes are played Up bow. This cannot help increasing the agility of the student's bowing.

There are others of these Thirty Special Studies that deserve comment; what has been said, however, is probably enough to indicate why the book should be held in high esteem and why neglect of it is without any justification.

Not all the studies are supplied with enough expression marks, and the teacher would be wise to put in additional *crescendo* and *diminuendo* signs where he feels them to be appropriate. There is a definitely noticeable melodic line in practically all the studies, even in those as specifically technical as Nos. 12 and 21, and pupils should not be allowed to lose sight of it. Those who are musical will almost instinctively play these studies expressively, and the teacher can content himself with an occasional word of encouragement or reminder; but the average student needs something more than this—he needs to see the appropriate marks of expression on the music.

The second book of Mazas, the 27 Brilliant Studies, is in every way as valuable as the first book, and some of its more outstanding studies will be discussed in a coming issue of THE ETUDE.

Making Music Count in High School

(Continued from Page 648)

afford to buy her own ticket. At the end of the period she went to the instructor with an unusual request.

"Tommy loves music; I don't. He ought to go to the concert. I want to give the ticket to him if it is all right with you."

In most schools the course is planned with an eye to the school calendar. For example the course often begins with a "School Unit"—linking school songs with the enjoyment of school life. That is followed in turn by the national, modern, symphonic, folk and spring-dance units.

In all courses, however, there is a definite tie-up with musical news. When word of Jerome Kern's death was flashed to the world, regular class work was interrupted and time was devoted to this composer's life and the music he created.

Portland's pre-Lenten opera season offered an excellent opportunity for introduction of fresh material. Five classes at Jefferson voted "Carmen" their favorite opera and reserved a block of one hundred tickets that they might attend the opening performance in a body.

They selected as their slogan for the opera season: "Go to an opera or *hear* one." Those unable to attend a performance were required to listen to the broadcast. Familiarity with the story and music made the performances doubly enjoyable for them.

Students look forward to their weekly "Friday for Fun" program. On that day they sing the three selections receiving the highest vote. A recent group included *Yankee Doodle*, "*Symphony*," and *Bells of St. Mary's*. Musical guessing games and cross word puzzles also find a favorite spot on the program.

As each unit of work is finished, the student makes an appropriate title page for his scrapbook and enters material used. The latter varies widely from musical programs, copies of school songs, musical pictures down to sketches and caricatures; from books that are artistic to the smudgy offering of the boy who devoted an extra page to "Bock"—"because he rests me."

(Continued on Page 660)

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Violins by F. A. Glass

Mrs. I. S., Arkansas.—The violins of Friedrich August Glass are not popular, owing to the fact that the inferior varnish he used gave them a hard, glassy tone. He worked in Germany between 1840 and 1855, employing a number of workmen. The value of his instruments today is between fifty and one hundred dollars.

A Genuine Schweitzer?

J. H., Louisiana.—Johann Baptist Schweitzer was a very good maker, and a specimen of his work, if in good condition, would sell today for between five and seven hundred dollars. But there are a large number of very inferior violins on the market, each bearing a good facsimile of the Schweitzer label, which are not worth more than fifty dollars, if that much. Without examining your violin no one could tell you whether or not it is a genuine Schweitzer. In the January 1946 issue of THE ETUDE there was an article entitled "Fine Fiddles—and Fakes!" which discussed Schweitzer at some length.

The Makers Ruggeri and Rogeri

P. B., Utah.—Franciscus Ruggeri was born in 1620 in Cremona, Italy, where he lived until about 1694. He was the first and most important member of this fine family of violin makers. He is thought to be Nicolo Amati's first pupil, but his work often differs considerably from that of his masters. The tone of his instruments is large and generally of excellent quality. Today they are valued from $4000.00 to $8000.00. But there are many violins and cellos on the market bearing his label which are only inferior copies. (2) G. B. Rogeri was born in Brescia, Italy, about 1650, and worked until about 1730. He, too, was a pupil of Nicolo Amati, and ranks at least as high as Ruggeri. But he too was extensively copied by inferior makers.

Imitation Labels Again

C. K., Ohio.—Stradivarius was born, lived, and died in Cremona, so naturally all his violins were made there. Instruments having a "Strad" label, but made in Czechoslovakia, are very inferior, factory-made affairs that bear no resemblance at all to the works of the great Antonio. It is not often that one finds a *genuine* Stradivarius label inside any other make of violin, but imitation labels are to be found in many thousands of violins, instruments worth from ten dollars up.

A Gagliano Violin

S. B. H., Ontario.—Many thanks for your interesting and friendly letter. I am glad that my reply was helpful to you. Your Gagliano must be a very fine one, and I congratulate you on possessing it.

A Violin Made by Gorz

Miss L. A., Minnesota.—I can find no mention of a maker named Sebastian Gorz in any of the reference books, and the experts I have spoken to in New York do not know of him. Are you sure you have deciphered the name correctly? If you have, then he was probably an amateur, or else a workman employed by some firm but who signed some of his instruments with his own name. The value of such an instrument can be judged only by the workmanship and the quality of the tone; it would have no standard market value.

Several Questions of Interest Answered

J. H. R., Illinois.—Thank you for your splendid letter. No one could help admiring the courage and ambition of a man who resumes violin study after being so long away from it. At your age, most people think they cannot learn any more, and just give up. Now to your questions. (1) Making some records of your studies and solos is an excellent way to improve your playing. If you listen critically to the records, you will learn what you should or should not do much more quickly than by receiving even the best outside criticism. Not that you should not have lessons, of course, but hearing oneself play is always a salutory experience. (2) I do not think the records would have any commerical possibilities, though I have often wondered why some of the large recording companies have not engaged established artists to record some of the standard books of studies. (3) Most players do need a shoulder pad. If you feel you have to push up your left shoulder in order to hold the violin firmly, then you too need one. On the Violinist's Forum page of the August 1944 issue of THE ETUDE there was a rather lengthy discussion of this subject. (4) The matter of sliding between positions is entirely a matter of taste. If it is done too often, the player is open to the accusation of lacking taste. If the emotional content of the music urges you to make a slide, make one, but do not make another immediately afterwards. The slide is effective in inverse proportion to its frequency. (5) The difficulty you find in keeping a finger firmly set when you are using other fingers can be easily overcome by the practice of simple extensions. Practice them, forward and backward, with all fingers. Begin with halftone extensions; when those come fairly easily, try whole tones. All good wishes to you.

