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James Francis Cooke

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THE ETUDE

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RIOT AT THE GRAND OPERA
After a performance of "Tannhäuser" in Paris

UP TO THE TIME of the Civil War our country was very largely dependent upon importations from Europe, not only for material goods but also for science, philosophy, education, and the arts. International influences still exist today, and from an economic standpoint, infinitely more materials are now imported to America than at the beginning of the century. Many of these are very precious assets in our lives, as we found out when the war cut off such things as coffee, sugar, bananas, pineapples, rubber, tin, quinine, and so on. European culture, science, and art, to say nothing of the thousands of gorgeous flowering plants not indigenous to our country, which at the time of the writing of this editorial make the whole land a glorious garden, are indispensable in our lives. Now we are giving back to Germany and Japan, with unprecedented magnanimity after their attack on the highest things in civilization, the daily bread which will keep them from starvation.

With all the material and cultural values which we have imported have come many malignancies, diseases, pests, and worst of all, cancerous ideologies which are costing billions of dollars to stamp out.

Among the things that we have not imported are musical riots. In our bucolic past we have had riots in the theater, but somehow, we have managed to live them down. In 1849 a riot of major proportions occurred in New York City, brought about by the rivalry between the patrons of the well known American actor, Edwin Forrest, and the patrons of the great English tragedian, William Charles Macready. Both men were gifted and distinguished actors, but were intensely jealous of each other. In 1845, Forrest played "Macbeth" at the Drury Lane Theatre in London and was badly hissed by the audience. With a regrettable lack of sportsmanship he attended a performance by Macready in Edinburgh shortly thereafter. Forrest stood up in his private box and hissed Macready. This resulted in a kind of international feud, when Macready appeared in the Astor Opera House in New York in 1849, the partisans of both performers were on hand and a battle royal started, which became an international scandal. Seventeen people were shot

Musical Riots

by the military called out to quell the disturbance, and Macready was obliged to go back to England. Forrest died in 1872, after amassing a fortune which enabled him to establish the handsome Edwin Forrest Home, for aged actors and actresses, in Philadelphia.

American audiences, in the main, have long since passed that period when an actor with clinched fists came down to the footlights and yelled to a hissing audience. "There are only two kinds of beasts that hiss—snakes and geese!" In the frontier towns, if the audience was not appreciative, it did its hissing with pistol shots. One of the most amusing evidences of the humor of our musical President is the sign, we are told, he keeps on his desk: "Please don't shoot the pianist. He's doing the best he can."

Musical riots by no means have come to an end in Europe. The temperament of the people in many of the countries is so volatile and so excitable that the least spark can ignite old prejudices and enmities and turn an audience into a turmoil. We remember a scene in an Italian opera house in a provincial town. The audience was composed of the usual large crowd of pleasure-loving Italians. A simple turn in the plot of the opera threw the whole house, as if from an explosion, into an uproar. There were screams and howls of derision. The orchestra played the national anthem and the management pleaded and prayed for silence. The only solution was that of giving the auditors back their money. They marched out past the box office with revenge in their eyes and mayhem in their souls.

Again, in a little theater on the outskirts of Madrid, there was a characteristic zarzuela, that Iberian combination opera, revue, concert, vaudeville, and ballet. Two rival tenors took part in the program. Each tenor had a small army of partisans with malice in their eyes. When one started to sing, his rival's cohorts commenced to shuffle their feet, cough, sneeze, yawn, and spit upon the floor. When the hubbub got so bad that the singer could barely be heard, his partisans would rise and plead, threaten, and shout for silence. We saw a woman slap a man's face and we saw a man spit in the face of another partisan. Finally, the scene became so menacing that we fled from the theater. We asked a Spanish composer friend about it and he said, "That's nothing. They do that every night."

Audiences in France, at the theater, the opera, and the concert, are highly independent in expressing their feelings. At times this is influenced by political humidity, but usually it is because the auditors just don't like what they hear. If the music at the performance is banal, or if it is bizarre, or if it is impossibly "modern," the audience soon turns the scene into a minor revolution. There are guffaws, hoots, and catcalls. Sometimes the performer battles it out and at the end receives applause for his endurance, courage, and audacity, if not for his music. If the riot is a lively one, the auditors have something to discuss in the cafés and sidewalk restaurants for months to come.

Often the riots are influenced by political groups, in which case the composer is more or less the innocent victim of circumstances. This happened in Paris on March 13, 1861, when Wagner gave the first French presentation of "Tannhäuser" at the Grand Opera. Perfectionist in spirit, Wagner's demands upon the resources of the opera company were so severe that the director, the conductor, the orchestra, the singers, and even the claquers "ganged up" against the irascible composer. The rehearsals were a bedlam, and

(Continued on Page 528)

I went on to say that I had been present, at Salzburg, when Toscanini first gave it. "I'm sure the Salzburg performance was a fine one," laughed Mme. Homer, "but I'm certain it wasn't Toscanini's first—you see, Gadske, Caruso, and I gave quite a nice performance with him in 1910!" I assure you that I felt rather taken down!

"I am often asked about the effect of music on the men of our armed forces, and my answer is always enthusiastic. It was remarkable to witness their reaction to music—even more remarkable to observe their instinctive feeling for the best. A vast group of fighting men is no different from any other large group—some like music and some don't; some come to concerts because they want to, and some come because they haven't anything better to do. And often enough, sad to say, the entertainment given them was on the minus side. But when they got great music, greatly performed, the effect was electrifying. Even the bored ones woke up, shouting and whistling and stamping their approval like a bunch of maniacs. One of the best troops were Lily Pons. I crossed her path twice. Once in Ferrara where the average temperature was one hundred and thirty, and again in Cologne, while the German shells were still coming across the Rhine. In Ferrara, Lily spent the day in the room reserved for heat-stroke cases because she doesn't stand heat too well; but at concert time, she was all there! Her husband, Mr. Kostelanetz, did the kind thing imaginable. Not only did he play to the GIs; he organized an orchestra from among them, and gave them the lift of playing with him. To this accompaniment, Lily sang, and the boys went wild. In Cologne, she sang to the identical accompaniment—that of enemy cannon. Lily told me a curious thing. All the time of her career, she suffered so from before-performance nervousness that she became actively nauseated. But the GIs cured her! Since singing for them, she has approached her performances without a quaver!

"If someone were to give me about five million dollars, I would reorganize the operatic world. I'd have a great opera that everyone could patronize. I'd have ten orchestras, with plenty of time for rehearsals, and I'd have all rehearsals on the stage. I'd send my young artists abroad for a few years, to study tradition. I'd do away with the star system and the repertory system. I'd prepare the most fluent performance of a given work, with the right people in the right parts, and then repeat it three or four times a week, until people got to know it. It's fun to dream up revolutions of this kind—I love music!"

New Keys to Practice

by Julie Mason

VIII.
Sometimes your hands, wrists, and fingers will feel tired and sore after unaccustomed technical practice. This is not to be confused with nervous tension, stiffness, or lack of elasticity. The first long walk or the first horseback ride of the season would have the same effect on the muscles.

However, if the forearm feels strained, you are not playing correctly, for the forearm should take no feeling part in your technical activities. It should be only an anesthetized link to connect the elastic force of the upper arm with the fingers, into which the upper arm passes firmness.

When you cannot get the effect you want, play the piece without the pedal, bringing out all the melody lines and connecting all legato tones. In this way you find out just how to use, or swing, or rub, your fingers to produce the desired result. This is not the pedal—and the interpretation will be doubly interesting.

No matter how bad your instrument is, remember that you can gauge intervals on any piano. And spanning the proper interval is what keeps you in control, accuracy, and much of your dexterity.

Practice the last part of your composition first—to avoid fatigue and aid your memory.

The Effect of Music On History

by Herbert Antcliffe

THE ANCIENT Greek view, that certain modes and certain melodies, as well as certain instrumentalments, had a good or evil effect upon the moral character, is well-known and is discussed favorably and disapproved, according to the personal view of those who renew their acquaintance with it. Possibly in those days, days of smaller communities and more intimate communal life, music had more influence than it has to-day. Yet it is no difficult matter to trace some degree of influence of various kinds of music and still more of individual melodies, on national and international movements almost from those days to our own.

Most of this influence appears in recorded history only with regard to isolated events, but a careful reader in these events a reflection of the general mentality of the period. No commander who did not believe in the influence of music would have allowed the minstrel Taillefer to lead the army, singing a popular song, as did William of Normandy at the Battle of Hastings. The minstrel had a great influence, not of course, unassisted by military force and the personality of the Conqueror, is indubitable. Most princes and leaders of the people in the Middle Ages had their hearts and minstrels and not alone for amusement or artistic edification. One authority, for instance, prebends among the defensive appearances of a castle, "musical instruments to excite martial emotions." The popular stories of how the minstrel Blondel sought his master, Richard Lionheart, by going round the prisons of Europe singing a song composed by that monarch, suggests music in the service of detective work more than in that of politics, but indirectly Richard, had a very definite effect upon the history of England and medieval Europe. A little earlier than this Richard was not the King of England, but only Duke of Aquitaine, music was used against him by one of his underdogs who, with others, revolted against him. This was Bertrand de Born, who combined the qualities of a soldier and a minstrel, making use of this latter to interest his soldiers in his aims and to encourage them to deeds of valor.

The popular soldiers' song in Germany during the late war, *Wir fahren nach England* had an early predecessor about a thousand years ago when Flemish soldiers joined political leaders in the hope of gaining land or booty and sang a long ditty with the constant refrain.

*Hop, hop, Wilken, hop!
England is mine and thine!*

Both words and music, it is said, were such as to encourage the young adventurers and the influence of flanders, exercised in other ways in later centuries, upon English history was begun with music.

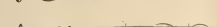
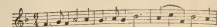
On the other hand the Britons and some of the earlier settlers from the Continent were encouraged by the music of both minstrels and monks and defended their land against later comers, and for a long time one of the means of rousing the Welsh to defend themselves against the Saxons was that of the music of voice or harp or both.

When Martin Luther determined to bring about reformation of Christianity in Europe he employed music very largely for this purpose, not, of course, so much for didactic or apologetic purposes as to arouse the spirit of the people who were not directly concerned with these matters. And with his music he did more and somewhat differently than he intended. His moral, and therefore political, control of the German people was almost complete. Ignaz von Dollinger, a great philosopher and reformer of last century, said that "in his hands the soul and mind of the German people were in the life in the hand of the artist," a simile that is particularly appropriate in view of Luther's knowledge and use of music.

Oliver Cromwell, too, knew the power of music and employed it under a control that made it serve his purposes. He was himself a capable musician and so knew how to make rules that prevented the misuse of the art by those who were unskilled or who wished

to use it for purposes to which he objected on moral or political grounds.

Not long after his time the tune *Lilliburlero*, often attributed though with no certainty, to the great composer Henry Purcell, gained its enormous popularity in England and Ireland.



It was claimed by one writer to have "sung three kings out of their thrones," and in any case its influence was great. That it was the influence of the music and not of the words is evident from the fact that these latter, which were varied from time to time, were always purely nonsensical. This was not the case with such a song as *When the King Enjoys His Own Again*, nor, or at any rate less so, with *Malbrough ca va en guerre*. In all these cases, however, the music had some influence.

Coming to recent time, what had the words of *Tipperry* in them to encourage the British soldiers in the first World War? Similarly, Conan Doyle tells how a spectator of a battle in which Russian soldiers wore a position "singing loudly from side to side." When the spectator inquired what were the words of a song which could be so inspiring he was told they were "Ivan's in the garden picking cabbages," repeated *ad infinitum*.

No doubt "a terse finds him whom a sermon shuns," but in religious and social matters, including those of national and international politics, a tune and its appearance, the instruments which introduce it to the public or recite it to their respective voices, has an even more attractive and potent influence.

Band Questions Answered

by William D. Revelli

Is It Too Late To Begin?

Q. I am a soldier twenty-two years old and have always been deeply interested in music. Although I have never had the advantage of formal study I believe I have the qualifications to become a capable musician. I play the saxophone and flugelhorn, exercised in other ways in later centuries, upon English history was begun with music.

—Pvt. W. J. B., California.
A. This is most difficult to answer in the affirmative especially since you have no musical background and are unable to read music. However, if you will seek the instruction and advice of a competent teacher, work long and faithfully, it is possible you might realize your ambition. Too often persons with limited background lack the necessary perseverance to succeed. At your age, technique and playing skills are not usually acquired with the same speed and ease as that of a younger person.

A Point in Playing the Xylophone

Q. I should like some information regarding the playing of the xylophone. In four-meal compositions should one play directly over the resonators in the middle of the bar, or on the top nearer the lower part?

The bars should be played as near the area directly over the resonators as possible, since this area produces the best tone and clarifies the harmonic progression. The area off the "resonating center" is inclined to be dry and unmusical. However, there are passages and chords which practically prohibit all four mallets to be struck in the resonating center of the bars. This is especially true in rapid and awkward scale passages.



VYVYAN DONNER IN AQUA BLUE CREPE

Dressing for the Concert Stage

An Interview with

Vyvyan Donner

Fashion Editor, Fox-Movietone Motion Pictures

SECURED EXPRESSLY FOR THE ETUDE BY WINIFRED APPERSON

your concerts are bound to think that you are wonderful, but if you want to make other people admire you, you may have to make a special effort. In other words, you must dress for the strangers who come to hear you play or sing. Though it may sound odd, you do not know as so much more critical than your friends. One should never appear "dressed up" on a concert platform; but the artist should appear "well dressed."

Correct Clothes for the Stage

Concert gowns should be practical, and should not wrinkle too easily. They should be designed to appear fresh for hours after the artist has completed her. A whole evening is generally devoted to the giving of a concert, and the gown should look as well at the end of the evening, as at the beginning. I put considerable emphasis on color in fashions. Gay, colorful frocks are more pleasing to the eye, while neutral tones may have a tendency to look faded.

Beware of tricky styles. If you want excitement in your clothes rely on color, and fine accessories. In my "Fashion Forecasts" that I produce for Fox Movietone, I am careful to show trends, instead of fads, because novelties, no matter how ingenious or becoming, are apt to flood the country in an unbelievably short time, and everybody else will be wearing them.

The artist should be careful in watching feature motion pictures for style news. Before copying the wardrobe of a star in any particular film, the artist should decide whether that is the way she wants to look in her setting, and if it will become her as a concert gown. If she does decide to copy the clothes of stage and screen stars she should be ever so careful not to add anything to the costume. She must remember that motion picture clothes are already dramatized; they are a little larger than life, a little more flamboyant, to attract the eye on that vast screen. If anything, they should be simplified for each personality.

I would advise the professional woman to study fashion magazines faithfully, not neglecting the advertisements. As a matter of fact, department store advertisements in or near one's home town will help to distinguish what is a trend, and what is a fad.

Watch the motion pictures in your home town for fashions in action. See how these styles really look in motion, and whether or not the lines are comfortable, and practical for the concert stage.

Dressing the Hair

It is so hard to make women realize that they should dress their hair to go with their costumes. No matter what she may think, there is more than one becoming



Courtesy of the New York Dress Institute
FOR THE THEATER OR OPERA
Tunic Evening Coat in Multi-color Brocade



Courtesy of the New York Dress Institute
RECI-TAL GOWN BY HATTIE CARNEGIE
Black Tulle with Bands of Cording



Courtesy of the New York Dress Institute
DESIGNED FOR THE OPERA
Beige Crepe Gown with Uneven Hemline



Courtesy of the New York Dress Institute
CONCERT COSTUME BY HATTIE CARNEGIE
White Faille with Gold Embroidery



Continued in the New York Times
TWO CONCERT GOWNS BY ADELE SIMPSON
 Beige and Electric Blue Crepe Draped Models



GOWN FOR A STUDENT
 Baby Blue Tulle, Net, and Lame

way for her to wear her hair. Strangely enough, the most frequent complaint that women make about new models is that they make them look older, which is seldom true. The old outfit will make a woman look older because it is dated. If you do not believe this taken of you four or five years ago. You will see for yourself. Those pictures will always look older than you are today simply because hair styles have changed, and you should change your hair dress to go with the present mode.

The Recited Dress for the Music Student

An accompanying photograph shows a teen age music student about to play at a concert. She is wearing a charming, and youthful gown which can be made to serve a double purpose. Not only is it a most effective costume in which to perform at a recital; but it will be the envy of all at the high school "prom." This dress is of baby blue, with a full bell shaped collar of skirt of blue tulle topped by a long torso bodice of

gleaming blue lamé (metal cloth). This bodice has a broad band at the top with a flat bow encircling the shoulders in a drop shoulder effect. The shoulders and yoke of the dress are of blue net, giving a discreet veiled look to what would seem to be an extreme décolletage.

This is a most graceful dress for a concert debut because the skirt floats out from the piano stool in clouds of net, as the young pianist performs her program. If the student has not as yet completely mastered the art of walking on and off the stage, and taking her bows, this type of dress will help her to be graceful in movement.

Costume Jewelry

Much of our present costume jewelry has been designed with a musical motif in mind, and if properly worn, it is becoming to all ages. Whether you are a music fan or not, this glittering array of clip-pins, brooches, and bracelets, provide distinctive accents for all occasions. The musical theme has been cleverly



Courtesy of the New York Times
RETAIL GOWN BY ADELE SIMPSON
 Red Falls Model with Long Sleeves

sustained in every place. Tiny clefs for earrings, or clefs in large size make effective chest pins or clips. Bracelets simulate a bar of music with the treble clef, and quarter and eighth notes so realistic that you can almost hum the rhythm. Both silver and gold are used in these designs. The gold is particularly effective with black, gray blue, brown, and bright colors. The silver models shimmer more discreetly with gray and pastel tones, as well as with dark tones, and the high colors.

Vivyan Donner's Gown

The evening dress that I wear in my photograph is a Samuel Chapman Original. It is made of aqua blue crepe in simple fluid lines, with the skirt drapery drawn up toward a dramatic embroidered motif directly at the waist. A bunch of grapes, and leaves provide the sole trimming done in multi-color. The plain sleeves are short, and the neckline a V.

I would rather be chic than beautiful, because then you can be bright and interesting at any age, and it does not matter what time has done to you.

my appearance from the rear. I placed it in different places behind me and then adjusted my smaller mirror on the music-rack so I could see how I looked from all different angles. At times I was round-shouldered. For another piece of music, I noticed my head seemed to be swaying and swinging, even more than my body.

With the various uses of my mirror I caught myself becoming so interested in what I saw that I almost forgot what I was playing. I realized then and there that listeners would find it still easier to become and remain interested in what they saw rather than what they might be hearing. I continued persistently with my efforts to improve my appearances in the mirrors while playing. I wondered whether I might become so formal at the piano that I would spoil the spirit of the music being played. However, this worried concern was soon banished when I heard a sincere friend of mine comment about my playing, "You let us enjoy your music without any distractions while playing. We forget about you while listening to your music."