Hopf Violin Makers

Miss E. R., Brazil.—It is always a pleasure to hear from our readers in distant lands, but your letter was doubly pleasant reading because of the kind things you said about the Violin Department of this magazine. Thank you very much. The name "Hopf" is that of an unusually large family of violin makers who worked in Klingenthal, Germany. The first known Hopf died about 1711; the last of whom I have any record was born in 1830. The family may still be making violins. Most Hopf violins are of an ordinary commercial quality, worth at most one hundred dollars; but occasionally one member or another of the family produced an instrument of much better grade. These have sold for as much as two hundred and fifty dollars. Apparently your violin is one of the better ones.

The Makers Neuner and Bertolini

L. E. F., Kentucky.—Mathias Neuner worked in Mittenwald, Germany, between 1795 and 1830. A member of a large family of makers, he was influential in building up the firm of Neuner and Hornsteiner. The violins he made himself are of much better quality than those produced under the firm's name. They are worth today between two hundred and four hundred dollars. (2) Nicholas Bertolini is a modern Italian maker whose work is quite unknown in this country. He is not mentioned in any of the books, but an expert to whom I spoke said he had heard of him, though he had not seen any of his violins. The value of your instrument would have to be determined by its individual merits—its workmanship and tone quality.

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"... right good partners too"

(Continued from Page 624)

had his first great success in London. He returned from Leipzig with the score for incidental music to Shakespeare's *Tempest*. The music was well-received and won for Sullivan the friendship of Charles Dickens, with whom he subsequently went to Paris. There followed, from Sullivan's pen, a large number of incidental compositions, many of them "parlor pieces" of the type which adorned every Victorian music stand. Like Gilbert, the young composer was having difficulty in finding his niche in the musical world and he was in danger of falling into the sentimental slough of the sixties. In order to remain in the public eye, he was setting to music anything that came his way, including a number of inferior poems by Tennyson. However, both Gilbert and Sullivan were slowly coming to the crossing of their paths.

The former had now ventured into musical comedy, via the burlesque. He singled out a number of popular operas of the day and wrote parodies of them. Some examples are *Dulcamara; or, The Little Duck and the Great Quack, (L'Elisir d'amore); The Merry Zingara; or, The Pipsy-Wipsy and the Tipsy Gypsy, (Bohemian Girl);* and *The Pretty Druidess; or, The Mother, the Maid and the Mistletoe Bough (Norma)*. These burlesques were, for the most part, quite crude—Gilbert at his worst. Yet, they pointed the way to the Savoy operettas that were to be their offspring.

Two years later, in 1869, Gilbert started to prepare librettos for German Reed, whose "Illustrative Gatherings" were the Victorian euphemism for theatre. Humor and cleverness began to replace cheap wit, and the foundations for *Pinafore, Pirates of Penzance*, etc., were strengthened.

It is for these same "Illustrative Gatherings" that Sullivan had started to prepare scores for librettos by Burnand. Two of the pieces, *Cox and Box*, and *Contrabandista*, met with considerable success, the former having a run of 300 performances.

It was at this point that William Gilbert and Arthur Sullivan finally met, although two years were to pass before their collaboration began. At that, the first venture was hardly a success. *Thespis* ran for just one month and did not play to full houses in that time. Thereupon the partnership was dissolved and Sullivan returned to more serious music. An oratorio, *The Light of the World*, a *Te Deum* and a number of lighter works established him as the leading composer in England. A degree of Doctor of Music from Cambridge confirmed his position.

It was the merest chance that led Gilbert and Sullivan together again. The former had prepared a libretto, *Trial by Jury*, based on one of his early Bab Ballads and had given it to Carl Rosa for scoring. However, the latter was unable to complete the task. Some time later, Gilbert took the piece to Richard D'Oyly Carte, manager of the Royalty Theatre. Carte needed a short opening piece and suggested that Sullivan set the verses to music.

The composer was delighted with Gilbert's libretto—he was, in fact, convulsed with laughter during the reading and in three weeks had completed the scoring and the rehearsals. The work was presented on the same program with *La Périchole*, a tuneful operetta by that master of light music, Jacques Offenbach. Yet, within a few weeks, it was *Trial by Jury* that the audience came to see. Thus, unpretentiously, English comic opera was reborn and the pattern was started for the Savoy operetta. There was the unique use of the chorus, so different from the overblown character of Italian opera; there was also the famous autobiographical ditty which was to recur in every Gilbert and Sullivan operetta: The Judge's song: "When I, good Friends, was called to the bar"; the magician's song, "Oh my name is John Wellington Wells"; Sir Joseph's autobiography, "When I was a lad I served a term," among others.

The success of *Trial by Jury* gave D'Oyly Carte an inspiration—why not form a comic opera company on the style of those on the Continent for the purpose of encouraging and propagating English comic opera. It was time to break the influence of the French stage in Britain and this seemed the ideal moment. Accordingly, in 1876 the Comedy Opera Company was organized. Its first production was *H.M.S. Pinafore*. Written for the company which D'Oyly Carte had organized, it was a much better work than its predecessor. Its satire was more pointed, the music more polished. It added to the typical plot situation the elderly lady with her elderly admirer, the youthful pair parted and re-united, all of which were shortly to become traditional. Again, the venture was crowned with success, not only in London, but in the United States as well, where a pirated production was playing some months before the composer and librettist came to the States. Some of its lines became stock phrases in ordinary conversation, as for example the "What! Never?"—"Hardly ever," combination, which still crops up today, 75 years later. It got to be too much for the authors themselves and in the *Pirates of Penzance*, Gilbert included a line about "that infernal nonsense, *Pinafore*." Nor could they escape their own creation on a subsequent visit to the continent where, at a royal reception at Kiel, Prince Wilhelm, future Kaiser of Germany, bowed to Sullivan and sang, as a chorus of one: "He polished up the handle of the big front door."

It was in an interview published in the New York *Herald* that Gilbert commented on their method of collaboration: "We have been working together harmoniously for the last seven years and have learned to understand each other so thoroughly that even the faintest suggestion of the one meets with a ready and sympathetic response from the other. In all this period of active coöperation it has never even once occurred that we have disagreed as to the way in which an idea should be carried out, be it either poetically or musically." Many years later, the teamwork was not as smooth as is indicated here.

Artistic Clouds Forming

The next operetta, *Patience*, was the first to be produced in the Savoy Theatre, henceforth to be the home of the company, and from which is derived the term "Savoyard" for admirers of Gilbert and Sullivan's works. But the easy collaboration of the early operettas was becoming more difficult. Sullivan was growing dissatisfied with the sameness of the plot, which he referred to as the "lozenge" plot. After the completion of *Iolanthe* and *Princess Ida* he insisted that Gilbert give him a libretto of "human interest and probability" rather than the fairy tales he had been concocting. He felt that his tunes were becoming "mere repetitions," that they were beginning "to possess a strong family resemblance." In short, Sullivan had grown tired (or thought he had) of the musical comedy stage. Also, personal relations between the collaborators were no longer as cordial as they had been. Sullivan felt that Gilbert was making him the butt of his witticisms and had confided to a friend that he could not stand it much longer. On the other hand, Gilbert was doing his best to patch up the misunderstanding and finally, in 1884, another plot was agreed upon—one "without the supernatural or improbable" as Sullivan hopefully put it. Gilbert gave him *The Mikado*.

Certainly, *The Mikado* did not sound like the music of a composer who was played out. Its tunes are among the most colorful in the Savoy repertoire but its plot situation were definitely in the "lozenge" tradition. Still, the verses are Gilbert at his best as are the characters.

With their next work, *Ruddigore*, the breach between the two men continued to widen. Both expressed their dissatisfaction. Gilbert writing to a friend: "That music seems to my uninstructed ear to be very fine indeed, but—out of place in a comic opera," while Sullivan complained that: "the piece was supposed to be an opera, but was really becoming a play with a few songs and some concerted music." In other words, each felt that his particular medium was being subjected to the other's.

The beginning of the end came as a result of a business, rather than an artistic, argument. It involved D'Oyly Carte, and the installation of new carpets in the Savoy Theatre, against the express wishes of Gilbert. The latter's famous temper erupted, there was a violent quarrel in which Sullivan sided with D'Oyly Carte, and the partnership, which had been so profitable both artistically and financially to both sides, was at an end. Several months later, Gilbert was moved to apologize for his rashness but Sullivan still smarted under his biting remarks. They collaborated on only one more work—the unsuccessful *Grand Duke*. The famous association did not even end grandly—it petered out slowly and damply.

However, the association had served its purpose, and, considering the wide differences in temperament between its two members, it had fared better than anyone could have hoped. It re-established English musical comedy and left a legacy of gay and charming music and witty lyrics to brighten the theatre.

Americans Spend Billions for Music

(Continued from Page 614)

There is no possible way, they say, of estimating how much money the public will pay to attend concerts, but they point out that top-flight artists such as Lauritz Melchior of the Met or José Iturbi, the pianist, attract gross gates of $10,000 to $15,000 for each concert appearance and they average about thirty concerts a year. There are about twenty artists whose popularity sustains these high figures.

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"And So to Music"

(*Continued from Page 609*)

"a lute as to keep a horse." When Pepys first attempts to tune his lute it takes him the greater part of a morning with the help of Mr. Hill, an instrument maker. Later he is able to tune it by himself, which he mentions doing several times.

Pepys shows more genuine contempt for the guitar than for any other well-known instrument. Perhaps his worry and trouble with the King's guitar, which was placed in his safekeeping at the time of the Restoration, soured him against it. He writes, "I troubled much with the King's guittar, and Fairbrother, the rogue that I intrusted with the carrying of it on foot, whom I thought I had lost."

His low opinion of it was certainly not the result of hearing it poorly played, for he often admits the skill of the performer. He heard a Frenchman play "upon the guittar, most extreme well," but adds his opinion of the instrument, saying, "though at best methinks it is but a bawble." On another occasion he heard a Signor Francisco play admirably, "so well as I was mightily troubled that all that pains should have been taken upon so bad an instrument."

He his little to say about the harpsichord, important predecessor of the present-day piano, which during the sixteenth, seventeenth, and eighteenth centuries held a position analogous to that now accorded the piano. For one thing he could not persuade his good friend Mrs. Turner to give him lessons on her new harpsichord, which did make him quite angry.

Pepys and His Violin

The violin, even in Pepys' day, was considered the basic concert instrument, the art of playing it as generally understood as piano playing is today. Pepys spent many enjoyable hours at his violin. While on ship-board making that momentous trip to the continent to bring back Charles II, Pepys and Will Howe spent many hours "at our viallins." The violins needed a bass to balance their high "scolding" tones. What was known as a "chest of viols"—two bass, two tenor, and two treble viols—gave the needed balance.

Of the viols, the bass viol was the most important. Time and again we see Pepys "a great while at my viall and voice." Whenever he wished to relax he had only to turn to his "viall and song book a pretty while." And when he goes out visiting it is often to play songs on the viol with his friends.

The trumpets in those days were without valves, more like our bugles. Pepys did not consider them even as music. He says that he went one day to hear some music, but "only trumpets and drum which displease me."

From the thirty odd references to the flageolet in the *Diary* we are able to piece together a good idea of the instrument. It was a vertical flute type. Pepys' was small enough to slip easily into his coat pocket, ready for use at all times. We often find him passing away an idle moment of the day in "piping;" now on his way home on the Thames, now in a drinking house while waiting for an order of poached eggs, now in a coach full of passengers.

There was evidently no standard size or pitch, each instrument perhaps differing from others although all containing a true scale. For that reason Pepys has to make a special order of a flageolet to match his own so that he can play duets. In addition he orders one to go "low and soft," which pleases him "mightily."

These are but typical allusions from the *Diary* to the instruments in vogue and the frequency and flavor of a good musical evening at home, with family or friends.

Fortunately the *Diary* also contains references of even broader significance to anyone interested in the development and history of music. The diary years were years marked by change, by new influences. Charles II introduced continental ideas and encouraged certain changes in musical fashions and trends which Pepys is quick to notice and record.

A Changing Musical World

For example, it is amusing to share Pepys' pleasure in discovering that the King is "a little musical." The discovery is made during a church service when he observes that the King "kept good time with his hand all along the anthem." He comments on the new music in the service, "the first day of having vialls and other instruments to play" between verses of the anthem. The King was modeling his chapel after the one at Versailles, using twenty-four violins, "after the French fantastical light way."

Some of the foreign ideas introduced by the King are not received too warmly. Pelham, a musician brought from France, was high in the King's favor. Pepys considers an anthem done by him "a good piece of musique," but he cannot call it anything but instrumental music with the voice, for nothing is made of the words at all.

When the Puritan regime had set in, an ordinance was passed against "Idolatry and Superstition" (1644) in which the destruction of all organs was enjoined. By the time of the Restoration there was "scarce an organ-maker in the kingdom." Pepys dates the return of organs, saying, "that day the organs did begin to play at White Hall before the King" (17 June 1660). But it is not until the next month that he himself hears "the organs and singing men in surplices . . . the first time that ever I remember." By November an organ has been installed in Westminster Abbey where, even a month later, its novelty has not worn off, Pepys noticing "the great confusion of people that came there to hear the organ." Another time Pepys attends services at Hackney Church, chiefly to see "the young ladies" and "also the organ, which is hansome."

Pepys is also a theater goer. It is at the Theater Royale that he notices the use of an orchestra pit, "the musique being below" and "most of it sounding under the very stage." He is not able to hear the basses at all, nor the trebles well. He says, "it must be mended." His reaction to a director is amusing. He attends the Globe Theater where he sees "the simple notion that is there of a woman with a rod in her hand keeping time to the musique while it plays, which is simple, methinks."