"IF YOU could only see your face while you play!" How often my mother, who was my piano teacher, repeated this warning, until she decided to do something about it! Then she let me do it myself and I continued it still farther. She casually put a small size mirror on the music-rack of the piano and let it speak for itself. She knew I was going to practice one or two of my pieces, which I could play from memory.

First I smiled and then I frowned when I looked into that mirror. What I saw was amusing until I began to think what people might think who would see that while I was playing. I had counted about the time for my music. Knowing that this would not sound well while playing in public, I had kept my mouth closed but had kept on moving my mouth, face and jaw. I had been making funny and hideous faces while I was playing.

Then I became curious about how other parts of my body might appear while playing the piano. I leaned the small mirror on the floor so I could see it. This revealed to me that my foot continued beating

"I made use of the full-length mirror to check up on

"FORWARD MARCH WITH MUSIC"

Report to the Nation

A Conference with

Edwin Franko Goldman,

Founding and Director of The Goldman Band
 Leading American Authority on Bands

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Dr. Edwin Franko Goldman needs no introduction to any American who has ever played in a band, listened to a band, or simply admired bands. From September to December of 1945, Dr. Goldman made a tour of the Pacific Military Area, under the auspices of USO-Camps Shows. What he found there, as far as music is concerned, has been the subject of national newspaper controversy for months. With as few preliminaries as possible, the Etude has asked Dr. Goldman to place a detailed musical survey of his views before America's largest musical audience.

—Eaton's Note.

FROM the Philippines and occupied Japan, I brought back a number of impressions, but by far the strongest of them is that the American Army Bands I found there are in a terrible condition. In the forty camps, stations, and cities I visited, I did not find one really good band. Sometimes I put two and three bands together, and still I did not have a complete band with proper instrumentation. Army musical conditions were simply shocking. I was all the more shocked by them because of an interview I had had with General Pershing, shortly after the end of World War I. At that time, General Pershing said to me that, after hearing the military bands of England, France, and Germany, he was ashamed of the quality of the American bands and determined to do something about them. General Pershing actually did take steps to improve Army bands. He increased them in size from a minimum of twenty-eight to forty-five; he asked Walter Damrosch to report on ways and means of betterment; and he set up machinery for training schools. But—after World War I ended, all these promising measures dissolved. The system drifted back to what it had been—and that entire system is wrong.

"Army bands are badly put together. Instrumentation is deplorable. Players are thrown together in whichever way; ten cornets overbalance a group that needs no more than five or six; some outfits have too many brasses, and others too few; some, too many reeds, and others none at all. As far as I was able to discover, there are no fixed standards for determining anything! Nor is this all. Some of the bandmasters had not the first notion of training their men, and some of the men could not even read music. Among the men themselves, band service is considered a sort of grim joke. I know personally of many excellent players who took care to hide the fact that they were musicians, lest they be put into one of the Army bands whose standards are such as to spoil the background they had already built!"

"In Osaka, I found an American Army band of fifty-three who had not assembled, practiced, or played in three months! They were kept busy driving trucks and demolishing buildings. The men themselves were discouraged. They couldn't get back into playing form in less than half a year. I tried out a number of Army bands in Manila, but could get no desirable concert instrumentation whatever. In the end, in order to play to our own boys, I had to use a native Philippine Band. And it was an excellent one! You can imagine how mortified I felt to be able to bring American music to their favorite band selections only by means of a foreign band!"

"It is not pleasant to have to report that, all through conquered Japan, the musical conditions were so superior to those of our victorious Army as to be positively insulting! In Tokyo (where there are four regu-

lar symphony orchestras, playing to full houses during ten months of the year), our boys crowded to hear the native Metropolitan Band. On the day that this excellent organization played for me, they gave splendidly conducted, splendidly rehearsed, and splendidly instrumented renditions of the "Tannhäuser" Overture and a Glazounoff Suite.

"Now, conditions like this are shameful. It is bad for our soldiers who have so low a grade of music. It is bad for the musicians, not only in the Army, but in civilian life who go into the Army compelled to regard their own playing as a negative waste of time. It is bad for the nation to be forced to play second fiddle, musically, to foreign cultures. It is bad for our prestige to allow foreign—especially conquered—countries to see for themselves just how slipshod our musical methods are.

"What is to be done about it? A number of things! Directly upon my return home, I submitted a report of my findings and my suggestions to President Truman, to General Eisenhower, and to Secretary of War Patterson. These reports have been answered, and promise has been made that steps toward improvement will be taken. But mere promise is not enough! Something must be done, and done quickly, lest there develop a repetition of the situation that prevailed after General Pershing's efforts at the end of the First World War. For this reason, I hereby make appeal to all readers of THE ETUDE. I shall outline to you what I believe must be done. I am preparing Petition Lists for patriotic citizens of musical taste to sign and send to Washington, demanding that official action be taken to rectify the musical conditions in our Army.

"Here, then, are the reforms I propose. Army Bandmasters should be commissioned officers. At present, they are not. They are warrant officers, with no chance of promotion. Army musicians are selected, as I understand it, on the basis of an unskilled application which they themselves fill out. They are asked what they can play; no one tests or supervises the abilities they report. Men who toot a bit on a horn not only can but do get band assignment, even though they know nothing whatever of music. Once they are 'in the band, they get seniority rating—and, on the basis of nothing more than the passing of time, they can become bandmasters! Let's change this! Let's commission our bandmasters (as they do in foreign armies) let's give them a chance of dignified promotion, and let's base such promotion on ability only.

"My second step, then, deals with making sure of such ability. We should have a thorough and competent school for the training of band musicians and bandmasters. Tooting a horn won't do. Our Army bandmen should know music. Certainly, those who are bandmasters should know more. They should be equipped with theory, harmony, counterpoint, orchestration, instrumentation, history of music, and per-



DR. EDWIN FRANKO GOLDMAN

formance tradition, as any civilian conductor. It is possible today to find potential leadership material, in music, as high as that of West Point. Let us make use of it, train it, use it as the means of building up Army music.

"In third place, there should be a Department of Music in the Army, just as there is a special department, or section, for medicine, and law. Such a department should define the size, instrumentation, and duties of the bands. Under the present system, Post music depends chiefly on the musical sympathies of the Commanding Officer. If he is indifferent to music, the men don't play. If he likes music to the point of having the men play fifteen hours a day, they do that. Such matters should be fixed according to musical standards. Again, the type of music played should be fixed according to musical standards. And there should be a thorough system of checking-up on the progressive abilities of the musicians.

"You may wonder, perhaps, that such conditions exist in the Army of a country like ours, that has shown such remarkable interest in band development over the past years. Our schools and colleges have fine bands; the young folk are eager to play in them. Then how and why does the Army do this? What happens when the enthusiastic young civilian player gets into the strange military musical atmosphere? Well, one answer is that he doesn't like it! As I said before, men don't play. If they like music to the point of having the men play fifteen hours a day, they do that. Such matters should be fixed according to musical standards. And there should be a thorough system of checking-up on the progressive abilities of the musicians.

"Following the report of my findings and suggestions which I sent to Secretary Patterson, the Secretary replied as follows:

"My dear Dr. Goldman:—

"I have your letter of 6 December 1945 with attached letter of 21 November, regarding the condition of the U. S. Army bands which you visited on your recent trip to the Far East."

"As a former field officer, I am fully cognizant of the need for good Army bands, not only for ceremonial and morale purposes, but also as a cultural factor in the entertainment field. No doubt, the rapid growth of the U. S. Army during World War II made it impossible to develop as fine bands as you and I would have liked to see, although in many cases, bands of the type of the U. S. Army Band, the Army Air Forces Band, and the Infantry Band do, I believe, represent the best in American band music. The time of your visit to the Far East was hardly an auspicious one to have good Army Band music, for during your stay the same of Army bandmasters were being sent there all organizations, including bands, were not at their top efficiency. (Continued on Page 535)

Too Much Movement

Doesn't the kind of technique you advocate produce excessive body and arm movement at the piano, so much so that musicians are criticized severely for their distracting mannerisms in playing?—U. B. Colorado.

The spontaneous activities of children are almost always excessive, filled with bounce, zip, dash. Why, then, should we teachers deliberately restrict movement in such a complex physical activity as piano playing? As to exaggeration in older students, this is absolutely necessary at first in order to attain freedom of the larger muscular coordinations which have become tensed or even atrophied from malusage or nonusage.

What is the teacher's chief job in teaching children? Isn't it to help them enjoy themselves at the piano, and to furnish them the tools in order to play freely and happily? So what if they do move about excessively for a while? I have never had difficulty in routing out excess movement or reducing lost motion in youngsters, after the right principles have become automatic. The gifted ones who give me trouble are the only children. And why do we have to tussle with them? Simply because, being gifted musically and mentally, they are usually blessed with a superabundance of vitality. It takes a lot of planning, effort and persistence to curb this physical exuberance in the paths of good piano playing! I find it almost as difficult to channel these sheer animal spirits as to direct the supernormal powers and mental powers of talented children.

Wouldn't you prefer to face the problem of curbing exasperately free movement rather than to be compelled to slave for months or years limbering up those pathetic cases of tight constricted players? We meet these baffling cases all the time, both children and adults. They are among the thousands of frustrated beings who have never been permitted or taught to use the large muscle masses freely and swimmingly, but have been doomed by criminal methods which result in fixed claw-like fingers, and rigid ironclad hands and arms. It is truly sad to note the number of letters which come from correspondents of *The Etude* asking how to cure bad cases of stiffness and contraction.

On the positive side, I can point to hundreds of teachers everywhere who have intelligently applied the simple, sound principles enunciated in these pages and whose students do not play with exaggerated mannerisms. The pupils of these teachers with the highest prizes and the best "ratings," they are considered tonally, musically, and technically first in their communities. They are the happy teachers; and most important of all, they have the happy pupils.

Recently, at a movie, I sat with the row of the audience, was startled and amused by the spectacle of a young boy (about four or five) who was leaving the front of the house, right in the theater with his mother. Right in the entire length of the aisle to the door, he insisted on making his exit by turning somersaults. Neither the pleas, nor the threats nor the chases of the audience deterred his unhibited exuberance. He simply chose not to walk out, and to burn up enormous amounts of energy. But did he enjoy himself!

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist
and Music Educator



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

Although the tests (by no means all-inclusive) are applicable especially to slow singing compositions, many of the items are equally valuable for rapid and brilliant playing.

I sincerely hope you will be able to study with a good teacher soon, for that's the only way to make sure steady progress.

An Interpretive Check-Up

1. Do I begin a piece simply, richly, straight-forwardly?
2. Do I play it with a commanding enough scale of tone and dynamics to project it convincingly?
3. Have I discovered the long, moving rhythmic pulse of the piece?
4. Do I respect all indications by the composer as to tempo, dynamics, and phrasing?
5. Do I pay constant attention to balancing the elements of activity and rest in phrase and motive enunciation and answer?
6. Am I tied down to bar lines? Do I unnecessarily accent fists or give other unnecessary and musically disrupting meter accents?
7. Do I guard against playing the left hand with the right especially on the first beats of measures?
8. In slow poetic pieces are there places where I make sudden tasteless changes of *f* and *fz* or fast and slow?
9. On the other hand, in rapid pieces (usually classics) can I make more effective phrase or measure contrasts of *f* and *p*?
10. Do my *accelerandos* start late and softly enough, and my *accelerandos* deliberately enough?
11. Do I avoid making interminably long re-wards, and long-winded unconvincing *diminuendos*?
12. After a *diminuendo* do I revitalize the tone and phrase when it threatens to fade?
13. Do I return to a tempo immediately after a retard?
14. Are there one or more points of complete repose or the piece? Do I play these with sufficient calm to communicate the reposeful mood?
15. Do I subdue the stronger inside fingers of my hands in order to solidify bass bottom?
16. Does my accompaniment give the melody rich basic support at all times?

The best I can do is to offer this checklist of interpretation points which are "musts" for all my students. If you will conscientiously apply each of these twenty-nine tests to your pieces, I am certain you will discover not only what "all" them, but how to improve them. As you see, each question can be turned into a positive point of pianistic interpretation.

17. Do I use enough soft pedal, not only for *p* and *pp*, but for color change?
18. Do I treat "reminiscences," that is, returning or repeated phrases and themes, sensitively and variably?
19. If a phrase is unsatisfactory, would a change of fingering help it?
20. Do I work carefully toward the highest point of the phrase?
21. Do I cut up the phrase into too many short fragmentary groups?
22. Is the tone quality I use suited to the kind of phrase? Does the physical (technical) approach I employ make the phrase sound well-molded and fresh?
23. Do I avoid stressing or deliberately articulating (a) passing or dissonant tones, (b) syncopated tones?
24. After half strong notes I fearfully play shorter notes with less volume of tone?
25. Am I especially sensitive in my treatment of repeated melodic notes, or similar notes located near each other?
26. If there is a series of melody tones of the same value do I employ a "bow-arm" curve in order to avoid monotonous and mechanical single-tone articulation?
27. Do I use this bow-arm, elbow-tip curve to assure the musical articulation of all phrase groups?
28. Are my fortes really fortes, pianos really piano, and so forth?
29. Do I use the damper pedal economically enough? Do I shut off the vibrations of conflicting harmonies?

Which Sonatas?

Will you give us an outline for the thorough study of sonatas and the sonata form? Which sonatas should be attempted?—F. L. A., Texas

That's a very apt question; I'm glad you asked it. Most teachers think it unnecessary to plan a good sonata course for the students, or are too timid or lazy to do so. Consequently, pupils arrive at a technically advanced grade without the least understanding or appreciation of the sonata form or its development. They have been fed on some easy third-rate sonatas, then perhaps a Haydn or Mozart Sonata, and then a movement of one of the earlier Beethoven Sonatas. They are lucky to have had even this insufficient diet! Such a haphazard experience usually dulls the pupil's zest, and forever frustrates enjoyment of this all-important form.

Why not be sensible? After you have assigned a few easy and moderately difficult sonatas, change to some of the outstanding ones; for good examples, see Fross's "Six Classical Sonatas," and Beethoven's. Then switch to some of the lovely pre-Haydn sonatas from Podosky's "Classical Sonatas," Vol. I. After this, study two or three Haydn Sonatas, and the two of Franz Mozart's G major and E-flat (K282) Sonatas, followed by several not (Continued on Page 52)

WHEN Yehudi Menuhin was one year old, his parents often took him to concerts because they couldn't afford a sitter to take care of him at home. The baby would sit there quietly, listening to the music, never crying. Two years later his father bought him a toy violin and a toy bow. Yehudi tried to "play" it as he had seen it played in concerts, and when the violin didn't give a tone he dropped it disgustedly on the floor. Instead of scolding him, his father bought him a quarter-size violin and Yehudi began to take lessons. "But my parents"—Menuhin recalls—"never hinted that I might amount to something. I was simply told to practice, and I did."

At the age of seven, Menuhin played the Mendelssohn Violin Concerto with the San Francisco Symphony before an audience of 9000 people who went wild. When he was ten he had his debut at Carnegie Hall. The New York music critics, most of whom hated the very word "child prodigy," immediately recognized the boy's "exceptional musical intelligence and sensibility." This was in 1827. The same year, in Berlin, Yehudi Menuhin played the three great "B" violin concertos—Bach, Beethoven and Brahms—with the Philharmonic Orchestra under Bruno Walter. After his famous performance breaches found him, lifted up and kissed by a frail, little man with a wild, white mane. "Today, Yehudi, you have once again proved to me that there is a God in Heaven," the old man said. His eyes were shining with tears. His name was Albert Einstein.

Other great violinists fascinate their listeners;



YEHUDI MENUHIN

Menuhin touches their hearts. People instinctively feel his devotion to good music behind the sense of style, the absence of sentimentality, the pure warmth of his playing. It has been said that he inspires religious feelings in his audiences, that there is the hushed atmosphere of a cathedral when he plays. Hard-bellied music critics use such words as "divine" and "heavenly" to describe a performance by this easy-going, healthy, husky young man with the build of a baseball player. Menuhin has never been satisfied with just playing a piece very well. "Music," he says, "is so close to humanity that one must go to humanity to develop one's self as a musician." Ever since he was a little child he has been close to "music and humanity." His first musical recollection was hearing his father sing the sad, haunted Hebrew songs Moshe Menuhin had grown up with in Palestine.

Wide Parental Guidance

Menuhin's great grandfather, in Russia, had been a famed chief-rabbi who composed Jewish hymns. Yehudi's father ran away to America at the age of sixteen because he wasn't allowed to play the violin.

"My father had only three lessons in his life. He

Yehudi Menuhin's Magic Bow

by Joseph Wechsberg

Joseph Wechsberg, a frequent contributor to *The New Yorker* and other magazines, first appeared in *The Etude* in July 1946, with a sprightly article on "The Claque in Grand Opera." His appraisal of Menuhin's gifts is keen and sensitive. —Enot's Note.

had to practice secretly in the cellar of the house in Jaffa, Palestine, because his orthodox family didn't like his playing "trivoltous" music. They sent him to Talmeud school where he had to sit still for twelve hours a day. His only recreation was to fly his kite for a few minutes between lessons. He always longed to learn an instrument but never got around to it. When I began to play he used to say that his dreams had finally come true.

Menuhin has often admitted that he owes all his success to the wise guidance of his parents. Even when he was famous the world over as a child prodigy, both did everything in their power to never let Yehudi become aware that he was in any way different from other children. They knew that ambitious exploitation has ruined many a youthful talent. Until he was grown up he never gave an interview, never knew the meaning of money, never heard such words as "career" or "success."

Yehudi, and his younger sisters Hephzibah and Yaltah, grew up much like other children of well-to-do families, except that their parents never let them see a movie or listen to the radio, and that they traveled more. They had playmates, picnics, bicycles, liked ice-cream, and hated to practice music.

Yehudi's concert schedule didn't permit him to attend regular school. The children were taught by their mother and later had private tutors. Even when he made \$100,000 a year, Yehudi was given a weekly twenty-five-cent allowance. His greatest thrill was to read secretly in bed with a flashlight.

Menuhin's parents let the child play only twenty concerts a year. In between were long stretches of relaxation and fun. The Menuhin place in the Santa Cruz Mountains, near Los Gatos, California, echoed with happy laughter. Yehudi was reading and tinkering with automobile engines. If he hadn't become a violinist, he says, he would probably now be in Detroit. Until he was three his father, not his mother spoke Hebrew speaks fluent French, German, Italian, and Russian.

When Yehudi was seventeen his parents did something unheard of: They cancelled all his concert appearances and sent him down fabulous offers. To be offered managers they simply said, "We want our boy to have two happy, carefree years before he brings to the world." With his sisters and a crowd of friends he rode horseback, swam, played music, went on hikes, read

the funny papers and led a life of real leisure. When Yehudi Menuhin reappeared on the concert stage, in 1937, he had become a mature, broad-shouldered robust young man who had been spared the emotional turmoils of an adolescent child prodigy. He embarked on his first tour around the world. He played one hundred and ten concerts in sixty-three cities and then came back. They were all sold out. The critics went overboard. The London Times, a paper not customarily given to violent overstatement, said: "It is against his performance." No more of that "wonderful easy to study the simple and final work of perfection child" stuff, Menuhin had his stature as man and artist now. How right his parents had been!

First World Tour

Yehudi went through Europe surrounded by the entire family—father, mother, sisters Hephzibah and Yaltah, and an accompanist, and secretary. At times this accumulation of talent created problems. In Paris they had a house and had three pianos, one each for Hephzibah, Yaltah, and the accompanist. In a fourth room Yehudi was practicing the violin. Every morning the three pianos and his violin would go full blast, scaring the neighbors out of their wits. After ride in the Bois. "No one would talk about music, Yehudi says. "After five hours of practicing you don't feel like talking about music."

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Publishing a Popular Song

An Interview with

Helmy Kresa

Music Editor and Chief Arranger
Irving Berlin Music Company

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

MOST amateur popular song writers fall with this misfortune on hard luck. They are convinced that their songs are better than those heard over the radio, and finally give up the struggle thinking that evil forces conspired against their getting a "break."

As editor and chief arranger for one of the best known publishers of popular music in America, I have heard many tales of woe. However, in most cases the fault lies with the amateur song writer. So often he thinks that writing a song is a short cut to fame and fortune. His friends and family think that he writes "hit" songs, and he can't understand why the publishers return his manuscripts unopened. The amateur does not realize that music publishing is an industry, and that it cannot be "crashed" just because he has a song that he thinks is good.

Songs Returned Unopened

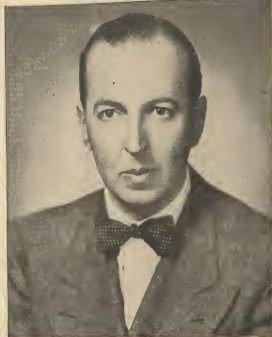
The publishing industry has had bitter experiences with amateurs. Years ago, publishers would try over each song submitted. If they found that they could not publish the song, it was returned to the owner with a rejection slip enclosed. Later, the publisher would put out a new song, and after it had become a success an amateur writer would start a law suit. He would say that measures four and five of his song, the one that had been rejected, were similar to measures nine and ten of the publisher's song. To my knowledge, I don't believe that any one has ever collected any money from these legal battles; but these nuisance suits have cluttered up many legal departments. This is why manuscripts are now returned by the publishers unopened.

There are always new composers, new lyric writers, new song writing teams. How did they get there, and why couldn't it be you? Well, maybe it can!

The First Step

Let me give you an outline of the inside mechanism of a popular publishing firm. A successful writer of songs walks in with his latest creation. Let us assume that we like his new song, and accept it for immediate publication. The song writer is pleased because he has last three numbers were not accepted by our firm. He sings or plays the song, and I write it down on manuscript paper. We copyright it, as the composer seldom does this, and then I arrange a piano part. It must be a simple piano arrangement that is easy to play, and will do the tune justice. I could arrange it with lush harmonies, and give it a Kosteletzian setting, or a complicated treatment that the late Glenn Miller would like, but who could play it? A music publisher is in business to sell music, so simplicity in the piano arrangement is most important.

The music is sent to an engraver, and a title page or cover is ordered. This is a rule that must be run out to our liking. (I am happy to say that title-pages are not in my department.) The actual sheet music does not popularize a song. We must have other material. Orchestrations have to be made, and printed in ser-



HELMY KRESA
Photo by De Boticchio Brothers, Inc.

eral keys for radio singers, and swing bands must have special dance orchestrations. When all of this material is assembled, our "song pluggers" or "contact men" as they are also called, go to work on the song. They ask the men who go out and get the "plugs" on the air. They "dine" the orchestra leaders, singers, program directors, on down to the pianist in the corner tavern. Our "song pluggers" have been asked to concentrate on the song that we have picked, and to try to get it before the public. All of this may cost the publisher from \$1,000 to \$20,000 or more. Will it sell copies? The publisher has his fingers crossed, and the best that he can do is to keep his faith in the song. No one can tell if a song will sell; but the best way to find out is to have it played so that the public can hear it.

The next time you hear a popular song on the radio, make a check and see if four weeks later it is still being played. If it is not, you can safely say that some publisher guessed wrong; and every time he guesses wrong it costs him several thousand dollars.

Analyzing A Song

There are a few things that are helpful to the publisher in analyzing a popular song. (1) Does the title have appeal, and is it fresh? An old saying put in a new way is always good. (2) Does the lyric fit the melody and has it universal appeal? (3) Is the melody original, and is there a "perfect marriage" between the lyric and the melody? (4) If it is a rhythm song is it rhythmically up to date, or is it "old fashioned"?

The publisher's next considerations are: Will the bands play it? Can people dance to it? Will singers sing it? Is the range too wide? Will both girls and men sing it? Is it strictly a man's song? Is it strictly a woman's song? Is the title quickly discernible or would you have to hear eight bars to find out what the song was about? Will the first four bars of the chorus entice the listener?

Publishing Your Song

As it is a waste of postage to send your song to a legitimate publisher, what are you to do? There are only two ways to publish your song. (1) Go to New York, and if you do not have the means to support yourself, get a part time job, and then start calling on the popular publishers. You may have to keep calling on them from six months to a year before the publishers will begin to know your face, and take you seriously. I could name a dozen hit writers who are well known now who were once warming the benches of the outer offices of the New York popular publishing firms, just as a new crop of unknown writers are sitting there right now. Some of them will fall by the wayside, and some will become famous; but that will depend entirely upon the courage and stamina of the writer.

(2) The second way is much easier on you, and if you have written that "hit" song, it will come to the surface. Do you remember a song called *It's a Sin to Tell a Lie*? It was written by an unknown amateur in Baltimore. He gave the song to every small and big time band leader, and asked them to play it wherever they could. He went to the local radio stations, and asked them to perform the song. Very little happened for a while; but he kept on expelling his song, and the people in Baltimore kept hearing it. The song got on its own merit, and people started to send in requests for it. A demand was created at the local stores. These stores knew nothing about the song; but they started to order it from their jobbers. Jobbers handle all published music. Two copies, five copies, twenty copies, and fifty copies were ordered. A tremendous demand started. Publishers dream about such things. A large New York publishing house secured the rights, and put their whole organization behind it. It's *It's a Sin to Tell a Lie*, and it became the biggest seller of the year.

Starting Your Song at Home

You can "start" your song locally at your nearest radio station. Make a list of all of the places in your vicinity where popular music is played, or better still, sung. Ask them to use your song whenever they can. Keep going on a small scale, and a bus-a-bud! If your song is as good as you think it is, they will use it. It may even help the band leader and the singer to further local talent. Start to cover more territory, and use your ingenuity, because the opportunity that you have been looking for may be right under your nose. Watch the name bands that play a one-night stand in your community. If you have had a little local success to report to a famous band leader, he will listen to you.

Some funny things have happened. Many a band or singer was made by one song. A band likes to be identified by a song that they introduced. Be sure to keep in mind that the orchestra leader is spending money to have a song arranged for him, and you must not expect to hear your song over a coast to coast network the next day. If you arrive at a stage where a big band leader is sincerely interested in your song, keep your fingers crossed. Eventually, he will try it out on his public. If they like it, and a demand is created, your first song is on its way, and your big troubles will begin. Your name value and bank account will temporarily increase; but you had better start worrying about your next song. Unless you have a song to follow, you (Continued on Page 533)



LILLIAN NORDICA



LILLI LEHMANN



ADELINA PATTI



NELLIE MELBA

YOUNG PEOPLE of today know little of the great sopranos that their grandparents heard. Yet many of the most exquisite and finished exponents of bel canto lived and accomplished their best work in the period from 1850 to 1920. For instance, three sopranos who were great favorites with the audiences of their day are mere names to present day opera and concert goers, Christine Nilsson, Jenny Lind, Malibran; and since at the time when they won renown there was no such things as phonographs and records there is no way of estimating just how beautiful their voices were, how they would compare with those of later days. One famous soprano of about that time, Adelina Patti, was indeed heard by a few now. On one of these, at a concert in the Metropolitan Opera House she included an act from "La Traviata" in costume, still slim, vivacious, piquant; but, although her voice was true, flexible, and she made no excessive demands on it, it could not have been the voice which had charmed earlier generations.

Mme. Abbey, wife of the impresario with whom Mme. Patti had signed a number of contracts, once told of a visit to the lady's Craig-y-noc castle when one of these contracts was pending. There were a number of other guests and these all assembled in the drawing room before dinner. The subject of singing was brought up, and Mme. Patti, coquettishly dressed and bejeweled, swept down the stairs and made a dramatic entrance. Mrs. Abbey had become rather bored with the demands and asked her husband if they could not leave.

"Just wait until I get the contract signed," was the reply. "We cannot leave before that."

A German soprano whom some will remember as Materna. She visited the United States on a concert tour after retiring from opera. On one evening she was billed to sing the *Liebestod* at an orchestral concert in Brooklyn.

When she came on the stage she presented anything but a seductive appearance. She was plain, very stout, and, as so many German women singers used to do, whether stout or not, wore a bright red evening gown. But the moment she opened her mouth one forgot all this. The great rich voice, the dramatic fervor, swept her audience away with her. At all vically she must have been a superb *Isolde* and *Brinnhilde*.

A Dramatic Coloratura

For some years during the German Opera regime at the Metropolitan, and under Dr. Leopold Damrosch, Walter Damrosch and Anton Seidl, a very popular *Brinnhilde* was Lilli Lehmann, the *Walkure* singer, with long reddish golden wig, she was very handsome and stately. She was also a great singing actress, and most particular that the stage be set just as she wished. If not she would insist that it be changed. At one dress rehearsal she picked up a large simulated rock, by no means light in weight, carried it to another part of

the stage and slammed it down where she wished it. Lilli Lehmann had a thoroughly trained voice and prided herself that although a great dramatic soprano she could execute coloratura as well as any lighter voiced singer. During one season she demanded that the management put on one of the old Italian operas—it was either "Norma" or "La Traviata"—that she might convince the public of this ability. She had her wish and proved convincing, and this is important for modern students to bear in mind, as showing the necessity for thorough schooling, no matter what the vocal timbre. Too often one hears singers, and these not amateurs, who cannot execute properly a trill or chromatic scale.

Our own Lillian Nordica was another example of thorough training. She is said to have begun her operatic career with coloratura roles before coming to the big dramatic ones by which she is remembered, such as *Brinnhilde*, *Isolde*, and many others. She had great success at the Metropolitan both in these roles and in lyric ones. An Italian remarked at this time that she was the only non-Italian singer at the opera house whose Italian was perfect, and her French, too, was highly praised. She was equally successful in concert and oratorio, and it was on what was probably intended to be a farewell tour including Australia and other "down under" places, that she met a lonely sudden death.

In 1913 while on the S.S. *Tasman* in the Gulf of Papua, the steamship ran upon a reef. She was landed on Thursday Island, but suffered an attack of pneumonia. She continued her journey to Java where her death put an end to a project dear to her heart. She had hoped to found a great music school and a theater in this country, where young singers and other musicians might receive thorough training.

Great Sopranos of Yesterday

A Review by

Elise Lathrop

Well Known Critic and Writer

and make those appearances for which in those days, without first establishing a European reputation, there was little chance.

A Brilliant Era

The most brilliant period which the Metropolitan has ever enjoyed was when the members of the company included, Nellie Melba, Emma Eames, Lillian Nordica, Emma Calvé, and a little later, Marcella Sembrich, and Sophia Scuderi, the contralto (whose voice one critic declared, had three distinct registers)—while among the men were the two De Reszkes and Pol Plancon.

Mme. Melba was noted in her native Melbourne as an amateur concert singer when Remenyi and Isidore Luckstone visited Australia on a concert tour. Mr. Luckstone heard her a number of times and greatly admired her voice. To him she confided her longing to sing in opera but her Scotch father would not hear of it and as she was living at home she had no chance. However, she finally got to Paris, studied with Marchesi, and her brilliant career was launched. Her voice was of rare beauty, her high notes clear and rich. She could and did—for in those days encores were allowed—sing the final trio in "Faust" without showing the slightest fatigue from previous demands of the role, and then sing the entire number over again in equally splendid voice. She was not much of an actress, and it is said that Jean De Reszke undertook to improve her acting. She was heard plaintively asking, after a performance with him: "Was that better, Jean?" But people hardly expected opera singers to be actresses or actors in those days until Calvé thrilled opera goers with her wonderful performances of Carmen. So popular was this opera with her in the title role that she was given few opportunities to sing the other roles in her repertoire, which was by no means limited. A few occasional performances of other operas were given but the public demanded Carmen and always Carmen, and since this meant a sold out house the management was reluctant to stage others. A beautiful woman, with a rich warm voice, a gifted actress, she is still remembered admiringly. (Continued on Page 526)

VOICE

"FORWARD MARCH WITH MUSIC"

Reminders About Music Study

by Kathryn Sanders Rieder

WHETHER we set out to teach ourselves (and we must do a great deal of this even under the guidance of a skillful teacher), or whether we try to teach another, it is well for us to remember some of the basic determiners in all learning that will condition our progress as absolutely as any purely musical or technical consideration.

Consider the law of readiness. We know that a child learns best when he is ready to learn. He may be ready of his own will or he may have been prepared by his teacher. Expecting him always to be interested at his outset is to court failure. But a consideration of ways to win and increase his interest in learning his music is a time and energy saver. That it is not always necessary is largely due to the nature of music, which does more of its own motivation than do most subjects. Often the child hears music, is attracted, and comes for the lesson wanting to learn. It is as simple and as profound as that, many times.

But for other times the teacher will do well to be on the alert to judge the mood of the pupil as he comes to the lesson. One teacher in particular had to be handled in this way. At times the boy was alert, eager to show what a "push-over" anything was. He might be in a sickeningly show-off mood to some, but to her he was ripe for a lesson in some such technical problem such as those two-against-three passages that he played so noddily. At other times the boy came to his lesson sullen or disgruntled. Without comment she began the lesson by having him play a longer study or a number that he liked. By the time he had finished he had played himself out of his bad mood.

The Moody Student

This teacher said that perhaps all pupils should be even tempered, but hers were not. Some of her pupils who played with most feeling were those who had ups and downs of mood. Instead of combating their sensitive reactions as she might have, she observed them and tried to turn them to advantage. The same applied to her own moods and practice. She thought that other teachers and students would be helped if they trained themselves to observe the mental tone and adjust to it. She added a note of caution, that it would require study since people varied. One friend found his best way to accomplishment when feeling listless, was to plunge into the most difficult thing he knew, thus forcing concentration.

Remember that we have to be challenged to think in music or in anything else. We only think when confronted with some situation from which routine does not deliver us. If the pupil is allowed to play on without being required to think carefully, he comes to a standstill and may even lose ground. Try to give yourself or the pupil something to challenge thought to each lesson; teach him to set some aim at the practice period that will force him to think. It will be new enough to challenge, yet it must be attainable with reasonable application.

For some who have been away from music for a time, an aid in concentration may be found in memorizing a section of the music, in sight reading without error, in learning a simple mood from one key to a closely related one, or in transposing a hymn a half-step lower. A long list of thought



PROFESSOR JOHN THOMAS WILLIAMS WITH A PUPIL
Dr. Williams is Director of the School of Music at Wittenberg College, Springfield, Ohio.

The girl was impressed; she knew she would not get Chopin until she was ready, but the Czerny studies seemed all important now. Later she learned to look on them gratefully as she mastered them and returned to them again and again for relaxation of her hands. She saw in her experience the economical means the studies provided for learning many technical skills. When she saw the real value she could learn quickly.

Remember to keep your enthusiasm for learning you would learn. In music, as in any other line, information

precedes inspiration. Before we can feel appreciation, and enthusiasm we must know something about a thing. We feed our interest in music by increasing our general information about its remarkable possibilities. Glean from the many splendid new books, articles, and news stories about music a word here, an idea there, which send a flash of illumination and give new impetus to your enthusiasm for music.

Music does have to be brought into the pupil's experiences at school, and at home; it cannot be taught in a vacuum as if the other things did not exist. It gains by seeing it connected with things that are familiar at the moment. The music study need not play second to the other interests for it is fully as important and, in the long run, may prove of more importance to the individual. But the basis of music study can be broadened to include all pupils interested in it. If they want only the ability to play songs and accompaniments of the less difficult type, certainly this is a worthwhile skill. When dealing with the more advanced work with pupils, we reach a point of wisdom when we are ready to take the talent present and do all we can with it.

Keeping Up to Date

Music study should be brought up to date; it should be made as timely as possible. Young people, more than adults, live in the present. Today is forever. Without lowering standards, music with a modern flavor can be used, some with rhythms of the South American countries. It might be well to use even music with harmonies that satisfy the ear but are experimental and different. Any music study can grow too weighty if variety is neglected and if we forget to consider the century in which we live.

Your own music should be used to make the pupil's day more interesting. While the pupil practices to play or sing more beautifully, you, the teacher, should use the skill you have gained. It is only as music is brought into a pupil's world that it takes on importance in his eyes. Pupils can also play or sing for each other. If they want lesson help with their school music parts they should have it.

One teacher almost had heart failure at the way her pupils would perform music at the drop of a hat. She would assign a number and a week or two later read in the local paper that they had presented it on a program. Shuddering inwardly, yet not wanting to shake their confidence, she questioned them. They were always full of excuses. They knew they should have come for a special lesson, let her help them select a number, but they knew how busy she was, and it came up so suddenly. Yes, the number had gone all right; they had even played an encore or two. The teacher just decided she had pupils without a nerve in their bodies and saw to it that they had plenty of easily played material on hand. She tried to supplement in recital the things their impromptu appearances lacked. They were using and enjoying their music, making it a part of their daily activity, and although it was not the way she wanted it, she refused to take it too seriously.

Informal music activities do add incentive for practice as few other things will. Attractive recitals and public appearances mean much to pupils. They provide high points in the year's study, give them a new understanding of the importance of the development of the musical gift aside from giving them experience in appearing before the public.

Music Study for Pleasure

We need to remind ourselves to keep abreast of the new music constantly appearing to use it to advantage. Keep looking for attractive, suitable music; it is available at every level of attainment. Many who think they have lost interest in music have simply lost interest in playing the same old things they have had on the piano for years. Given half a dozen really attractive selections that they could read easily, they would find the same pleasure in their music. Many people would like to be interested in music again, yet do not know what to play. (Continued on Page 533)

Taking Up the "Slack" Of a Church Service

by George S. Schuler

TO BE an accomplished performer on the organ, technically speaking, is but one of the requisites for the title of organist. As in every art, practice makes perfect, and a person may spend hours in such practice achieving perfection and yet not qualify as an organist.