He is much interested in hearing eunuchs sing as is the new fashion in court. Although they sing high and have a "mellow kind of sound," he adds that he has been as well pleased with women's voices.

Finally we come to the most striking passage of all—his reaction to a new wind instrument, a "recorder"—"so sweet that it ravished me, and indeed, in a word, did wrap up my soul as that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musick hath that real command over the soul of man as this did upon me."

With this glowing personal tribute to music we take our leave of Pepys, grateful for the details which, when fitted together, form a living mosaic, a remarkable picture of music in a period far from our own.

Thus Pepys' *Diary* stands as a monument to that period in musical history dominated by the amateur musician. It is a Mr. Kingston, organist, who tells Pepys about the plight of the professional musicians, saying that many of them are on the point of starvation, "they being five years behindhand for their wages; nay, Evans, the famous man upon the Harp, having not his equal in the world, did the other day die for mere want."

The 'Cellist Looks Ahead

(*Continued from Page 623*)

upper ranges up to the highest, as naturally as one does in the first position. Such judicious distribution of work among all the strings would eliminate a great deal of the jumping from one position to another which lessens speed, makes intonation insecure, and often necessitates either breaks or *glissandos*. I use the word "judicious" advisedly, however; for this, like any other musical counsel, is subject always to the requirements of the music itself. Sometimes, for example, it is much better to have a slight break between notes (or even a *glissando*) than to lose the continuity of tone color by moving from one string to another. After all, it is virtually impossible to make unchangeable rules in music, since what is right for one bar is often quite wrong for another; and really great art lies in knowing when to apply a rule and when to disregard it in the interest of a more effective performance.

I would also remind every young artist, on the threshold of his professional career, that he can help build new prestige for the 'cello and for himself by thoughtful and courageous program building, and I would urge every 'cellist to a thorough exploration of the available literature for the instrument. For one of the most common complaints against the 'cello is that its repertoire is limited—and this complaint happens to have an utterly false basis. The number of fine compositions for 'cello is staggeringly large, and many worthy new works are being produced each year. Yet among the many 'cello concertos which should be featured on symphonic programs, the only works known to any large section of the musical public are one of Haydn's, one each by Saint-Saëns, Boccherini, Dvořák, and (to a lesser degree) one by Lalo and one by Schumann. In other words, there are very fine concertos by Elgar, Hindemith, Toch, Villa-Lobos, Milhaud, Delius, Schoenberg, and other composers of similar stature, which are almost never heard because most 'cellists, unwilling to lose their precarious hold on the public's fancy by playing unfamiliar works, fail to realize that the truly far-sighted performer advances his own cause by advancing the cause of music.

In recitals, too, 'cellists tend to continue drawing the same small specialized audience year after year, because their programs usually confirm the widespread opinion that the 'cello is a medium perfect for the playing of somber and touching opuses, but incapable of verve or gaiety. The standard selection of pieces, many of them arranged for 'cello from compositions written for violin or voice, fails to take into account the great number of works written specially for the 'cello by most of the world's great composers, including sonatas for 'cello and piano as rich in variety of tone, tempo and emotion as the more popular sonatas for violin and piano, and also a variety of other brilliant display pieces which would be worthy additions to any 'cellist's repertoire.

The monotony of the 'cello programs heard in our American concert halls is not, however, altogether chargeable to the artists themselves; for the sad truth is that only a small fraction of existing 'cello works are available in this country in their published form. Now that the war is over, 'cellists can make a great step forward, in the matter of securing fresh program material, by insisting that American music stores carry a more complete stock of European editions and (even more important) that American music publishers bring out new editions, with improved modern fingerings and bowings, of old works which have gone out of print. Another aspect of repertoire-building which deserves very special consideration is our duty to give repeated hearings to the 'cello works of contemporary composers. While our present repertoire is as large, in proportion to the number of first-rate solo performers, as that available to violinists and pianists, the volume of new writing for 'cello should and will increase as the number of virtuoso performers is increasing. Furthermore, because today's concert artists are constantly finding still more effective ways to play the 'cello, today's composers are better able to make use of its expressive potentialities. Composers, however, cannot write, any more than 'cellists can play, without an audience, and we must guarantee them hearings for whatever worthy works they may produce.

* * *

"When Handel was told by his sovereign that the performance of the 'Messiah' had afforded him pleasure, the composer replied: 'Your majesty, I did not intend to amuse or to afford pleasure; I meant to make the world better.'"

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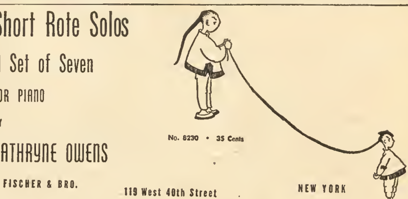

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Junior Etude

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ELIZABETH A. GEST

The Music of the American Indian

by Paul Fouquet

BOBBY and Uncle John were on their way to the museum to visit the Indian Exhibits. "Uncle John," said Bobby, "do you know what I was thinking?"

"No, but knowing the way your mind works, I'd say it had something to do with music. Am I right?"

Bobby nodded. "Yep. Here we are on our way to see Indian things and I don't believe I ever heard any Indian music. They have music, don't they? What's it like?"

"Well, Bobby, you ask so many questions at once! Sure, they have music and we'll see some of their instruments today, but there will not be any Indians around to play on them, and I could never describe their music to you. You really have to hear Indian music to know what it is like. But, you know, the music of all primitive peoples is so different from ours it is hard to write it down on a staff. That does not mean it is not what we call musical, for the Indians could make music out of anything. It is just different. The Indians use drums, reeds, bones, and gourds to make music, and they have lullabies, work songs, harvest songs, and ceremonial chants. Most of their music is vocal music, and even their ceremonial dances are accompanied by drums and singing. As their melodies are very limited in scope, and they know nothing of harmony, the main feature of their music is complicated rhythm, in which they are very skillful. Sometimes they beat their drums in one rhythm while singing in another! You could not do that, Bobby."

"You couldn't either, Uncle John!" said Bobby.

"No! And they have songs for everything, for planting, for harvesting, for fire, for the forest, for lakes and rivers and all sorts of things. Music is really a part of an Indian's life, they work by it and live by it. The modern industrial world is really imitating the Indians when factories install radios and 'piped-in' music for the workers in the plants. It makes the work go better. And the Indians have colorful, ceremonial dances, too, and these are accompanied by some of the older men singing and beating drums. Some of the well known dances of the various tribes include the *Sun Dance* of the Cheyennes, the *Rain Dance* of the Junis, the *Snake Dance* of the Hopis, and lots of others, *Buffalo Dance, Corn Dance, Grass Dance, Deer Dance.* Besides the dances, the Indians have societies, named for animals, and contests. The Ojibways used to have a drum-beating contest."