An organist, aside from the actual playing on the manuals, must know other related matters such as registration (bringing out the best sound combination), transposing (which is so necessary at times), improvising, playing interludes and preludes to the hymn tunes (which adds so much to the tune), and taking up the "slack" or any blank spaces in the service.

At the time of the pastoral prayer and the scripture reading, the tardy worshippers remain quietly in the foyer, vestibule, or the ambulatory. When this part of the service has come to a conclusion, these people are ushered to their pews. This brief interval is the "slack!" What part does the organist play at such times? If he does nothing, there is a break, or blank space in the service. If he fills-in with some organ piece he takes up that "slack," to the satisfaction of all present. The question is: "How many organists can take up the 'slack?' Not too many.

At such a break in the service, the organist will play a short selection. That answers the problem satisfactorily if there are many people to be ushered to the pews; although even then they probably would have been seated long before the conclusion of the selection. What would the organist do if only two or three persons needed to be seated? Would he resort to the playing of a short piece or would he improvise extemporaneously for that moment? The organist taking up the "slack" in the service? An organist must know how to make such improvisations, otherwise he is not a well-equipped musician. For those who are at a loss, the following presents a simple though effective formula: The numerals, as indicated, are the tones of the key which are played on the pedals: 1, 2, 3, 4, 4 (raised), 5, 5, 1. Try this formula in several keys to get the feel of that which is being presented.

With the playing of these numerals of the key in the pedals, the hands will play the harmonies in simple chord formation. It goes without saying, an organist must know something about the simple chords in harmony; otherwise he is just another person who is able to play the organ, even though he is able to play Bach, add the harmonies to the notes as indicated by the numerals, thus: 1, tonic; 2, dominant seventh; 3, tonic; 4, subdominant; 4 (raised), diminished seventh each tone is three half steps from the other); 5, tonic; 5, dominant seventh; 1, tonic. Here it is notated for you.

Ex. 1

In another key it is this way:

Ex. 2

Simple, indeed, when one knows how. Do not hurry on, but rather play this formula in all the various major keys. Of course, change the position of the chord, but do not change the basic formula.

Playing the same bass formula but striving to make some melody with the hands is the next step, two examples as follows:

Ex. 3

The second example presents the use of passing tones. What are passing tones? This article is not teaching harmony. Consult any harmony book.

When passing and changing tones, chromatic passing and changing tones, appoggiaturas, suspensions, and altered chords are added to this simple formula, the results will be very pleasing.

Ex. 4

A second formula introduces two new chords: the chord on the sixth of the key in Measure seven, and in Measure eight the augmented sixth chord, which chord takes as its pedal tone the lowered sixth of the

key. A simple way of constructing the augmented sixth chord would be to build a diminished seventh chord (all tones three half steps from each other) and then lower the bass note. Of course this is a short-cut way of teaching this chord; as said previously, this article is not teaching the subject of harmony.

One must remember that musicianship, experience, and knowledge of harmony are the important factors in improvising attractive music. One more formula in which the pedal tones descend instead of ascend is as follows: 3, tonic chord; 7, the major seventh chord on the third degree of the key; 6, the seventh chord on the second degree of the key; 5, tonic; 4, the seventh chord on the second degree of the key; 3, major chord on the third degree of the key; 2, the chord on the second degree of the key which is changed to the dominant seventh; 1, the tonic.

Ex. 6

There is a wide variety of forms which could be suggested, such as combining the formulas of Example 4 or Example 5 with Example 6; of course the combination would be in the same key. Should you desire to pursue the subject further, the publication entitled "How to Play Chords," would be found most interesting.

ORGAN

Music and Study

"Band Concert Tonight"

by William B. Tower

Within a few days, high school bands and orchestras throughout the nation will begin their musical activities and preparations for public performances. Since these activities form an integral part of our program and represent a tangible means of evaluating results, they deserve our serious attention and consideration. In the following article, Mr. William B. Tower, who has been very active in many "behind the scenes" responsibilities of the school music conductor and suggestions for the solution of the countless details necessary to the successful public performances, Mr. Tower, a returned veteran, is a graduate of Central Michigan College of Education and formerly taught at Hillman and of Baldwin.

He is at present the director of school music at Reed City, Michigan.

THROUGH the parted curtain step three ten-year old cornets to sound the solid opening fanfare, and a "wooski" of velvet reveals the proud and confident high school band playing the spirited opening music of the Annual Spring Concert. The auditorium, filled to the last seat, is the scene of a musical triumph long talked of, long remembered. It is a very special day for the school. The presentation is no incidental project dreamed up the previous day or decided upon the week before. It is the result of innumerable hours of concentrated effort and detailed organization; the extent of which determines whether or not the objectives are to be accomplished.

In order that a greater number of programs can be triumphed and that usable procedures may be clarified, the following resume is presented:

Planning the Program

The white-screen silhouette of a ring-nosed Ubangi beating the opening rhythm for Ravel's *Boleto* may be required to stimulate interest at the beginning or after intermission, but the audience has come to hear the band's best music and the desire demands respect. Only more demanding are the needs of the students participating in the school music activities, and for these, the concert is planned.

MUSIC can be selected especially to challenge certain weak sections or individuals of the band; or it can serve to improve the listening attitude necessary for improving intonation; or for training in articulation and tonguing. It may also give prominence to generally neglected instruments such as the alto clarinet or baritone saxophone, thereby stimulating interest in them. The music which is most difficult to perform is the most desirable for concert training, because the long hours of technical drill and extra sectional rehearsals can eliminate all future possibilities for popularity of that particular music. To test this fact, place before band members a number which the year before was prepared as contest or festival material after many weeks of concentrated drill. The physical reactions are audible groans or expressions of pain.

Concert music should be pleasant music, new to the majority of students and readily suitable to artistic interpretation. To its arrangement should be properly related to the instrumentation for developing the maximum effectiveness of the best registers and ranges. The variety and representative styles of music should be selected with the total desired program effect kept well in mind. Too often the significance of unity and balance are so obscure to conductors that they feel content to presume their presence whatever selections are made. Unity and balance are, however, concrete entities and are produced by following such points as these:

1. Group numbers by those characteristics which most closely relate them.
2. Keep climactic selections in their proper places at the conclusion or just before the intermission.
3. Let the major portion of the music be the full, middle kind through which people can find relaxation and pleasure, enjoying the sheer beauty of

sonorous chords and vibrant instrument choirs.

4. Use soloists and ensembles in a particular section of the program instead of alternately with group selections.

The importance of the last point made demands particular attention, for among the audience are those who want to hear Charles play the cornet or Anna play the flute and also those who like to hear the band play together. With alternate group and solo procedure those with singular desires will merely wait through "that other" number until the appearance of their favorite type of music.

On the other hand, when soloists and ensembles appear as a complete section of the program, all listeners will be more inclined to accept the whole program for pleasure. Condolences to the people subjected to the "Mulligan Stew" type of concert.

Programs may be planned with or without special theme or seasonal significance as long as the demands of unity and balance are respected. Should a motif be decided upon, it can be developed through as many phases as common sense and good taste dictate. A Naval theme allows the users herein to be met by Scouting; a auditorium decorations to include rope halvards, stanchions, and white sails bordering the stage, printed programs to be in the form of a Ship's log, and so forth. Basic among all considerations, though, is that the music must remain the predominant attraction.

In organizing the program for printing, the music titles sometimes need adjustment. For instance, David Bennett's "Pillar of Peace" may be musically desirable while its name causes out of place on a program of such numbers as Cesar Franck's *Finale to Symphony in D-minor*. To revise such titles, the conductor may wish to print for an Opus number or for performers. It is better for a more usable name, Program notes, and so forth.

BAND ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

written for the purpose of promoting understanding and increased interest in the music, should provide good reading for the people who arrive early.

Acknowledgments to all assisting organizations and persons should be made with simplicity and directness, avoiding flowery tendencies; and in listing the participating personnel, actual instruments and positions on the stage can be indicated by printing names in a seating chart arrangement. For convenience to the audience, this procedure is ever appreciated. It satisfies the curiosity and answers such bothersome questions as "Who is that blonde boy?" and "What instrument is the Smith girl playing?"

The Day

When, at dress rehearsal, the conductor is informed that an Annual Church Bazaar or an important civic meeting is being held on the same night as the concert, the respect for proper scheduling grows deep and terrifying. The success of the entire project which represents countless hours of rehearsal and planning and investment can be more markedly jeopardized by this one oversight than by any other factor.

In most every school a calendar of activities is prepared early each year and the wise music director will contact the Principal before school opens to reserve the desirable concert dates. It is still not enough to ask that December 1 or May 15 be saved for such events, but the actual decision should follow a detailed consideration of such items as the holiday and athletic seasons, meeting nights of sizable clubs or lodges, and Annual Council functions. It should also be determined whether or not the school activity program is to be distributed to the civic organizations and if it is not, the music department will do its utmost to take initiative to see that they are informed well in advance.

Six musicians complained about "tiring of the supporting structures during playing." Some of these players also complained about pain and fatigue in the teeth and supporting bone and, at times, pain and fatigue in the muscles of the lip and the floor of the mouth. They consisted of one small brass, three large brass, and two woodwind players. One large brass had mildly retruded lower jaw, and two had mildly protruded lower jaws. All had marked anterior spacing and complained of the pain in the bone supporting the teeth and of the early tiring and fatigue of the muscles of the floor of the mouth. One of the two woodwind instrumentalists had widely spaced teeth in a mildly protruded lower jaw and one had lower incisors tipped sharply backward in a mildly retruded lower jaw. Both complained of pain and discomfort to the supporting bone structures. For all individuals, then, the adaptation problems center around the discomfort and pain of the teeth and the bone which supports them, and early fatigue and aching of the muscles of the floor of the mouth. This usually occurred after a short period of playing. For some the discomfort reduced the musical efficiency, for others it merely prevented the player from continuing a long time. The one small brass player in this group had a normal jaw relationship with widely spaced incisor teeth and complained only of early tiring of the lips while playing.

The Problem of Instability

In considering the dental conditions associated with this complaint, it is apparent, with one exception, that marked spacing of the anterior teeth is common to all. The exception is found in the woodwind player whose lower incisors tip sharply backward. Likewise, with the exception of the small brass instrumentalist, the difficulties are associated with large brass and woodwind mouthpieces which often subject heavier pressures against the lips and teeth during playing. In view of these circumstances, it is completely evident that most of the complaints in this group are associated with instability of the incisor teeth which support the lips during playing. The lack of contact of the teeth and the retruded position of the lower incisors allow the pressure from the mouthpieces to be transmitted directly to the supporting structures instead of being dispersed to closely contacting adjacent teeth.

In the anterior part of the dental arch. This pressure against the teeth against the posterior support of local inflammatory processes causing pain and discomfort of varying intensity. Although only mild dis-

Dento-Facial Irregularity and Embouchure

Part Three

by Edward A. Cheney, D.D.S., M.S.

and Byron O. Hughes, Ph.D.

THE TWO preceding articles have outlined the major anatomical features of the dento-facial complex, have discussed their functional implications in wind instrument playing, and have shown that irregularities in one or more parts of the region often interfere to a considerable extent with adjustment to embouchure. This final article will present a discussion of case histories of individuals who have dental irregularities and who "complain" about difficulty in the achievement of satisfactory musical performance.

The nature of the complaints presented by instrumentalists with adaptation problems varies a great deal and each is individually peculiar. For purposes of discussion, however, these complaints are listed here in order of the frequency with which they occur: (1) tiring of the supporting structures, (2) inability to shift the lower jaw forward, (3) unsatisfactory adjustment—reason unknown, (4) difficulty in adjustment of the instrument's mouthpiece to the anterior part of the dentition, (5) inability to attain adequate range and control in tone production, and (6) inability of lips to support the mouthpiece and to control the air stream.

Six musicians complained about "tiring of the supporting structures during playing." Some of these players also complained about pain and fatigue in the teeth and supporting bone and, at times, pain and fatigue in the muscles of the lip and the floor of the mouth. They consisted of one small brass, three large brass, and two woodwind players. One large brass had mildly retruded lower jaw, and two had mildly protruded lower jaws. All had marked anterior spacing and complained of the pain in the bone supporting the teeth and of the early tiring and fatigue of the muscles of the floor of the mouth. One of the two woodwind instrumentalists had widely spaced teeth in a mildly protruded lower jaw and one had lower incisors tipped sharply backward in a mildly retruded lower jaw. Both complained of pain and discomfort to the supporting bone structures. For all individuals, then, the adaptation problems center around the discomfort and pain of the teeth and the bone which supports them, and early fatigue and aching of the muscles of the floor of the mouth. This usually occurred after a short period of playing. For some the discomfort reduced the musical efficiency, for others it merely prevented the player from continuing a long time. The one small brass player in this group had a normal jaw relationship with widely spaced incisor teeth and complained only of early tiring of the lips while playing.

Discrepancies in jaw relationship are observed among these individuals, it is noticeable that even slight shifts in jaw positioning during adjustment to embouchure makes more difficult the placement of the mouthpiece without increasing the pressure against the lips and teeth.

Throughout this series of articles occasional reference has been made to orthodontic treatment as a means of removing dento-facial irregularities which interfere with embouchure. Spacing of anterior teeth is one of the conditions which can be quite successfully handled by the orthodontist. It occurs rather commonly and correction should be considered when the large brass and woodwind instruments are involved. Movement of the widely spaced crowns together into tight contact allowing the pressure from the instrumental mouthpiece to be transferred to adjacent teeth instead of the bone will prevent much early pain, fatigue, and tiring of supporting structures during playing.

Six musicians complained of "inability to shift the lower jaw forward." All players, with one exception, were brass instrumentalists and the majority played the small brass instruments.

Orthodontic Correction Important

Difficulties in adjustment appear in proportion to the amount, or degree, of lower jaw retrusion. In general, players whose lower incisors strike three-quarters to one inch behind the upper incisors adjust less well than those whose lower incisors strike one-half inch or more behind the upper incisors. The retrusion of the lower jaw is not in harmony with the anatomic requirements for brass embouchure. The instrumentalist must shift his lower jaw forward to place the lower incisors directly below the upper incisors and in the proper position to support the mouthpiece equally against both upper and lower lips and incisors during adjustment to embouchure. For many, the jaw shift when added to the ordinary manipulations necessary during adaptation renders adaptation highly unsatisfactory, and at times impossible.

Although none of the individuals discussed here had received orthodontic correction, a consideration of its advantage to the instrumentalist is worth-while. The factor most disturbing to embouchure is that the lower front teeth strike far behind the upper front teeth instead of on the back side of them. Correction of the advantage of the lower incisors to the upper by moving the lower jaw forward, or by moving the teeth in one, the other, or both jaws into a better relationship would reduce much of all of the inability to support the mouthpiece and to create a relationship of the lower teeth to the upper teeth similar or identical to that found in normal jaw development. This correction is possible and for the most part highly successful. Extreme conditions, however, require a long and often difficult period of orthodontic treatment. When transmitted directly to the supporting structures instead of being dispersed to closely contacting adjacent teeth.

In the anterior part of the dental arch. This pressure against the teeth against the posterior support of local inflammatory processes causing pain and discomfort of varying intensity. Although only mild dis-

ment is desired prior to studying an instrument, a consideration of the length of the treatment, the amount and degree of correction possible, and the ease or difficulty of maintaining the new relationship should be made with the orthodontist. In the majority of cases correction will be highly satisfactory. However, on occasion the amount of change needed is in excess of reasonable expectations and other advice is necessary.

The complaints headed "unsatisfactory adjustment—reason unknown" are highly significant when the case histories are examined. Six musicians complained of unsatisfactory adaptation to embouchure but were unable to point out the cause of poor adjustment. Five were brass instrumentalists and one played a clarinet. With one exception all brass players had extreme retrusion of the lower jaw. Here again, the available information emphasizes how unsatisfactory the retruded lower jaw is for brass instrument playing, and especially the small brass instruments. This fact is clearly brought out when we realize that approximately three-fifths of all musicians with lower jaw retrusion who were examined in this study adjusted poorly to embouchure.

The remaining brass player with adaptation difficulties had a mildly protruded lower jaw and a short upper lip. Although this individual did not indicate it to be so, this combination has at times proven inefficient for brass instrument playing, and may have been the cause in this case. The clarinetist who complained of poor adjustment had a retruded lower jaw and some incisor irregularity, neither of which should be troublesome for woodwind playing.

Within this grouping, then, the cause of poor adjustment is not clearly known to the individuals who complained of the complaint. However, most of these individuals show types of dental and facial development which are undesirable for the instruments which they play. In most cases assistance in adjustment by means of orthodontic correction is the same as that offered for individuals with inability to shift the lower jaw forward.

The complaint, "difficulty in adjustment of the instrumental mouthpieces to the front teeth," came from individuals having one of three types of dental irregularity. These include crowding and rotation of teeth, protrusion of incisors of the upper jaw, and irregularity associated with cross-bite of one or more upper front teeth inside the lower teeth.

Crowding and rotation of anterior, or front teeth, was observed in fully one-third of all individuals examined. It occurred among all types of instrumentalists and was disturbing both to the woodwind and brass players. These individuals complained that the sharp corners of the rotated crowns irritated the lips as they supported the instrumental mouthpiece. However, it is difficult to determine how the condition will be disturbing to embouchure. This is brought out by reviewing all cases of crowding related to adjustment and non-adjustment. Of thirty-six individuals with upper crowding, twenty-one showed poor adjustment, five complained of the irregularity as the cause. Out of forty individuals who showed mandibular crowding, twelve adjusted poorly; only one complained of the

BAND and ORCHESTRA Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

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THE ETUDE

irregularly as the cause. Although anterior crowding and rotation is associated with disturbances in embouchure it will be the direct cause of poor adaptation for only a small number of individuals who display it.

Protrusion and Cross-Bite

Protrusion of the incisors in the upper jaw was observed in twelve individuals. Six were brass players and six were woodwind players. Although all brass players adjusted poorly to embouchure, only two complained of the condition as the immediate cause of the adaptation problem. For these individuals the protruded incisors were associated with a mildly retruded lower jaw. In one case the lateral incisors protruded sharply along-side normally positioned central incisors and irritated the lip when the mouthpiece was placed against it. In the other all incisors jutted outward and the amount of jaw shift needed to bring the lower jaw and teeth forward resulted in an uncomfortable position unsatisfactory for long periods of playing. Although the number of complaints examined here is limited, the information definitely points out the disadvantages of upper incisor protrusion for brass instrumentalists. On the other hand woodwind players do not complain of this condition.