Indian Chieftain
Blackfoot Tribe

"Bet that was good," said Bobby.

"The best way to hear Indian music is through recordings that have been made, and also through the compositions of some of our American composers who have used Indian themes in the compositions. While these themes have been set with rich harmonies, they still retain their Indian style and characteristics."

"Who are these composers?"

"Well, let me think. There is Charles Wakefield Cadman. He made a serious study of tribal music and wrote an opera, based on an Indian story, called "Shanewis." His song, *From the Land of the Sky Blue Water* is very well known. Another opera on an Indian story was written by Victor Herbert, called "Natoma." MacDowell greatly admired the Indian melodies and wrote an "Indian Suite" for orchestra. You know his piano piece called *From an Indian Lodge.* Charles Skilton is another American composer who uses Indian themes in his compositions; also Arthur Farwell, Loomis, Grunn, Arthur B. Nevin, Gilbert, Troyer, and Thurlow Lierrance. The Italian composer Puccini wrote an opera called "The Girl of the Golden West," in which he used an Indian melody that was collected by Arthur Farwell."

"Here we are, almost at the museum, Uncle John. I certainly do want to see their instruments and things."

Buffalo Dance
Painted by Chief Wolf-Robe

"Bobby, some day you must go out to the Indian country, Arizona and New Mexico, or to some of the more Northern Reservations, and hear the music and see the dances. The big Indian pow-pow, held every year at Flagstaff, Arizona, is very famous, and attending it is a never-to-be-forgotten experience."

"You take me there, Uncle John!" pleaded Bobby. So what could Uncle John do but promise to do so—*some* day!

Phrasing

by Gladys Hutchinson

In reciting a poem, you would not think of doing it this way, now would you!

> Mary had a little
> Lamb its fleece was
> White as snow and
> Everywhere that Mary
> Went the lamb was
> Sure to go.

In music, too, we must group the sounds correctly in phrases, just as in language. At the end of each phrase, or sentence, we should "fly" (let the wrist rise a tiny bit and let the fingers come off the keys a tiny bit, before starting the next phrase). If you sing the phrases you will find it necessary to take a new, small breath for each phrase; therefore "flying" at the end of a phrase is nothing more or less than letting the music breathe, and expressing itself in phrases, or sentences. When the music breathes it has life and meaning, and then it is easier and pleasanter to play, as well as easier and pleasanter to listen to.

Musical Beheadings Puzzle

1. Behead a group of players and leave a conjunction.
2. Behead a male voice and leave an animal.
3. Behead a symbol in notation and leave a string instrument
4. Behead a fermata and leave aged.
5. Behead a mechanical device for subduing the tone of instruments and leave a tribe of Indians.
6. Behead a musical tone and leave a number.
7. Behead a percussion instrument and leave an alcoholic beverage.
8. Behead a musical embellishment and leave a large vase.
9. Behead a briar and leave a brass instrument.
10. Behead a rock and leave a musical sound.

Quiz No. 15

1. Was the opera, "Rigoletto," composed by Verdi, Puccini, Mozart or Massenet?
2. Was Palestrina born in 1484, 1526, 1685 or 1770?
3. Was Liszt a Bohemian, Czecho-Slovakian, Hungarian or Austrian?
4. Is the tympani an instrument of percussion, wood-wind or brass-wind?
5. Does maestoso mean mournful, majestic, or dainty?
6. Do the tones C E G-sharp form a minor triad, a diminished triad or an augmented triad?
7. Is a dotted half note equal to twelve, sixteen or twenty-four thirty-second notes?
8. If the signature of a key is B-flat, E-flat, A-flat, D-flat, is the key c minor, b-flat minor or A-flat major?
9. Is a symphonic poem written to be played by an orchestra, played on two pianos or sung by a large chorus?
10. Is the lowest key on the piano keyboard C, B-flat, A or G?

(Answers on next page)

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of November. Results of contest will appear in February. No essay contest this month. Contest puzzle appears on previous page.

JUNIOR MUSIC CLUB, Churchville, Md. (See letter below)

Some Ideas Expressed in Why I Like to Play in Recitals Contest

Dorothy Zeckman, Pennsylvania, says she receives a deep sense of personal satisfaction when she plays for interested people.

Freda Goldblatt, Maine, says although amateurs, playing gives students the satisfaction of giving the best they can.

Eva Brown, Georgia, says there is a competitive spirit which inspires practice.

Bill Powell, South Carolina, says the fun of a recital is in preparing the piece to be played.

Florence Snell, Kansas, says she likes to play in recitals because it gives a chance to show her parents, teacher and friends how she has improved.

Mary Helen Bray, Oklahoma, likes to play in recitals because of the good she gets from them.

Myralin Daniels, North Carolina, likes to play in recitals because it is possible to surprise your teacher by playing better than ever before.

Lindsey Jackson, Alabama, likes to practice for a recital by imagining the public is watching him.

Irene Levine, Pennsylvania, thinks recitals are very helpful for one's future work in music.

Florence Jones, Ohio, likes to play in recitals to observe other pupils and, by comparison, find her own faults.

Why I Like to Play in Recitals

(Prize winner, Class B)

Each spring my thoughts turn to the approaching piano recital. I do not believe there is a better way of seeing how I have improved in music during the year than to play in the annual recital. It is the easiest way to express my thoughts and emotions before an audience. The pieces I have so diligently practiced sound more beautiful when played in the recital and make me feel that my year's work and practicing were not in vain. Nothing gives me greater satisfaction than sharing my talent with other people. At the end of the recital I see where I stand in comparison with other pupils and I realize how much harder I will have to practice the following year to continue climbing, step by step, the ladder to success.

Martha Scott (Age 14),
Michigan

Junior Etude Club, Toledo, Ohio
(Letter will appear later)
Geraldin Sherfman, Louanne Wisler, Jerry Brookenthal, Ruth Hawkins, Patsy Werrell.

Answers to Quiz No. 15

1, Verdi; 2, 1526; 3, Hungarian; 4, percussion; 5, majestic; 6, augmented; 7, twenty-four; 8, A-flat major; 9, orchestra; 10, A.

Other "Playing in Recitals" Contest Winners:
Class A, Margaret Ferrio (Age 15), Ohio
Class C, Mary Lou Sanders (Age 10), Tenn.

Honorable Mention for Recital Essay Contest in August:

The above names, and Loretta Carney, Leah Scarborough, Joanne Olage, Susan Rosenstock, Edyth Derrick, Jan Winders, Carol Hill, Marie Manahan, Barbara June Harris, David Spectre, Hild Eberle, Barbara Carruth, Jacklyn Richter, Shirley Davison, Camille McDonald, Patsy Shaffer, Janet Ellen McCrosky, Mary Ann Martz, Jean Stephens, Florence Jones, Alison Ann May, Ella Forster, Ronald McHay, Bettina Olson, Nancy Ritter.

Send answers to letters in care of Junior Etude

DEAR JUNIOR ETUDE:

I wish to tell you how much I enjoy THE ETUDE, especially the duets, which I play with our neighbor's girl. We like the peppy duets about in grade three.

From your friend,
ANNETTE MINNEMA (Age 16),
Michigan

DEAR JUNIOR ETUDE:

Our Music for Victory Club aims to promote better music for our members. For this we have a club tree. Any one of our difficulties, such as rhythm, fingering, and so forth is worked on for one month, and when mastered, a small token of achievement is placed on the tree. Thus a bare tree becomes one filled with leaves of progress. We are sending you a photograph of our Victory Club.

From your friend,
PATSY GORRELL, Secretary,
Maryland

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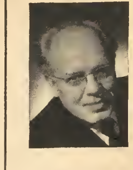

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THE WHOLE WORLD WANTS MORE MUSIC THAN EVER—In supplying active music workers in all parts of the civilized world with needed music publications a great international mail order business is conducted by the THEODORE PRESSER CO. and it has placed this company in a position to note over many years musical trends as well as the amount of activity in music study and in general musical undertakings. The great volume of correspondence and the huge number of orders for music which have come along in recent months indicate that the 1946 and 1947 musical season is bound to top in the number of students and in the number of musical undertakings any season that came to the notice of the THEODORE PRESSER CO. since its business was established in 1883.

This is something for everyone in music to be happy about and in the United States of America thousands of music teachers are finding it difficult to accommodate the many, from little tots to grown-ups, who want to study music. It is a matter of very, very great regret, however, that in these days all music publications can not be kept in print at all times in order to give teachers and other active music workers prompt service on requested music publications.

Paper is the number one problem of the music publishing industry and it is just impossible to get in hand sufficient paper for the reprinting of all publications on which stocks have been depleted. Every lithograph press in this country that can be used for the highly specialized job of printing music is being run night and day, and yet production in this direction, while running high above normal years, still is not sufficient to keep apace with demands.

We only can suggest that teachers and other music buyers keep ordering or asking for their favorite publications and count upon publishers doing the best possible to supply those publications. Obviously those in greatest demand get first call on available paper and on available press time, so the ones asked for the most will be the ones on which special efforts will be made to meet the demand.

THE COVER FOR THIS MONTH—By arrangements with the International News Photo Service THE ETUDE MUSIC MAGAZINE is able to present on the cover of this issue a charming close-up of Princess Elizabeth, heiress-apparent to the British throne, after she received a Bachelor of Music degree at the University of London. The ceremony at which she received this degree was presided over by her great uncle, the Earl of Athlone, Chancellor of the University. Music long has been one of the Princess' great interests. This photograph has been colored in oils by the Philadelphia artist, Miss Helen Toerring.

THE LIGHT O'ER BETHLEHEM, *A Christmas Cantata For Mixed Voices, by* Louise E. Stairs—This new cantata should interest directors of volunteer choirs, for the score is ideal for the choir of average capabilities. Besides the attractive chorus numbers, there are solos for soprano, alto, tenor, bass, and baritone; soprano and alto duets; one trio, and passages for men's voices and women's voices. The music is written in an easy range, and the solos do not place too great demands on the individual voices.

A single copy may be ordered at the Advance of Publication Cash Price 40 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November, 1946

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Title	Price
The Adventures of Peter the Piano—An Illustrated Story for Children ... Dorothea J. Byerly	.50
The Child Chopin—Childhood Days of Famous Composers—Lottie Ellsworth Coit and Ruth Bampton	.20
Ella Ketterer's Book of Piano Pieces—For Piano Solo	.35
Fantasy in F-Sharp Minor—For Two Pianos, Four Hands ... Ralph Federer	.35
King Midas—Cantata for Two-Part Treble Voices ... Thaxter-Strong	.35
Let's Play—A Piano Book for Young Beginners ... Ella Ketterer	.25
The Light O'er Bethlehem—A Christmas Cantata for Mixed Voices ... Louise E. Stairs	.40
Mendelssohn's Organ Works ... Kraft	.75
More Themes from the Great Concertos—For Piano ... Henry Levine	.40
The Music Fun Book—A Work Book for Young Piano Beginners ... Virginia Montgomery	.25
Rhythmic Variety in Piano Music—For the Player of Moderate Attainments ...	.40
Selected Second Grade Studies for Piano ... David Lawton	.25
Ten Etudettes in Thirds and Sixths—For Piano ... Mana-Zucca	.25
Tunes for Little Players—For Piano ... Robert Nolan Kerr	.25
Twenty-Four Short Studies—For Technic and Sight Reading for Piano ... L. A. Wilmot	.30
Twenty Teachable Tunes—For Piano ... Opal Louise Hayes	.25
You Can Play the Piano, Part One ... Richter	.35
You Can Play the Piano, Part Two ... Richter	.35

MENDELSSOHN'S ORGAN WORKS, *Edited and Revised by* Edwin Arthur Kraft—Important among forthcoming publications will be this newly prepared volume of Mendelssohn's complete organ works. Following close upon the appearance of Mr. Kraft's fine edition of Bach's EIGHTEEN CHORAL PRELUDES for the Organ in the famous *Presser Collection,* this distinguished organist and scholar is making ready this volume, with carefully planned adaptations to the modern organ, and with newly prepared fingerings, pedaling, and registrations.

MENDELSSOHN'S ORGAN WORKS comprise the three *Preludes and Fugues in A Minor; G Major; and D Minor, Op. 37,* and the six *Sonatas, Op. 65, in F Minor; C Minor; A Major; B-flat Major; D Major; and D Minor.* Among them one finds some of the noblest organ music.

Organists wishing to reserve a single copy of MENDELSSOHN'S ORGAN WORKS for delivery when ready, may do so now at the special Advance of Publication Cash Price of 75 cents, postpaid.

KING MIDAS, *Cantata for Two-Part Treble Voices, Lyrics by* Celia Thaxter, *Music by* May A. Strong—This engaging new cantata offers excellent fare for spring concert. It is a well written work, and its popularity is more than assured for the simple reasons that its charming music is entirely singable, and no solo voices are required for its performance. The music is in the grade level of upper elementary and junior high singers and there is an easy accompaniment for piano.

Celia Thaxter's flowing text is founded on the well-known Greek myth of the king whose insatiable wish for gold brought him despair when everything he touched, including his food and even his young daughter, turned into gold.