A cross-bite relationship of the upper incisors inside the lower was observed in six of the individuals examined. All had mildly protruded lower jaws associated with this condition. Two small brass instruments and two woodwind players adjusted poorly to embouchure. One brass instrumentalist had a single central incisor crossed and the other had a single lateral incisor crossed. Both complained of the crossed position of the single incisor removed support opposite the irregularity and forced them to position the instrumental mouthpiece unevenly against the lip. Both woodwind players complained of the irregularity of the lower incisors resulting from their cross-positions irritated the lower lip as it rested against these teeth during playing. Here again the available information, although limited, helps to explain how the irregularity of the front teeth affects adjustment to embouchure.

Possibility of Adjustment

Removal of the dental irregularities which result in difficult adjustment of the mouthpiece to the anterior teeth is quite possible and practical. In the hands of the competent orthodontist the alignment of crowded and rotated front teeth, the retrusion of protruding incisors into normal relationships, and the repositioning of teeth in cross-bite is a highly satisfactory procedure. Many times, however, movement of posterior teeth and changes in basic tooth arrangements are made to facilitate correction of the anterior teeth. For this reason the length of treatment is at times longer than would at first seem necessary.

Two individuals reported an "inability to attain adequate range and control in sound production," due to poor lip shape. Both were small brass instrumentalists and had short upper lips. They blamed the short lip instrument for the inability to attain range and tone with their instrument. Aside from these two cases the information obtained in this study shows variations in lip form to be of little significance. In view of the importance that has been placed upon lip form, it is quite possible that other methods of examination may reveal findings not demonstrated here.

Conditions of the Lip

Correction of the shape of the lip is almost impossible. Some individuals, however, point out the advantage of exercises as a means of obtaining better control a function of the lip musculature. Surgical intervention is possible, but not practical. As with many types of dental facial irregularity the alternative of selecting an instrument where embouchure is not dependent upon the irregularity can be exercised. This seems to be the most reasonable approach to the lip problem.

An "inability to support the mouthpiece and to control the air stream" interfered with the adaptation to embouchure of three individuals who had an open-bite relationship of the front teeth apart from the lower teeth. One played the brass instrument in the woodwind. The brass instrumentalist exhibited an open-bite relationship of the front teeth three-quarters

to one inch apart from the lower teeth. He attempted unsuccessfully for three years to master the cornet. Due to the open-bite the teeth were not in position to support the lips during playing, thus preventing satisfactory adjustment to the larger mouthpiece of individual woodwind instruments. The irregularity continued to be somewhat unsatisfactory for him.

The two clarinetists complained of interference from the open-bite relationship to the teeth opposite the corner of the mouth. At these points the upper canine and one or two adjoining teeth were apart from the lower by approximately one-quarter to one-half inch. As the instrumentalists shifted their lower jaws apart and slightly forward during adjustment, the open-bite relationship at the corners of the mouth increased one-half inch or more. These individuals were placed in controlling the flow of air into the mouthpiece using the tongue to escape out the corner of the mouth during playing. As the musculature tired uncontrollably the condition became somewhat unendurable while this condition may be expected under the stress of long periods of playing, the individuals discussed here complained of problems more serious than an usually expected. Under certain conditions, then, an open-bite relationship of the upper front teeth away from the lower teeth interferes with embouchure.

Expert Advice Needed

The correction of an open-bite relationship in order to improve the anatomical requirements is often difficult or impossible. Mild conditions caused by such irregularities as crowding, protrusion, rotation, tipping, or improper positioning of the teeth involved are usually correctable. Mild and extreme conditions which result from abnormal conditions in growth of the bone supporting the teeth are poor treatment risks. As with all irregularities qualified orthodontic advice is needed to analyze the approach to the condition. Extreme relationships which rarely be corrected through satisfactory embouchure and a change in the type of instrument played is probably advisable.

From the information presented here and in the two previous articles it is evident that dental irregularities can be regarded as liabilities which, ideally, need correction if a satisfactory musical career is to be expected. When orthodontic consultation and correction are not available it seems requisite that those who teach wind instrument playing pay attention to these undesirable dental relationships and their probable consequences in order to devise functional adjustments better suited to embouchure. Certainly these irregularities should not go by unrecognized!

The Etude Music Lover's Bookshelf

(Continued from Page 491)

the principal voice. In short, Bach is to music what Lobenstein¹ is to poetry. Their inclination toward lushness led them both from naturalness to artificiality, from sublimity to want of clearness. With both one admires the laborious effort and the exceptional work expended in vain because they are not comfortable to reason."

Thereafter Mr. Graf traces the helpful as well as the destructive criticisms of many who have had a great formative influence upon musical history. The extent of the musical erudition of a good critic must be enormous. He is a bridge between the composer, the artist, and the public. He cannot afford to be made of flimsy materials. Musical criticism, with the exception of the case of one occupying a leading position in America, has been, on the whole, a very poorly paid occupation. However, your reviewer feels that with the astounding growth of musical interest in our country, we are approaching a time when the work of the music critic will call for a more just reward.

Mr. Graf's work is the only one in its field, and to anyone aspiring to enter this field the book is obviously a most valuable asset. For others interested in music, they will find this a singularly readable and informative work. *

Opportunities for Music Workers

by William Schuman

From a Commencement Address delivered by the President of the Juilliard School of Music at the Forty-first Graduation Exercises of the Institute of Musical Art.

IT IS SAID that music is a most difficult vocation because only those few who are at the top of the profession are successful. It is important for you to clarify your own mind as to the reasons for success and failure in music. Why have so many disappointed artists turned with bitterness to other walks of life or grudgingly accepted what they considered the menial job of orchestral player or teacher? If your attitude toward music is based on a preconception of a highly publicized solo performer the chances, viewed from statistical considerations alone, are that you will join the disappointed and embittered. Commercial exploitation in the star system on its very nature branch but a few artists. If on the other hand you approach music with a degree of humility and with genuine desire to serve as best you are able, then your prospects for a useful and rewarding life in music are unlimited and your chances for true success bright. Your obligation is to equip yourself to be the best musicians you are capable of being and to make critical self-evaluation a way of life. In short, men and women who are successful will not be determined by the titles of the positions you hold but rather by what you yourselves bring to the tasks at hand.

We have need in music today, as always, for great performers and the present day organization of the concert world should not discourage anyone. The field for the solo performer is bound to expand in our country as musical activity becomes more and more decentralized. Music is filled with opportunities for pioneering, but the pioneer must realize that Carnegie Hall is not America.

"We have need in music today, as always, for great teachers, and teachers, as in other fields, are not top-flight musicians." There must be no turning to teaching because of failure in another direction. Teaching is more than a noble profession. It is a great art. Furthermore, music education is a branch of the musical profession and certainly one of its most important branches. The need in our country for gifted teachers willing to leave the large metropolitan centers is enormous.

"We have need in music today, as always, for exceptional orchestral musicians. We need in this field men and women able to cope with the trials of orchestral routine without becoming cynical. We need people for our orchestras who are more than solo players and who are more than accompanists. We need some who play as little effort as possible. Briefly, we need more orchestral players who love music."

"We have need in music today, as always, for super-composers and conductors. We need more composers of first rank who are willing and able to write for the specific needs of our time, especially teaching material, where the demand for fresh literature is great. We need more composers willing to write without an eye to the box office. And we need more conductors eager to perform varied repertory both new and old. We badly need conductors who do not regard the first performance of a new work as the last, and who are equally willing to give it a second, third, or fourth."

"And finally, we have need in music today, as always for an enlightened audience. We need an audience which really cares about music, which demands the best of its technicians and composers, and which has a technical competence on the part of all music critics and unacknowledged programs with more abundant space given to the contemporary work. *

"Next to theology I give to music the highest place and honor. And I see how David and the saints have wrought their godly thoughts into verse, rhyme and song."—Martin Luther.

AFTER A MULTITUDE of Army tests, what seemed to be interminable weeks of basic training, and a rigid course in one of the Army's cryptographic schools, I found myself, as a member of the United States Army Air Corps, aboard a transport plane bound for overseas duty. While aboard that plane I came to the full realization that my career as a professional violinist had come to an abrupt end and perhaps that it might be many months or years before I would again have the opportunity of such an instrument. While heading toward my military destination I began to think about my former life as a student of the violin. I was comforted by the pleasant memories of my intimate associations with the distinguished violinists under whom it was my good fortune to study, and the many hours of pleasure and profit which my music had brought me both as a student and professional violinist.

While in the service I had absolutely no opportunity to practice the violin. The initial and laborious tasks which were assigned me managed to make my hands look more like those of a laborer than of a musician, and, consequently, I was constantly aware of the fact that the violin technique which I had so painstakingly acquired over a period of twenty-seven years was definitely and rapidly disappearing.

Upon receiving my honorable discharge, I decided to attempt to regain my lost violin technique and re-establish myself as a teacher and professional musician. The steps by which I have been able to accomplish this are simple and practical ones, and since the results have been so encouraging, I feel that men and women who are faced with problems similar to mine may profit by them and once again assume the responsibility of returning to their music careers troubled by the war.

The Routine Begins

The following are the steps by which I regained my violin technique and which enabled me after a period of two months to give several concerts and obtain a well-paying position doing solo work.

For the first week I decided not to practice over one half hour a day. I took careful notice of the position of my hands, and I held the violin and I also practiced placing the bow upon the strings without playing. Once feeling that my position was a correct one, I commenced playing full bows on the D and A strings; later, I continued practicing full bows on the G string graduating to the E. The next step was to play on the open D and A strings, then E and A, and G and D. These open strings I practiced very slowly and carefully at the upper third, middle and lower third of the bow, striving at all times to produce a full sound.

After having laid this initial foundation, I began practicing the Schradieck Scale Studies; in the beginning I attempted only the scales in the first position, with but one note to the bow; then two notes to the bow, later four and subsequently the entire scale through three octaves in the following manner:

Ex. 1

As not only my time but also the funds at my disposal were limited, it became imperative that I recover my technique within the shortest possible time. So I decided, although cognizant of the fact that my progress must be a progressive and logical one, to study carefully Mazas' "75 Melodious Progressive Studies." I was completely amazed to realize the technical facility which I developed in a comparatively short period of time. The tone which I produced was firm and pleasing and the bow presented no major obstacle.

After practicing the Mazas Studies, it became necessary for me to make a very important decision—whether or not to tackle Kreutzer's "42 Studies." For one who had not played the violin in over two and a half years this problem was truly one for controversy.

How an Ex-Soldier Regained His Violin Technique

by Samuel G. Jagger

However, bent on saving time and making the best of that at my disposal, I resolved to proceed with the "42 Etudes." Although conscious of my imperfections I overcame them one by one and after going through twenty of the Etudes I began a very serious study of J. B. Viotti's Concerto No. 23 in G major for violin and piano. This concerto presented me with a wealth of study material which, after being practiced very conscientiously, has rewarded me with a sufficient amount of technique, thereby making it possible for me to resume my professional playing. On the assumption that every measure in the Viotti Concerto was a definite exercise for some phase of violin technique, I diligently practiced single measures or small groups of them in order to overcome definite difficulties. For instance, in the following six measures of the opening solo

The following two measures from this concerto

Ex. 5

were played over and over again until I had mastered the playing of the turn both in perfect time and artistically.

The ensuing seven measures beginning

Ex. 6

were of inestimable value in practicing the sixth position and in interpreting clear and distinct groups of triplets.

For the practice of crossing strings with the use of the half bow, the three measures beginning as shown in Ex. 7, were more than adequate.

Ex. 7

Again, knowing that the higher register on the three lower strings of the violin offers difficulties as to intonation, this portion of the Viotti Concerto furnished excellent practice in the sixth position on the A and D strings:

Ex. 8

Another passage which afforded extra study of triplets is the following

Ex. 9

The above passage was played very slowly at first, increasing the tempo without sacrificing articulation or intonation.

Finally, reviewing the following measures

Ex. 10

I paid particular attention to articulation, not over-increasing the marks of expression.

In order to derive the maximum benefit out of these ten measures, I executed them very slowly at first, increasing the speed until I felt that my finger dexterity had been decidedly accelerated.

VIOLIN
Edited by Harold Berkley

How Start a Children's Glee Club

Q. In the near future I am to start a group of children ages nine to twelve in an after-school singing group. We are to meet for one hour a week and there will be about twenty boys and girls. I am very real desire to sing. We expect to appear on programs connected with the Recreation Department. We want to use beautiful music—not popular music—music that is beautiful that the children can help but listen when we sing. I am a skillful accompanist, and I also play the violin. I shall sometimes play a violin obbligato and have someone else accompany on the piano. Will you please suggest material for this group?

A. It will be a great help also if you will suggest means of holding the interest of such a group. I have been a playground leader for two years so the discipline will not trouble me, but I do want the children to work and really do something worthwhile. They are of various nationalities but all are eager to sing and I want to help them keep this interest and also inspire them to take up the study of music seriously.—D. C. G.

A. In the first place, I advise you to contact the music teacher in the public school which these children attend. Find out from her what is being done during school hours, and then supplement the school music with something that is different enough so that it will be likely to hold their interest. Since the public schools have adopted the series of books called "A Singing School" and since these books are probably being used by your school, it might be better to use an entirely different book for the after-school work. Any book planned for grades four, five, or six should contain the sort of material for which you are looking, namely, unison songs with piano accompaniment, and two- and three-part songs to be done without accompaniment. Since you yourself attended the public schools in Oberlin when you were a child you may be interested in using a book which is in use there and of which I am one of the editors. It is called "Art Songs and Part Songs" and the editors are Walter Danrosch, George Gartian, and Karl Gehrkens. I am sure you will be glad to get a copy through your music store or through the publishers of *THE ETUDE*. There are other similar books, of course, and you may like one of these better.

2. As to holding the children's interest, the first necessity is to search out the loveliest songs in their book for them to sing and then to see to it that they sing these songs beautifully and expressively—and with the vocal tone. The second thing is to provide variety at all meetings. Begin the meetings with a stirring unison song that they already know; then work on some part song or a new unison song; now you will perhaps want to give them a chance to choose a song or two of their own selection, and if they should want very much to sing some non-objectible popular song as one of these, don't be prissy; finally, close the meeting with a lovely song that they will hum or whistle on the way out.

3. As to the spirit of the life, but of all sorts of other activities, including music club meetings; and the planning ahead so as to insure the desired outcome is as important for the music teacher as for the teacher of any other subject. By the way, if this idea of planning interests you, read the chapters on planning music lessons in my three books, "Music

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

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

draw out some other similar book—perhaps two or three of them. Then take some volume on the history of music. Third, hear all the good music you possibly can. If there are concerts, attend them; but if not, then listen to recordings, not only of piano music but of symphonies, string quartets, and so forth. If scores are available in the library or elsewhere, listen to the recording, going over the same composition a number of times until you know it thoroughly.

In these various ways you will come to know both the language and the literature of music, and when you are demobilized you will be ready to attend some fine school of music so as to prepare yourself for your chosen career. Good luck to you.

This Soldier Wants to Be a Mustian

Q. I am a member of the armed forces, stationed on Oahu in the Hawaiian Islands. I intend to make my future career music, but I do not know as yet what particular I will follow. I have been taking piano lessons for some time here and also studied piano before the war, but pianos are scarce here and I get very little chance to practice.

The other day I noticed your answers to questions in *THE ETUDE*, and I would be very grateful if you would make suggestions on what I can do to further my musical career other than taking piano lessons.—D. B.

A. First of all I advise you to make a strenuous effort to find a piano on which you may be able to practice several hours a day. I know of cases where soldiers have been allowed to practice in private homes, and if in some way you could make your wants known I feel sure that some family would offer you the use of their piano. Why not ask the Red Cross people about this? Or insert a little ad in the paper? Or even contact the editor of the society news department and get him or her to mention your case?

But in addition to studying piano, there are three other things that you might do. The first is to study harmony, and here your piano teacher will be able to help you either by teaching you or by suggesting a harmony teacher. The second thing to read some books on the appreciation of music, and on the history of music. Go to the library and ask for Finney's "Hearing Music," but if it is not available,

on the major tonic the piece is probably in the major key, but if it is based on the minor tonic the piece is probably in minor. Of course a real musician does not need to look at the final chord because he listens to the music and is aware of the key—major or minor—and of modulations to other keys as these occur in the course of the composition. In the case of small children in school we sometimes begin by telling them to look at the right-hand sharp or flat in the key signature. "The right-hand sharp is on *fa*, therefore *do* is on the line or space above—and this gives you the name of the major key; and the right-hand flat is on *re*, therefore *do* is on the line below *re*, *do* to get the name of the major key." But this is after all a childish device and is therefore to be used only temporarily, and everyone who studies music at all seriously ought to learn the key signatures fairly early in his musical career; and he ought to learn to listen to the music that he or others are playing so as to become aware of its quality of major or minor.

5. Often 2/4 and 4/4 sound—and actually are—exactly alike, but sometimes the impressions are definitely or definitely quadruple. *America the Beautiful*, for example, is a quadruple type of construction and in this song 2/4 would not be correct.

Can We Give a Festival?

Q. I am Director of a church choir with twenty-two voices in it and we would like to give some sort of a festival but do not know how to plan such a thing. I have never participated in a festival and don't know how to start. Will you give me some information? I have directed cantatas and put on some other things, but I am not a violinist so you see a vocal festival is a little out of my line.—G. F.

A. Usually a musical festival includes several concerts, and one of these might well be a cantata or some other kind of instrumental recital by yourself and a pianist, and a third possibility would be a children's concert by your junior- and senior-high school choir composed of children. It is not necessary that the music be sacred even though it is given in a church, but there ought to be some understanding about this with the minister.

The first thing to do would be to call a meeting of all the people who might be interested in such a festival, and to discuss the question. If there is a possibility of combining forces with all the other churches in the community or neighborhood, that would constitute a wonderful unifying and cooperative effort, and would be less rivalry in our church groups. At this meeting someone will act as temporary chairman and see to it that permanent committees are set up for the various functions. Let several people talk about the plan, with free discussion from the floor, and see to it that several committees are appointed to handle the advertising and so forth. It is always a good thing to have various people who are not in the choir as members of these committees, and it is particularly good to have several non-musicians to serve as members. From this point on, the project will work itself out as conditions may determine.

2. Pitch, quality, duration, intensity (or loudness).

3. No one person. The major and minor keys and scales came into use with the invention of opera in the late sixteenth and very early seventeenth centuries, but it was not until Bach (1685-1750) wrote "The Well-Tempered Clavier" that the full type of major and minor keys came into common use.

4. Memorize the major and minor keys, taking them only up to four sharps and four flats to start with; then look at the final chord of the piece: if it is the chord

THE IDEA of exaggeration as a useful principle of piano practice seems to be one which is overlooked by most students. Fundamentally, practicing is simply habit formation. We practice in order to play compositions automatically correct, at least in a technical sense, that no matter what distractions may arise for our conscious thought our subconscious thought still continues to make us play correctly. Even when we are completely concentrated on our performance, ninety per cent of what we do is subconscious. Because we can only think consciously of one thing at a time, yet we may actually be doing a dozen things simultaneously—playing several different notes in each hand using different fingers, different time distances, different touches, different volumes of tone, making *crescendos* or *diminuendos*, *accelerandos* or *retards*, pedaling correctly, thinking of mood or character, and so forth. Our aim in practicing is not to correct, but to form a matter of correct habit so that no matter which one our conscious thought may rest upon the others will continue to be done correctly. If we practice efficiently we shall form the habits in a minimum amount of practice time.

A habit might be described as an activity resulting from subconscious memory. Our interest, therefore, is in how we can most quickly impress our subconscious memory with the ideas which will result in automatically correct activity. There are two fundamental ways of impressing ideas deeply enough to be permanent in our mind. One is by counted repetitions until the impressions are deep enough, and the other is by making the idea as vivid as possible, with each repetition making so much deeper an impression, that fewer repetitions are needed. Here is where exaggeration practices out the number of repetitions required to form a habit or, even more important, to modify a habit already formed.

A Legato Melody Example

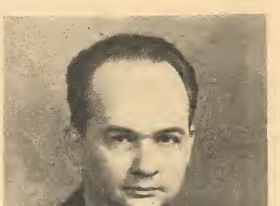
Let us take as an example a type of passage which occurs hundreds of times with beginning students in the right hand with repeated chords in the left hand such as those on the last two beats of each measure in waltz figuration. One of the most obvious technical difficulties here is to have the accompaniment soft enough so that it does not drown out the melody. The student has the habit—if we may use that word to describe a strong, natural tendency—of using the same amount of force with both hands. His objective is to have sufficient intensity in force so that the right hand plays the melody with a rich, singing tone and the left hand the chords with a soft but distinct touch. If the student aims for this difference in force directly, he may be somewhat disappointed between the hands that the impression it makes on his mind is very weak, requiring hours of repetition to make it a matter of habit. However, let him imitate the correct exaggeration of the melody, and see how easily the desired control can be attained. If he will play slowly with the melody loud, possibly using even a little more force than pure arm weight, and a moderate amount of force with the accompaniment depressing the keys very slightly or, as a preliminary to this, just touching the surfaces of the control keys, he will find that the difference between the hands is so obvious that he can exercise this control within the first few attempts. Then with only a quarter or less of the amount of practice which the other method would have required, he will find that he can do this with perfect ease when practicing conscientiously. Finally, if he lets his hands play without conscious control in this respect he will find that the exaggeration is modified by his original habit of playing the hands with the same intensity and force, and the accompaniment will be soft and the melody clear.

With more advanced players this type of exaggeration can be applied to double note passages where the top note should be slightly louder than the bottom. Here again the top notes should be practiced very loudly with full weight and the lower ones simultaneously tapped silently on the surface. In this case the hands must be kept in contact with the keys, and motions with the fingers tapping the lower notes, as they may tend to slide over the surface without a definite stroke for each key.

It is worth noting with a good legado many teachers rightly have their students practice scales and exercises lifting each finger a comparatively long time

Overcoming Piano Difficulties By Exaggeration

by Chester Barris



CHESTER BARRIS
Mr. Barris is now on the faculty of Ohio Western University. His articles in *THE ETUDE* have been clear, direct, and helpful.

after the next one strikes, thus having the tones overlap. This is automatically modified into a normal legato when the student is not consciously making the fingers do this. Encountering certain passage work where there are pairs of notes difficult to connect as rapidly as the others, it saves much time to practice the passage at a slow or moderate speed but to run the difficult notes together as if the first of the pair were a grace note. Again, when letting the fingers go ahead normally in a finished tempo the tendency to play the first of the pair faster simply brings it up to the normal speed of the others. Passages similar to scales in thirds are benefited by this exaggeration, that is, in the example play the fingers 3, 1 as if their tones were grace notes before the tones of 5, 3.



One of the most trying faults for a teacher to encounter in a student is the tendency in chord groups to play the left hand a little ahead of the right. If the pupil has been doing it for some time his ear tolerates it so that he is not aware of what he is doing—in extreme cases even when it is pointed out to him. This is an important element to consider when devising a means of breaking the habit. If his ear does not hear the fault it will be impossible for him to correct it by practicing himself, as he usually must, simply accepting of hearing has been done in this respect through

toleration of the error, the correction can be made much more easily through concentration on other senses—the sense of touch and the kinesthetic, or muscular, sense. Approached in this way the correction is assured. Apply the principle of exaggeration to these hands by practicing the faulty passages with the right hand very obviously ahead of the left, the hands lifted high and noting the sensation of contact with the keys in each hand. When this becomes easy then practice for ease with the right hand only slightly ahead. Achieving naturalness in this manner of playing, it will be found easy to play the hands exactly together.

The Control of Speed

In public performance of technically difficult compositions the control of speed is of basic importance to students, as in many cases such performances are attempted when they are just barely able to play the pieces up to the indicated tempo. If they attempt to play too fast the performance is technically insecure and musically uninteresting. How many student performances have been spoiled by having the music run away with the player! This lack of control is a cause for worry and tension which contribute to the tendency to accelerate gradually—thus a vicious circle is established. The usual correction in this case is, of course, to hold back when the tendency to accelerate occurs, so that the tempo remains steady. The more efficient exaggerated practice is, however, to play with long, gradual *retards* until this variation in tempo is easy. The *retards* should extend throughout at least an entire page, starting at a quite rapid tempo and gradually slowing down so that the student has time to play with an almost note by note slowness. The longer and more gradual the *retard* and the greater the extremes of tempo at the beginning and end, the sooner will the desired control be established. This control will not only make a steady speed possible but will also give the player the assurance that if he should find himself playing a little too rapidly, he can make a retard, gradually enough to be too obvious, to get back to the correct tempo.

In the field of interpretation the idea of exaggeration is equally useful. However, this does not mean that exaggerated performance is advocated as an ideal. In general it is difficult to get students to listen with intelligent objectivity to the interpretative effects which they produce. Much, or it might be said, most of this difficulty is due to a false sense of exaggeration. That is, the student imagines, or hears mentally, the effect he wishes to produce—for example, a *crescendo*. Then he plays the passage trying to do it properly. However, he may not be making a *crescendo* to an extent sufficient for the listener to be aware of it because in so doing he thinks he is exaggerating. He does not realize that the exaggeration to his ear is only because he hears it doubly, so to speak, first in imagination then in fact, while the listener is not anticipating it and his attention must be caught. Until the student becomes used to this fact of apparent exaggeration he must play with what seems to him to be an exaggerated interpretation, especially in mood, in order for the listener to get a sense of normality in this respect.

Testing an interpretation by exaggeration is also a useful method of study. (Continued on Page 525)

What Is the Outlook for a One-Armed Pianist?

A Conference with

Paul Wittgenstein

Distinguished Piano Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

For some two decades, the extraordinary performances of Paul Wittgenstein, the eminent Austrian-born pianist, have earned the homage of the musical world. The extraordinary qualities of Mr. Wittgenstein's musicianship center in two aspects. The first, of course, is his sensitive artistry. The second is that he has made it possible to express this sensitive artistry despite the fact that he has lost his right arm.

Paul Wittgenstein was born in Vienna, of a thoroughly musical family. The celebrated violinist, Joachim, was his great-uncle. Wittgenstein's earliest musical recollections include visits which Joachim paid to his family, during which, as a youth, he was even occasionally allowed to furnish the piano accompaniments for his distinguished relative's playing. Early determining to play the piano his career, Wittgenstein studied with Leschetizky, known as the "maker of great pianists," and soon ranked among that master's most promising artistic-pupils. Then, just as he was beginning his career, World War I broke out. Wittgenstein served as a Reserve Officer in the Austrian Army, at the Russian front. There he lost his right arm. He was taken prisoner by the Russians, but, under an arrangement for the exchange of prisoners, was returned to Austria.

When he was again ready to resume normal life, Wittgenstein determined that his life should, indeed, be normal. He would still be a pianist! There began a period of work and adjustment, both to transfer his abilities for two-handed playing to one hand, and to find suitable literature for his equipment. While working at his purely technical tasks, Mr. Wittgenstein began arranging music for one hand; and gradually his unique command over technical tasks, Mr. Wittgenstein began arranging music for one hand; and gradually his unique command over his new medium of expression earned him the attention of composers who gladly wrote works especially for his use. Among these who have composed solo, orchestral, and chamber music for Mr. Wittgenstein are Richard Strauss, Ravel, Korngold, Godowsky, and the Austrian, Franz Schmidt—who, says Mr. Wittgenstein, deserves to be better known in his country. Mr. Wittgenstein ranks as the first pianist ever to appear in public concerts of chamber and orchestral music, in one-handed performance.

Because of the fall of hand and arm wounds taken by the second World War, the Etude has asked Mr. Wittgenstein to comment on the possibilities for piano enjoyment that exist for such disabled men, and to suggest means by which they can develop those possibilities for enjoyment.

—Eugene S. Nott.



PAUL WITTGENSTEIN

"Further, amateurs listened more intently by going to concerts and thus detaching themselves from their normal thoughts and occupations. Nowadays, people are spared the effort of playing themselves, of going out to concerts. They turn on their radios and get Beethoven and Mozart, Bach and Schubert, Wagner and Brahms delivered at home; its *font leur salut* and *font leur* (they make their salute from an armchair where they listen if you can call it listening) with only half an ear to the music—which glides off them like water from a duck's back.

The Classics at Home

"Of course, I am convinced that the advantages of radio far outweigh its disadvantages. Still, by playing Beethoven's symphonies within the easy grasp of those who would otherwise not hear them at all, radio makes it too easy for those who formerly took a personal part in acquiring musical knowledge. And, I shall point out another disadvantage of this state of things: The amateurs of other days who played, let us say, Beethoven's Quartets in four-handed arrangement learned to know them all, regardless of whether these works were played frequently in public or not. To-day, people incline to depend entirely on the radio for making acquaintance with great music. What isn't extant. This partly explains why composers like Bruckner and Beethoven, long recognized as classics in Europe, are virtually unknown in America. The radio plays them only very rarely! Toscanini, the musical Pope (minus the infallibility), doesn't choose to conduct their works; the amateurs, making no music themselves, have no initiative in seeking for music, and the result is that the masterworks of these composers I shall find but little sympathetic echo; facts like these are not what people want to hear nowadays. Still, I am sure that future judgments will confirm what I say.

"But to return to the playing of the one-armed amateur! Let him investigate duet-playing. An astonishing number of classical symphonic and chamber music works might well be played by three hands instead of four—without any (Continued on Page 534)

LET ME BEGIN by stating that the loss of an arm need not separate a person who loves the piano from the instrument of his choice. The question, naturally, is one that interests me greatly. In order to discuss it, however, I must divide it into two categories: first, there is the problem of the one-armed artist, one who has already acquired professional equipment and, possibly, professional status and who wishes to continue his work despite the loss of an arm; in second place, there is the problem of the disabled amateur, one who loves to play the piano and who might very logically wonder whether he is now doomed to go through life without the pleasure of personal playing.

"Let us consider the one-armed artist first. The requirements of a one-armed professional pianist are more easily named than acquired. If he comes into this category at all, it is to be supposed that he has already mastered finished virtuoso technique; that is to say, from the purely technical or pianistic point of view, he must thoroughly have mastered the Etudes of Czerny and Clementi as well as those of Chopin. He must have at his disposal the classical as well as the romantic piano techniques. This, of course, lies behind him, during the days of his normal studies. His present task, then, is to adapt the technique he already possesses to one-armed use.

Double Energy and Work

"How is this to be done? It is quite impossible to offer any detailed explanation without demonstration at the keyboard. In the most general sense, however, it may be said that aiming at the complete results with only half the means, demands double energy and work! The work consists partly in exaggerating the old skills, partly in modifying them. In other words, the single playing hand has to go through a sort of hypertrophy—an overreaching of the old exercises; at the same time, it must be developed by new and special ones.

"But it would be, indeed, a strange coincidence for another professional pianist to have lost his right arm

in the war! It is by no means impossible, of course—it happened to me, and it might have happened to others—but I have not heard of any such case.

"It seems much more likely that the hand and arm wounds resulting from the war might affect pianistic amateurs. (Strangely enough, though, I have not heard of any such cases, either) What about the pianistic possibilities of these amateurs? They have smaller technical resources; therefore they must set themselves easier tasks. Certainly, the concertos for the left hand, like those which Strauss and Ravel wrote for me, as well as Godowsky's difficult compositions for the left hand, are ruled out for an amateur. Any attempt he might make to play them would prove this warning correct. For, in contrast to most classical works, these compositions consist almost entirely of difficult passages—only a few bars might be called easy. Has the one-armed amateur, then, no possibility of finding enjoyment in piano playing? Oh, yes, he has! There exists quite a number of pieces for one hand which even an amateur can play: the Six Pieces for Left Hand alone by Saint-Saëns, for instance. And another possibility, which I cannot sufficiently recommend, is the playing of piano-duets.

"By way of a digression, it is greatly to be regretted that the amateur playing of classical music in four-hand arrangements has so diminished. Before the radio was invented, musical amateurs used to play the classical symphonic and chamber music with four hands—used to play them, not merely hear them! Naturally, the knowledge acquired through such playing, together with an understanding of the architectural and constructive structure of the composition, enhanced the pleasure they got from listening to the works at a concert. Conversely, having heard a piece at a concert enhances the pleasure of playing it, afterwards. Playing a piece once over, as a duet, even if it's not quite in the right tempo, is worth half a dozen hearings of the record! Of my own experience I can say that having played them in duet form, imperfect as the rendering may have been.

"FORWARD MARCH WITH MUSIC"

NEW WINE IN GRINZING

The fame of the Vienna waltz is due largely to a group of about ten men—Josef Lanner, Johann Strauss (father), Johann Strauss (son), Karl Millöcker, Karl Zeller, Franz Genée, Oscar Straus, Franz Lehár, Robert Stolz, and Richard Straus, the creator of the apotheosis of the waltz, represented in "Der Rosenkavalier." Of this group Robert Stolz, now an American citizen, is the best exemplar of the typical Viennese waltz. *New Wine in Grinzing*, recently published, embodies the true spirit of this delightful form. Grinzing is a suburb of Vienna, to which many artists and composers go for recreation. Grade 4.

ROBERT STOLZ, Op. 746

Tempo di Valse Animato (♩ = 66)

Un poco meno mosso (♩=60)

mf con moto

p *mf* *p* *poco rit.* *mf* *a tempo*

p

ff *D.S. al Fine*

TRIO

mf *sf* *sf* *sf*

Con agilita

* From here go back to the sign (S) and play to *Fine*; then play TRIO.

sf *p*

mf *sf* *sf*

sf *f*

mf *D.S. al Fine*

sf *sf* *sf*

CODA

ff *Un poco accelerando*

HUNGARIAN DANCE, No 7

Brahms "Hungarian Dances" are arrangements, rather than original compositions. On his tours (1852-53) with the Hungarian violin virtuoso, Edouard Reményi, Brahms made mental records of the inimitable Gypsy tunes and later made his brilliant orchestral arrangements, which then were prepared for the piano. Grade 5.

JOHANNES BRAHMS

Allegretto vivace

The first system of the score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a *molto sostenuto* marking and a piano (*p*) dynamic. It features a series of eighth-note patterns with various fingering numbers (1, 2, 3, 4, 5) and accents. The system concludes with a *poco a tempo* marking.

The second system continues the piece with two staves. It starts with a *molto sostenuto* marking and includes dynamics such as *poco*, *a*, *poco a tempo*, and *f*. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. The system ends with a *poco rit.* marking and a *molto sost.* instruction.

BY THE BROOK

G. Karganoff (also spelled Korganov) was born at Kvarely, Russia, in 1858 and died in 1890. He was a brilliant piano virtuoso who wrote some forty works. Many have become very popular. He was a pupil of Reinecke at Leipzig and of L. Brassin in Petrograd. This very flowing study, in the distribution of the theme and accompaniment between two hands, should sound as though it were played with one hand. Grade 4.

Molto animato M. M. ♩ = 84

GÉNARI KARGANOFF, Op. 25, No. 6

Musical score for "By the Brook" by G. Karganoff. The score is in 3/4 time, D major, and consists of 84 measures. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The piece is marked "Molto animato" and includes dynamic markings such as *p*, *mf*, *f*, and *pp*. The score concludes with a Coda section.

PRELUDE IN D MAJOR

This composition is from a set of twenty-four works in modern style, which have brought highly deserved distinction to Mr. Chasins. Grade 5.

ABRAM CHASINS, Op. 10, No. 5

Alla marcia; giocoso (♩ = 76-84)

Musical score for "Prelude in D Major" by Abram Chasins. The score is in 2/4 time, D major, and consists of 84 measures. It features a march-like melody in the right hand and a rhythmic accompaniment in the left hand. The piece is marked "Alla marcia; giocoso" and includes dynamic markings such as *p*, *mf*, *f*, and *pp*. The score concludes with a Coda section.

LOMBARDY POPLARS

Another fluent undulating melody from a popular writer. Holding the sustained notes carefully and watching the phrase marks will enhance the interpretation. Grade 3 $\frac{1}{2}$.

Allegretto ($\text{♩} = 116$)

VERNON LANE

Musical score for Lombardy Poplars, measures 1-16. The score is in 2/4 time with a key signature of one sharp (F#). It features a melody with many slurs and fingerings. Dynamics include *mf*, *mp*, and *f*. The piece ends with a "D.C.*" marking.

TRIO

Musical score for the Trio section of Lombardy Poplars, measures 17-24. It is in 3/4 time with a key signature of one sharp. Dynamics include *p*, *mf*, and *f*. It includes markings for "l.h. over r.h." and "r.h."

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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Musical score for Music for Tonight, measures 1-8. It is in 4/4 time with a key signature of one sharp. Dynamics include *mf* and *f*. It includes markings for "l.h.", "r.h.", and "D.C."

MUSIC FOR TONIGHT

This theme, which makes a very interesting short piano piece, is known to millions as the "theme" of the widely known radio production "Music for Tonight!"
Grade 4. Slowly ($\text{♩} = 66$) DON GILLIS

Musical score for Music for Tonight, measures 9-24. It is in 4/4 time with a key signature of one sharp. Dynamics include *mf*, *mp*, *f*, and *p*. It includes markings for "poco cresc.", "dim.", "l.h.", and "r.h."

Grade 2-3.