While Miss Strong's cantata is being made ready for publication, a single copy may be ordered now at the special Advance of Publication Cash Price of 35 cents, postpaid.

THE ADVENTURES OF PETER THE PIANO *—An Illustrated Story for Children, by* Dorothea J. Byerly—Charming, indeed, is this story of a personalized piano named Peter and of his adventures through a lifetime. Miss Byerly has related this narrative with such skill that any child, and probably his parents, too, will delight in the happiness and sympathize with the misfortunes of Peter. The youngster of pre-school age will find the sixty-nine colored drawings a strong initial attraction, and one who can read will spend enchanted hours with this book. Although there is no music accompanying it, the tale itself will stir the child's imagination and stimulate his interest in learning to play the piano, thus proving itself an ideal preparation for the first lesson.

In advance of publication one copy may be ordered at the special Cash Price of 50 cents, postpaid.

THE MUSIC FUN BOOK, *A Work Book for Young Piano Beginners, by* Virginia Montgomery—This supplementary material is designed as an aid to the teacher in dealing with individual differences. The lessons are presented according to subject matter, and the order of use is left to the discretion of the teacher. The drills are varied, and sufficient repetition is provided so that each new point is imprinted on the child's mind. Used as busy work in piano classes or as homework for private students, the book will bring a sense of satisfying accomplishment to young children as they learn, with the use of pencil, crayons, paste, and scissors, music fundamentals including the alphabet, notation, position, and time.

A single copy of this new music work book may now be reserved at the low Advance of Publication Cash Price of 25 cents, postpaid.

YOU CAN PLAY THE PIANO, *A Book for the Older Beginner, in Two Parts, by* Ada Richter—For the past few years more and more adults have been studying piano. This is particularly true of many who have had previous training and who now are doing "refresher" work from the very start. YOU CAN PLAY THE PIANO is especially suitable for such students, for the author presupposes the student's familiarity with the fundamentals of music and presents interesting material from the very first lesson. The term, "older beginner," includes the student of Junior High School age.

This attractive method is arranged so that the pupil is always aware of a sense of accomplishment. The contents of each part consist of new arrangements of folk tunes from Europe and the Americas, as well as adaptations from Brahms, Strauss, and Stephen Foster. The work in PART TWO follows that in PART ONE in logical sequence.

An order for a single copy of either or both parts may be placed now at the special Advance of Publication Cash Price of 35 cents each, postpaid.

THE CHILD CHOPIN—*Childhood Days of Famous Composers, by* Lottie Ellsworth Coit *and* Ruth Bampton—The numerous music teachers who have found earlier books in this series indispensable teaching aids will welcome this new addition with high enthusiasm. A fluent biographical account, stressing young Frederic's early sensitiveness to music, and simplified arrangements of six piano numbers form the major features. A carefully chosen list of recordings of Chopin's music are valuable inclusions. Both private teachers of piano and public school instructors of Music Appreciation will find this ideal for use with their pupils.

For the special Advance of Publication Cash Price, 20 cents, postpaid, one copy may be ordered now.

MORE THEMES FROM THE GREAT CONCERTOS, *for Piano Solo, Compiled and Arranged by* Henry Levine—The piano player of average attainments will be delighted with this second volume of melodies from the great concertos as compiled and arranged by Mr. Levine.

A choice bit is from the popular first movement of Rachmaninoff's *Second Concerto,* and another is from the slow movement of Tschaikowsky's *Concerto in B-flat Minor.* Other themes are taken from such familiar works as Beethoven's *Concerto in G Major,* Brahms' *Second Concerto,* and Grieg's *Concerto in A Minor.*

Orders may now be placed for single copies of this important new book at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is confined to the U.S. and its possessions.

ELLA KETTERER'S BOOK OF PIANO PIECES—Among contemporary composers of piano music suitable for teaching, none has been more uniformly successful than Ella Ketterer. Among the best-known of her numbers are many in grades two-and-a-half and three.

For this book the composer has selected her favorite numbers, all attractively titled, presenting considerable variety in tempi and rhythms. Teachers who wish to become acquainted with it may order single copies now at the special Advance of Publication Cash Price, 35 cents, postpaid, deliveries to be made when the book is published.

TWENTY-FOUR SHORT STUDIES, *for Technic and Sightreading for Piano, by* L. A. Wilmot—The work in this excellent addition to the *Music Mastery Series* will cover grades two to three-and-a-half, and will use up to four sharps and flats. Since there are no octaves in the book, the studies are especially appropriate for pupils with small hands. Studies in *Passing Thumbs; Solid and Broken Chords; Scale Passages for Hands Singly and Together; Thirds and Sixths; Grouped Notes; Shifting Hand Positions; Repeated Notes,* and *Phrasing Problems* provide opportunity for the mastery of technic.

Careful editing as to phrasing and fingering is apparent in this new book, a copy of which may now be ordered at the special Advance of Publication Cash Price of 30 cents, postpaid.

SELECTED SECOND GRADE STUDIES, *for Piano, Compiled by* David Lawton—This collection of attractive study material is designed to combine melodic flow with technic, and the composers represented will be Edmund Parlow, Cornelius Gurlitt, Mathilde Bilbro, Louis Streabbog, and Louis Kohler. Works in the easier keys will be used, and among the more than twenty studies to be included are: *Fairy Bells,* offering work in cross-hand playing; *The Witch Rides Her Broomstick,* with scale passages in both hands; *The Magic Stream,* an attractive study in arpeggio playing; and *Pickaninny,* a jovial study in syncopation.

Prior to publication, a single copy of SELECTED SECOND GRADE STUDIES may be reserved for delivery when published at the special Advance of Publication Cash Price, 25 cents postpaid. The sale, however, will be limited to the United States and its possessions.

FANTASY IN F-SHARP MINOR, *for Two Pianos, Four Hands, by* Ralph Federer—Although Ralph Federer is known to readers of THE ETUDE through the many lilting waltzes and clever characteristic compositions that flow so easily from his pen, he also has demonstrated his ability to write in the larger form.

Mr. Federer now presents this fascinating new piano duo, cast in one movement, and not too lengthy for concert, recital, or radio performance. It presents a challenge to ambitious students and players of some ability who delight in adding variety to their programs by presenting the meritorious works of contemporary American composers. In advance of publication a copy of this unique piece may be ordered at the special Introductory Cash Price, 50 cents, postpaid.

RHYTHMIC VARIETY IN PIANO MUSIC, *for the Player of Moderate Attainments*—To the many thousands of piano teachers and advancing students who seek a novel collection of recreational material, this album will be most welcome. As its title suggests, its keynote will be real variety in rhythmic content, though variety of melodic style will be an important feature. The pieces in this collection will be of about third grade difficulty, among them some of the most favored sheet music publications. Already chosen for inclusion are *Swaying Daffodils, Dance of the Rosebuds,* and many others.