DRIFTING IN THE MOONLIGHT

LOUIE FRANK

Swaying rhythm (♩ = 100)

Musical score for 'Drifting in the Moonlight' by Louie Frank. It features a piano introduction with a swaying rhythm. The score is written for piano with treble and bass staves. Fingerings and articulation marks like 'L.h.' and 'p' are present. The piece concludes with a 'Last' section marked 'pp'.

Poco più mosso

Musical score for the 'Poco più mosso' section of 'Drifting in the Moonlight'. The tempo is increased. The score continues with piano accompaniment, including dynamic markings like 'mp' and 'p'.

Musical score for the final section of 'Drifting in the Moonlight'. It includes dynamic markings such as 'rit' and 'D.C.' (Da Capo). The piece ends with a final cadence.

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Grade 3.

DANCING SHADOWS

ROBERT A. HELLARD

Tempo di Valse (♩ = 76)

Musical score for 'Dancing Shadows' by Robert A. Hellard. It is a waltz in 3/4 time. The score is written for piano with treble and bass staves. It begins with a forte ('f') dynamic and includes various fingerings and articulation marks.

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THE FYE

First system of the musical score for 'Dancing Shadows'. It features a piano introduction with a waltz rhythm. The score is written for piano with treble and bass staves. Fingerings and articulation marks like 'mf' and 'Ped. simile' are present.

Second system of the musical score for 'Dancing Shadows'. It continues the piano accompaniment with dynamic markings like 'mf' and 'f'.

Third system of the musical score for 'Dancing Shadows'. It includes dynamic markings such as 'mf' and 'poco dim.' (poco diminuendo), ending with a 'Fine' marking.

Con brio

Musical score for the 'Con brio' section of 'Dancing Shadows'. The tempo is increased. The score continues with piano accompaniment, including dynamic markings like 'mf' and 'Ped. simile'.

Fourth system of the musical score for 'Dancing Shadows'. It features dynamic markings such as 'f' and 'mf'.

Fifth system of the musical score for 'Dancing Shadows'. It includes dynamic markings such as 'mf' and 'D.C.' (Da Capo). The piece ends with a final cadence.

CHANSON TRISTE

Allegro non troppo (♩=84)

SECONDO

P. TSCHAIKOWSKY, Op. 40, No. 2

Musical score for the second piano part of 'Chanson Triste'. The score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with the tempo marking 'Allegro non troppo (♩=84)' and the dynamic 'p con molto espress.'. The piece is marked 'SECONDO'. The score consists of six systems of music. The first system includes the tempo and dynamic markings. The second system includes the dynamic marking 'mf'. The third system includes the dynamic marking 'p' and the instruction '(to Coda)'. The fourth system includes the dynamic marking 'f'. The fifth system includes the dynamic marking 'f' and the instruction 'D. Cal.'. The sixth system is the 'CODA' section, marked 'pp' and 'ppp'. The score concludes with a double bar line and repeat signs.

CHANSON TRISTE

Allegro non troppo (♩=84)

PRIMO

P. TSCHAIKOWSKY, Op. 40, No. 2

Musical score for the first piano part of 'Chanson Triste'. The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with the tempo marking 'Allegro non troppo (♩=84)' and the dynamic 'p con molto espress.'. The piece is marked 'PRIMO'. The score consists of six systems of music. The first system includes the tempo and dynamic markings. The second system includes the dynamic marking 'p'. The third system includes the dynamic marking 'mf' and the instruction '(To Coda)'. The fourth system includes the dynamic marking 'p' and the instruction 'cresc.'. The fifth system includes the dynamic marking 'f' and the instruction 'D.C. al'. The sixth system is the 'CODA' section, marked 'pp' and 'ppp'. The score concludes with a double bar line and repeat signs.

Harlan L. Umansky *

SLEEP YOU TO DREAM

SYDNEY KING RUSSELL

Moderato espressivo

Leave oth - ers who have
strong - er hands To pluck the bit - ter fruit of wak - ing; Sleep you to dream of love - lier
lands Be - yond the heart's dull break - ing. Sleep you to dream and
nev - er wake; Yours is a dawn - less night for sleep - ing
Be - side the cres - cent curve of lake With the white - wil - lows weep - ing.

pp

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THE ETUDE

AUTUMNAL BEAUTY

WILLIAM A. WOLF

Prepare:

Sw. Soft Strings and Flutes 8'; 4'
Gt. Melodia 8' to Sw.
Ped. 16'; 8'

Hammond	(10) 20 6865 210	(11) 00 7764 200
Registration	(2) (11) 20 7615 002	(11) 00 7645 000

Andante moderato

MANUALS

PEDAL

mf con espress.

rit.

a tempo

rit. poco

Sw. 2

mf a tempo

rit.

Un poco animato

Sw. 2

Sw. Oboe 2

Soft Ch. 2

add to Sw.

rit.

D.S.

Sw to Gt.

Gt. Play as harp

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DANSE RUSTIQUE

FELIX BOROWSKI

Allegro moderato

VIOLIN *pizz.*

PIANO *f* *p* *f* *rall.* *a tempo*

con Pedale

poco rit. *a tempo*

f *f*

mf *espressivo*

con Pedale

(To Coda)

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THE ETUDE

a tempo *arco* *p*

a tempo

resc. *rall.* *f* *a tempo*

cresc. *rall.* *f*

cresc. *ff*

cresc.

mf *mf*

rall. *rall.* *Coda*

mf

cresc.

cresc. *f*

ff

SEPTEMBER 1946

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MERRY MAJORETTE

MARCH

Grade 1.

In march time ($\text{♩} = 120$)

BRUCE CARLETON

Musical score for 'Merry Majorette' in G major, 2/4 time. The score consists of five systems of piano accompaniment. The first system includes a dynamic marking of *mf*. The second system includes a dynamic marking of *f*. The third system includes a dynamic marking of *mf*. The fourth system includes a dynamic marking of *mf*. The fifth system includes a dynamic marking of *mf*. The score is marked with various fingerings and articulations throughout.

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THE FALL CONCERT

Grade 11.

Joyously ($\text{♩} = 108$)

LOUISE E. STAIRS

Musical score for 'The Fall Concert' in G major, 6/8 time. The score consists of two systems of piano accompaniment. The first system includes a dynamic marking of *mf*. The second system includes a dynamic marking of *mf*. The score is marked with various fingerings and articulations throughout.

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THE RTUDR

Musical score for 'On a Picnic' in G major, 4/4 time. The first system includes a dynamic marking of *f* and a *Fine* marking. The lyrics are: "cross his wing To see if it sounds just right... He plays for the frogs who come out of the pool To".

Musical score for 'On a Picnic' in G major, 4/4 time. The second system includes a dynamic marking of *f* and a *D.C.* marking. The lyrics are: "sing in the bright moon-light, While old mis-ter frog plays a big bass drum, And ka-ty-dids chirp ev'ry night."

ON A PICNIC

ADA RICHTER

Grade 2.

Allegretto ($\text{♩} = 80$)

Musical score for 'On a Picnic' in G major, 4/4 time. The score consists of five systems of piano accompaniment. The first system includes a dynamic marking of *mf*. The second system includes a dynamic marking of *mf*. The third system includes a dynamic marking of *mf*. The fourth system includes a dynamic marking of *f* and a *Fine* marking. The fifth system includes a dynamic marking of *mf*. The lyrics are: "We're go-ing on a pic-nic, Hoo-ray, hoo-ray, hoo-ray! We're go-ing on a pic-nic If it does n't rain to-day. We will go in swim-ming, But what I like the most... Dad-dy says we'll build a fire And have a 'dog-gie roast!'".

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Musical Riots

(Continued from Page 483)

on the evening of the first performance the members of the Jockey Club or the Cercle Impériale went out and bought shrill whistles so that the house soon was in an uproar. Wagner's defenders tried to shout them down, with historic results. Two succeeding performances were equally disastrous.

When Rossini's incomparable and scintillating "Barber of Seville" was first given, February 20, 1816, at the Teatro Argentino in Rome, it was a historic fiasco. Giovanni Paisiello, one of the most beloved of Italian composers, then in his seventy-sixth year, had produced an opera upon Beaumarchais' story forty years before. The public looked upon the opera of the twenty-four-year old Rossini as a piece of effrontery. There were a number of amusing mistakes in the performance, and the opera was greeted with loud guffaws. Rossini, conducting from the cembalo, started to applaud during the uproar at the end of the first act. The audience resented this bitterly and the première was turned into a cruel joke. In the one hundred and thirty years since that memorable night, the opera has been given several thousand times and the receipts from performances and records of the *Largo al Factotum* must run well over a million dollars. Rossini, who was indifferent to popular and notatory success, was not bothered at all by the fiasco at the first performance.

The champion at modern musical riots apparently the American composer- pianist, George Antheil, who stepped

from one musical riot to another, in Europe. In fact, he seemed to thrive on them and even to cultivate them. In Paris of 1923 notoriety was an asset. In the public could be induced to tell how capocornio a composer's riots were, his success was assured. The twenty-three-year old Antheil soon became the enfant terrible of music, and hundreds came to see just how bad he could make music sound. At the Théâtre Champs Elysées, his piano recital caused such a pandemonium that people in the gallery pulled up seats and dropped them down to the orchestra pit. The police were called and arrested many of the lovers of Surrealist music. From a notoriety standpoint the recital was a glorious artistic success. But this was not his first offense. After many experiences with rioting audiences, he decided to try new tactics with his music, which old-Schubertized Schönberg. At a Budapest concert he ordered the doors to be closed and locked. Drawing a thirty-two automatic from a holster, he placed it upon the piano and proceeded to give a concert of his works before an audience scared into submission. Since Antheil as a youth had been a fighting flyer in the U. S. Air Corps, the situation was ominous. It followed the old journalistic definition of news: "Man bites dog." Here the pianist might shoot the audience. Doubtless the amazed Magyars accepted this as orthodox American recital procedure. However, Antheil halted from Trenton, New Jersey, rather than from Chicago. At a concert given in Carnegie Hall, New York, in 1925, Friede, a book publisher, strived to work up a "royal" riot for a concert of Antheil's works composed of extravagant discords, et al. One in the audience put a handkerchief on

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his cane and waved it in the air at laughing critics, calling, "Silence, silence!" This, on the European continent, might have been reason for calling the police. But New York wouldn't riot "for a cent." It just snickered, and one critic claimed that they "were trying to make a mountain out of an Anthel!"

Antheil, however, reveals that this got him \$11,000 in publicity and a \$40,000 offer from Sol Hunkler for a tour of the United States of the "Ballet Mécanique." What all this has to do with beautiful, enduring music, your editor has not the slightest idea.

Competitions

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 restriction, 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.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; and full details may be secured by writing to Harvard Simmons, 601 Journalism Building, Columbia University, New York 27, N.Y.

A MUSICAL CREATIVE CONTEST for Youthful Composers of Los Angeles, California, is announced by the Department of Municipal Art through the Bureau of Music of the City of Los Angeles. Cash prizes will be 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 be secured from Charles Wakefield Cadman, General Chairman, Bureau of Music, Room 190, City Hall, Los Angeles 12, California.

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AN AWARD of one hundred dollars is offered by the H. W. Gray Company, Inc., under the auspices of the American Council of Organists, to the composer of the best anthem submitted by any organist in the United States. The composer residing in the United States may be selected by the committee. The text, which must be in English, may be selected by the committee. Manuscripts must be submitted prior to January 1, 1947; and full details may be secured from the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

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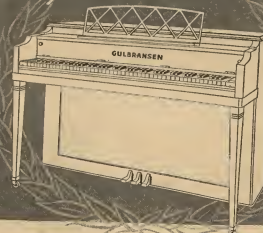
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How An Ex-Soldier Regained His Violin Technic

(Continued from Page 501)

them to believe that they must cover a certain number of pages from week to week regardless of the difficulties involved.

Naturally the tremendous importance of the daily practicing of scales is not to be overlooked. Now that to be denied technic permits it, I devote a considerable amount of time to them—particularly in thirds and octaves, and also the broken chords for their corresponding scales. I shall never forget that one afternoon many years ago when I visited the famous Brazilian pianist Alfredo Oswald, who at that time was teaching at the Peabody Conservatory in Baltimore, Mr. Oswald told me that to become a proficient musician one must keep regular company with scales.

From my personal experience I feel qualified to encourage former violinists who during their military service have not had the opportunity to play, assuring them that they too, by following the advice here presented, will be able to return to a "professional standard." Personally, I believe my efforts well repaid, for I have played before one of the finest music clubs in this state; I have had my own radio program and also I had the good fortune of securing a playing position which remunerated me beyond my expectations.

As a final piece of advice, the follow-

ing may be done to decided advantage. Inasmuch as I now have a better perspective in connection with improving myself technically I am practicing daily Paganini's Perpetual Motion for the sole purpose of developing muscular flexibility in the left hand. It is not to be denied that to play Paganini's Perpetual Motion "a tempo" throughout and to interpret the same as the composer would have indicated is a task for the virtuoso. However, the actual fingering of the Perpetual Motion is within the scope of the average violinist, and by playing this composition every day the individual finger dexterity and bow coordination will be achieved.

Music finds its most fertile field during peace times. Today our country needs good music more than ever before in its history. It is, therefore, the sacred duty of those men and women musicians who so willingly put aside their cherished art in response to their country's call to the colors, now that they have returned to a civilian status, to continue to weave into more the golden thread of culture which is most commonly used in the world finds itself so impoverished today because of the war. This may be best done through both their individual and concerted efforts in the realm of music... truly life's most beautiful and profound path!

"Band Concert Tonight"

(Continued from Page 498)

acoustical fitness, attractiveness, capacity, and availability; or finally, upon such subtleties as its usual popularity, types of seats, or the mode of ventilation.

Acoustical suitability is by far the most effective distinguishing characteristic to be considered. Echo is disturbing in all areas," as well as points of concentrated volume, are distinctly uncomfortable to the listener. Reverberation, to a certain point, desirable, but beyond rather strict limitations it, too, is distracting. Since echo is caused by the reflecting surfaces of smooth, hard-finished walls, ceilings, or proscenium arches, such as well as surfaces should be broken by strips of curtain or rough lattice-work. "Dead spots" or sound foci are in most cases caused by an excessive curve of wall or ceiling and if these cannot be avoided, certain surfaces should be obstructed by deflecting shields or, at ceilings, by short hanging curtains.

If the concerns involved are no fewer, though they cause a different type of adjustment, the selection of music, for instance, the solidity and carrying qualities become restrictive factors; interest of the audience is more difficult to maintain because of distractions which are unpredictable as they are numerous; and rhythms requiring careful interpretation usually become mechanical from the newly injected fear of not keeping

together. Amplified music, so often required by an overly large outdoor audience, is difficult to justify. Any kitchen radio presents a more desirable reproduction of music than the caustic cacophony of the average kitchen systems, and the lack of balance pick-ups distorts any semblance of good music.

To keep wind currents from carrying off sheets of music, some type of clips are needed; the conductor's score must be protected by a shielded stand top or clips to weight the edges of each sheet; and only music stands with heavy bases are dependable. If the concert is at night, lights of at least twice the usual wattage are required and a diffusing element overhead and the performers soon find spots dancing along with the printed notes and lighting fixture for each stand is not satisfactory either, for the tendency is to play individually, instead of cooperatively, and following or even seeing the conductor, becomes very difficult. The conductor's score, if it is not, very few remarks is that the uncertainties of weather and disturbances make it unwise to present any important concert out of doors.

Desired concert deportment and etiquette are the results of good training and attitudes which have been created since the very beginning of in-

(Continued on Page 535)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

More on "Angled" Bowing

C. F. Do, Alberta—You find you found my "angled" bowing in the April issue of *The Fiddler*. It is not a new and unambitious but difficult to make clear in print. But it is evident from your letter and the sketches you enclosed that you have grasped the principle correctly. Now all you have to do is to work it until you apply the principle subconsciously. As the strings of the 'cello are so much thicker than those of the violin, the angle between bow and string can deviate further from the right-angle, but not a lot further. A great deal depends on the sensitivity of the player's bow arm. It is as you say, a fascinating subject and it is worth plenty of time and thought.

Concerning Bow Grips

E. M. S., Pennsylvania—Your letter is somewhat obscure, and I am at a loss to know what sort of answer you wish to have, particularly as the letter contains two statements but no question. If your reference to getting better results by using your bow with a very thin grip on the left thumb, that you do not like a flick snapping on the bow, I thoroughly agree with you. None at all means "or silver wire" having that is most commonly used is good, for it protects the stick, but those clumsy rubber tubes that some people put on the stick are definitely a handicap to sensitive playing.

An Answer Necessary

Miss E. E. Massachusetts—Much as I should like to give you a definite answer to your question, I cannot do so. No one could conscientiously advise a student to make music her career without bearing her play and knowing just more about her than a letter can tell. You seem to be well advanced for your age, and you certainly have a mature approach to your studies, but these qualities are not sufficient evidence on which to base a considered opinion. Why not wait until you are out of high school before you make up your mind? And meanwhile practice as much and as well as you can, and hear all the good music you can.

The Maker Jacques Bocquet

Miss E. B., California—Jacques Bocquet was one of the two best French makers in the early part of the 19th century and the other was Claude Pierray. His violins were rather more Italian in style than those of the other French makers of the time. The date of his birth and death are not known, but nearly all his violins are dated in the seventeenth and eighteenth centuries. According to condition and workmanship they are priced today between three hundred and fifty and six hundred and fifty dollars.

A Better Violin Needed

Miss D. A., Ohio—Yes, Fritz Kreisler has made a record of his Liebesleid, and it is a very one and characteristic record of his playing. Your teacher is right in saying that you should own it; it will help you to develop your own sense of rhythm and style. (2) I think you should have a better violin, even if getting one does mean that you cannot practice very little while. You are young, with plenty of time to study ahead of you. When you return to your lessons, the better violin will help you to do more easily all the things your teacher says. But don't let up on your practice while you are not taking lessons!

Another Imitation Strad.

Rev. C. H. G., Texas—The label in your violin is worded as Stradivarius being his label, but it is all I can get about the instrument. The chances against its being genuine are astronomical, and you are surrounded by violins around, each bearing a similar label. But it are not worth fifty dollars. And there are those of Wilson of excellent quality which are labeled in these words. If you wish to have the violin appraised, you should communicate with one of the violin firms that advertise in this magazine.

A Complete Violin Course

Miss C. V. S., New Jersey—There is no Violin Method that I know of which would success-

fully take a pupil from the beginning stages right up to artistry. Some people may claim that the De Bériot Method would do this, but I think it is not so. An ambitious student needs a much wider range of study material than De Bériot provides. There are a number of good Methods for beginners, of which the Lacroix Method and the "Primer on Method" by Samuel Auer are two of the best. With these, and following them, should come the studies of Wohlfahrt, Kayser, Mazas, Kreutzer, and so on. In The Forum for February, 1945, on the Violinists' Forum Page, there was a discussion of a graded course of teaching material which you might find useful. And I think you would be interested in my article, "The First Year," which appeared in November, 1943. During 1945 there were a number of answers to your queries in The Forum for the last two or three years. I am sure you will find some useful hints.

Insufficient Information

Miss M. G., Pennsylvania—I am sorry, but there is nothing I can tell you about your violin. A mere transcription of the label gives no evidence whatsoever on which an opinion can be formed. And in any case you need only the last part of the label. The words mean... of the year 17... The letters HSS are a religious symbol that was used by many a handiworker and it may be found on the f-hole labels that have been inserted in more modern instruments; so the fact that it appears on your violin is not significant. It is one of the firms that advertise on this page; for a small fee one of them will give you a reliable appraisal.

A Wise Procedure

L. W., Pennsylvania—As you are unable to take violin lessons for a year or so, I think you are doing a wise thing to take up the study of theory and harmony. The more you know about music, the better you will play. Books that will help you are "A Harmony Book for Beginners" and "The Art of Interpreting Melodies" both by Preston Ware Green. A standard, very valuable book on harmony is the "Theory of Tone Relations" by Percy Goetschius. You can obtain all three books from the Publishers of The Forum.

A Collaborator Wanted

E. J. G., Pennsylvania—I admire your perseverance and ambition in working to develop modern violin styles that are superior to the Old Masters, and I wish you the best of luck. But be afraid I cannot recommend anyone who would collaborate with you financially. The profession of business broker is rather wide of your line of country. I would suggest that you communicate with Lyon and Healy of Chicago or The Rudolph Wurlitzer Co. of New York.

An Ambitious Student

Miss M., Pennsylvania—You have certainly done very well for the length of time you have studied, and your enthusiasm for the violin is infectious. If you keep this enthusiasm, and practice as much and as carefully as you possibly can, you should play very well by the time you have finished high school. It will want time enough then to decide whether you want to make a career of music. What a pity you will not be able to take lessons for the next year or so! But if you practice really carefully, and pay close attention to the purity of your intonation and to the quality of your tone, you should be able to get into any bad habits. After you have finished the Wohlfahrt studies you should work on the second and third books of the Kayser Studies, Op. 20. Following the first book of Mazas, there are a number of the second book of Auer, Op. 47. After these come Kreutzer. And there you have at least a year's work! Let me know how you get on. Good luck!

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Yehudi Menuhin's Magic Bow

(Continued from Page 493)

seven-year-old daughter Zamra, and a six-year-old son Krav. Evidently people expect a former child prodigy to have prodigies of his own, for every once in a while parents ask Menuhin how to bring up their "gifted" musical children. "My own children got their first musical impressions through the voice," answers Menuhin. "My wife and I would sing for them the songs we know. Let children listen to folk songs, American and foreign ones. That will broaden their musical outlook, develop their taste and sense of rhythm. Above all, never do anything to stimulate artificially a child's ambition. I was never told, 'You must practice—or you won't amount to anything.' And I had plenty of other interests besides music. If my own children like music and want to study for their enjoyment, that's fine. But I wouldn't do anything to make them professional musicians."

It was Georges Enesco who taught Menuhin that to become a good violinist one has to do more than to play the violin well. Enesco made him read the biographies of composers and musicians, studied with him the history of music, harmony, and counterpoint. Menuhin's programs never fall below a high standard. For concertos he often chooses the difficult solo sonatas of Bach instead of glittering bravura trifles. "American audiences have grown up. Today I wouldn't think of playing anything that you once had to include in your programs if you wanted a full house."

A few years ago he created a musical sensation when he restored to the world the so-called "lost" concerto by Robert Schumann. Searching in neglected corners for forgotten masterpieces has become an obsession with Menuhin. He "rediscovered" the Adelside concerto by Elgar which had disappeared from the concert programs.

A Grinding Routine

After twenty-three years of the concert stage, Menuhin has become used to the grinding routine of hotel rooms, practice, Pullman cars, more practice, concerts, encores, autographs, and catching the 1:18 plane. Last year he played more than three hundred times. Less than a third were paid appearances; the others were benefit concerts for the American and British Red Cross and other charities, and performances for American troops overseas. He played in the Aleutian Islands, the Panama Canal Zone, in South America, in Hawaii, and the West Indies. In San Juan, Puerto Rico, he played hot jazz for an Army broadcast. The local Army paper wrote, "The ghosts of Bach, Beethoven, and Brahms probably whirled in their graves when Yehudi Menuhin's Stradivarius gave out with the St. Louis Blues."

When Paris was liberated he flew there. Three years ago General de Gaulle had promised Menuhin that he would be the first artist to play in the free capital of France. At the Paris Opera, accompanied by the Conservatoire orchestra, Menuhin played the Mendelssohn Concerto which had been banned for five years. It was there that he met. The uniforms of the doughboys mingled with the evening

gowns of French women, but it wasn't the glitter of the old days. People sat quietly, their eyes closed, thinking perhaps of the horrible years gone by. During the second movement many were weeping.

Menuhin played in Amsterdam, Brussels, and was the first American artist to appear at the Grand Hall. "I couldn't bear to look at my audience," he remembers. "They were sitting as if in a trance. They had that tired, frightened look that I've seen on people all over Europe. But as I played they seemed to relax." Last November he scored another "first" when he accepted an invitation to give a few concerts in Moscow. The enthusiasm of his Russian audiences were deafening. "They yell louder than our own sailors and soldiers," Yehudi says.

Back in London, Menuhin recorded the musical solo score for the film, "The Magic Bow," founded on the life of Nicolo Paganini. When he returned to America his wife asked him whether he'd had any hair-raising adventures.

"Not hair-raising," Menuhin said. "Heart-raising." He opened his violin case and showed her a letter. He still carries this letter around in his pocket, together with his most treasured possessions, his Guarnerius and Stradivarius violins. It was written by an Army chaplain after a concert Menuhin gave for troops overseas. "Dear Mr. Menuhin" (said the chaplain), "my men are preparing for combat. If they could have the Lord of the Dances speak to them through the music of Beethoven, Paganini, and Bach, as was done for them by you last evening, they would be a greater strength and a stronger determination to go to the forces of evil in the world. Wherever I go I shall be strengthened as I recall the moments spent listening to your violin. It is God's great temple."

How to Improve Your Sight Reading

(Continued from Page 484)

notation as is found in Schumann's "Scenes from Childhood" and his "Fantasie Pieces." A study of Rachmaninoff's *G minor Prelude* would bring a realization of symphonic effects in piano music.

Three Impulses Involved

Reading music at sight is a process effected by three impulses namely: sensation, recognition, and action. With good readers, the reaction to these three impulses is almost simultaneous. A slow ineffective response of any one of these will cause a lack of coordination of the fingers or mental and physical operations which immediately reflects on rhythm and tempo. A reader adult or pupil, may be helped through such reading troubles by silent playing above the keys before attempting an audible reading. He sits at the piano with the music before him and, without touching the keys, plays it just as it should be played, as to rhythm, accent and timing; in fact, just as he would like it to be played. In such practice the larger muscles are stimulated to work in action by direct simple and precisely-timed movements which carry the hands into the correct positions for the fingers to pick up the notes. The result is more freedom in execution and less hesitancy in note reading. The efficacy of such preliminary

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practice will be apparent in pieces like the *A major Polonaise* by Chopin and Bach's *Gaolite in B minor* from his Second Sonata for violin, transcribed by Saint-Saens.

Playing at the table is good exercise in mental reading. In fact mental study done anywhere and at any time, is always helpful. A good musician and an excellent reader said that she read all the Mozart Sonatas for piano when she was confined to her bed over a period of weeks. This was when at a dinner party where several musicians were entertained, playing the second piano part of a Sonata Friedemann Bach, one of the gifted sons of Johann Sebastian, together with an artist guest who had used the composition as a recital number.

Just as books in some homes have proved to be the source of brilliant careers, the reading of solos and duets, piano duos and quartets, and piano with various kinds of string ensembles, gives a reader opportunities for memorable experiences. Reading music at sight should be one of the first objectives of music study.

Reminders About Music Study

(Continued from Page 496)

that would give them pleasure. Use this knowledge to keep up your interest. Write for suggestions from your publisher. It will enable you to give more pleasure to your family and friends who enjoy music. Remember that it is the balance between pleasure in your music now, and preparation for more pleasure and benefit in the future, which measures the success of your music study. Music is answering so many calls today in giving a new interest in life, in taking away loneliness, boredom. But the music lesson can and should do more; it can take us a step in advance. The clear aim achieved, wins our interest and respect. It need not be a large aim but it must be definite. We must not make that gain unless we have set out to make it. It may be a point driven home which was grasped only tentatively before. Theorizing ends and skill is acquired and becomes an unforgettable part of our experience.

A final word of caution is not to over-emphasize periods of slow progress or failure. Sometimes it is well even to drop a problem that we have tried to solve. When we come back to it later we may find that it is readily understood. To go on to something that we can do is sometimes to progress faster. We should enjoy each evidence of progress as it comes. As we learn to adapt the methods of others to our individual purpose, need, age, and ability we shall see definite progress in the remaking of the good pattern set for us by our teachers. When we insure a readiness to learn, challenge thought, are conscious of the worth and importance of our study, pour in inspiration that we may pour out in later expression, make music timely and a part of each day, music study becomes an absorbing adventure, one which is a little different for each person and all the more prized because it is uniquely his own.

Publishing a Popular Song

(Continued from Page 494)

will be tagged a "one hit writer." We have lots of them in "Tin Pan Alley." What should you write? I don't know.

A beginner seems to have a better chance with a novelty song, than a heavy love song. Does anybody know the answer? I thought that I did until Nick Kenny walked into my office one day, and asked me to write a piano part for a new song that he and his brother Charles had just finished. The song was called *There is a Gold Mine in The Sky*. I thought it was the worst song that I had ever heard. I nearly refused to arrange it because I honestly felt that it would hurt Nick Kenny's name. He had been a good friend of mine for many years, and I was very much concerned. Well, it turned out to be the biggest seller of that year, so—don't ask me.



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Junior Stride

Edited by

ELIZABETH A. GEST

A Fairy Tale

by Ella Mac Starr

Once there was a beautiful fairy who dwelt in a cottage made of wildrose petals and precious vines, on the side of a mountain in a great green forest. Now this fairy was very happy because she was among the green trees where the sunshine was filtering through the branches. She thought lovely thoughts when she walked daily in the green forest, and in time she began to prick her thoughts out on the leaves of the trees, and send them into the air to float hither and thither.

to pick them up, and holding them up to the sun, read what was written upon them. These thought-wishes and hopes, being full of love and gratitude, had no power to die, but took unto themselves other shapes and lived on forever. They can not be seen, because our vision is much too weak; they can not be heard, for our hearing is much too dull; but they sometimes can be felt, and we know not what is stirring our hearts to nobler aims.

Is it music in our hearts?

Quiz No. 13

Musical Cities and Towns

1. In what town was Beethoven born?
2. In what city did Bach teach Latin?
3. In what city was Handel's Oratorio, "The Messiah," first performed?
4. In what city did Mendelssohn establish a conservatory of music?
5. In what American city did Dobrovolsky serve as director of a conservatory of music?
6. What city has the oldest American symphony orchestra?
7. What American city is said to have had the first church organ?
8. What American city is said to have had the first singing society?
9. In what city was the first music book printed in America?
10. In what city did Brahms spend the last third of his life?

(Answers on next page)

The Job of Fingering

by Gladys Hutchinson

Fingering is one of the things in piano playing that must be done well, because with good fingering, passages seem easy and smooth; but with the wrong fingering they seem hard and clumsy.

We must look where we are going, in fingering passages, instead of looking only at one note at a time. When we look where we are going we arrange our fingering so we have enough fingers to get there without bumps or breaks, or putting thumbs under on black keys or disconnecting tones that should not be disconnected.

Remember this—there are only four signs that give us permission to disconnect one tone from the next one, and these four signs are: a rest, a staccato mark, the end of a slur and the end of a phrase. If none of these four marks appear it means the tone must not be released until we have the next one ready to take its place in a smooth, well-connected legato.

Letter Box List

Letters have been received from the following, which, we regret, our limited space does not permit publishing:

Jane Anderson; Jack Linden; Shirley Becker; Barbara Carter; Betty Ford; Christine Ann Charles; William, Thelma Jean Arnold; Emily Bart; Betty Bisher; Patricia Ann Baker; Harold Mikrowitz; Carol J. Miller; Nita Smith; June Nessel; Donald Pieloro; Freddie Turner, Jr.; C. Jones; Ruth Martner; Jean Roberts; Patricia Ann Wilkin; Constance Gaglietta; Dolores Lewis; Roberts; Hester; Marilyn Freeman; Marie Hanson; Betty Jean Peters; Faye Sanford.

Folk Song Recital

by Leonora Sill Ashton

THE early autumn recital by Miss Black's pupils was to be a recital of folk songs arranged for piano, and some of the performers were to tell the audience about folk songs before playing them.

Roy was the first on the program, and began: "Folk songs comprise some of the earliest forms known in music, but they are not large compositions written in certain rhythms or patterns such as we know in other pieces. Often they were not written at all, but were passed on by word of mouth. They were glad or sad, then other people who felt the same way would repeat them. Thus they were handed down from generation to generation, and many have come to us in this way." Here Sally took up the tale. "Some

of the earliest folk songs were sung by children of Israel in their wanderings and are mentioned in the Bible. One time when they were held captive in Persia they sang about being captive: "How shall we sing the song of the Lord in a strange land? Upon the rivers of Babylon we sat and wept: on the willows we hung our harps."

Then Harry took up the tale, saying, "Many folk songs were brought to our country from the Old World. The people who came over in small ships when America was being settled could not bring many of their belongings with them, but they could bring their songs in their memories, and these they continued to sing after they arrived, and taught them to their children and grandchildren. Many of the early settlers came from England and brought English folk-songs. Some well-known ones are Bobbie Shaftoe, from England; The Campbells Are Coming, from Scotland (the Campbells, of course, were people, not animals); All Through the Night, from Wales; Londonderry Air, from Ireland. Songs were also brought over from France, Sweden, Italy, and many other countries, which you will hear in the program with me." Harry took his seat and Doris continued: "The Negro slaves in this country gave us some very moving songs, such as Swing Low, Sweet Chariot. Even the Indians gave us some lovely melodies. Since America is not so old a country as the European countries, our folk song writers are not clouded in obscurity and we know who many of them were, such as Stephen Foster. Foster did write his songs, but because they were so universally loved and known and are of a simple folk song type, they can be classed as folk songs. Every one loves Foster's song, My Old Kentucky Home, and it makes no difference to the singer whether he lived down east, or out west, or up north or down south, because that song makes people feel kindly toward their own homes, wherever they may be. Yankee Doodle is a gay song that came from the days of George Washington."

Nancy continued, as Doris sat down: "Many of the great composers have used folk song melodies from various countries in their symphonies and other compositions. Perhaps a good way to describe folk songs is to say they are things people sing about instead of talk about. So that you may become more familiar with folk-songs we have planned today's program of folk songs in various grades of difficulty, some solos and some duets, and each performer will play a folk song from a different country. (Program continues)

Musical Transportation Game

by Alan A. Brown

Fill in the blanks in the following song-rides with words signifying a means of transportation, a method of getting from one place to another. The player filling in the most titles in a given number of minutes is the winner.

1. On a _____ Built for Two; 2, Volga _____ Song; 3, _____ with a Fringe on Top; 4, The _____ Dutchman; 5, Captain Jack on the _____ Marines; 6, Wait for the _____; 7, _____ of the Bumble Bee; 8, The _____ Go Rolling Along; 9, We _____ the Ocean Blue; 10, On _____ of Song; 11, Hand Me Down my _____ Canoe; 12, Swing Low, Sweet _____; 13, The Old Gray _____; 14, Show _____; 15, I've Been Working on the _____; 16, _____ through Georgia; 17, _____ (Answers on this page)

Meet the Rests

by Lydia Jean Erickson



Among the rests we often meet Upon the music staff, Two look so very much alike— The Whole Rest and the Half,

Like hats upon two gentlemen Who meet a lady fair; Half merely nods and tips the brim; Whole lifts his hat with care.

Answers to Musical Transportation

- 1, Bicycle; 2, Boat; 3, Bus; 4, Flying; 5, Horse; 6, Wagon; 7, Flight; 8, Caisson; 9, Sall; 10, Wares; 11, Walking; 12, Chariot; 13, Ming; 14, Boat; 15, Railroad; 16, Marching.

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the nearest 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 anyone copy your work for you.

Essays 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 September. Results of contest will appear in December. Subject for essays each this month is: "The Advantages of Regular Practice."



WATSONS MUSIC CLUB

My Aim in Music

(Prize winner in Class B)

My aim in music is for character development. In a recent article in THE ETUDE the following statement was made: "There is spiritual essence in music which inspires celestial lives." The great truth of this statement, stands out in the lives of the great masters. My aim in music is also a cultural understanding. Music may be thought of as the greatest of all the fine arts. A better understanding of music aids in a better social knowledge of the world today and long ago. My aim in music is also a professional vocation. From the great cosmopolitan cities to the smallest hamlets there is a place for those persons who will bring a message of enjoyment and knowledge of music.

John D. McLean, Jr. (Age 14), Arkansas
Prize Winners in Classes A and C:
Shirley Homfield, (Age 16), California.
Sally Ann Sapp (Age 8), Georgia.

Honorable Mention for Essays:

Joyce Miller, Wilma Slover, Hazel Jean Lyons, Beverly Hays, Joyce Pickard, Panthe Butler, Shirley Swopes, Nancy Homeyard, Isabel Rives, Helen Sandlin, Shirley David, Joan Booth, Preston Sull, Betty Lou Searcy, Myra Schmidt, Ann Martin, Edwinia McMillan, Bonnie Nevins, Annette Piestka, Laura Peck, Betty Rose Sipe, Nancy Silverman, Marjorie Poiman, Jane Linden, Corrie Carlsbrank, Betty Jean Peters, Freddie Turner, Lydia Whitecup, Nancy Miller.

(Send answers to letters in care of Junior Etude)

DEAR JUNIOR ETUDE: I enjoy THE ETUDE very much and find it helps me a great deal in my music. I am studying both piano and violin. I would be very happy to receive letters from other girls who are interested in music.

From your friend,
Carol J. Jack (Age 17), Utah

Answers to Quiz No. 13

- 1, Bonn, Germany; 2, Leipzig, Germany; 3, Dublin, Ireland; 4, Leipzig; 5, New York; 6, New York; 7, Boston; 8, Charleston, South Carolina; 9, Boston; 10, Vienna, Austria.

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