Until RHYTHMIC VARIETY IN PIANO MUSIC is ready for the market, a single copy may be reserved at the special Advance of Publication Cash Price of 40 cents, postpaid.

LET'S PLAY!—*A Piano Book for Young Beginners, by* Ella Ketterer—Among the most popular pieces for the young pianist those by Miss Ketterer are outstanding. Such sheet music favorites as *The Banjo Song; The Big Bell and the Little Bell;* and *The Bobolink* are only a few of those which are evidence of the skillful writing which distinguishes her work. She has unusual talent for combining a smooth flowing melody with enchanting words, and along with this the patience of the scientist in testing each piece with her own pupils to be sure it is appealing in every detail. Here is a book of pieces designed especially for kindergartners of between five and seven. All pieces have attractive titles and lively words, and there are suggestions for the teacher and review questions. Provision is made for the eager beginner to play a simple piece in his very first lesson.

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TWENTY TEACHABLE TUNES, *for Piano, by* Opal Louise Hayes—This favorite composer of children's piano music has fancifully titled a book of practical little pieces that many teachers will welcome. The pieces in this book range from easy melodies, divided between the hands, to attractive little compositions in grade one-and-a-half. All are written in easy major keys, and with some of them, catchy verses are supplied. The appropriate titles and the clever illustrations will fascinate young students, but, best of all, the book will be printed in the convenient oblong style, so helpful when tiny tots are seated at the keyboard. Teachers wishing to may order now a single copy of TWENTY TEACHABLE TUNES at the special Advance of Publication Cash Price, 25 cents, postpaid.

TUNES FOR LITTLE PLAYERS, *for Piano, by* Robert Nolan Kerr—Teachers who achieved satisfying results with Robert Nolan Kerr's LITTLE PLAYERS will be gratified to know it will soon be possible to obtain a logical sequel to this book. The new title is TUNES FOR LITTLE PLAYERS. It consists of first grade music which will familiarize young beginners with Notation, Rhythm Drill, strengthening and control of the fingers and good basic principles of piano technic.

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Title, Grade, Cat. No., and Composer	*Price*
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Making Music Count In High School

(*Continued from Page* 650)

Jefferson High, with its ideal music room, extensive equipment, and seven full semester courses, is not confronted with the problems that face the smaller high school. At Lincoln, limited as to room, Music Appreciation must divide its term with Art I. Yet in the short time of nine weeks its instructor, Ariss Jones Englund, manages to cram it full of material, interest, and fun.

Music Appreciation classes reciting in a science room require something extra to stimulate interest, so Mrs. Englund starts with bulletin boards. She has one for the students, who post musical programs they have heard, pictures they have clipped or bought—anything of musical interest. The other one she uses to announce coming events; to call attention to interesting books or magazine articles.

"Variety is the spice of life" with her, for she rarely uses the same approach to a regular class unit. For instance one class, fresh from a grade school where they had been fed up with "singing music and reading about dead composers," was sent scurrying to magazines and newspapers to clip all the musical advertisements they could find. When they came back with their material, estimated costs of the advertising were figured out. Many realized for the first time the millions of dollars spent in advertising music. Music must be pretty important, they concluded. Why?

Or she may teach the symphony unit through jazz. Three popular dance band records stir up enthusiasm. What is the solo instrument in each? What other instruments do you hear? Have modern dance bands changed much from orchestras of years back? Novelty and freshness of unit presentation often change student boredom into student participation.

A daily Radio Log in which one of the students points out the best programs of the day has greatly influenced listening habits. "I used to listen to murder mysteries, Bob Hope, and the hottest music I could find," one pupil confided to her. "Now when I hear a beautiful melody on the radio, I listen."

Recent good musical films have done much in varying the work, too. "A Rhapsody in Blue" introduced the Modern Unit in which such composers as Stravinsky, Kern, Berlin, Grofé, Shostakovich, and Cohen were featured.

Most of the Music Appreciation instructors agree on one thing: they never cease being surprised at the far-reaching results of these classes. One graduating Senior periodically brings new records to his former teacher. "Thought I was bored to death in your class, didn't you?" he laughs. "Maybe I acted like I was, but I wasn't."

A young soldier donated his valuable collection of present day conductors to the music department of his school. "I want you to have them. I may not come back," he said simply.

Today that gift from the boy who did not come back is being used to make music "come alive" to hundreds of teenagers.

In past years the culmination of the year's work in music has been a competition-festival in which certain required numbers were interpreted by choruses, orchestras, and individual soloists. Each school would be rated superior, excellent, good, fair or poor. Fearing the evil effects of school rivalry, the Department of Music resolved to experiment with a new type of program.

In 1945, all high schools were asked to choose the music for a particular unit. The Festival featured music for power, worship, beauty, darkness and light, reminiscence, brotherhood, exhilaration, dancing, youth, reassurance, sorrow and joy, fun, changing moods and jubilation, with a narrator tying in the sequences. Each group was asked to listen to the other participants.

An outstanding choral consultant was invited to evaluate each school, but to give no individual ratings. Following the festival which was given in the civic auditorium, a week-long clinic was held in which the adjudicator visited each school, discussing, counselling and demonstrating choral techniques with the teacher as well as the students.

This year an elaborate music festival was staged in conjunction with the Rose Festival.

In working out a program for the future, Portland's superintendents and supervisors have allotted music an even more important part in the lives of teenagers. In the larger high schools three rooms are to be devoted to Music Appreciation and Harmony classes; two for the smaller schools.

"The next step of music educators is to provide music for everyone," states Mr. Ernst. "Formerly a small percentage of talented students was encouraged, with little provision made for the remaining eight per cent. In accepting the challenge of youth, we realize our responsibilities. We must have more music for more people on their own level."

There is no doubt in anyone's mind as he evaluates the present program and visualizes future plans, that Portland public school music will continue to grow in popularity. If it ever comes to the question of "taking it or leaving it," you can make a safe bet that these youngsters will take it!

The World of Music

(*Continued from Page* 601)

Testament. The competition is open to American and foreign composers. The winning work will receive an award of one hundred and fifty dollars, with publication guaranteed by Carl Fischer, Inc. The closing date is December 1, and full details may he secured from United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

A MUSICAL CREATIVE CONTEST for Youthful Composers of Los Angeles, California, is announced hy the Department of Municipal Art through the Bureau of Music of the City of Los Angeles. Cash prizes will he awarded each first place winner, and honorable mention certificates for each second best work in three classifications—orchestral, choral, and vocal solo. The closing date is December 1; and full details may he secured from Charles Wakefield Cadman, General Chairman, Bureau of Music, Room 190, City Hall, Los Angeles 12, California.

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